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Part 1  
Volume I

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## PREFACE

The Office of Juvenile Justice and Delinquency Prevention has compiled a comprehensive package of materials related to cooperative agreement #84-JN-AX-K007, "Role of Pornography and Media Violence in Family Violence, Sexual Abuse and Exploitation, and Juvenile Delinquency," awarded to the American University School of Education. Due to questions that were raised concerning the soundness of the research, OJJDP is making all three versions of the final report available for public review. The package consists of three parts. Part 1 consists of three volumes (I, II and III) submitted to the grantee, American University, as a draft report by the project's principal investigator. Part 2 also consists of three volumes (I, II and III) that were delivered to OJJDP by American University, and submitted as the official final report of the grantee. Part 3 consists of a single volume (I) that was subsequently prepared by the principal investigator as a proposed substitute report for Part 2, Volume I, of the official final report.

Only material in part 2 is included in the OJJDP cooperative agreement file and constitutes the official final report of the grantee. OJJDP has decided, with the concurrence of the grantee, to also make the material in Parts 1 and 3 available, upon request, to the public for the purpose of providing full and complete information about the project.

Dissemination of this package should not be viewed as an endorsement by the Department of Justice or the Office of Juvenile Justice and Delinquency Prevention of the points of view, opinions, or conclusions of the authors, as necessarily representing the official position or policies of the Department of Justice or the Office of Juvenile Justice and Delinquency Prevention, or as an expressed or implied endorsement or approval of the soundness of the methodology, the accuracy of the data contained therein, or the interpretation of the research findings.

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A REPORT IN THE SERIES  
PENTHOUSE AND  
IAI ATTENTION TO THE PORTR  
REN. CRIME AND VIOLENCE  
REPORT IN 2 VOLUMES

Attached is the working draft for Volume I of final report to be submitted to the Office of Juvenile Justice and Delinquency Prevention of the U.S. Department of Justice (OJJDP) under the terms of the "Cooperation agreement dated December 22, 1983", among OJJDP, The American University, and Judith Ann Reisman, Ph.D. as Project Director, governing project No. 84-JN-AX-K007.

This was prepared under Grant No. 84-JN-AX-K007 from the Office of Juvenile Justice and Delinquency Prevention, Office of Justice Assistance, Research and Statistics, U.S. Department of Justice.

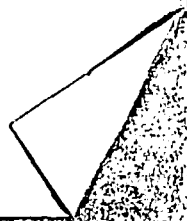
Neither this draft of Volume I, nor Volume II: Methods and Procedures, which was delivered to The American University November 5, 1985, are to be seen as final draft of these volumes or of such report, nor are these documents to be represented as such or used or published without written authorization of Judith Ann Reisman, Ph.D.

Points of view or opinions in this document are those of the authors and do not necessarily represent the official position or policies of the U.S. Department of Justice.

1985

1985

Office of Justice  
and Delinquency



DRAFT OF EXECUTIVE SUMMARY

FOR

CHILDREN, CRIME, AND VIOLENCE IN THE PICTORIAL IMAGERY OF  
PLAYBOY, PENTHOUSE, AND HUSTLER

A research project sponsored by

The Office of Juvenile Justice and Delinquency Prevention,  
Department of Justice.

PORNOGRAPHY, SEXUAL EXPLOITATION AND JUVENILE DELINQUENCY

The American University  
February 1983 through November 1985

PROJECT DESCRIPTION

The project examined certain information delivered by Playboy, Penthouse, and Hustler. These three magazines were chosen because they dominate the field of mainstream erotica/pornography, and are widely available at newsstands, hotel lobbies, airports, and college bookstores. Estimated adult readership of Playboy is almost 16 million; Penthouse, almost nine million; and Hustler, over four million. This compares with about 16 million for Sports Illustrated and five million for Psychology Today. Also, more than half the readers of Penthouse and Hustler also read Playboy; and about 40 percent of the readers of Hustler read Penthouse.(\*) For the purposes of the project, erotica/pornography was defined as:

Visual content representing nude or semi-nude female or male humans of any age, some of whom engage in genital display (biologically classifiable as solicitous of copulation, as in estrus-posturing or presenting/mating displays), or cues or symbols linking such sexual imagery and scatological and/or violent imagery.

The focus was the presentation of children in sexual and violent contexts. This focus derives from the present national concern over the abuse, neglect, and mistreatment of children, the phenomenon of missing children, and the sexual abuse and exploitation of children, and the possible role of these magazines as vehicles of sex education.

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\* Readership = average copies circulated per month x estimated average number of readers per copy. Data are from MediaMark Research Inc., (MRI), Spring, 1984, except for Hustler and cross-readership; latter from most recent available source, Simmons Market Research Bureau, 1979-80.

Almost every issue ever published of Playboy, Penthouse, and Hustler was examined. For Playboy, this amounted to 373 issues over 31 years of publication (December, 1953 - December, 1984); for Penthouse, 184 issues over 15-and-a-half years (September, 1969 - December, 1984); and for Hustler, 126 issues over 10-and-a-half years (July, 1974 - December, 1984). Only one issue of Playboy and six of Hustler could not be found.

### SELECTED FINDINGS

The principal subject examined were the "child cartoon" and the "child visual." To qualify, a picture -- cartoon, illustration, or photograph, including those in advertisements -- either depicted a child or, in the case of a cartoon, the caption referred to a child. The child could be a main character, part of a crowd scene, or, in the case of a cartoon, offstage and referred to only in the caption.

1. Children have been presented in the cartoons and visuals of Playboy, Penthouse, and Hustler since their initial years of publication.
2. Children have been presented in sexual contexts, encounters, or scenarios with adults since the initial years of publication of Playboy, Penthouse, and Hustler.
3. The total frequency of the presentation of children in cartoons and visuals, and in sexual contexts, encounters, or scenarios with adults, disseminated by the three publications as a group has increased over time, with oscillations from year to year. However, the three publications cannot in this or many other respects be considered interchangeable. The presentation of children in cartoons and visuals, and in sexual contexts, encounters, or scenarios with adults, reached its peak in Playboy in the early 1970's. The increase in recent years in such presentations of children is attributable to the entry into the marketplace of the newer publications, Penthouse and Hustler, and in particular Hustler.
4. Only slightly more than 10 percent of the presentations of children in child cartoons were accounted for by the caption in the absence of some visual presence. A child was somewhat more frequently onstage in Hustler than in Playboy or Penthouse.
5. The leading carrier per issue of child cartoons was Hustler, with averages of 4.4 per issue and 53 per year. It was followed by Playboy, with averages of 3.2 per issue and 39 per year, and Penthouse, with averages of 1.4 per issue and 17 per year.

6. The most frequent age of the child figure identified as the principal among any children presented was between three - 11 years in both child cartoons and child visuals in all three publications. However, again the publications should not be thought of as interchangeable. Children in age bracket were considerably more frequent in cartoons in Hustler than in Playboy, and considerably more frequent in visuals in Playboy than in Hustler.
7. Altogether, 2,016 child cartoons were identified (Playboy, 1,196; Hustler, 555; Penthouse, 265). The principal figure in 44 percent of the instances was male; in 32 percent, female; and in 24 percent, not unambiguously specifiable as one or the other. About three-fourths of activities recorded as occurring in these cartoons were sexual or violent when the child was categorized as initiator or recipient of some kind of activity; the figure was only slightly less when the child was categorized as an observer.
8. Altogether, 3,307 child visuals were identified, with the majority photographs; there were an additional 681 adults posed as children which were for the purposes of this research categorized as "pseudo-children." Hustler on the average carried about twice as many per issue and year as Playboy and Penthouse. The principal child figure was nude, defined as partial, genital, or full exposure, in 14 percent of child cartoons and 20 percent of child visuals, and while the three publications did not differ much in the frequency of nudity in child cartoons, nudity in visuals was decidedly most frequent in Hustler and decidedly least frequent in Playboy.
9. Thus, children or pseudo-children were presented in a total of 6,004 cartoons and visuals, with an average per issue of 8.2 for Playboy, of 6.4 for Penthouse and of 14.1 for Hustler.

Because of an interest in the context of the presentation of children beyond that of the cartoon or visual itself, the treatment of non-children in cartoons and visuals in regard to crime and violence was analyzed employing a random sample of five issues per magazine per year. The total cartoons estimated as containing crime and violence for all three publications over their history was 5,294; of visuals, 9,398; thus, the total cartoons and visuals estimated as containing crime and violence for all three publications over their history was 14,692.

## SIGNIFICANCE

All entertainment media convey information as well as divert. Playboy, Penthouse, and Hustler are particularly likely to be used by readers as sources of information. Readers frequently cite information as a motive for their attending to these magazines, and their erotica/pornography addresses questions of behavior not widely, regularly, or similarly addressed by other media or social institutions. In the context of increased recent national concern over the welfare of children, the presentation of children in cartoons and visuals in mainstream erotica/pornography, in sexual contexts, encounters, or scenarios with adults, and within a cartoon and visual context in which sexual and violent activities are frequent, raises a number of questions. These concern:

- (a) the role of such material in making children more acceptable as objects of abuse, neglect, and mistreatment, and particularly of sexual abuse and exploitation;
- (b) the possibility that such stimuli reduce taboos and inhibitions restraining abusive, neglectful, or exploitative behavior towards children;
- (c) the possible trivialization of the maltreatment of children in the minds of readers; and,
- (d) the consequences for thought and behavior of presenting children in the context of sexual and violent behavior within cartoons and visuals within publications whose overall context involves extensive attention to activity that is sexual or violent or both.

The major question raised by these findings is the degree, if any, to which the stimuli examined affect the degree to which children in our society are at risk. Based upon this concern two recommendations were made by the Principal Investigator in testimony before the Attorney General's Commission on Pornography November 21, 1985. First, a voluntary moratorium by the sex industry of all child or pseudo-child imagery is proposed until such time as evidence establishes no harm. This child image freeze should not be seen as an admission of sex industry responsibility but as a temporary sex industry policy which recognizes child welfare as a paramount social concern. Second, major governmental and private agency resource investments in research and multi-disciplinary and public task force activity is urgently needed in order to integrate this research effort into the broad spectrum of child welfare concerns.



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### 1.1 Introduction

This report summarizes the methods and findings of the research project. The Role of Pornography and Media Violence in Family Violence, Sexual Abuse and Exploitation, and Juvenile Delinquency, supported by the Office of Juvenile Justice and Delinquency Prevention (OJJDP), which was mandated in its Amended Public Law 93-415, December 8, 1980 to investigate the "... role of family violence, sexual abuse or exploitation and media violence in delinquency..." (section 243, p. 25). Research conceptualizations for the content analysis of media violence, with special focus upon the role of erotica/pornography in sexual abuse and exploitation and juvenile delinquency, were formally begun in March 1984. The data were collected between January and August 1985, and an interim final report was prepared for OJJDP for November 1985. The study was carried out at the School of Education of The American University, Washington, D.C. under OJJDP Cooperative Agreement #84-JN-AX-K007.

The project examined the cartoon and visual information delivered by Playboy, Penthouse and Hustler, the three magazines that dominate mass circulation erotica/pornography. Erotica/pornography is defined for the purpose of this study as visual content representing nude or semi-nude female or male humans of any age, some of whom engage in genital display (biologically classifiable as solicitous of copulation, as in estrus-posturing or presenting/mating displays), or cues or symbols linking such sexual imagery and scatological and/or violent imagery. Included within the framework of political and social articles, film and music reviews, these magazines devote a large percentage of their pages to erotic/pornographic pictorials of females, as well as to articles, advice columns, letters, illustrations, cartoons and other features of a sexual and/or violent nature.

The focus of the study was the depiction of children in sexual and violent contexts. However, because the environment in which such depictions appear might affect the interpretation given them by readers, the portrayal of crime and violence in the depiction of adults was also assessed. Thus, four kinds of data were collected on cartoon and visual depictions:

1. Children in cartoons;
2. Children in visuals;
3. Adults in cartoons in the context of crime and violence;
4. Adults in visuals in the context of crime and violence;

Erotica/pornography is viewed within this study non-dejoratively as a subcategory of communication in general. Every type of communication can be conceived of as an information delivery system and thus as having some impact in that communication is "something people do" (Schramm, 1973, p. 3). The effect of communication is seen by experts in the field to be a function of the special nature of the message interacting with different publics in different places and at different times (Davison & Yu, 1974; Golden, Berquist & Coleman, 1976; Hayakawa, 1972; Schramm, 1973). Thus, the effect of erotica/pornography would also be a function of the special nature of its messages, interacting with different publics in different places and at different times.

Until this project, no longitudinal study of the pictorial and cartoon content of mainstream erotica/pornography had been conducted. Moreover, no other research had investigated the specific portrayal of children in either these or any other mainstream erotic/pornographic materials. The goal of this project was to conduct an in-depth analysis of the cartoon and pictorial content of these magazines with particular focus on the role of children in violent and sexual scenarios as well as the presence of adult crime and violence themes in cartoons and pictorials.

The results of this study will provide the most comprehensive longitudinal data, to date, on the content and nature of widely disseminated mainstream erotic/pornographic materials. Most importantly, this study will provide the public with an exhaustive analysis of the roles played by children in Playboy, Penthouse and Hustler magazines over time.

### 1.3.1 EMOTIONAL INVOLVEMENT WITH THE TOPIC OF EROTICA/PORNOGRAPHY

Any investigation related to the controversial topic of human sexual activity, and of something labelled "erotica/pornography", in particular, risks eliciting emotion-laden responses. These include approval and disapproval in their various forms, and curiosity. Such responses apply to the undertaking itself and to each of the tasks that constituted it, and to those engaged in those tasks as well as to outsiders. While this research has translated visual information into statistically usable data, the emotional climate surrounding this effort is an independent variable which could not be controlled. The reader would do well, therefore, to review the data, the findings and conclusions of this project with this caveat of surrounding emotional ferment in mind.

### 1.3.2 PIONEERING RESEARCH

As has been observed in the Literature Review (See 1.1.1) this study is the first in-depth examination of images of children, crime and violence in mainstream erotica/pornography over time. This endeavor required the creation of original measuring instruments to examine a broad spectrum of complex and highly elusive visual depictions. It is expected that certain unanticipated difficulties should arise in a pioneering research endeavor (e.g., Cochran, Mosteller & Tukey, 1954; Courmand, 1981). These difficulties are set forth in this section and in the reporting and discussion of findings.

### 1.3.3 IDENTIFICATION VERSUS CAUSE-EFFECT: PARAMETERS OF STUDY

This project's main objective was to describe patterns and trends in the content of certain mainstream erotica/pornography, as such content and media are defined for the purposes of the study. The study of the effects of a given genre of communications content can only benefit from the accurate and thorough codification of that genre. This is not simply a matter of documenting the quantity and character of the content under scrutiny, but of furthering hypothesis formation and theory development by clarifying the makeup of that content. The present research was clearly limited to the codification of content: identification and classification of depictions of children, crime and violence in the genre, over time. It is up to future researchers to examine relationships, if any, between the availability of images of children, crime and violence in mainstream erotica/pornography and anti-social behavior.

### 1.3.4 CODING TEAM

The coding team comprised an average of ten individuals per coding session. The team consisted of adult males and females over the age of 21, crossing socio-economic and cultural boundaries (for detailed breakdown, see Methodology Volume 11).

#### 1.3.4.1 FEMALE-MALE RATIO

While an attempt was made to maintain an equal female-male ratio, the coding staff over time was skewed toward a female bias. Since these magazines are primarily male entertainment, the female analysts' perceptions of imagery conceivably would differ from those of male analysts. Indeed, the commentaries offered by the coders at different points in the coding process suggested that female analysts viewed and experienced the information in these three magazines in different ways than did male analysts.

For example, the difference in female versus male perception became evident in the preliminary study of *Body*

Depictions (see 1.3.7.2). Here, the analysis of separate body (primarily female) parts seemed to stress the sexually dimorphic attitudes of coders more than during other types of analyses. Female analysts on the whole were much less complacent about the counting of body parts over time than were male analysts. This may be particularly interesting since research on task performance in the workplace suggests that females handle repetitious detail work somewhat better than their male colleagues. This pattern of female tolerance for repetitious and detailed tasks did not appear to hold during the analysis of Body Depictions in Playboy, Penthouse or Hustler.

#### 1.3.4.2 DESENSITIZATION TOWARD SUBJECT MATERIAL

An additional limitation of the research would appear to have been the desensitization or boredom factor which set in over time during the analysis of Crime and Violence. The first coding session, occupying 13 weeks, and the second session, occupying another 13 weeks, indicated that over time it was increasingly difficult for coders to identify images as criminal or violent. Such a process of desensitization inevitably minimized the research findings on Crime and Violence. Interestingly, such desensitization and minimization were not noted during the analyses of images of children.

Although this is an analysis of print media, this observation corroborates Donnerstein and Penrod's (1984?) work on film violence. They found that following exposure to violent film depictions, adult males perceived a violent scenario as less violent than in their initial experience with film violence, suggesting that some degree of conditioning may be at work.

It is to be anticipated that the data identifying Crime and Violence scenarios are uniformly low compared to that which could perhaps be obtained from trained coders who worked for short durations. Fresh, trained coding teams, replaced within a short duration of the coding time would most likely identify higher levels of Crime and Violence imagery, while identification of child imagery would tend to remain stable. However, on the other hand, replacement of fatigued coders with a fresh coding team could create other statistical difficulties.

#### 1.3.4.3 PERSONAL CODER CONVENTIONS

In order to compensate for the lengthy Child Cartoon and Child Visual instrumentation, some coders developed personal conventions to circumvent time-consuming and repetitious coding analysis. Conventions included short-cuts, such as memorization of rote questions, thereby avoiding the instrument and manual on a continual basis. Without such conventions, overall

inter-rater reliability (measured as 0.85 for Child Cartoons, 0.83 for Child Visuals, 0.81 for Adult Cartoons, and 0.88 for Adult Visuals) may have been greater.

### 1.3.5 POLICY TOWARD CODERS

It had been argued that the coders would have been excellent subjects for a pre-test post-test study examining the effects of constant exposure to mainstream erotica/pornography over time. Such testing would have quantified any suspected change in aggressivity, hostility, desensitization, as well as contentment, joy, and increased sensitivity. Attitudinal changes could also have been measured had the coders been simultaneously treated as research subjects. However, in agreement with the University's Human Subjects Review Board, the Principal Investigator assured each coder that s/he was not the subject of this study, but rather that s/he was employed solely in the professional capacity of an analyst.

While important information may have been sacrificed, the needs of the coders to maintain a sense of professionalism were seen as fundamental to the integrity of the research. During the months of coding, many coders voluntarily contributed information regarding their attitudes and responses to the subject material.

During the hiring of the coding team, the Principal Investigator refused to entertain any information regarding the personal ideological attitudes of potential coders toward erotica/pornography. Thus, no systematic information can be provided regarding the ideological orientation of coders prior to or following involvement in the research activity. This standard was maintained throughout the coding activity.

#### 1.3.5.1 MAGAZINE SIZE

The total number of pages for each magazine for each year provides a convenient and accurate baseline to evaluate the role of magazine size in the frequency of depictions. Editorial policies stable in regard to the proportionate share appropriate for any given category of depiction would be reflected in changes in frequency that parallel changes in annual numbers of pages. Shifts in such policies would be marked by divergencies between the frequency of depictions and annual numbers of pages.

Information on the page content of magazines over time is contained in the data book (Volume III). Indeed, it was found that there did not appear to be a consistent relationship between increases or decreases in page numbers and increases or decreases in the specific content under analysis, suggesting an editorial decision rather than an artifact of increase or

decreases in the specific content under analysis, suggesting an editorial decision rather than an artifact of increase or decrease in page content.

#### 1.3.5.2 INABILITY TO CODE ALL PERTINENT INFORMATION

Despite the fact that the child cartoon instrument comprised 114 questions, not all information could be coded (see Volume II). This is the typical circumstance with content analysis: what is measured is selected from what is available. For example, comic strip data were ignored. Similar limitations apply to the child visual, adult cartoon, and adult visual data. As it was, the length of the instruments made their use tiring, inevitably contributing to some of the problems discussed in regard to coder behavior.

#### 1.3.5.3 CRIME AND VIOLENCE SAMPLING

While the analyses for the child cartoons and the child visuals were a census (100% of the population), the analysis of adult crime and violence utilized the sampling technique, examining 5/12's (41.67%) of the total population. The 5/12 (41.67%) sample is statistically viable; however, in retrospect, a 6/12 (50% of the population) would have been more easily manipulatable and would have more readily reflected any seasonal variations.

#### 1.3.6 CHILD FOCUS

The focus on children led to the coding of all cartoons and visuals depicting children. Depictions of children in a sexual or violent context and all other depictions of a specified character are subcategories of total child cartoon and visual depictions. Thus, total frequencies of children depicted should not be mistaken for the frequency of depictions of children in a sexual, violent or other context.

#### 1.3.7 PRELIMINARY STUDIES

A coder analysis which provided relief from the primary investigation was the examination of liquor and cigarette advertisements. Here, the second group of coders became acquainted with the overall magazine via identification of non-threatening images of liquor and cigarettes. These ads were viewed as controls in that the use of children in liquor or cigarette scenarios is generally taboo. The question was: did the inclusion of the child in a sexually explicit magazine (something of a taboo) and in a sexual and/or violent scenario (something of a taboo) extend to the inclusion in said magazines of children in liquor or cigarette advertisements (some-

thing of a taboo). It would be reasonable to depict children in these advertisement scenarios as a means of attracting future consumers and/or as a means of suggesting the normalcy, desirability and harmlessness of the product. Bearing in mind the differences in time for existence of the three magazines, the results are as follows:

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LIQUOR AND CIGARETTE ADVERTISEMENTS

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|                  | TOTAL LIQUOR | LIQ. AD CHILDREN | TOTAL CIG.   | CIG. AD CHILDREN | TOTAL LIQ. & CIGARETTES |
|------------------|--------------|------------------|--------------|------------------|-------------------------|
| <u>PLAYBOY</u>   | 5,283        | 3                | 2,222        | 15               | 7,505                   |
| <u>PENTHOUSE</u> | 1,814        | 2                | 1,611        | 8                | 3,427                   |
| <u>HUSTLER</u>   | 25           | 0                | 17           | 0                | 42                      |
| <b>TOTAL</b>     | <b>7,124</b> | <b>5</b>         | <b>3,850</b> | <b>23</b>        | <b>10,974</b>           |

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TOTAL LIQUOR AND CIGARETTE ADS = 10,974  
 TOTAL CHILDREN APPEARING IN ADS = 28

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Unfortunately, this study was limited to a tangential analysis with little attention paid to other elements in the ads. Moreover, the first Playboy years were unavailable.

### 1.3.7.2 BODY DEPICTIONS

During down time (while new instruments were being prepared, inter-rater reliability assessed, etc.), available coders recorded the various body displays presented in Playboy, Penthouse and Hustler magazines over time. A count was made for each magazine. Years that contain missing issues have estimated totals calculated from averages of same-year issues. Coders reviewed each page of each magazine, tallying body images, body part-substitutes and several activities.\* While coders often observed and tallied various body parts presented in human form, they also observed instances of body parts presented in human form, they also observed instances of body images depicted in isolation from a body, for example, a pile of breasts. These images were categorized and recorded regardless of placement or context. Coders did distinguish between photographed and illustrated cartoon depictions, to observe any changes over time and found that all sexual parts were first depicted in cartoons, with the exception of one

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\* For a list of the body part imagery and activities coded, see the key accompanying the tables.



flaccid penis in Playboy. By the 1970s, all body parts began to appear as photographs (see data book). And thus, Hustler, for example, introduced the penis photographically, although these had originally appeared in cartoon form in Playboy.

The body depiction was conducted as preliminary research and several methodological weaknesses became evident. They are problems which could be corrected to ensure greater accuracy and, therefore, will be briefly discussed.

Since this project was tangential and used as a coding "break", one problem encountered was lack of sufficient training for the coders. Although the coders were familiar with the magazines, specific definitions and descriptions of each body part were not initially sufficient. As questions arose, more exact instructions were provided. Due to coders' different perceptions of training, specific parameters are crucial for this type of labeling task. This is especially important when dealing with more abstract depictions of body parts typical of the "psychedelic" late 60s and early 70s. Another consideration in conducting a body count is the attitude and mental state of the coders. Many of the coders had negative reactions to performing the body count due to the repetition of the task and the perceived depersonalization involved. To collect and categorize people and parts of people into categories, such as, breasts, genitalia, anus, etc., was upsetting to a majority of the coders, especially the females.

While a male coder described the body count as "very tedious, excruciatingly boring... not a healthy activity... as far as the flesh goes you've seen one, you've seen 'em all," females tended to feel more personal reactions to conducting this activity. According to a female coder, "This was the most disturbing part of the body count for me. That a quantity of body parts was collected in these magazines... collected like stamps or baseball cards, breasts, vaginas, pubic hair, being the most collectible items... on a more personal level, it was difficult to compare my own body to thousands of perfect ones. I became hostile and upset... condemning myself for not looking like each pet, honey and mate. After days of self-criticism... I was in a daze." Both males and females emphasized the dehumanization they had experienced, one coder (female) saying "it was difficult to note things like lesbianism or homosexuality because I was counting parts not people or actions. Sometimes I would count two sets of breasts and only then realize that lesbianism was being depicted. This task is the ultimate in depersonalization. The sheer masses of sexual parts send a message counter to the text accompanying them - that people are attached to these parts."

The results of the preliminary study for Body Depiction were as follows:

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TOTALS: BODY DEPICTION  
1956-1982\*

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|                  | BREASTS       | GYNECOLOGICAL | GENITAL/PUBIC |
|------------------|---------------|---------------|---------------|
| <u>PLAYBOY</u>   | 17,127        | 26            | 3,303         |
| <u>PENTHOUSE</u> | 8,840         | 352           | 2,765         |
| <u>HUSTLER</u>   | 9,717         | 2,919         | 3,294         |
| <b>TOTAL</b>     | <b>35,684</b> | <b>3,297</b>  | <b>9,362</b>  |

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Due to the boredom, fatigue and ambivalence felt by the coders, accuracy may have suffered. This could probably be improved under better conditions. While we felt that the trends discovered are fairly reliable, considerable work needs to be done in this area. The following suggestions should increase accuracy of the data and reduce discomfort experienced by coders:

1. Train coders thoroughly, establishing consensus in definitions to enhance inter-rater reliability;
2. Reduce time spent per day on body count, no more than two or three hours per day, or give short breaks after one or two magazines are coded;
3. Emphasize accuracy over speed of production. Try to reduce an assembly line atmosphere. Music was considered helpful;
4. Have "feedback" sessions for coders to work out difficulties with the task;
5. Perhaps develop a weighted scale which would reflect size of images. For example, a shadowy genital image in a corner should not be equally weighted to a full page graphic close-up.

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\* The number of years analyzed were as follows: Playboy, 26 years; Penthouse, 12 years; Hustler, 8 years

The body count is valuable for providing a dispassionate count of explicit exposure in the magazines. Clearly, the editorial policy of the magazines dictates the nature and amount of exposure and activities. For these reasons, a well-executed body count could provide much objective data on exactly what is being displayed in these magazines and significant changes in display over time.

### 1.3.7.3 CHILD MAGNETS

The research yielded an additional category which the project was unable to fully explicate, titled "kChild Magnets." The term denotes images in cartoons and photographs particularly attractive to children and which would draw their attention had they been perusing the magazines (see Methodology, Volume III). The cartoons and photographs defined as Child Magnets did not include the Child Cartoons nor the Child Visuals as these were coded in detail. That is, while Child Cartoons and Child Visuals, by definition, referred to a Child, Child Magnets did not, by definition, include children.

This preliminary study was limited to a frequency count of the qualifying Child Magnet images. The basic facts for the Cartoon Child Magnets are as follows:

| CHILD MAGNETS: CARTOON |           |                     |
|------------------------|-----------|---------------------|
| MAGAZINE               | FREQUENCY | CUMULATED FREQUENCY |
| <u>Playboy</u>         | 2,300     | 2,300               |
| <u>Penthouse</u>       | 964       | 3,264               |
| <u>Hustler</u>         | 798       | 4,062               |
| TOTAL                  | 4,062     | 4,062               |

While our coding sheets do identify a detailed breakdown of the Child Magnets, time constraints prohibited a detailed analysis of these data.

### 1.3.8 LIMITATIONS DUE TO TIME CONSTRAINTS

The time allotted to conduct this investigation of children, crime and violence in mainstream erotica/pornography was spent collecting basic data on these components. Certain

avenues that might have been explored further were limited to the preliminary studies: liquor and cigarette ads, 1.3.7.1; body depictions, 1.3.7.2; and child magnets, 1.3.7.3. Similarly, the analyses in this report represent only the major variables open to examination.

### 1.3.9 CAUTIONARY NOTE TO READER

The data should be read within the context of the instrumentation manuals and training given to the coding team. Any attempt to go beyond the data would be both imprudent and unjustified. Recognizing the careful training and the attempt to objectify emotionally-laden materials, coder interpretations of the cartoons and visuals must not be seen as: a) analyses which imply that readers behave in the manner described by the cartoons and visuals analyzed, or b) that readers share the attitudes described by the cartoons and visuals analyzed. Rather, the cartoons and visuals coded may more realistically be said to reflect behavior and attitudes that publishers, editors and artists saw as sufficiently appealing to hold present readers and to attract potential readers.

Readers of this report are advised to examine the manuals and instruments prior to reviewing the data. For example, the table identifying children in sexual encounters with an adult (table \_\_) refers to cartoons in which a child could be, a) in bed with an adult (e.g., Playboy, 5-72); b) raped by several adults (e.g., Playboy, 3-78); or c) observing an adult's masturbatory activity (e.g., Hustler, 1-76). Such an encounter was not necessarily mutual coitus; the manual must be referred to for a precise definition of "child in sexual encounter with an adult."

## 1.1 LITERATURE REVIEW

In order to place the content analysis of Playboy, Penthouse and Hustler magazines in its proper context, six topics require discussion: 1) research on erotica/pornography, 2) research on mass media as an information delivery system, 3) research on cartoons as communication, 4) the use of content analysis as a media research technique, 5) market research on Playboy, Penthouse, and Hustler, and 6) research on child abuse.

### 1.1.1 RESEARCH ON EROTICA/PORNOGRAPHY:\*\*

Erotica, obscenity, and pornography have been variously defined, with differing emphases on the behavior, graphicness, and departure from standards for publicly available stimuli required. Although obscenity has somewhat wider boundaries,\* sexual behavior is invariably an essential element for the labels "erotica" and "pornography." Recent research has encouraged distinctions between the two, with the former confined to sexual activity and the latter coupling sexual with antisocial and particularly violent behavior.

The landmark investigation of such communications content was conducted by the U.S. Commission on Obscenity and Pornography (1970). \*\* Recommendations put forward by the Commission argued that available evidence indicated pornography was a non-harmful expression. Indeed, the majority of Commission members can be said to have concluded that pornography was either innocuous, therapeutic, or cathartic and should, therefore, be more liberally accessible.

During the last decade, however, a new body of research findings seems to indicate that the majority Commission view of pornography might not have been wholly justified (Wills, 1977). Indeed, at the time of this writing, November 1985, the U.S. Attorney General's Commission on Obscenity and Pornography is conducting hearings throughout the United States, in an effort to up-date 1970 President's Commission findings.

Objections were directed at the Commission research by feminists who challenged, among other possible shortcomings, over-representation of males on the Commission, its language, research designs, and selective research interests (e.g., Bart

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\* According to The Report of the Commission on Obscenity and Pornography (1970), "[m]aterial may be deemed 'obscene' because of a variety of contents: religious, political, sexual, scatological, violent, etc." (p. 3).

\*\* For purposes of this literature review, "pornography" will be used as defined by the cited researchers.

& Jozsa, 1980; Diamond, 1980; Lederer, 1980). Critics also observed that the Commission research did not look at child pornography, nor did it adequately distinguish between explicit sex content and violence set within a sexual scenario (e.g., Bart & Jozsa, 1980; Cline, 1974; Malamuth & Spinner, 1980). While recent research does not invalidate the position of the 1970 Commission, new information suggests numerous inadequacies in the research designs accepted by the Commission, as well as the Commission's inability to accurately forecast the social evolution of pornography.

Moreover, much justification for the Commission's notion of pornography as harmless was based upon work by Kutchinsky (1971a,b) who claimed that increased availability of pornography in Denmark reduced sex offense reports in that nation. Bachy (1976) and Court (1977) pinpointed what they saw as weaknesses in the Kutchinsky studies (1971a,b,c) in some detail. Court (1977), reviewing Kutchinsky's Denmark data and the catharsis and satiation theories, reported to the contrary that rape reports in Denmark increased following the liberalization of pornography. Prior sex offenses, Court argued such as voyeurism and the like, had been decriminalized. By including categories of decriminalized sex crimes with extant sex crimes (rape with exhibitionism, peeping-Toms, and other milder "sex offenses") Kutchinsky (1971a) reached a spurious conclusion of reduced sex crime.

As Feshbach and Singer (1971) applied the "catharsis" theory to television and aggression, Howard, Reifler and Liptzin (1971) give some credence to the opinions of some of the subjects in the experiment that pornography was a safety valve--a fantasy outlet for persons who otherwise might engage in rape and other sexual forms of abuse. Their finding was that exposure led to decreased sexual interest. The result is a satiation theory that holds that pornography leads to boredom with such stimuli. Schaefer and Colgan (1977) pointed to many problems associated with the Howard, Reifler and Liptzin study, as cited by the researchers themselves. A principal criticism is that the research design may have satiated viewers, whereas opportunities for sexual response and/or exposure to a greater variety of pornography could have produced alternative responses. Moreover, with regard to the catharsis model, subsequent research has tended to question the fantasy safety valve concept and, in fact, to suggest a contrasting theory. For example, the social learning theory of Bandura (1973) suggests that the viewing of a media behavior could result in some emulation and imitation of the perceived behavior (e.g., Berkowitz, 1970, 1974; Hartmann, 1969).

Court (1981) challenged the therapeutic effect argument presented by Wilson (1978) which was based upon the massive survey of adult and adolescent sexuality conducted by Abelson, Cohen, Heaton & Luder (1971), by arguing that the

research by Abelson et al found a statistically insignificant number of respondents claiming they received help with their sex problems (Court, 1981).

While the satiation, therapeutic, and catharsis interpretations of the effects of pornography are in dispute, current researchers have been examining numerous alternative theories of pornography effect, including general arousal theory, excitation transfer, conditioning, modeling, disinhibition, and desensitization (e.g., Baron & Straus, 1984; Donnerstein, 1980; Donnerstein, Donnerstein & Evans, 1975; Donnerstein & Hallam, 1978; Donnerstein & Linz, 1984; Donnerstein & Malamuth, 1983; Donnerstein & Penrod, 1983-1984; Malamuth, 1981; Malamuth, Feshbach & Jaffe, 1977; Malamuth, Heim & Feshbach, 1980; Zillmann, 1971; Zillmann & Bryant, 1982). A common perspective among these researchers is that aggressive media stimulate heightened levels of viewer arousal and possibly disinhibit some persons toward aggressivity. Zillmann and Bryant's "Pornography, Sexual Callousness, and the Trivialization of Rape" (1982) exemplifies much current thinking; they conclude, on the basis of self-reported feelings expressed by subjects viewing violent pornography, that such stimuli contribute to callous attitudes towards women.

To date, only Court (1981) has investigated numerous cross cultural changes in rape with pornography as the independent variable. He found that where there was a high consumption of pornography culturally, there was an increase in reported rape. This change could also be related, it is argued, to better data collection systems and to a more open attitude toward the reporting of sex crimes. A trend toward increases in rape in Denmark and the Netherlands, where child pornography has been more loosely controlled than in the United States (Kelly, 1984), was similarly found in Sweden. Geis and Geis (1979) interpret the higher rate of rape in Stockholm, as compared to similar size U.S. metropolitan areas, as reflecting a "positive relationship between a culture with a reputation for permissiveness and its rate of forcible rape" (p. 319). This observation of a symbiosis between sexual permissiveness and rape may be supported by the recent work of Baron and Straus (1984) which looked at reported rape, homicide and assault across the USA. While their findings are the subject of continuing scholarly debate, it is not possible to ignore their conclusions. They conclude "the results show that the readership of sex magazines is associated with the largest percentage of state-to-state variation in rape, followed by the incidence of murder and assault" (p. 2).

Feminists have noted, explicitly and implicitly, that few pornography researchers are female and little work has been conducted which examines the impact of pornography upon females (Lederer, 1980; Reisman, 1978-1979, 1979, 1985 and Shepherd & Reisman, 1985). Stock (1983) has found that women

who are exposed to violent rape films express feelings of depression and hostility, while Russell (1980) found women reporting that some men, exposed to erotic/pornographic material, use coercion or more violent behavior and act out erotic/pornographic fantasies upon their wives or other female intimates. Some researchers, looking at pornography and male hostility toward intimates (wives/female lovers), have postulated pornography as a possibly hostile-evoking stimulus among some male viewers (Shepherd & Reisman, 1985).

One of the more important discoveries - especially important in the examination of the cognitive labeling of erotic/pornographic arousal - may be excitation transfer theory. That is, the idea that any high arousal state, even that resulting from physical exercise, may, under certain circumstances of attribution confusion, facilitate misattribution of arousal to a subsequently experienced stimuli. Cantor, Zillmann and Bryant (1975) state:

(COPY TO COME)

Qualifying the notion of arousal as a simple energizer behavior, these findings were interpreted as supporting excitation-transfer theory, which posits that residual excitation enhances emotional responses to unrelated, immediately present stimuli only when the prevailing arousal cannot be attributed to its actual source (p. 69).

This concept of excitation transfer, misattribution of emotion on the general arousal model, is supported by a broad spectrum of related research (e.g., Donnerstein, Donnerstein & Evans, 1975; Malamuth, 1981; Malamuth, Feshbach & Jaffe, 1977; Meyer, 1962; Tannenbaum & Zillmann, 1975; Zillmann, 1971).

The notion entertained here would be that arousal produced by varied stimuli may be cognitively mis-labeled as sexual or aggressive arousal (Schachter, 1964; Erdmann & Janke, 1978), and this may facilitate sexual and/or aggressive behavior (Bandura, 1973). Along this line, many of these and other researchers, have noted that "erotic" imagery, such as that in Playboy and in some sex therapy film, has been used for purposes of orgasmic reconditioning (e.g. Malamuth & Spinner, 1980); while Baron & Bell (1977) found the use of unspecified types of Playboy imagery inhibited aggression. At any rate, the general sense of contemporary researchers regarding the role of erotica or pornography appears to favor the notion that labeling of emotional/physiological arousal takes place in many viewers of erotica/pornography.

Recent findings by researchers regarding their subjects' self-report fantasies and emotions (e.g., Malamuth, in press; Malamuth & Check, 1981; Malamuth & Donnerstein,



1982; Malamuth, Heim & Feshbach, 1980) suggest that a normal male non-rapist population can be sexually aroused by media images of rape, and self-reports of this subject population state that many perceive of themselves as engaging in rape if they would go unpunished. Obviously, the behavior of a person is not necessarily equivalent to his/her stated fantasies. Nevertheless, it would be scientifically irresponsible to casually dismiss self-reports of male viewers. These recent findings are in sharp contrast to prior scholarly beliefs that only rapists were sexually aroused to depictions of rape and violence to women (e.g., Abel, Barlow, Blanchard & Guild, 1977). In addition, the data collected by these various researchers suggest that exposure to aggressive pornography may predispose viewers to see rape as trivial and rape victims as guilty or unharmed by their victimization.

#### 1.1.1.1 Research on the Role of Erotica/Pornography Among Children and Adolescents

Limited formal research on the impact of pornography upon children and adolescents exists (e.g., Wilson & Jacobs, 1971; O'Brien, 1983). However, sexual entrapment and the use of children in sex rings and pornography rings is increasingly documented throughout the USA (e.g., Burgess, 1984; Burgess, Groth, & McCausland, 1981; Linedecker, 1981).

Burgess (1984) and Keating (1970) have documented the most popular magazine under study as directly implicated in cases of sexual entrapment of children by both adult and juvenile offenders. As a member of the Missing/Abducted Children and Serial Murder Tracking and Prevention Task Force for the Office of Juvenile Justice and Delinquency Prevention and the National Institute of Justice Missing Children, this Principal Investigator attended lectures by F.B.I. and police representatives who corroborate claims of child activities regarding the presence of Playboy, Penthouse and Hustler in their overall discussions of the use of pornography in recruitment of children into child pornography and prostitution (Battaglia, 1983; Burgess, 1984; Keating, 1970; Lanning, 1984; Linedecker, 1981). Indeed, Burgess and Clark (1984) have documented "Adult Pornography" as shown to 62 percent of the children entrapped in groups of child sex rings (p.78). It is perhaps stating the obvious that while we do not as yet understand the many complex responses of individuals to erotica/pornography, millions of adults and youth who read the materials casually or continuously do not engage in sexual assault of others. Still, many popular press critics and law enforcement personnel are taking note of the home cable and dial-a-porn pornography market and its attraction to youth, and questions are being raised regarding the questionable sex-educative properties of pornography for children and adolescents.

One of the more detailed attempts to isolate pornography in the sexual education of youth was that of Mass (1979), who concluded that pornography:

"... provides teenagers with a sexual education. Many adolescents turn to movies, pictures and articles to find out exactly how to have sexual relations (pp. 154-155)."

He also quotes several of his teenage subjects:

15-year boy: "It's interesting to read about problems and solutions in the Playboy advisor. You really learn a lot."

17-year boy: "I was curious and the basic health education they give you in school is bullshit. I wanted to learn the real facts."

Others: "these magazines gave me something to go by on where things are, how they're done, and how it feels .... interest me and I enjoy reading and learning new things about sex .... sometimes get (me) excited..." (p. 155).

An additional body of scholarly research on sources for children's initial exposure to sexual imagery identifies erotic/pornographic magazines as a prime source of such information (e.g., Abelson, Cohen, Heaton, Suder, 1970; Kinsey et.al., 1948; Green, 1985).

On a purely anecdotal level, there are those who argue that small children may have imitated in-house pornography scenarios upon siblings, even to the point of infanticide via sexual battery. (e.g., New York Times, "Boy, 9, Convicted of Murder in Sex-Related Death of Infant", April 24, 1984). Kendrick (1984) noted both the national increases of reported male juvenile sex offenders and the increase in findings of sibling incest in incest abusive households. Of some concern then to Juvenile Justice authorities are several studies which have found coerced sexual activities, such as incestuous relations, to be a significant variable in female prostitution (James, 1980; James & Meyerding, 1977; Densen-Gerber & Benward, 1976).

Although erotica/pornography is present in large numbers of homes today, very little is really known about the manner in which different consumers use its information. We would presume that the majority of viewers/readers of these magazines do not engage in antisocial or child abusive activity. Still, there have been reports, based on case histories (Burgess, 1984) and mail surveys of police officers (Reisman, 1979) that erotica/pornography, including Playboy, Penthouse and Hustler, has frequently been present in child molestation and incest-abusive homes. While the presence of these maga-

zines in incest-abusive homes could hardly be a causal claim for incestuous assault, it does suggest a need for further investigation, if only to verify the material as unrelated to the crime.

A second group of persons who have been found to be unusually responsive to or perhaps merely made unusual use of sexually explicit media are certain juveniles and adults who are known to have used these materials just prior to or in the midst of their autoerotic fatalities (Burgess & Hazelwood, 1983; Dietz & Hazelwood, 1982; Hazelwood, Dietz & Burgess, 1981).

### 1.1.2 RESEARCH ON MASS MEDIA AS AN INFORMATION DELIVERY SYSTEM

Mass media serves as a vast and extensive information delivery system. The express purpose of mass media is to relay messages from a given "sender" to one or more "receivers" (e.g., Schramm, 1973). There has long been discussion and argument among media scholars regarding the persuasive effect of mass media upon individual and societal attitudes and behavior (e.g., Halpern, 1975; Malamuth & Check, 1981; Phillips & Hensley, 1984; Russell, 1980; Wilson, 1978). Yet, few would contend that mass media stimulus does not have some effect on the human mind (e.g., Comstock, et al., 1978; Eysenck & Nias, 1978; Gerbner, et al., 1978; Runco & Pezdek, 1984). The scope of the debate may be said to be confined to the precise nature and degree of different mass media effects upon different receiving publics (e.g., Austin & Myers, 1984; Cantor & Sparks, 1984; Singer, Singer & Rapaczynski, 1984).

Clearly, books and newspapers are read for entertainment, education, and general informative guidance. Similarly, magazines and journals are perused, and television, film and video tapes are viewed, with these intentionalities. Playboy, Penthouse, Hustler and many other periodicals serve all three purposes in the scope of each magazine issue. One might, therefore, ask "to what extent do the visuals in this genre raise the emotional/arousal level of the viewer/reader and influence subsequent behavior as compared to the reader of books and newspapers?" Do some readers combine and synthesize these "entertainment" and "educative" components into one single body of cognitive information?

Recognizing the importance of sex-educative medium, one is led to consider the accuracy of the information which it contains. Confusion between media reality and the real world has increasingly become a recognized public and scholarly issue (e.g., Gerbner & Gross, 1979; Newcomb, 1978). Indeed, the concept of visual literacy education (e.g., Berger, 1972) has emerged as perhaps as urgent a public need as that of print literacy.

### 1.1.2.1 Research on Children, Television and Aggression

The Surgeon General's Scientific Advisory Committee on Television and Social Behavior (1972) concluded on the basis of prior research and its own \$1 million research program that experiments in laboratory settings and surveys of everyday behavior supported the hypothesis that aggressive behavior by some young persons was facilitated by the viewing of violent television entertainment. The conclusion was based on two different types of evidence with distinctly differential inferential features.

Experiments in laboratory settings in which differences in subsequent aggressive behavior unambiguously could be attributed to differences in exposure to violent television sequences (e.g., Bandura, Ross and Ross, 1963; Berkowitz and Rawlings, 1963; Geen and Berkowitz, 1967).

Surveys of everyday behavior in which the regular viewing of violent television programs has been recorded are positively correlated with everyday aggressive behavior, with no indication that some other "third" variable fully accounts for the association (e.g., McLeod, Atkin, and Chaffee, 1972a, 1972b; Lefkowitz, Eron, Walder, and Huesmann, 1972). The former permit causal inference, but questions can be raised about the applicability of such conclusions to everyday events. The latter test everyday correlations and are consistent with the causation implied by the experiments. In deciding that each contributed important evidence, the Surgeon General's committee wrote of a "convergence" of experimental survey results.

Although the research literature on television violence and aggression has increased substantially since 1972, little has been produced to change this pattern findings, although each separate strain has been strengthened by new evidence. Numerous reviewers have concurred with the Committee's finding of support for the causal hypothesis (Comstock, Chaffee, Katzman, McCombs and Freedman, 1984). Although there remain those skeptical about effects outside the laboratory (Roberts, 1978; Eysenck and Nias, 1980; Cook, Kendzierski, and Thomas, 1983), these concurring reviewers include the recent comprehensive assessment of television research sponsored by the National Institute of Mental Health (Pearl, Bouthilet, and Lazar, 1982a, 1982b).

Three complementary theories have evolved that apparently explain the phenomenon. Social learning theory (Bandura, 1971, 1978) emphasizes the acquisition of specific modes of behavior by observing their performance, and the shaping by observation of the appropriateness of the behavior in question, and especially its likely effectiveness and acceptance by others as normative. Disinhibition and cue theory (Berkowitz, 1962, 1973) posits that television and film portrayals may alter either (a) the restraint (or inhibitions) operating in regard

to an internal state, such as, anger, or (b) the response likely to be elicited by an external cue, such as, a verbal threat or a person's race or sex. Arousal theory (Tannenbaum and Zillmann, 1975; Zillmann, 1971) posits that the excitation or arousal induced by exposure to violent or other highly stimulating visual stimuli in television and films may transfer to subsequent behavior, thus heightening its intensity; when the subsequent behavior is aggressive the effect would be the facilitation of higher levels of such behavior. Such interpretations have become widely enough accepted to find endorsement in basic college texts in psychology (e.g., Atkinson, Atkinson, and Hilgard, 1983; Kagan and Havemann, 1980), social psychology (e.g., Aronson, 1980; Jones, Hendrick, and Epstein, 1979; Perlman and Cozby, 1983), and child development (e.g., Hetherington and Parke, 1979; Kopp and Krakow, 1982).

Dr. George Comstock (in press) has catalogued 16 distinct factors documented by experiments as heightening the likelihood that exposure to a violent television or film portrayal will increase the display of aggressive behavior:

1. Reward or lack of punishment for the portrayed perpetrator of violence (Bandura, 1965; Bandura, Ross, and Ross, 1963b; Rosekrans and Hartup, 1967).
2. Portrayal of the violence as justified (Berkowitz and Rawlings, 1963; Meyer, 1972).
3. Association with violence of cues in the portrayal that resemble those likely to be encountered in real life, such as, a victim in the portrayal with the same name or characteristics as someone towards whom the viewer holds animosity (Berkowitz and Geen, 1966, 1967; Donnerstein and Berkowitz, 1981; Geen and Berkowitz, 1967).
4. Portrayal of the perpetrator of violence as similar to the viewer (Rosekranz, 1967; Lieberman Research, 1975).
5. Depiction of behavior ambiguous to the viewer solely on the basis of the behavior itself as motivated by the desire to inflict harm or injury. In effect, perception of behavior that might be ascribed to other motives as motivated by malicious intent, such as, perceiving a football game as a grudge match with injury to the opponent as important as scoring (Berkowitz and Alioto, 1973; Geen and Stonner, 1972).
6. Violence portrayed so that its consequences do not stir distaste or arouse inhibitions over such behavior, such as, violence without pain, suffering, or prolonged hurt on the part of the victim, sorrow among friends and lovers, or remorse by the perpetrator (Berkowitz and Rawlings, 1963).
7. Violence portrayed as representing real events rather than events concocted for a fictional film (Feshbach, 1972).

8. Portrayed violence that is not the subject of critical or disparaging commentary (Lefcourt, Barnes, Parke, and Schwartz, 1966)

9. Portrayals of violence whose commission particularly pleases the viewer (Ekman, Liebert, Friesen, Harrison, Zlatchin, Malstrom, and Baron, 1972; Slife and Rychiak, 1982).

10. Portrayals in which the violence is not interrupted by violence in a light or humorous vein (Lieberman Research, 1975).

11. Portrayed abuse that includes physical violence and aggression instead of or in addition to verbal abuse (Lieberman Research, 1975).

12. Physical aggression against a female by a male engaged in sexual conquest when a likely real-life target is a similar female (Donnerstein and Barnett, 1978; Donnerstein and Hallan, 1978).

13. Physical aggression against a female by a male engaged in sexual conquest in which the victim is portrayed as eventually relishing the assault and a likely real-life target is a similar female (Donnerstein and Berkowitz, 1981).

14. Portrayals, violent or otherwise, that leave the viewer in a state of unresolved excitement (Zillmann, 1971; Zillmann, Johnson, and Hanrahan, 1973).

15. Viewers who are in a state of anger or provocation before seeing a violent portrayal (Berkowitz and Geen, 1966; Donnerstein and Berkowitz, 1981; Geen, 1968).

16. Viewers who are in a state of frustration after viewing a violent portrayal (Geen, 1968; Geen and Berkowitz, 1967; Worchel, Hardy, and Hurley, 1976).

Comstock argues that such factors (and probably factors investigated in the future) can be subsumed by four broad dimensions:

1. Efficacy, or the effectiveness imputed to behavior, as exemplified by reward or lack of punishment, or an eventually grateful victim;

2. Normativeness, or the acceptability of the behavior by others, as exemplified by justified, consequenceless, intentionally hurtful violence;

3. Pertinence, or the applicability to current circumstances implied, as exemplified by similarity of perpetrator to viewer, portrayed victim to real-life target, and commonality of cues; and,

4. Susceptibility, or the state of the viewer, as exemplified by pleasure, anger, frustration.

The first four are beliefs or perceptions said to be open to media influence; the fourth is the state of the viewer. Comstock argues that whatever heightens the four circumstances increases the likelihood of a media experience contributing to aggressive behavior in the future.

Very recently, researchers have turned to the investigation of violent television and film stimuli in which the violence is linked with sexual stimuli. Their findings are beginning to constitute a challenge to the conclusion of the Commission on Obscenity and Pornography that erotica materials have no harmful social consequences.

This more recent research is principally of two types:

1. Experiments in the laboratory (e.g., Malamuth and Donnerstein, 1982) comparable to those conducted by Bandura and Berkowitz in a restricted atmosphere in which brief exposure to a television or film stimulus is followed by measurement of the hypothesized effects.

2. Experimental manipulations extending over several days and/or weeks (Zillmann, 1983; Donnerstein, 1984) in which subjects are repeatedly exposed to films with this manipulated experience naturalistically intermixing with ordinary events in the subjects' lives prior to measurement of hypothesized effects.

In the first type, a series of experiments have demonstrated that portrayal of aggression and physical and verbal abuse directed at a woman by a man in an erotic context, with intercourse or other sexual relations often the goal, will heighten subsequent aggressive behavior directed at a female. Typically, a person conducting the session will do or say something to provoke or frustrate the subject; later, after the manipulated experience, the subject will have the chance to aggress -- typically, by the ostensible delivery of electric shock in a game-playing or puzzle-solving context -- against that person. The portrayal of sexual aggression heightens subject aggression against the experimental target under a variety of conditions consistent with the literature on television and film violence and aggression. Aggression is heightened when the target is a female, thus matching the sex of the victim in the portrayal. When a female induces the anger or frustration in the target role, this gives the subject a reason for expressing hostility against a female, especially if the female victim in the portrayal eventually comes to enjoy the abuse -- that is, acknowledges sexual pleasure. These factors readily fit the dimensions of pertinence, susceptibility, and efficacy (what could be more rewarding from the viewpoint of the aggressor than forced sex which the victim confesses was a good idea?).

In these experiments, exposure to portrayals of consenting sexual intercourse does not increase aggressive behavior against the female target, while portrayals of abuse and aggression directed against a female without the erotic element does increase such aggression but not as strongly that the combination of erotic or sexual purpose and abuse and aggression. Thus, a key element is that of portrayed aggression, which has a particularly powerful effect when combined with sexual motivation and an appropriate victim. These portrayals typically have little effect when the target is a male; again, the importance in media effects of a linkage between what is portrayed and the real life situation is exemplified.

In the second type, the films have either consisted largely of "hard core" pornography or "slasher" films -- movies in which women suffer horribly, generally in a sexual context, at the hands of a stalker. In both instances, the evidence is consistent -- exposure to such films alters somewhat the attitudes and beliefs of male viewers of college age. The subjects become desensitized to portrayals of violence, eventually labeling behavior they once would have perceived as violent as nonviolent. They become less sensitive to women in the role of a victim, imposing less stringent penalties on alleged perpetrators of rape, and they become more accepting of the rape myth -- that females yearn for forced sex.

### 1.1.3 RESEARCH ON CARTOON COMMUNICATION

Scholarly investigations of the cartoon as a powerful and influential form of expression can be traced at least to the 1930's with the works of Schaffer (1930) and Johnson (1937). Scores of scholars have since entered this field of study, each contributing to the dialogue from a range of disciplinary perspectives (e.g., Bogardus, 1945; Bryant, Gula, & Zillmann, 1980; Dombrich, 1980; Harrison, 1981; Ryan & Schartz, 1956; Saenger, 1955). The importance of cartoons was adroitly summarized by Harrison:

Because the cartoon makes us laugh, it may not seem serious. But by most standards -- social, psychological, economic, political, or artistic -- the cartoon is a unique force in modern society. And it seems to be growing in importance. European scholars have long studied the cartoon. They consider it a serious reflection of society's inner vision. They see it as a vital form of art and communication which, in turn, shapes a society's perceptions. But in America, where the art of cartooning has flourished as perhaps nowhere else in the world, cartoons have not been studied -- until recently. Now, however, growing attention is focused on this form of communication in courses on



popular culture, the mass media, and a range of classes across the humanities, arts, and social sciences (1981, p. 9).

The cartoon, according to Harrison, is "communication to the quick." It is fast, lively and penetrating. It grabs the reader on the run (Johnson, 1937). Supporting both Harrison's and Johnson's observations regarding the immediacy of cartoon reception is the work of Ryan and Schartz (1956). They found that among the four modes of graphic representation -- photographs, line drawings, shaded drawings and cartoons -- cartoons are seen, processed, and remembered "in the shortest time" (p. 69). It is generally assumed that the *raison d'être* of cartoons is simple humor. However, humor itself is hardly simple. Indeed, humor is a complex and multifaceted phenomenon; it can be good natured, grim, traumatic, or sad (Harrison, 1981, p. 43).

As both Johnson (1937) and Bogardus (1945) have pointed out, the cartoon has been used by great European artistic ethicists such as Goya, Daumier, and Philipon, to articulate and advocate the rights of the downtrodden and oppressed. Benjamin Franklin was the first known cartoonist in the United States. His historical cartoon, "Join or Die" (1754), urged the colonies to unite against the oppression of their common foe (Johnson, 1937, p. 33). In drawing attention to the historical role of the cartoon in illuminating social issues such as Indians' rights, nuclear disarmament, racial equality, poverty and the plight of the elderly, Bogardus observed:

...[T]he cartoon can indict human weakness and evil more incisively than columns of editorials, months of sermons, or reams of social reform literature (1945, p. 147).

The cartoon has often served in the defense of the weak and unprotected. Stocking and Zillmann (1976) however, examined what lay persons and historians have long observed -- that the pleasure of a joke can also depend upon the disparagement of "others". Numerous other researchers have also identified the use of humor and sarcasm to disparage, belittle, or otherwise victimize the subject of the "joke" (e.g., Bogardus, 1945; Zillmann, 1983; Zillmann, Bryant, & Cantor, 1974; Zillmann & Cantor, 1972). During World War II for example, the Allies circulated countless thousands of propaganda cartoons ridiculing our Axis enemies. Ironically at the same time, Germany, Japan and Italy circulated countless thousands of propaganda cartoons ridiculing the Allies. The general and scholarly literatures are replete with such cross-cultural examples of nationalistic, racist and sexist cartoon humor.

Scholars argue that the cartoon served and continues to serve as a powerful editorialist and educator. The force and potency of the cartoon was suggested by Bogardus (1945):

Because of its power to depict feelings, the cartoon makes a wide appeal -- wider for instance than the editorial, with its reflection of opinions and ideas.... but its possibilities in this connection have scarcely been dreamed (pp. 143, 147).

The interest children show in cartoons is generally recognized. Tests of children's responses to pictures in Good Housekeeping, Ladies Home Journal, and other similar magazines, performed by the Principal Investigator (1979), suggested that although a drawing might be less than one square inch, the small child was immediately attracted to cartoon figures, particularly color figures of same-sex children and animals. Most importantly for this research, children may learn more quickly and attend more closely to those educational features which are fast paced, appealing, and humorous. Bryant, Zillmann & Brown (1983) observed that for children "(v)isual attention is greatly facilitated by humor and special effects..." (p. 237).

Some child advocates argue that the interest children show in cartoons may contribute in some measure to the effect of certain cartoons on children's self-identity and opinion of others. If this could be the case, it seems reasonable to examine erotic/pornographic cartoons which may now reach children or which may have reached children over the past several decades.

With this in mind, the "Spiderman" comic book format was chosen by expert educators and child development specialists to help teach children, nationwide, appropriate child/adult sexual attitudes and interactions, (NCPA, 1984). One question which follows from this national distribution concept could be, how do cartoons in Playboy, Penthouse and Hustler graphically demonstrate adult/child sexual attitudes and interactions?

Yet, even adults seem never too old to appreciate ideas and humor propagated through cartoons. In fact, Playboy and Penthouse adult readers commonly rate cartoon pictorials as favored features (Stauffer & Frost, 1976, The Penthouse Reader, 1981, p. 31). At this time, there are no similar data available for Hustler's readership. Cartoons are part of the editorial decisionmaking process, and magazines generally choose their cartoons with care. For example, according to Harrison (1981), the Playboy cartoon editor examines approximately 200,000 cartoons per year, from which about 400 are chosen for use (i.e., approximately one in 500 submitted cartoons is ultimately printed).

Greenberg and Kahn (1970) conducted a pioneering analysis of racial trends in Playboy cartoons. Smith (1976) applied content analysis to pornographic novels. Malamuth and Spinner (1980) examined cartoon and pictorial sexual violence in Playboy and Penthouse. Their study, both useful and extensively cited in the literature, was limited in scope in that it was confined to a two-coder violence assessment from January, 1973 through December, 1977. Coders were told their judgments "should correspond to those of the 'average' person" (p. 229) and apparently coders did not identify adult/child sex during these years. The Malamuth-Spinner study may tell us as much about what coders do not consciously process as it does about what is seen and consciously recorded. That is, are there identifiably perceptual differences as functions of the age and sex of researchers or subjects? More recently, an analysis of the content of Playboy, Penthouse, Hustler, Qui, and Playgirl, reported a combined use of images of violence with images of child abuse, bestiality and the like (The Center for Media Awareness and The National Institute for Media Education and Research, 1983). Greenberg and Kahn (1970) conducted a pioneering analysis of racial trends in Playboy cartoons. Smith (1976) applied content analysis to pornographic novels. However, on the whole, content analysis techniques have been little used in the assessment of erotica/pornography.

In light of the historical role played by the cartoon in sociopolitical life, its appeal to the intellect of scholars and to the imagination of both children and adults, it is reasonable to conduct a comprehensive investigation of the cartoon communication in mainstream erotica/pornography.

#### 1.1.4. THE USE OF CONTENT ANALYSIS AS A MASS MEDIA RESEARCH TECHNIQUE

As a research methodology, content analysis has a long and distinguished history. Although it has been minimally utilized to date for the assessment of erotica/pornography, this technique has been commonly employed by educators, journalists, and social scientists, such as, psychologists, sociologists, political analysts, anthropologists, and researchers in other fields.

The history of content analysis is described in Krippendorff's Content Analysis: An Introduction to its Methodology (1980). The methodology was effectively developed by Lasswell, who by 1941 had pioneered "The World Attention Survey". Intelligence agencies even today examine foreign press content, using content analysis, for clues regarding a nation's future behavior.

Professional educators have used content analysis to examine ethnocentric bias and racism in teachers' training manuals, textbooks, films and other educational materials

(e.g., Allen, 1971; Lange & Kelley, 1971; Simms, 1976). Following the work on racial bias, other researchers in the field of education began applying content analysis techniques to an examination of textbook sex bias (e.g., American Psychological Association, 1975; Helgeson, 1976; Pyle, 1974; Reid, 1983; Women on Words & Images, 1975).

Past research has used content analysis to evaluate cartoons in a variety of contexts. Such techniques have been used to study the information delivered in Sunday comics (Barcus, 1963), the portrayal history (Bee, 1973), the changing role of women in patriotic cartoons (Meyer, Seidler, Curry, & Aveni, 1980), male-female relationships in comic strips (Saenger, 1955), and trends in textbook humor (Bryant, Gula, & Zillmann, 1980).<sup>\*</sup> Hence, in using content analysis techniques to examine the informal sex educative or sociosexual material contained in Playboy, Penthouse and Hustler cartoons, this research follows upon traditions already well established in other fields, including that of formal education.

#### 1.1.5. MARKET RESEARCH ON PLAYBOY, PENTHOUSE, and HUSTLER

Standard practice in scholarly content analysis procedures is to investigate those media materials that command the largest circulation and respect within a given genre, and/or those materials that have similarities in audience, purpose, and content. High circulation presumes a "high likelihood of being read and of influencing and being reflective of beliefs in the fields which they address" (Bernon, 1983, p. 57).

From ancient Aristotelian theories of communication effects (Cooper, 1932) to today's scholarly marketing/advertising precepts (e.g., Enzensberger, 1974; Kotler, 1967; Yankelovich, Skelly & White, 1981); well-educated adults are viewed as important and influential members of the overall society. The percentage of erotica/pornography readers working in the communications fields, such as, fiction, TV, film, radio, newsprint, and such, may be viewed as meaningless or meaningful when trends in the analysis of media depictions established over time.

This project focuses upon the information delivery of erotic/pornographic magazines, Playboy, Penthouse and

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\* In regard to the last, Bryant, Gula and Zillmann (1980) make an observation pertinent to the present undertaking:

It should be noted that the more recent texts examined (1978) contained a far greater proportion of hostile and/or sexual humor than earlier texts (48% versus 14%)...(p. 131).

Hustler. In lieu of the following seven marketing facts, these three magazines were chosen for special study:

1. Playboy, Penthouse and Hustler are the three top-selling erotic/pornographic sociosexual magazines in the United States today, according to Folio (1984), a magazine market research firm:

2. Folio reports that Playboy and Penthouse rank among the top thirteen U.S. magazines in sales revenue; Hustler ranks among the top-selling thirteen magazines in U.S. newsstand sales and are sold commonly in drugstores, bookstores, and the like, while Playboy is also often available in college libraries.

3. Market research data documents these materials as reaching audiences of up-scale well-educated adults, with approximately one-quarter of the professional adult male population having consumed various amounts and types of same (Axiom Market Research Bureau, Inc., Target Group Index, 1976, M-1, p. 11).

4. Comparative Readership Statistics, Total Adult Audience, 1979-80 (Simmons Market Research Bureau, 1980, M-1, pp. 0002-3):\*

|   |            |
|---|------------|
| <u>Playboy</u> :                                    | 15,584,000 |
| <u>Penthouse</u> :                                  | 7,673,000  |
| <u>Hustler</u> :                                    | 4,303,000  |
| <u>Ms</u> :   | 1,635,000  |
| <u>Psychology Today</u> :                           | 4,704,000  |
| <u>Sports Illustrated</u> :                         | 13,034,000 |
| <u>Vogue</u> :                                      | 5,672,000  |
| ** <u>Playboy</u> and <u>Penthouse</u> dual readers | 4,384,000  |
| ** <u>Playboy</u> and <u>Hustler</u> dual readers   | 2,450,000  |
| ** <u>Penthouse</u> and <u>Hustler</u> dual readers | 1,771,000  |

5. In addition to adult readers, Playboy and Penthouse are accessible to vast numbers of juveniles, many of whom find the material in their homes. In 1975, the adult in-home readership of Playboy reached 11.1 million and Penthouse reached 5.9 million. According to Axiom Market Research Bureau, over 6 million and 3 million respectively of these in-home readers had one or more children under the age of 18 residing in their domiciles (Target Group Index, M-2: pp. XV, 99).\*\*

6. Approximately 37% of the Penthouse magazine readership stated they read Penthouse to "Learn about ways to live and the lifestyle of others" (original italics), p. 34).

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\*\*Dual readership is presented in Volume M-4 pg. 0018 and 0025.

7. Of the Playboy/Penthouse group, TGI reported that 23% of Playboy and 21% of Penthouse readers were college graduates, while 23% of Playboy and 23.8% of Penthouse readers had attended or were attending college (TGI M-1, p. 15). Thus, 46% of Playboy's readership and 44.8% of Penthouse's readership consist of those individuals who are viewed as influential within this society. Comparable statistics for Hustler are not available.

#### 1.1.6 RESEARCH ON CHILD ABUSE

Over the past decade both the general public and governmental agencies have voiced concern over what appears to be an acceleration of both sexual and non-sexual violence in society towards children. Data on type of child maltreatment, supplied by the American Humane Association (1984, p. 94) records a proportionate increase in sex abuse over seven years -- from 3 percent (2,013 cases) in 1976 to 7 percent in 1982 (22,876 cases). The child and family characteristics of sexual abuse victims are distinct from maltreatment cases in that the victims are generally female, older than other victims, racially similar to the national distribution of all U.S. children, and from families less often headed by females (AHA, 1984, P. 33).

Data from the AHA and the National Center on Child Abuse and Neglect also record a rise in total reports of child abuse and neglect from 416,033 in 1976 to 929,310 in 1982, an increase of 123 percent (AHA, 1982, p.2). These reports are not identical to those used to describe types of maltreatment, and application of the sex and abuse percentages to these data would produce much higher case estimates than those appearing with the type of maltreatment data. No reliable national statistics on child abuse are available prior to 1976. Some social scientists argue that the recorded increases reflect only better reporting and an openness toward accepting the reality of child abuse, and that the increases do not reflect an actual increase in that crime. Others claim there is a real change in levels of child abuse, particularly sexual abuse, as well as the character of that abuse, and that not only have abuse and neglect increased, but sex-related behavior has come to have a more prominent role. It is possible that answers may be found in the analysis of changing abuse patterns, rather than fruitless argument over increased total numbers.

Police, FBI, and child welfare workers, have testified that sex crime on-site evidence will often include a genre of sexually-educative materials which they have referred to as

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\*The comparison between the above magazines is limited to the extent of their respective circulations. No further comparison is intended.

pornography: magazines, films, booklets, books, and/or video tapes, and the like. These on-site media materials often contain specific visual models of both simple sensual poses as well as new and bizarre sex acts which have been enacted by offenders upon child victims (e.g., Battaglia, 1983; Burgess, 1984). (also see 1.1.1.1.).

While such on-site evidence for the crime of producing child pornography is most certainly not a statement of causal relationships between all photographs and their automatic imitation by the general population, and, indeed, should not be construed as a causal statement. It would be equally foolish to deny that some such material has been used in certain situations, by individuals, as both a stimulus and as an educational tool for personal imitation and for sexual entrapment of children by adults or other juveniles, into sex acts, child pornography and even child prostitution (Burgess & Lanning, 1984; O'Brien, 1983).

Juvenile Justice concerns center upon the data which is accumulating, confirming the notion that sexually-abused juveniles are at high risk for a) personal dysfunction, and b) engaging in victimization (Finkelhor, 1979; Herman & Hirschman, 1981; Lloyd, 1976; Lystad, 1982; Rush, 1980; Sgroi, 1982; Tilelli, Turek & Jaffe, 1980). Groth (1982) states:

. . . More so than non-offenders, sexual offenders appear to have a higher incidence of having been sexually victimized when they themselves were children -- a very conservative estimate is one out of every three (Groth in Sgroi, p. 226).

#### 1.1.7 WORKING DEFINITION OF EROTICA/PORNOGRAPHY

Six topics have been discussed: a) erotica/pornography, b) mass media as an information delivery system, c) cartoons as communication, d) the use of content analysis, e) market research on Playboy, Penthouse, and Hustler, and f) the research on child abuse. They lead to the definition of erotica/pornography which guided the study.

Erotica and pornography have been defined in a variety of ways by different authors, and some authors as well as upon occasion the law connect a third term, "obscenity," with the two. Some authors have attempted to distinguish between erotica and pornography, with the former confined to sexual activity and the latter encompassing antisocial behavior in addition to sexual activity. The definition devised for the present study emphasizes male and female physical displays and

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\*\*"In-home" distinguishes home readers from those who claim to read only during travel, in the workplace, or elsewhere.

the linking of childhood cues with the sexual, obscene, or violent:

Erotica/pornography is defined for the purpose of this study as visual content representing nude or semi-nude female or male humans of any age, some of whom engage in genital display (biologically classifiable as solicitous of copulation, as in estrus-posturing or presenting/mating displays), or cues or symbols linking such sexual imagery and scatological and/or violent imagery.

All definitions of erotica and pornography include the sexual, including the one devised for this study. Thus, all research, speculation, comment, and argument on erotica, obscenity, and pornography have some pertinence for this investigation. The definition devised for this study encompasses violence because of the study's focus on the depiction of children, whose abuse has become a prominent social concern in the past decade. Research, speculation, comment, and argument that deals with erotic and antisocial content jointly is thus particularly pertinent to the present study.

## FINDINGS

### DATA CHARACTERISTICS

The findings for child cartoon, child visual, adult cartoon, and adult visual data are presented in several different ways to maximize access for different purposes. The basic datum is the frequency of occurrence of the specified measure. Such a datum is available for each of the three magazines: Playboy, Penthouse, and Hustler. It is also available for the universe of the three pooled. Because of the different lengths of publication history, the latter data initially represent only Playboy, then Playboy plus Penthouse, and finally Playboy and Penthouse plus Hustler. The use of frequencies makes comparisons within and between years and within and between specified types of depictions straightforward when the total number instances examined remains constant, or the question concerns only frequency of occurrence. When not, percentages are required. Percentages, for example, would be required to compare the publications in regard to proportionate occurrence. The presentation of the data by year ensures the ready discernment of trends over time. Questions about the role in the frequency of occurrence of any specified type of presentation of the size of the magazine can be answered by data on the number of pages published by each magazine in each year. In sum:

1. Frequency of occurrence is the basic datum.
2. Data are presented for each of the three magazines separately, and for the universe of the three pooled.



3. Percentages are required for certain comparisons.
4. Data by year display trends over time.
5. The role of magazine size is addressed by data on number of pages per year.

The data represent every reference to the subject. For example, the child cartoon data represent every reference to a child in cartoons, and the adult crime and violence visual data represent every reference to a non-child in the context of crime and violence in a visual. The unit of analysis is the child cartoon, child visual, adult cartoon, or adult visual. The additional data describe the context within which the principal figure was presented. The attributes of the cartoons and visual recorded in addition to the presentation of a child or adult constitute a contextual description of the cartoons and visuals identified as presenting children or presenting non-children in the context of crime and violence. Frequency of occurrence of child and adult presentations, then, does not represent a number of children or adults but the number of child cartoons, child visuals, adult cartoons, and adult visuals. Frequency of occurrence otherwise represents attributes of the child cartoon, child visual, adult cartoon, and adult visual except when specifically defined as an attribute of the principal or other figure.

The amount of codifiable information in visual stimuli, such as, cartoons, illustrations, and photographs, is enormous, and the information conveyed by the findings is a subset of that conceivably codifiable. The utility of a contextual analysis is that it provides a thorough if not exhaustive description of the attributes associated with a specified presentation, such as, a child in a cartoon or visual, or an adult in a cartoon or visual in the context of crime or violence. By definition, however, a contextual analysis will preclude certain inferences; it will also make others possible than alternative type of analysis might preclude. The present analysis emphasizes attributes of the child cartoon, child visual, adult cartoon, and adult visual. The inference invariably permitted by contextual analysis is that the described attributes were part of the context of the presentation of the specified figure. Other inferences must be made with some sensitivity. For example, the data for child cartoons and child visuals do not identify pairs of principal children and major other figures mutually participating in various kinds of activities recorded, such as, affection, sexual display, and murder/maiming. What they do document is whether the principal child and major other figures were presented as initiators or recipients of such activity, and the context in which such initiation and receiving occurred.

## CHILD CARTOONS

The findings of the analysis of the data on child cartoons can be presented under eight headings: (a) attributes of display, (b) child depiction, (c) child context, (d) other character depiction, (e) accompanying information, (f) props, (g) activities, and (h) surroundings. The data presently available can also be examined for the three magazines pooled and for the magazines separately; the first represents the universe of the three publications, the second differences among them.

### Three Magazine Universe

Attributes of display. More than half of the cartoons were between one-fourth and one-third page in size, and more than a third were a full page; less than one-fourth page, a half page, between one-half and a full page, and more than a page were relatively rare. The cartoons were about evenly divided between left and right page display, and between black-and-white and color.

Child depiction. The figure identified as the principal child was female in 41 percent of the cartoons, and male in 58 percent. Principal children were overwhelmingly Caucasian (80 percent of all cartoons and 90 percent of all those for which ethnicity could be coded). Data based on physical depiction and on age cues are consistent in identifying the most frequent age category as 6 through 11. Physical depiction data recorded preschool (3 through 5 years) as next most frequent, followed by late puberty (16-17); age cue data record late puberty as next most frequent, followed by preschool. In about 40 percent of the conflicts between age data, the caption was said to be responsible; the remaining 60 percent were about equally divided between juvenile clothing/hairstyle, furniture/equipment, including toys, facial expression and culture of childhood symbols. About two-thirds of the children were natural human children without handicaps or defects; about five percent of natural human children had exaggerated sexual parts. About 18 percent were in some stage of sexual undress (ranging from full nudity or genital display or undergarment display). Two-thirds were clothed, with nine out of 10 in typical childlike or juvenile clothing; of the remainder, two-thirds were in mature dress and one-third in sexual clothing. Four out of five principal children were in the foreground. In a third of the cartoons, the principal child's expression was not discernible, and in about another third the expression was negative, ranging from distress over disgust, anger, shock, fear, and sadness; about a fourth expressed pleasure, and 5 percent, interest.

Child context. About one-third of the cartoons contained two figures, and another fifth, three figures; about 60 percent contained three or fewer figures. Almost a third of the physical settings were home/doorway/yard; about two-thirds

dealt with standard daily life, and the rest with such special topics as social issues (peace, racism), politics (elections, etc.), religion (nativity scene, church service), or something else apart from routine. In about one-fourth of the cartoons, the principal child was recorded as having a sexual encounter with an adult; in 16 percent, as potentially connected with assaults, with almost half of these sexual assaults; in about 8 percent, with murder, with fewer than one of three of these, sexual murder; in about 6 percent, with indecent exposure; in about 5 percent, with prostitution or sex buying/barter; and in slightly fewer than 5 percent, with adultery.

### CHILD VISUALS

The findings of the analysis of the data on child visuals can be presented under eight headings: a) attributes of display, (b) child depiction, (c) child context, (d) other character depiction, (e) accompanying information, (f) props, (g) activities, and (h) surroundings. The data presently available can also be examined for the three magazines pooled and for the magazines separately; the first represents the universe of the three publications, the second differences among them.

#### Three Magazine Universe

Attributes of display. Almost 4,000 visuals were published by the magazines in which a child or children could be said to be presented. Almost 60 percent were in color. More than half were between two square inches and a quarter page; about one-seventh were less than two square inches, about one-ninth were between one-fourth and one-half page, and the remainder were larger than one-half page with about six percent occupying a full page. The ratio of photographs to illustrations was almost three to one. More than half were associated with a centerfold or female display of the month (often child portrayals of Playboy's centerfold). About one out of four were part of a series within a single eyespan, almost one out of six were part of a series illustrating text, and almost one out of four were not part of a series or regular feature. Of the visuals appearing in advertisements, somewhat less than two-thirds accompanied ads for general merchandise (e.g., clothes, food, cameras, travel, and autos) and slightly more than a third were used in ads for pornography, generally in Hustler ads for films, books, telephone sex, etc.

Child Depiction. In about three-fourths of the child presentations, the principal (or only) child was identified as an actual child under the age of eighteen. About one-eighth were a pseudo-child; that is, an adult portrayed to a recognizable degree as a child, through dress, physical features, activities, and the like. A special case of the latter was about 4 percent of visual presentations that consisted of adults with hairless genitalia. The predominant

age cue for the principal child was the caption, representing more than one-third of the cases; next most frequent was dress, representing about half as many. Females outnumbered males two to one, with one out of ten of unspecified sex. More than 75 percent of the principal child presentations were Caucasian. Almost all of the principal children were in the foreground; only about 5 percent were offstage. Data on physical depiction and on other cues were consistent in regard to age distribution, with about one out of four identified as six to eleven years old. Very similar in presence with about one-eighth of the presentations represented in each instance were infants (neonate through two years), preschool (three to five years), and early puberty (12 to 15 years), late puberty (16 to 17 years). However, physical depiction played a much larger role than cues in the detection of pseudo-children, with more than twice as many being identified by physical depiction (somewhat more than one-eighth of presentations) than by cues. About one-fourth of the presentations involved discrepant age cues, with one-fourth of these discrepancies involving the caption and one-fifth clothing. More than one-fourth involved some degree of exposure of sexual parts. Somewhat less than a third depicted full genital or anal display; there were similar frequencies of some genital or anal display and of breast display only. Buttocks only, and buttocks and breasts together, appeared less frequently. About one-third of the full and partial genitalia displayed some "pink." Somewhat less than one-sixth of the presentations involved a nude. Little hair symbols, such as, pigtails and braids, in slightly less than one-sixth of the presentations or more than one-fourth of those involving females. In one-eighth of the presentations, the principal child identified in one visual appears in another as an adult. When the presentations were categorized by six child poses, only about 7 percent involved thumb or fingers in mouth, child object (e.g., blanket, candy, or bottle) in mouth, fetal position on side or knees, knock-kneed or pigeon-toed, spread leg with underwear covering clear genital display, or bent over with underwear covering buttocks; most frequent, accounting for more than half the cases, were thumb or fingers in mouth or fetal position. In about one-fourth of the visuals, the principal child's expression conveyed interest, and in a similar quantity, joy; negative emotions, such as, distress/fear, sadness, or disgust/anger were present in about 12 percent of the visuals, with distress/fear accounting for about three-fifths of these instances.

Child Context. Almost one-half of the child presentations occurred in a blank, abstract, or otherwise unspecified physical setting; the remainder fit one or another of two dozen categories, with more than a third of these specifiable settings made up of home/doorway/yard, or country/nature/beach. Bed/bedroom/hotel room accounted for about 13 percent of specifiable settings. About one out of seven presentations involved a culture of childhood figure, such as, a rock or sports star, fairy tale character, or popular doll; most

frequent were rock or sports stars, accounting for about a third of Culture of Childhood figures. Slightly fewer than one-sixth employed special themes, such as, holidays, childbirth in- and out-of-wedlock, loss of virginity, and war. Of these, childbirth-in-wedlock was employed three times more often than childbirth out-of-wedlock, and together childbirth accounted for more than one-fourth of the presentations employing special themes and childbirth themes decidedly outnumbered all holiday themes (Christmas, New Year's, etc.). Almost all of the presentations (more than 90 percent) occurred in a setting not specifically associated with childhood, such as, a nursery or play area. About one-third of the presentations of the principal child involved direct eye contact with the camera/reader, and about one-fourth had the child gazing offstage or at someone with the whites visible; about one-sixth had the eyes cast downward or closed, with the sclera and iris hidden, and in about the same number of cases, the eyes were hidden or otherwise eluded classification.

Other Character. The major other character in the visual, when present, was infrequently another child. Other children accounted for this role in fewer than one out of ten visuals. Somewhat more than a third of the visuals had no character other than the principal child. Somewhat more had an other character that was an adult; thus, more than four times as many adults appeared as the other character in a visual presenting a child than did another child. Males were only somewhat more frequent than females; Caucasians were overwhelmingly predominant when ethnicity could be coded, but in more than a third of the cases ethnicity could not be determined. Almost all of those for which placement could be categorized were in the foreground, although in more than a third of the instances, foreground, background, or offstage (the three placement categories), could not be unambiguously determined. Data on physical depiction and on cues present were consistent in regard to perceived age: somewhat fewer than half the cases could not be specified, and a somewhat greater number were adults. About two-thirds of other characters present could not be said to have a role of authority in regard to the principal child, but, of those who did, more than half were parents, step-parents, or guardians. Almost no other characters were in the role of effective unambiguous protectors or defenders of the principal child.

Accompanying Information. About 3 percent of visuals contained one or more lifeless human or animal beings, the majority of which were lifeless children. Of the approximately one-fourth classifiable in regard to sexual orientation, almost 90 percent qualified for the label heterosexual; about equal numbers received the labels homosexual and autoerotic. In about a fourth of the cases, the visual, caption, or text-within-eyespan, referred to a child in sexual interaction with another figure, almost all of which were human, although about 2 percent were an unreal or fantastic creature, an object, or an animal. Very small proportions of the visuals depicted indecent

exposure or an obscene phone call (fewer than 1 percent), sex for money or barter (fewer than 2 percent), or arson or theft (fewer than 1 percent). About 5 percent of the visuals depicted non-sexual child abuse or neglect. About 4 percent depicted consumption of alcohol or some other substance, with more than a third depicting alcohol consumption, about a fifth consumption of a legal "soft" substance (e.g., a cigarette, diet pill, or nonprescription drug), and substantially fewer consumption of a "hard" illegal drug (e.g., heroin or cocaine) or marijuana/hashish. In slightly more than 1 percent of the visuals, the depiction was classifiable as of a runaway/truant.

Props. A variety of props appeared in the visuals, and none could be said to occur with substantial regularity. More frequent than others, childhood props (almost 10 percent of visuals), with about a third identified as toys. Slightly less than 10 percent of the child props were school items, such as, lunch boxes, report cards, or a blackboard. About 10 percent of all visuals contained a violent prop, with weapons (gun, knife, club, etc.) accounting for more than a third of the instances; a body fragment or blood were present in about 1 percent of all visuals. Somewhat fewer than 10 percent contained erotic props, with the most frequent, discarded clothing (fewer than 2 percent of all visuals), followed by food or other item used as a phallic symbol without reaching the mouth (more than 1 percent) and food or other items used as a phallic symbol and approaching the mouth (fewer than 1 percent). In a minuscule number of cases (one-twentieth of 1 percent, or 18 actual cases), violent symbols were clearly employed in sexual application; these included a body fragment or blood, guns, fire, and knives.

Activities. Several activities could be taking place within the same scenario, often suggesting mixed messages. Looking at the activities via discrete variables, however, romantic kissing was about as infrequent as sexual application of violent props. Affectionate activity, however, was identified in about a fourth of the visuals. Sexual display of body parts, usually cloaked in social intercourse, occurred in slightly fewer than one-third of the visuals. Slightly more than 2 percent (102 instances) depicted genital or anal sex, and somewhat more than four times as many implied such activity. Somewhat more than 4 percent contained sexual foreplay or physical arousal. About 10 percent contained force or planned force; about the same frequency of depictions occurred for the inflicting of pain and for killing or maiming. A few (somewhat more than 2 percent of all visuals) contained medical/surgical procedures applied to sexual body parts. A similar few were categorized as containing a scatological or morbid presentation. About three-fourths were recorded as depicting miscellaneous general activity, and a similar quantity contained miscellaneous sexual or violent activity other than those so far discussed in regard to activities. A scant number (about 1 percent) contained a reference to the invasion of privacy that did not fit any of the categories of

an invasive nature so far discussed in regard to activities.

Surroundings. Somewhat more than half the time the visual containing a child was within two consecutive eyespans of text or pictures of another child. About one-fourth of the visual containing a child was within one eyespan as a picture (photograph, illustration, or cartoon) involving the sex industry, such as, a sexual service (massage parlor, topless bar), erotica/pornography (magazines, video, etc.), or sexual devices (stimulants, penis enlargers, vibrators, etc.); by far the most frequent of these were erotica/pornography. Somewhat fewer than two-thirds of the visuals containing children were within one eyespan of a recognizably sexual picture. Somewhat fewer than one-fourth were within one eyespan of a violent picture, about a fourth of which involved death, mutilation, battery, or physical abuse and another fourth which involved instruments of violence. Slightly fewer than one-fourth were within one eyespan of a non-fiction article or interview. Three-fourths were within one eyespan of a text or caption classifiable as having at least a minimal reference to sex or violence, and three-fourths of these exceeded the minimal category. More than half the visuals were within one eyespan of text or a caption referring to children, of which about half were the caption for a cartoon or visual. In about a fourth of the cases, the visual containing a child, illustrated text, involving a child, family, violent or sexual topic, about a fourth of which concerned miscellaneous sexual behavior and not quite twice as many concerned children's sexual behavior. About a fourth of the words accompanying the visual as title, caption, or text, involved sexual or violent terms, with sexual terms present about four times more frequently than violent; there were a number of instances (about 3 percent of all visuals) in which the words reinforced the child-like image of an apparent adult. In about 5 percent of the cases, the visual was within one eyespan of references (in text, caption, or picture) of references to alcohol, drugs, or cigarettes, with alcohol and drugs more frequent than cigarettes; about 2 percent contained satanic items.

#### Relationships Among Variables

When such activities as (a) affection, (b) invasion of privacy, (c) sexual display, (d) sexual foreplay, (e) genital/anal sex, (f) other non-sexual/non-violent, (g) force, (h) infliction of pain, (i) murder/maiming, (j) medical surgical sex, and (k) the scatological in child visuals, are examined in regard to their level of depiction, several patterns are discernible. Level of depiction was categorized as (a) depicted, (b) just occurred/just about to, (c) visually implied, (d) implied by text, or (e) implied both visually and by text. The major patterns include:

1. There were no categories of activities in which actual portrayals (the combination of depicted and just occurred/just about to) were not recorded, and there were no categories in

which depictions did not markedly outnumber just occurred/just about to, except for the rare instances of medical/surgical sex where the fourteen depicted instances were almost matched by the twelve just occurred/just about to.

2. In several instances, portrayals (depicted and just occurred/just about to) outnumbered implied activity, and very often by a sizable and sometimes overwhelming degree. These included the accepted, benign, or physically non-threatening activities as: affection, invasion of privacy, being nude, other non-sexual/non-violent, and the scatological. The pattern was reversed with implied activity outnumbering that portrayed for activities involving intense or unpleasant physical contact, and sometimes to a marked degree. These included: sexual foreplay, genital/anal sex, force, infliction of pain, murder/maiming and medical/surgical sex. Exemplifying the former is affection, with 792 portrayals, of which 786 are depictions, and 56 instances of implied behavior. Typical of the latter is genital/anal sex, with 150 portrayals, of which 48 were just occurred/just about to, and 419 instances of implied behavior, and murder/maiming, with 89 portrayals, of which 32 were just occurred/just about to, and there were 215 instances of implied behavior.

3. Thus, the pattern of treatment of activities differs as a function of the intensity or unpleasantness of the physical contact involved. Those low on this dimension are much more likely to be portrayed, with actual depiction by far the most frequent mode of portrayal. Those high on this dimension are more likely to be implied, and the mode for those portrayed is somewhat less likely to be depiction. The implication is that with intense or unpleasant physical contact of the kinds under scrutiny there is a tacit editorial recognition of their falling within a universe of the marginally acceptable with some taboos about portrayal and depiction.

4. Although the presence of sexual display in these publications will evoke no surprise, it is interesting to observe how unambiguously such display, inclusive of nudity is treated as accepted, benign, or physically non-threatening. There were 1,292 portrayals of child sexual display, of which 1,273 were actual depictions, and 98 instances of so implied display.

5. The data on level of depiction in child visuals make clear the very real differences among Playboy, Penthouse, and Hustler. Although it has a shorter publication history, Hustler portrayed sexual displays/nudity in more than twice as many child visuals as did Playboy and Penthouse (730 vs. 271 and 291). The differences between Hustler and the other two publications are even more striking for sexual foreplay, genital/anal sex, force, murder/maiming, medical/surgical sex, and the scatological. Hustler also outnumbered Playboy and Penthouse in the infliction of pain, although not to the same marked degree as in the case of sexual display or the other



variables. A similar impression is left by the data on total violent and sexual activities in child visuals. For Playboy, violent and sexual activities accounted for 30 percent of all activities involving the principal child; for Penthouse, 44 percent; and for Hustler, 70 percent.

When such activities are examined by the role of the principal child and the role of the other character, the seven roles examined lead to 49 possible combinations of principal child-other character roles. The seven roles included: (a) no activity of the kind under scrutiny, (b) initiator of activity, (c) recipient of activity, (d) mutual participant, (e) observer, (f) unaware, and (g) involved in some way other than the foregoing. For each, the principal child could be paired in seven different ways with the other character (no activity - no activity, no activity - initiator, no activity - recipient, etc.). Again, a number of patterns are discernible:

1. There are only five kinds of activity in which the principal child is more likely to be an initiator than a recipient. These consist of affection, sexual display to any degree, sexual foreplay, genital/anal sex, and general activity. For all five, there are also substantial instances in which the principal child is a mutual participant with some other figure, which almost always is the other character.

2. The predominance of children as initiators of activity is particularly large in regard to sexual display, where the principal child is classified as an initiator about twice as often as the next most frequent category (886 vs. 317), mutual participant. Together, the two account for about three-fourths of nudity recorded.

3. The sole instance in which mutual participant is the predominant category is genital/anal sex.

4. The principal child is markedly more often the recipient than the initiator when the activity is infliction of pain, murder/maiming, or medical/surgical sex. In each case, the most frequent pairing is principal child as recipient and other character as initiator.

5. Invasion of privacy and the scatological occur so infrequently in any pairing when the modest number of instances are classified by the 49 possible pairings that no interpretation is merited.

6. Thus, the role of children depends upon the type of activity, but the grouping of activities observed in regard to level of depiction are decidedly different. The decisive distinction in regard to role is whether the activity is likely or not to be pleasurable. For those pleasurable, children are more likely to be initiators; that is, they perform something enjoyed by others. Thus, affection, nudity, foreplay, genital/anal sex, and general activity, display the same pattern

in regard to the child as initiator or recipient. Mutual participant as the predominant category if genital/anal sex is part of the pattern. For those unlikely to be pleasurable, the child is more likely to be categorized as a recipient. Such activities include infliction of pain, murder/maiming, and medical/surgical sex. The implication is that the role of the child is governed to some degree by the portrayed utility of the child for the pleasure of others; ask not only what you do for others, but what they will enjoy doing to you, is the responsibility imputed to children.

### ADULT CARTOONS

The principal findings of the analysis of the portrayal of adults in cartoons in conjunction with crime and violence can be presented under four headings: (a) attributes of visual display, (b) depiction of principal figure, (c) depiction of secondary figure, and (d) activities. The data can also be examined with three magazines pooled and for the magazines separately; the former represents the universe of the three publications, the latter differences among them.

#### Three Magazines Pooled

Attributes of display. The total number of cartoons without child figures in which crime or violence occurred in a random sampling of five per annum for each publication was 2,206. This leads to an estimated total of 5,294. Slightly more than half were in color. About three-fifths occupied between one-fourth and less than half a page. About two-fifths occupied a full page. A remaining few occupied between a half and less than a full page.

Depiction of principal figure. The principal figure was defined as that most significant or prominent in the cartoon. In most but not all cases it was a victim; secondary characters in most but not all cases were perpetrators of crime or violence. In about a fourth of the cases, sex was not distinguishable; in slightly more than a fourth, the principal figure was female; and in about a third, it was male. Caucasians were overwhelmingly predominant, although in more than a fourth of cases, ethnicity could not be determined. About a third were young adult (ages 18-39), and about a fifth were of middle age (ages 40-60); in somewhat more than a fourth, age could not be specified. In about a third of the cases, principal character could not be identified as human, animal, science fiction, supernatural, monster or otherwise specified; of those for which such specification was possible, about 80 percent were normal humans.

## DISCUSSION OF THE FINDINGS

Common opinion holds that children do not exist in the pages of mainstream erotica/pornography in the United States. If depictions of children in erotic circumstances do occur, it is generally felt, they are found only in covert publications serving a relatively small population.

The primary purpose of this project therefore was to test these assumptions, and to ascertain whether and to what extent representations of children exist in erotica/pornography published for the U.S. mass market.

To this end, the project chose to analyze three magazines: Playboy, Penthouse, and Hustler (PPH). Magazines were chosen over other forms of mass media because they provide the most complete long-term record. Furthermore, themes linking children with sex or sexual violence are more likely to occur first in erotica/pornography, and later migrate to other media forms such as R-rated films and advertising.

Playboy, Penthouse, and Hustler specifically were chosen to represent mainstream erotica/pornography because they are the three top-selling sex magazines, and frequently are found for sale in newsstands, hotel lobbies, and airports around the country.

The project analyzed almost the entire set of PPH magazines. Only one issue of Playboy and six of Hustler remained elusive to the end. The remaining 680 issues, from the inception of each magazine through December 1984, were examined using content-analysis techniques. That translated into 373 Playboys over a period of 31 years, 134 Penthouses over 15.3 years, and 126 Hustlers over 10.5 years. An average of 10 coders spent five months applying instruments (sets of questions) to every PPH cartoon and visual (photograph or illustration) that involved children.

To qualify as a "child cartoon" or a "child visual," the picture had to either depict a child or, in the case of the cartoon, refer to the child in its caption. The child could be a main character, part of a crowd scene, or, in the instance of the cartoon, be "offstage" and only referred to in the caption. The child visual was allowed one other category -- the Pseudo-child, or adult depicted as a child -- who will be analyzed as a separate character in this summary.

Advertisements depicting children were included in the study, and accounted for 24 percent of all child cartoons and visuals. These were included because they contribute to the overall impression of children in the magazines.

The child had to be in human form. This included elves, cupids, and the like whenever they assumed the form of a child. There were only two exceptions to this rule: (a) when the character was the offspring of a human parent, as when a woman gave birth to an object, and (b) when an object was used as a stand-in or substitute for a child, as when a piece of child's clothing was substituted for the child.

The following sections will summarize the project's findings and address what are anticipated will be the most frequently posed questions.

#### FREQUENCY OF CHILDREN IN PLAYBOY, PENTHOUSE, AND HUSTLER

This section discusses the number of child cartoons and visuals in PPH, not the number of children found in their pages. To count every child in each PPH picture was discovered to be impossible because the children in some pictures were virtually uncountable. Generally this meant that the multiple tiny characters found in some pictures were so numerous and obscure that no two coders would agree on the total count. Therefore, this study reports the frequency of children in terms of the number of cartoons and visuals in which children were found.

The coders identified 2,016 child cartoons and 3,986 child visuals (of which 681 were Pseudo-children) in the 683 issues of PPH. Of these, Playboy accounted for 3,045 cartoons and visuals, Penthouse for 1,130, and Hustler for 1,779, for a total of 6,004 child-linked images.

The total count of 6,004 child-linked images means that children or surrogate children were involved pictorially an average of 8.2 times per Playboy issue, 6.4 times per Penthouse issue, and 14.1 times per Hustler issue.

The 2,016 child cartoons comprised 12.14 percent of all cartoons published in the three magazines. However, they were not evenly distributed, either by magazine or over time. As shown below, Playboy had published the highest number of child cartoons by far, which is not surprising considering its many years of publication. Hustler, however, claimed the highest percentage of total cartoons involving child-linked images. Hustler also topped the list for its average number of child cartoons by year and by issue. Penthouse's output was the least of all:

#### Child Cartoons: Totals, Percentages, and Averages

|                                 | <u>Playboy</u> | <u>Penthouse</u> | <u>Hustler</u> |
|---------------------------------|----------------|------------------|----------------|
| Total # of child cartoons:      | 1,196          | 265              | 555            |
| Percentage of all its cartoons: | 11.08%         | 8.6%             | 20.3%          |
| Average # child cartoons/year:  | 38.53          | 17.23            | 52.05          |
| Average # child cartoons/year:  | 3.21           | 1.44             | 4.40           |

Over time, the number of child cartoons has risen and fallen. Below is an abbreviated list of cartoons per year. (For the complete table, see ):

Child Cartoons over Time

|                  | <u>Playboy</u> | <u>Penthouse</u> | <u>Hustler</u> |
|------------------|----------------|------------------|----------------|
| 1954:            | 12             | n/a              | n/a            |
| 1959:            | 8              | n/a              | n/a            |
| 1964:            | 47             | n/a              | n/a            |
| 1969:            | 84             | n/a              | n/a            |
| 1974:            | 57             | 11               | n/a            |
| 1979:            | 28             | 36               | 51             |
| 1984:            | 19             | 12               | 76             |
| First full year: | 12 (1954)      | 8 (1970)         | 26 (1975)      |
| Lowest year:     | 8 (1959)       | 6 (1973)         | 26 (1975)      |
| Highest year:    | 90 (1971)      | 36 (1979)        | 76 (1984)      |

Note that both Playboy and Penthouse published a much reduced number of child cartoons in 1984, in each instance halving their output of 1983. There are indications that the number of child cartoons in these magazines continued to decline in 1985.

The percentage of the 3,988 child visuals over all PPH visuals cannot be given because the sheer volume and variety of all the photographs and illustrations in PPH precluded counting them accurately. It can be noted, however, that a child visual was coded for an average of 2.5 percent of all Playboy pages, 2.8 percent of all Penthouse pages, and 7.5 percent of all Hustler pages. Furthermore, the total number of child visuals per magazine and their averages per year and issue can be reported:

Child Visuals: Totals and Averages

|                                    | <u>Playboy</u> | <u>Penthouse</u> | <u>Hustler</u> |
|------------------------------------|----------------|------------------|----------------|
| Total # of child visuals:          | 1,849          | 915              | 1,224          |
| Average # child visuals per year:  | 59.6           | 59.8             | 113.6          |
| Average # child visuals per issue: | 4.9            | 4.9              | 9.7            |

Like the child cartoons, the child visuals climbed unevenly through the years. Below is an abbreviated list by year. (For a complete table, see ).

Child Visuals over Time

|                  | <u>Playboy</u> | <u>Penthouse</u> | <u>Hustler</u> |
|------------------|----------------|------------------|----------------|
| 1954:            | 4              | n/a              | n/a            |
| 1959:            | 23             | n/a              | n/a            |
| 1964:            | 61             | n/a              | n/a            |
| 1969:            | 40             | n/a              | n/a            |
| 1974:            | 48             | 28               | n/a            |
| 1979:            | 131            | 60               | 115            |
| 1984:            | 109            | 74               | 122            |
| First full year: | 4 (1954)       | 71 (1970)        | 54 (1975)      |
| Lowest year:     | 4 (1954)       | 33 (1975)        | 54 (1975)      |
| Highest year:    | 131 (1979)     | 121 (1972)       | 144 (1982)     |

Note that, unlike the cartoons, PPH child visuals did not decline during 1984. Indications are, however, that 1985 will record a sudden drop in the photographs and illustrations of children in all three magazines.

AGE OF THE CHILDREN IN PLAYBOY, PENTHOUSE, AND HUSTLER

Contrary to intuition, most of the children in PPH did not belong to the high school age group. The coders found that nearly half of the Principal Children -- 51 percent depicted in cartoons and 46 percent depicted in visuals -- were between the ages of 3 and 11 years old.

At this point, it is necessary to explain the concept of the Principal Child, because much of the remaining data depends on understanding the central role of this character. The cartoons and visuals were analyzed according to who was the Principal Child, the Other Character, and the Tertiary Character. This structure was chosen to focus on the child and analyze the rest of the picture in terms of the child. It also was discovered to be the best way to analyze a picture's activities, especially those found in cartoons with multiple plots.

There were 2,016 child cartoons and 2,016 Principal Children. However, this does not mean there were only 2,016 children in PPH. For instance, there might have been more than one Principal Child, as when a unit of children were playing essentially the same role. Or, the Other Character and Tertiary Character could have been children as well. In actual fact, however, most of the Other Characters and Tertiary Characters were adults. Therefore it can be assumed fairly safely that data describing how the Principal Children were depicted also describes how children in general were depicted.

As stated, 51 percent of the Principal Children from all PPH cartoons were in the 3 - 11 year age bracket. The percentages for each age group and each magazine are as follows:

Ages of the Principal Children (PC's)  
in Child Cartoons

|                                 | Pct of<br><u>Playboy</u> <u>PCs</u> | Pct of<br><u>Penthouse</u> <u>PCs</u> | Pct of<br><u>Hustler</u> <u>PCs</u> | Pct of<br><u>PPH</u> <u>PCs</u> |
|---------------------------------|-------------------------------------|---------------------------------------|-------------------------------------|---------------------------------|
| fetuses (in utero and aborted): | 4%                                  | 7%                                    | 3%                                  | 5%                              |
| newborn - 2 years:              | 16%                                 | 16%                                   | 14%                                 | 15%                             |
| 3 - 11 age group:               | 45%                                 | 56%                                   | 60%                                 | 51%                             |
| 12 - 17 age group:              | 36%                                 | 20%                                   | 18%                                 | 29%                             |

There were 3,988 child visuals and 3,988 Principal Children in PPH. Of these, 681 were Pseudo-children to be discussed later in this summary. Of the actual Principal Children, 46 percent belonged to the 3 - 11 age group. The percentages for each age group and magazine are as follows:

Ages of the Principal Children (PC's)  
in Child Visuals  
(actual children only)\*

|                    | Pct of<br><u>Playboy</u> <u>PCs</u> | Pct of<br><u>Penthouse</u> <u>PCs</u> | Pct of<br><u>Hustler</u> <u>PCs</u> | Pct of<br><u>PPH</u> <u>PCs</u> |
|--------------------|-------------------------------------|---------------------------------------|-------------------------------------|---------------------------------|
| fetuses:           | 2%                                  | 3%                                    | 13%                                 | 5%                              |
| newborn - 2 years: | 17%                                 | 14%                                   | 14%                                 | 15%                             |
| 3 - 11 age group:  | 52%                                 | 43%                                   | 38%                                 | 46%                             |
| 12 - 17 age group: | 30%                                 | 40%                                   | 35%                                 | 34%                             |

\* Pseudo-children are not included in these figures.

Note that, although ages 3 - 11 were the predominant age bracket for both the child cartoon and the child visual, their patterns were reversed. In the cartoons, Hustler was the most apt to portray the Principal Child as between 3 and 11 years of age, and Playboy was the least likely to do so. In the visuals, however, the positions were reversed. Playboy became the most apt to portray a 3 to 11 year old as the Principal Child, and Hustler the least likely to present a child of that age in a photograph or illustration.

## SEX OF THE CHILDREN IN PLAYBOY, PENTHOUSE, AND HUSTLER

The coders found that slightly over half (51 percent) of the Principal Children in all the 6004 cartoons and visuals were girls, about one-third (35 percent) were boys, and 14 percent were children of unspecified gender.

When the cartoons and visuals were analyzed separately, however, dramatic differences between the sexes emerged. Boys were clearly the predominant sex in child cartoons (49 percent male, 36 percent female, 15 percent unspecified). The principal reason was their heavy presence in cartoons where characters discuss topics of a general or sexual nature, rather than act them out.

Girls, on the other hand, dominated child visuals (29 percent male, 59 percent female, and 12 percent unspecified). Advertisements were thought to be the reason, since they accounted for one-third of all visuals and were twice as likely to depict girls as boys. However, when ads were dropped from the calculation, girls still accounted for the same proportion of child visuals. The reason for the preponderance of girls in visuals, therefore, may lie on some characteristic of the photograph and illustration media themselves.

## HOW THE CHILDREN WERE DEPICTED

Most of the children in PPH were of Caucasian race/ethnicity. Also, most of the children were fully clothed, natural children who looked their age. However, there were other children who were not fully clothed, who were depicted as physically unnatural, or who were given trappings that made them appear older than their physical years.

Race/Ethnicity: Overall, 85 percent of the Principal Children were Caucasian, 3 percent Black, 1 percent Jewish, 1 percent Asian, and 1 percent Hispanic. Eight percent were of unspecified race.

With one exception, these percentages remained the same for both the child cartoons and the child visuals. The exception was the category of Jewish children, who accounted for 3 percent of all cartoon children. It should be noted that being able to specifically identify children as Jewish suggests an element of ethnic stereotyping in the cartoons' story lines.

Penthouse and Hustler accounted for most of the minority depictions. Penthouse's cartoon children were 7 percent Jewish, and its visual children were 5 percent Black. Hustler's cartoon children were 5 percent Jewish and 7



percent Black, and its visual children were 3 percent Black. Playboy's cartoons rarely presented minority children, although Black children accounted for 3 percent of its visual children.

Physical Depiction: Data for this question was gathered from the child cartoon alone, since physical exaggerations and flights of fancy were not common elements of the child visual.

The Principal Children in FPH cartoons were physically depicted as natural, alive, human children 67 percent of the time. The rest of the time they were characterized in a range of ways, chiefly as unnatural offspring of human parents (7 percent), children with exaggerated sexual parts (6 percent), and as deformed, dismembered, or dead human children (4 percent).

Each magazine had its physical depiction profile. By gender, Playboy was the most likely of the three to depict both sexes as physically natural, although 20 percent of the girls were drawn with exaggerated sexual parts. By age, those girls tended to be between six and 17 years old.

Penthouse tended to depict both sexes, but especially boys, as unnatural offspring of human parents (e.g., as semi-human newborns). By age, Penthouse depicted all age groups as unnatural offspring, but especially those 11 years and under.

Hustler was the most apt to show children, especially boys, as deformed, dismembered, or dead children. Hustler's deformed, dismembered, and dead children were largely from the ages of fetus through two years.

Age Cues: Most of the Principal Children (over 70 percent) were depicted as their natural age. That is to say, the age cues surrounding the children -- their hair, clothes, props, etc. -- were in accord with the age suggested by their physical development.

Sixteen percent of the children in cartoons and 7 percent in the visuals, however, were made to look older than their physical years through the use of age cues. For all three magazines, the age group most often given the suggestion of being older was the 3 through 11 age bracket.

The most common age cue used to suggest unusual maturity for the child's age was the caption (8 percent of all cartoons and visuals). In the cartoon, the caption was likely to be the child's precocious comment, often of a sexual nature. In the visual, it might have been a label describing the child as sexually experienced or ready for adult experience. The next most common age cues were

clothing and hairstyle (7 percent), and age-specific poses or settings (5 percent).

Coders recorded that a "mismatch of body parts" was the leading age cue for 2 percent of the Principal Children in visuals. This involved instances in which body parts generally associated with one age group were combined with body parts generally associated with another age group (e.g., an elementary school age child with fully developed breasts).

Dress/Undress: PPH children can be divided into two groups according to whether or not some degree of sexual exposure were involved. It was found that, after removing the Pseudo-children from consideration, 18 percent of the Principal Children were presented as either (a) partially nude, with exposed breasts and/or buttocks, or (b) with genital and/or full nudity.

Children in the visuals were more likely (20 percent) than those in the cartoons (14 percent) to be presented with some degree of sexual exposure:

#### Children's Sexual Exposure in PPH

|                      | <u>Cartoons</u> | <u>Visuals</u> |
|----------------------|-----------------|----------------|
| Partially exposed:   | 6%              | 11%            |
| Genital/full nudity: | 8%              | 9%             |
| TOTAL EXPOSURE:      | 14%             | 20%            |

In the cartoons, each magazine's depictions were analyzed separately, it was discovered that Playboy was the most apt to present a child as partially or fully nude (15 percent), followed by Hustler (13 percent), and Penthouse (9 percent).

Penthouse ranked highest in the percentage of its cartoons depicting clothed children (92 percent). This figure is somewhat misleading, however, since it includes depictions in which a child's nudity was suggested or implied, but not revealed. For instance, a child might have been fully clothed, but the clothing was lingerie or other item associated with sexuality. Or, a child's nudity might have been conveyed but not revealed, as when the body was assumed to be nude behind a towel or under a blanket. When Penthouse cartoons were analyzed in terms of a child's suggested or implied nudity, 8 percent fell into this category, reducing the magazine's percentage of clothed children from 92 percent to 84 percent.

(10)

Playboy also suggested or implied child nudity in 3 percent of its cartoons, while Hustler employed this type of depiction in only 3 percent of its cartoons. (Questions regarding children's implied nudity were asked only of the cartoons):

Children's Sexual Exposure in Cartoons

|                             | <u>Playboy</u> | <u>Penthouse</u> | <u>Hustler</u> | <u>PFH</u> |
|-----------------------------|----------------|------------------|----------------|------------|
| Partially exposed:          | 7%             | 3%               | 4%             | 6%         |
| Genital/full nudity:        | 8%             | 5%               | 9%             | 8%         |
| TOTAL EXPOSURE:             | 15%            | 8%               | 13%            | 14%        |
| Suggested/IMPLIED exposure: | 8%             | 8%               | 3%             | 7%         |
| No exposure:                | 77%            | 84%              | 84%            | 73%        |
| TOTAL NO EXPOSURE:          | 85%            | 92%              | 87%            | 86%        |

In the visuals, Hustler was the most apt to present a child as partially or fully nude (37 percent of its Principal Children). It also was the most likely to depict the children with genital or full nudity (21 percent). However, it should be noted that Penthouse also was likely to present a sexually exposed child (27 percent of its Principal Children), and that Playboy, which has a reputation of not involving children in any capacity in its pages, was coded with 10 percent of its Principal Children as sexually exposed to some degree in its photographs and illustrations:

Children's Sexual Exposure in Visuals

|                      | <u>Playboy</u> | <u>Penthouse</u> | <u>Hustler</u> | <u>PFH</u> |
|----------------------|----------------|------------------|----------------|------------|
| Partially exposed:   | 7%             | 16%              | 16%            | 11%        |
| Genital/full nudity: | 3%             | 11%              | 21%            | 7%         |
| TOTAL EXPOSURE:      | 10%            | 27%              | 37%            | 20%        |
| TOTAL NO EXPOSURE:   | 90%            | 73%              | 63%            | 80%        |

## ACTIVITIES

### 1. Initial Explanations:

- a) There may be several activities in one picture.
- b) Principal Children may be receiving, initiating, observing these activities, or just be there but unaware (to be discussed more fully in next question).
- c) Define depicted, implied and discussed (from cartoon manual).
- d) Activities in cartoons and visuals are different. Cartoon activities are generally more precisely depicted; visual activities are often imprecise and mood-provoking. Cartoon activities are most active, visual activities more passive.
- e) Discuss cartoon and visual activities separately.

### 2. Cartoon activities: give percentages in toto and by magazine for the following:

- a) How often are children found in cartoons where violent activities are graphically portrayed (both "depicted" and "just occurred/about to occur")? implied? discussed?
- b) How often found in cartoons where sexual activities are graphically portrayed? implied? discussed?
- c) Where general (non-sexual, non-violent) activities are portrayed? implied? discussed?
- d) Give each magazine's most frequently graphically portrayed sexual activity and violent activity. If either is "discussion," also give the next most frequent activity.

### 3. Visual activities: Repeat process.

4. Point out similarities and differences between cartoon and visual activities. Major findings may belong in the first paragraph of this question.

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## LEVEL OF INVOLVEMENT IN ACTIVITIES

1. Initial Explanations:

- a) Repeat that Principal Children may be receiving, initiating, observing, or be there but unaware.
- b) Briefly note that the other people in the cartoons and visuals usually were adults (to be discussed in next question).
- c) Discuss cartoon and visual levels of involvement separately.

2. Cartoon levels of involvement: give percentages in total and by magazine for the following:

- a) Principal Child as recipient: percentage of all activities that were violent, sexual, general.
- b) Child as recipient: same
- c) Child as initiator: same
- d) Child as observer: same
- e) Give most common type of activity for child as recipient; then give it by violent, sexual, general. If "discussion" is the most common, also report the next most common.
- f) Most common activity type for child as initiator. Repeat process.
- g) Most common for child as observer. Probably not necessary to go through entire process.
- h) Most common activity for boys. Repeat process.
- i) Most common activity for girls. Repeat process.
- j) Most common activity by age group. Age groupings used in the first four questions: 0-2, 3-5, 6-11, 12-17.
- k) Note that even in instances where the child was there but unaware, the child's image was being linked with the image of the activity.

3. Visual levels of involvement. Repeat process.

4. Point out similarities and differences between cartoons and visuals. Major findings may belong in first paragraph.

## CHARACTERS INVOLVED WITH CHILD

### 1. Cartoons (in toto and by magazine):

a) Note that the Other Character and Tertiary Character are usually white male adults. Provide date.

b) Note that the vast majority of OCs and TCs come from the levels of society which should be protecting children (the authority question):

1st level: Family, relatives, family substitutes (e.g., baby sitter, neighbor). Provide date.

2nd level: Child-oriented services (teachers, youth-group leaders). Date.

3rd level: Government and law (government, politics, law, sheriff, etc.). Date.

4th level: Health providers (medical and health care professionals). Date

5th level: Coders of morality and ethics toward children (religion -- maybe combined with law). Date.

6th level: Impersonal (business). Date.

7th level: Impersonal (glamorous: sports and movie stars; military). Date.

c) If time, cross tab some of these with Types of Activities.

d) Note the much higher number of OCs and TCs in the first five protection levels than in the last two impersonal levels (which, by the way, are the levels of life where PPH interviewees and contributors come from).

e) Report the small number of characters in the Protector/Protester question.

### 2. Visuals. Repeat process.

### 3. Point out similarities and differences between cartoons and visuals.

## ILLEGAL ACTIVITIES

1. Cartoons (in toto and by magazine):
  - a) Number of reported instances of illegal activities. (There were often more than one activity per cartoon -- it might be interesting to see how it averages out per cartoon). Break down by violent, sexual, and non-violent/non-sexual illegal activities.
  - b) What was the largest category of illegal activity? largest sexual? violent? sexually violent?
  - c) How many activities involved child/adult sex?
  - d) How many involved child/family member sex?
  - e) Note that the largest violent category does not mean the child was recipient or initiator. Refer back to Q.6, Level of Involvement/violent activity.

## PSEUDO-CHILDREN

1. Initial Explanations:
  - a) Define Pseudo-Child as an adult posed as a child. (Child visual, Q. 15, responses #5 and #6).
  - b) Explain that presence of Pseudo-Children studies only in the visuals. Interested in use of actual adult models posed as children.
  - c) Explain Pseudo-Child criteria: must be at least two. For criteria, see Q. 16, and Q's 25, 26, 28, 29.
2. Findings:
  - a) Number of Pseudo-Children, in toto and by magazine. Percentage of all child visuals, in tot and by magazine.
  - b) How often Pseudo-Child criteria were found:
    - 1) Child's clothing (Q. 25)
    - 2) Child's hair style (Q. 26)
    - 3) Child's pose (Q. 28)
    - 4) Child's setting (Q. 29)
  - c) In Question 27 of the Child Visual, 470 Principal Children were reported as portrayed sometimes as a child and sometimes as an adult (in a series of visuals). This is another way to blur the distinction between child and adult. Remind reader that children's ages were often blurred by age cues.

## SPECIAL THEMES

Write short paragraphs reporting:

### 1. Cartoons:

a) Frequent use of Christmas theme, almost exclusively, over other holiday themes. Santa frequently depicted as "bad" in cartoons -- ask JAR for study I did for her last winter on Santa.

b) Frequent use of Cycle of Life themes, especially those involving a connection between sex and blood: childbirth, menstruation, loss of virginity, abortion.

c) Increase in child cartoons during holiday season (December and January) and when children return to school in the fall (September and October). See Table 2. "Number of Child Cartoons by Month." But Table 3.1.1.-5, "Average Numbers by Month," tells a somewhat different story. Needs to be worked out.

### 2. Visuals: Repeat process.

### 3. Similarities and differences between cartoons and visuals.

## CARTOON AND VISUAL DISPLAY

### 1. Cartoons (in toto and by magazine):

a) How displayed through the use of color, size, and side of page (see Tables 3.1.1-6 through 8). (The interesting question, but there is probably no time, is: Was there a point at which taboo subjects, such as, child/adult sex and incest crossed the barrier from black and white/small/left side to the "big time" of color/large/right side?)

b) Percentage of child cartoons juxtaposed (define term) with sexual pictures (Table 3.1.3-1).

c) Percentage of child cartoons juxtaposed with violent pictures.

### 2. Visuals: Repeat process.

### 3. Similarities and differences between cartoons and visuals.



## CHANGES OVER TIME

This question was going to be handled by the data people. It was to include:

1. Changes in the incidence of child/adult sex. After mapping that, superimpose fairy tale data to see if that is the way it started. (This is JAR's question. You may wish to talk to her further).

2. Violence over time: Did selected violent activities move from being just "discussed" to being "implied"? and then "depicted"? Possible activities to track:

### CHILD CARTOON

violent discussion  
violent memory  
murder  
pain  
force

### CHILD VISUALS

n/a  
n/a/  
murder  
pain  
force

3. Sex over time: Did selected sexual activities do likewise? Possible activities to track:

### CHILD CARTOON

sexual discussion  
sexual fantasy  
foreplay  
genital/anal

### CHILD VISUAL

n/a  
n/a  
foreplay  
genital/anal

4. "Affection" (non-sexual, non-violent) might prove fascinating. Probably has a low incidence. Some examples of "affection" in PFH are bizarre.

## PROFILES OF PLAYBOY, PENTHOUSE AND HUSTLER

Short paragraphs on each magazine, summarizing the preceding information in terms of what they were most and least likely to portray.

## INTER-RELATIONSHIPS

There are a number of instances in which the data should be examined in terms of the inter-relationship among measures. The very nature of contextual analysis will require careful qualification in many instances, since the labels may be deceiving if taken literally. Nevertheless, the data lend themselves to interpretation with proper qualifications and caveats, and some of the issues that should be pursued include:

1. Activities (affection, murder/maiming, etc.) as they involve:
  - a) Level of depiction
  - b) Level of involvement
  - c) Role of Principal Child and Other figure as initiator or recipient
2. Sexual encounters as they evolve:
  - a) Level of depiction
  - b) Level of involvement
  - c) Role of Principal Child and Other figure as initiator or recipient
3. Such analyses should follow this pattern:
  - a) Three magazines pooled
  - b) Magazines separately
4. Some aggregate indexes of the child as initiator or recipient in child visuals containing pleasure-giving vs. pain-receiving activities, could be developed from existing measures to chart:
  - a) Pool portrayals over time
  - b) Shifts over time within magazine
  - c) Indices aggregate portrayals might reduce problem of small Ns; another solution would be 5-10 year interval data.
5. Visual display attributes by other data, particularly over time.

## ADULT CRIME AND VIOLENCE

Two main bodies of discussion:

- 1) Adult cartoons: pooled data, magazine data, both over time.
- 2) Adult visuals: pooled data, magazine data, both over time.

In each case, discussion would review basic findings about the frequency of such material. Further analysis could include:

- 1) Frequency of child cartoon and visuals by frequency of adult cartoons and visuals.
- 2) Activities portrayed in child cartoon and visuals by activities portrayed in adult cartoons and visuals.
- 3) Visual display data for child cartoon and visuals by same display data for adult cartoon and visuals.
- 4) Visual display trends over time.

## CHILD MAGNETS

The project was concerned with the information reaching both the adult and juvenile reading publics. In this respect, the preliminary study of child magnets takes on special significance. It is necessary to examine those cartoons which have any additional child appeal beyond that of the presence of child characters. Santa Claus and fairy tales in child cartoon scenarios would seem to qualify for such special focus. Two in particular merit attention: (a) Santa Claus, because of his cultural prominence and because Christmas is the most frequently used special theme, and (b) fairy tale characters because of what they would seem to exemplify.

Due to the significance of Santa Claus as a symbol of Christmas, religiosity and benign and benevolent authority, the use of the Santa Claus theme in this genre may be said to require an overall rigorous investigation. Many fathers, having played or identified with the role of Santa at Christmas, subsequently view this figure and nostalgically experience this recollection as an enjoyable nurturant interaction with children. Moreover, common cultural consensus may be said to interpret Santa as an important figure for children, indeed, as a figure somehow relating to children's happiness and well-being. Reflecting this historical perspective, in 1896 Frances E. Duncombe studied the attitudes toward Santa of 1,500 pupils ranging in age from seven to thirteen. Duncombe believed Santa represented a phenomenon which "intrigued and fascinated {children} most" (Benjamin, 1979, p. 36). Benjamin et al's study in 1977 replicated Duncombe's 1896 study. These researchers found that most child respondents in 1977 as well as in 1896 felt children should believe in Santa Claus because it made them happy. With this in mind, depictions of Santa Claus may be said to be of some import to both adults and to children. This could be especially relevant at the pre-operational stages (up to seven years) in children's lives when, child development specialists observe, it is quite usual for a child to confuse reality with fantasy.

A preliminary survey of all Santa images, not only images of Santa in association with children (advertisements, photos, illustrations and cartoons) from December 1957 to December 1984, found 329 Playboy Santas, 139 Penthouse Santas and 39 Santas in Hustler. This project did not code Santa unless he was involved in child cartoons or visuals or crime and violence. However, in the preliminary search for the number of Santas over time, images of Santa emerged in the following basic themes: Sexual, Violent, Drugs, Sexually Violent, Other Illegal, Morbid, and "standard" Santas in liquor and drug advertisements. Benevolent altruism did not seem to be reflected beyond the role of a jolly salesperson for a particular product, generally some brand of liquor. Indeed, the question is raised here regarding the viewing child's

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responses to the numerous illegal or illicit images of Santa as, for example, Santa engaged in sex with his reindeer (Playboy: 1/79, p. 360) or of Santa killing a child (Playboy: 1/77, p. 221) or being brutally killed by a mousetrap (Penthouse: 10/76, p. 123).

Santa's role as a benevolent caretaker and trustworthy friend was not found among the nearly 500 overall images, nor among the 109 specific and coded Santa images in child cartoons. Among the child cartoons, a child of unspecified sex warned Santa, in December 1968: "Slip me a dollar or I'll tell my mother you pinched me on the bottom." (Playboy: 12/68, p. 282) and in January 1975, Santa, with heavy lidded eyes, sat on the bed embracing a juvenile in her see-through nightie, surrounded by her dolls and rock-star pictures. Santa said "Foolish child -- of course you're not too old to believe in Santa Claus" (Playboy: 1/75, p. 253). In December 1977, Santa was drawn having sex with a grimacing small child of about six years of age who was sitting on his lap, while he grinned broadly, singing "You better watch out, You better not cry, Better not pout, I'm telling you why: Santa Claus is comin'..." (Penthouse: 12/74, p. 87). Again, in December 1976, a small girl sat on Santa's lap. Santa's eyes were dazed. He held on to his chair with both hands as the child, her hand inside the fly front of his pants, said, "...And then I want a new bicycle and a doll house and a new dress and..." (Penthouse: 12/76, p. 178).

In January 1977 Playboy described a cannibalistic Santa bloodily finishing off a small boy (p. 221), and in the following December of the same year, Penthouse presented Santa bloodily murdering a small boy with a shotgun in front of his Christmas tree (12/77, p. 208). Hustler also presented Santa in rather malevolent scenarios; as murdered while a man kidnapped a girl for sexual purposes in "Chester the Molester," (Hustler: 12/76, p. 76). In a later variation of Playboy's early December 1968 cartoon when the child threatened to tell mama that Santa pinched her/his bottom, Hustler presented Santa with a small girl on his lap, the girl saying, "I'll make you a deal. You leave \$50,000 under the tree on Christmas morning and I won't tell my mother you've got your thumb up my ass." (Hustler, 1/82, p. 60).

In each of the above scenarios, children are depicted as initiating, receiving or observing sexual or violent activity with Santa Claus, the children sitting on Santa's lap were initiating one form of sexual or violent comment or act while they were receiving another form of sexual or violent act. Typically, the children were presented as either co-artists and manipulators or as naive and silently abused. In any case, the genre's lack of Santa humor with non-malevolent overtones, is intriguing because 1) these cartoons may be read by children; and 2) male readers may affectively identify with Santa Claus. Santa is widely viewed as a father substitute or as a symbol of God, religiosity or love. Christmas is, by and

large, the most important family-centered national occasion in the Western hemisphere, and often the only time in the year when families are brought together; the concept of Peace on Earth and Good Will to All is pre-eminent at Christmas. Thus, the consistency of hostility toward children and society through almost all of the Santa cartoons may offer some additional information about the nature of the genre. There are also the often ambiguous or subconscious double messages of affection mixed with sexual exploitation (as in Santa's sexually-affectionate embrace of the juvenile on her bed). The effect of mixed messages of affection when linked to humorous forms of exploitation have been addressed by mental health professionals, mass media scholars and others. A great deal of consideration, it would seem, may be due the symbolic and imaginative world within which children grow to adulthood. This symbolic world, the world of imagination, would include Santa Claus, fairy tales and nursery rhymes, those intuitive, affective, emotional experiences of childhood which may nostalgically trigger a suspension of disbelief. Santa can be said to stand apart as a somewhat unique character, in the larger world of fairy stories and nursery tales.

When examining the overall demographics of fairy tales, it is interesting to note that fairy tales reverse the sex bias of child cartoons for Playboy only. That is, while there are more boys overall in Playboy, Penthouse and Hustler, there are more girls in the Playboy fairy tale scenarios.

Bruno Bettelheim discussed the meaning and importance of fairy tales and their educational, supportive and liberating effect upon the emotions of children in The Uses of Enchantment (1977). Bettelheim stressed the importance of the fairy tale to the imagination of both children and adults:

...(N)othing can be as enriching and satisfying to child and adult alike as the folk fairy tale...communicating in a manner which reaches the uneducated mind of the child as well as that of the sophisticated adult. Applying the psychoanalytic model of the human personality, fairy tales carry important messages to the conscious, preconscious, and the unconscious mind, on whatever level each is functioning at the time (pp. 5-6).

Bettelheim objects to the illustrated fairy tale (in point of fact, the center of this cartoon discussion) saying such drawings "direct the child's imagination" and transform the fairy story into one in which the child and adult experience the fantasy through the artist's eyes (p. 60).

Although Bettelheim was not discussing mass-consumed erotic/pornographic fairy tale illustrations, it would seem his arguments are nonetheless applicable to this form of fairy tale presentation. We have no evidence, to date, that distinguishes

between fairy tales read in a book and those read in a magazine, although certain differences do empirically exist. That is, fairy tales which exist within the close proximity of female genital display, graphic visual violence to child and adult, and extensive text sexuality would be of a different arousal quality than fairy stories set within their traditional book context. However, this unique sex magazine mix would seem worthy, then, of study, particularly in light of the scholarly literature on illustration as an aid to learning (e.g., Lewis, 1977; Englander & Harate, 1979; Waldner, 1978; Willows, 1980).

As in child cartoons in general, 1971 was a major year for the inclusion of children in the fairy tale illustration. An examination of the cartoons coded as fairy tales, nursery rhymes and myths, establishes the child as an adult sexual partner some years after children appeared in non-violent, non-sexual, and violent cartoon scenarios.

The first clear, traditional fairy tale which identified a female in the scenario was a black and white fully clothed juvenile Cinderella in Playboy (August 1964, p. 124) coded as non-sexual, non-violent. One year later (September 1965), the Big Bad Wolf is shown in bed planning an attack on Red Riding Hood. However, it is not clear whether the activity will be sexual or violent (Playboy, p. 165). In 1967 Snow White appears in Playboy, full page, full color, page right. In Folkes' illustration, Cinderella's breasts are barely covered. The suggestion is that she has just been ravished; "... And then suddenly there were these seven little men and their seven little beds..." (February 1967, p. 183). In March 1970, Folkes produced a second Snow White illustration, page right, black and white. At this time, Folkes drew Snow White with nipples, as having just had sexual intercourse with a dwarf. Nude from the hipline up, she sits in her bed as the dwarf puts on his socks and she says "I certainly don't see what you have to be grumpy about" (p. 235).

The decision to display nipples on Snow White, in this pseudo-child scenario, was an editorial decision. Nipples and pubic hair in Playboy had traditionally been handled with editorial care, very little of the nipple being permitted to show. Even in the cartoon, and supposedly in a child-focused cartoon, each break of social tradition was apparently viewed furtively. Miller (1985) discussed this issue in some detail. Playboy cartoons were as closely watched, it seems, as were the centerfolds.

"...Rosenzweig had rushed in with a proof of a cartoon depicting a nudist colony in which the only pubic hair visible belonged to a black girl.

Hefner pondered the cartoon for two full minutes before delivering his judgment: "Tell Spec to rub out the pubic hair" (p. 178)"

Presuming this observation to be accurate and supported by other reviewers (e.g., Brady, 1975; Weyr, 1978), it may be of some meaning that in 1976, Don Madden produced a full-color right page Snow White in bed, completely nude, with pink nipples. Her genitalia still covered, the suggestion that the girl had sex with all seven dwarfs was inferred in the caption: "How would you rate me on a scale from one to seven?" asks the dwarf, putting on his socks (Playboy, April 1976, p. 201). It was not a major conceptual leap, perhaps, to find Fenthouse, December 1977, illustrating Snow White's forthcoming gang rape by the seven dwarfs. The cartoonist, Mal, drew Snow White asleep in black and white, while one smiling dwarf said to the group of men, "All those in favor of a gang bang say 'Hi Ho'" (p. 214).

An examination of size, side, color and magazine location in the placement of fairy tales over time suggests that changes did take place in the description of fairy tale child characters. For example, as noted, an early Playboy fairy tale, November 1968, described Dorothy from the Wizard of Oz as a black and white implied sexual scenario. Dorothy appeared on page 189 (out of a total of 242 pages) in a one-third page section, on the right side of the magazine.

Approximately one decade later, in March 1978, Playboy published the second Wizard of Oz cartoon. Here, Dorothy was placed in a full color graphically sexual scenario, on the right side of the magazine on page 231 (out of 250 pages; see figure \_\_).

In the early 1968 version, Dorothy was drawn as an undeveloped child in an implied sexual encounter. However, in the 1978 version, Dorothy was described as a pseudo-child with fully exposed bosoms and as a victim of a gang-rape. This cartoonist's sexualization of the Dorothy character contrasted sharply with the national perception honed by the popular film "The Wizard of Oz." In Judy Garland's portrayal of Dorothy, the young actress' breasts were bound, in order to more resemble a young adolescent (Frank, 1975, p. 129).k

(Further discussion will address the use of fairy tales in cartoons and subsequently in photographic imagery. The discussion will include Dorothy in the sexually-explicit ten-page photographic color essay (Hustler, November, 1981), "In the Land of Aaahs.")



#### 1.4 RECOMMENDATIONS FOR FUTURE RESEARCH AND APPLICATION OF FINDINGS

In addition to providing laypersons and professionals alike with previously unavailable information, the present research provides direction for future research and for the application of present findings. New research could contribute to an understanding of the role and influence of erotica/pornography in our society.

##### 1.4.1 REPLICATION OF PRESENT RESEARCH

The validity of scientific findings depends upon their reliability - that is, the ability of other researchers to replicate the findings by implementing the original methodology. Selective replication of this original research is encouraged not only to further determine the validity of the present findings, but to contribute additional insight and expertise to the subject under study. Cournand (1981), termed such second stage researchers "verifiers-consolidators":

Recognition by other scientists of the validity of a new paradigm comes but slowly: It is achieved through the results of observations or experiments performed by the investigator-discoverer and the verifier-consolidator and pursued within the framework of the new paradigm that substituted itself for what went before (pp. 7-8).

According to Cournand, progress occurs in science, when the "revolutionary", the "investigator-discoverer" and the "verifier-consolidator" work together.

#### 1.4.1.1 Refinement and Replication of the Preliminary Studies Conducted in Present Project

The three preliminary studies conducted during the present research project require merit refinement and elaboration (see "Limitations of Study, 1.3.2). They concerned:

- o Children in Cigarette and Liquor Advertisements
- o Body Depiction
- o Child Magnets

#### 1.4.2 CONSENSUS OR THE MODIFIED DELPHI

It is recommended that a series of the images examined in this project be submitted in a systematic way to a broad spectrum of persons representing diverse expertise and interests. The attached commentary by Drs. Wamboldt and Negley exemplify the valuable opinion on the subject under study that could be assembled by such means. The systematic codifying of such experience and wisdom professional and lay persons would broaden and clarify on the part of current public thought and knowledge. Several "rounds" of such reiterative discussion and evaluation would result in consensus, and the use of several separate panels could aggregate such opinion from distinct sectors, such as medicine, law, law enforcement, psychiatry, psychology, sociology, publishing, photography, and art. The output could be extremely useful for policy, in addition to creating new awareness regarding erotica/pornography. The appropriate technique is the Delphi method developed at the Rand Corporation.

#### 1.4.3 IMPLEMENTATION OF FINDINGS INTO FORMAL SEX EDUCATION

The research of Hass (19 ), Cole (19 ) and Abelson et. al (19 ), (see Literature Review, ) suggests that adolescents are receiving some degree of their informal sex education from exposure to erotica/pornography. It therefore seems logical to integrate factual information regarding these materials into the formal sex education school curriculum.

The intention is not to provide students with erotic/pornographic magazines in the classroom, rather, the intention is to use the graphs, charts and data from this report to a) discuss the role and impact of erotica/pornography in the students' past lives, and b) to explore the myths versus realities of human sexuality as transmitted via this informal sex education. For example, while 520 Playboy, Penthouse and Hustler cartoons identified children in sexual encounters with an adult, only 10 cartoons made any mention of venereal disease. This unrealistic portrayal could act as a catalyst for open discussions on the proliferation of juvenile venereal disease as well as the seriousness and illegality of adult-child sex.

#### 1.4.4 TRAINING OF PROFESSIONALS INVOLVED IN CHILD ABUSE CASES

The present research identified the role of child abuse in mainstream erotica/pornography. It is now up to a variety of professionals to examine the role of such stimuli in child abuse. This progression will require the special training of profession-

als who intervene in at least 4 levels/stages - which often overlap - in cases of child abuse:

- 1) Police/child protection teams;
- 2) Physicians/nurses;
- 3) Clinicians/counselors;
- 4) Lawyers, judges.

#### 1.4.4.1 First Contact Professionals: Police and/or Child Protection Teams

In their investigation of allegations of child abuse, these professionals need to be sensitized to the possible role of erotica/pornography or other pornography at the scene of an alleged crime; to note the accessibility of erotica/pornography to the children; to note whether specific pages of images identify acts alleged by the child. Training would include an overview of the project findings and available data on the presence of mainstream erotica/pornography located at crime sites. Emphasis would be placed on the need for professional involvement in gaining answers and information regarding the child's exposure. Attitudes of both child and suspect should be identified and a standard question protocol devised. First contact professionals and later staged contact professionals, medical, therapeutic and judiciary, additionally need to be made aware of the character of mainstream erotica/pornography.

#### 1.4.4.2 Second Contact Professionals: Physicians and Nurses

In their investigation of allegations of child abuse, and in follow-up visits, physicians and nurses need to be sensitized to the possible role of any erotica/pornography while conducting

both the child's physical and emotional examinations. Such professional sensitization is necessary in order to identify the cause of the trauma itself as well as a means of identifying any other potential victims (e.g., younger siblings).

#### 1.4.4.3 Third Contact Professionals: Clinicians/Counselors

In their investigation of allegations of child abuse and in follow-up visits, clinicians (psychologists, social workers, counselors) need to be sensitized to the possible use of erotica/pornography in 1) victimizing siblings or friends, and 2) in order to deal effectively with any possible shame, fear, or other emotion-laden responses to the image erotic/pornographic experience.

#### 1.4.4.4 Fourth Contact Professionals: Lawyers and Judges

Until recent years, even the smallest child was seldom believed in court if s/he claimed to have been sexually abused by an adult. Current thinking may be said to suggest that the child never lies and cannot construct sexual scenarios s/he has not directly seen and experienced. To the contrary, the present research suggests that the current accessibility of pornography may be radically changing the "innocence" of children, including their non-experiential knowledge of very specific sexual scenarios. The viewing of such scenes may be sufficiently traumatic and educative as to cause some children to see and feel them as real, or simply to desire to project them onto real persons. It is conceivable that some -- certainly not all -- of the current numbers of sexual molestation cases, including cases of incest-

abus abuse, may reflect the erotica/pornography trauma and associated imaginings of some children, rather than a hands-on event. Exposure to such stimuli may, 1) in and of itself constitute "harm" to a child, and 2) children never exposed to such imagery or stories or dial-a-porn information should have a more valid claim to "innocence" of direct knowledge of sexual scenarios, and thus be incapable of invented sexual experience.

#### 1.4.4.5 Training Programs

Training programs should be developed for each of the concerned professions. Training would include use of mixed media: manuals, workshops, video, slide-tape tutorials, and other related materials. Trainee awareness of depictions of children in erotica/pornography would encourage accurate recording of data on the presence of erotica/pornography in crimes involving juveniles.

#### 1.4.5 CODERS AS SUBJECTS

The present research by-passed the opportunity to obtain data on the various effects of continuous exposure to erotica/pornography, and particularly that featuring depictions of children in connection with sex, crime and violence, by treating the coders as experimental subjects. Coders were explicitly exempted from being the subjects of scientific scrutiny except in regard to the reliable performance of coding tasks. They were informed that they were to perform solely as professionals, and this agreement was scrupulously honored. However, the design of the present study provides an extraordinarily valuable paradigm

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for obtaining knowledge about the effects of such exposure. The coding process provides a means of exposing people to communication stimuli that they might otherwise avoid or ignore, and a rationale that avoids contaminating the exposure with the belief that its effects are under study. Thus, replications of portions of the present study could profitably be combined with the examination of the effects of the kind of erotica/pornography studied on the beliefs, perceptions, attitudes, and behavior of males and females.

#### 1.4.4 EXTENSIVE REVIEWS OF THE LITERATURE

In addition to the six brief literature reviews conducted (see 1.1), there are numerous other areas of inquiry and scholarship that would contribute to a further understanding of mainstream erotica/pornography. Some suggested topics are as follows:

##### 1.4.4.1 Historical Overview of the Definitions of "Obscenity", "Erotica", and "Pornography".

In lieu of the continuous attempt to answer the question "But what is pornography?", it seems a necessary step to synthesize the various legal and social definitions over time for these three often confounded terms. In addition, it would be an opportune context to attempt a new, potentially non-judgmental definition for "pornography", perhaps integrating theories such as excitation transfer theory (Zillmann, 19\_\_), labeling theory (Schachter & Singer, 19\_\_), and cognitive dissonance theory (Zimbardo, 19\_\_).

#### 1.4.6.2 Historical/Cross-Cultural Evaluation of Modern Erotica/Pornography

Preliminary evidence suggests that western erotica/pornography may have undergone heightened development in Germany during the Weimar Republic and that an entire print, magazine and film sex industry was built and that large numbers of German youth were reared upon these materials. Indeed, radical sex educator Wilhelm Reich wrote of the impact of mass consumption of erotica/pornography upon the sexual/violent behavior of German youth. An investigation into 1) this period in Germany; 2) its youths' attitudes and behavior as well as an investigation into the dissolution of the German sex industry could yield useful information relative to the present topic. Some believe that the commercial German sex industry relocated to Sweden during World War II, emerging Post World War II as a Swedish sex industry. It would be valuable to track these geographical patterns, which would appear to include shifts to Denmark, the Netherlands and England over the next few years, mildly impacting the United States via the first mainstream Playboy product in December 1953 and bringing sadistic and child pornographic materials into the United States beginning in the late 60s and early 70s.

#### 1.4.6.3 Historical Overview of Humor Theory

There is a vast amount of literature on the topic of humor, past and present. Numerous great minds have philosophized on the meaning and psychology of humor, such as, Aristotle, Chesterfield, Darwin, Freud, Hobbs, Marx, Plato, and Bergson. More recently, humor has been the subject of empirical



psychological research (see Literature Review). A reasonable task would be the integration of these speculative and empirical literatures into the analysis of contemporary erotic/pornographic cartoon humor. In particular, the disparagement theory of humor has been examined primarily in regard to racist humor (e.g., Blacks and Orientals) and ethnocentric humor (e.g., religious factions and ethnic jokes). It would be timely to examine the disparagement theory of humor within the context of erotic/pornographic cartoon humor.

#### 1.4.6.4 Sexual Photography

In our electronically sophisticated society, a variety of photographic imagery is part of everyday life. In addition to the mainstream erotica/pornography under discussion, erotic/pornographic film and video have also been popularized. Thus, it seems warranted to analyze the evolution of erotic/pornographic depictions in photography, i.e., still and motion pictures over time.

#### 1.4.6.5 Non-Verbal Behavior and Proxemics

Images are non-verbal. A review of the literature on non-verbal behavior and on proxemics would provide crucial keys to understanding the messages delivered via photographic images in mainstream erotica/pornography.

A literature review on non-verbal behavior would require a synthesis of the pertinent information on facial expression and emotion, facial coloration, eye contact, body posture, and other such cues. A literature review on proxemics would entail an examination of public versus private space, cross-cultural sexual

display, primate and other animal sexual display, private sexual display and nurturant display and behavior. Such reviews would enable researchers to better understand the various non-verbal messages being delivered via photographic images in mainstream erotica/pornography.

#### 1.4.6.6 Comparative and Control Studies

The present study entailed the examination of Playboy, Penthouse and Hustler, which sell primarily to a white, male audience but are also read by a large number of white women as well as Black males. It would be of interest to conduct identical research on magazines whose readership is predominantly Black as in Flayers, whose readership is allegedly female, as in Playgirl, and whose readership may cross racial and gender boundaries, and which ostensibly are non-erotic/pornographic such as Time or Esquire.

As Playboy, Penthouse and Hustler have a sizeable Black male readership, it is reasonable to speculate about the ramifications on Black women of Black men reading such magazines. Playboy, Penthouse and Hustler are essentially advertising the white female as the ultimate object of sexual/genital arousal and gratification. The Black male and female perspectives on the predominantly white female-filled sex magazines is a crucial area of needed research. Alice Walker's essays on erotica/pornography in You Can't Keep a Good Woman Down (1981, pp. 41-53; 77-84) are recommended for an insight introduction to the need for research in this area.

#### 1.4.6.7 The Body Validation Instrument

A careful investigation of the process of composite

photography or "photo montage" combining child body parts with adult body parts is in order. The Body Validation Instrument could enhance techniques to identify other misleading photographic techniques as well, and may have policy or legal implications within the concept of "truth in advertising." The possible psychological implications of such composite imagery for viewers suggests a need to swiftly embark upon such a research effort.

#### 1.4.6.8 Child Interest Levels

A major area of interest is the level of interest and learning children may actually experience in viewing the kinds of cartoons and visuals examined in this study. Research is recommended which would explore children's response to non-sexually or violently exploitative visual stimuli as the basis for understanding responses to sexual and violent stimuli. For example, it is hypothesized in the Child Magnet data that small children would find three-dimensional imagery especially appealing and would thus give attention to such imagery, despite the specific content involved. It was also speculated that Santa Claus cartoons would attract both young and old children as would other Culture of Childhood cues. It could be quite useful to obtain age-graded data from children on the development of attraction interest, and comprehension of cartoon and visual stimuli with sex-related content.

#### 1.4.6.9 Trends in Reported Crimes

There is continuing debate over whether or not crime in general, and sexual and physical crimes against children in particular, are attributable to an actual increase in such crime or

to an increase in reporting. The resolution lies in the refinement of data collection techniques and the adoption of uniform techniques.

Examples of incidents that require tracking are: violence to children; child sexual abuse; rape and assault; sibling sexual assault; juvenile assault/offender reports (e.g., Wolfgang's cohort data). The Citations of trends in subject indexes (Information Science) would be an appropriate starting point for such a research endeavor.

#### 1.4.7 Policy, Justice Issues

Numerous issues relating to litigation and judiciary intervention are raised by the findings of this research. Two of these issues which should be noted are, 1) Age of Consent Laws; 2) Obscenity Litigation; 3) Child Nude Art Photography; and 4) New York Court of Appeals Decision.

##### 1.4.7.1 Obscenity Litigation

In obscenity trials, attorneys for the defense have been known to disqualify potential jurors who admit to discomfort with erotic/pornographic materials. The concept of symmetry and evidence from research on response to erotica/pornography suggest that it would be appropriate to similarly disqualify any potential jurors who admit to comfort with erotica/pornographic materials. Exposure to such visual materials may tend to inhibit objectivity and thus bias an individual regarding a broad spectrum of legal issues defined, popularized or trivialized in erotica/pornography (e.g., rape, to child sexual and physical abuse, wife battery.

sexual harassment in the workplace, prostitution, and the like.

#### 1.4.7.3 Child Nude Art Photography

The law does not effectively bar photographers from paying juveniles to pose for nude "art" photography (e.g., David Hamilton). Images of such nude, juvenile, "art" models have appeared in Playboy and Hustler magazines. Data should be collected by in-depth interviews with such child models to ascertain, 1) the impact of said activity upon their lives, and 2) any possible coercion - including psychological or monetary - involved in soliciting such poses. As this current policy may not be in keeping with our slowly developing understudying of erotica/pornography and of the impact of commercial nudity upon the juvenile model, it is recommended that the current public policy be re-evaluated by a multidisciplinary panel of citizens and experts. The health and future of the child is suggested as the most important factor for consideration of this analysis.

#### 1.4.7.6 New York Court of Appeals May 12, 1981 Decision

The New York Court of Appeals decision of May 12, 1981 legalized all media productions with children, including violent and sexually explicit productions (sexual intercourse, simulated sexual intercourse, bestiality, sadomasochistic abuse). This legal decision requires scrutiny to determine the basis for an apparent abandonment of the evolution of children. In-depth interviews with the five judges who voted for this legislation may uncover lobbying efforts of social interest. In addition, effects of this policy should be examined through the measurement of any increases

in the use of children in violent and sexually explicit productions, and criteria should be developed for identifying those children who merit being designated as victims of exploitation and qualify for assistance.

1.4.8 HOW CAN THE PLAYBOY/PENTHOUSE/HUSTLER FINDINGS BE USED BY OJJDP

Despite persistent depictions of children as viable targets for adult sex and violence in erotica/pornography, there is no uniform procedures for recording the presence or absence of such data at crime sites involving juveniles. Thus, most opinion about the involvement of such stimuli rests on anecdote.

1.4.8.1 OJJDP Training Programs - Educational Packages for Specialized Groups

OJJDP training programs could be specifically packaged in order to inform discrete publics of knowledge about erotica/pornography involving children:

1. Law enforcement professionals: vice-sex crime units, child assault, domestic violence units, etc.
2. Schools: teacher training in sex education, health, sociology, psychology, hygiene, etc.
3. Sex offender treatment centers: out-and-in patient programs
4. Professional organizations: medical, legal, welfare, etc.
5. Policymakers: legislative, local government, law and justice bodies, etc.
6. Community service organizations: PTAs, churches, civic groups, etc.
7. Victims service organizations: rape counseling, wife batterer, child abuse centers, etc.

Each of the seven programs would be designed to fulfill specific population requirements. Thus, while delivery of these major findings would remain similar across all populations, the special needs and sensitivities of each unique unit would be taken into consideration. Such research and training programs are vital if grant expenditures are to be adequately interpreted within the delinquency prevention sphere -- delinquency to and by juveniles. It is imperative that data be gathered from relevant sources in order to confirm or refute what would appear to be a relationship between the widespread distribution of erotica/pornography and subsequent copy-cat and "pornographic" acts of sexual violence and violence by vulnerable persons.

The National Institute of Justice program, "Taking a Bite Out of Crime: The Impact of a Mass Media Crime Prevention Campaign" could be adapted as a prototype for much of the trainee programming aimed at public education. This 1984 program has already established the Justice Department's view of the importance of mass media information upon human attitudes and behavior. Moreover, this program has outlined the role of a Justice Department media campaign in curbing criminality.

## CONCLUSION

The project examined certain information delivered by Playboy, Penthouse, and Hustler. These three magazines were chosen because they dominate the field of mainstream erotica/pornography. Erotica/pornography was defined as:

Visual content representing nude or semi-nude female or male humans of any age, some of whom engage in genital display (biologically classifiable as solicitous of copulation, as in estrus-posturing or presenting/mating displays), or cues or symbols linking such sexual imagery and scatological and/or violent imagery.

The focus was the presentation of children in sexual and violent contexts. This focus derives from the present national concern over the abuse, neglect, and mistreatment of children, the phenomenon of missing children, and the sexual abuse and exploitation of children.

The principal subject examined were the child cartoon and the child visual. To qualify, a picture -- cartoon, illustration, or photograph, including those in advertisements -- either depicted a child or, in the case of a cartoon, the caption referred to a child. The child could be a main character, part of a crowd scene, or, in the case of a cartoon, offstage and referred to only in the caption.

Children have been presented in the cartoons and visuals of Playboy, Penthouse, and Hustler since their early years of publication; only slightly more than 10 percent of the presentations of children in child cartoons were accounted for by the caption in the absence of some visual presence.

Children have been presented in sexual contexts, encounters, or scenarios with adults since the early years of publication of Playboy, Penthouse, and Hustler.

The total frequency of the presentation of children in cartoons and visuals, and in sexual contexts, encounters, or scenarios with adults, disseminated by the three publications as a group has increased over time, with oscillations from year to year. However, the three publications cannot in this or many other respects be considered interchangeable. The presentation

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\* Readership = average copies circulated per month x estimated average number of readers per copy. Data are from MediaMark Research Inc., (MRI), Spring, 1984, except for Hustler and cross-readership; latter from most recent available source, Simmons Market Research Bureau, 1979-80.



of children in cartoons and visuals, and in sexual contexts, encounters, or scenarios with adults, reached its peak in Playboy in the early 1970's. The increase in recent years in such presentations of children is attributable to the entry into the marketplace of the newer publications, Penthouse and Hustler, and in particular Hustler.

The leading carrier per issue of child cartoons was Hustler, with averages of 4.4 per issue and 53 per year. It was followed by Playboy, with averages of 3.2 per issue and 39 per year, and Penthouse, with averages of 1.4 per issue and 17 per year.

The most frequent age of the child figure identified as the principal among any children presented was between three - 11 years in both child cartoons and child visuals in all three publications.

Altogether, 2,016 child cartoons were identified (Playboy, 1,196; Hustler, 555; Penthouse, 265). The principal figure in 44 percent of the instances was male; in 32 percent, female; and in 24 percent, not unambiguously specifiable as one or the other. About three-fourths of activities recorded as occurring in these cartoons were sexual or violent when the child was categorized as initiator or recipient of some kind of activity; the figure was only slightly less when the child was categorized as an observer.

Altogether, 3,307 child visuals were identified, with the majority photographs; there were an additional 681 adults posed as children which were for the purposes of this research categorized as "pseudo-children." The principal child figure was nude, defined as partial, genital, or full exposure, in 14 percent of child cartoons and 20 percent of child visuals.

Because of an interest in the context of the presentation of children beyond that of the cartoon or visual itself, the treatment of non-children in cartoons and visuals in regard to crime and violence was analyzed employing a random sample of five issues per magazine per year. The total cartoons estimated as containing crime and violence for all three publications over their history was 5,294; of visuals, 9,398; thus, the total cartoons and visuals estimated as containing crime and violence for all three publications over their history was 14,692.

The patterns of much of the data led to the concept of child utility as a governing factor in their presentation. As initiators of activity, children were more likely to be providing pleasure than unpleasantness. As receivers of activity, children were more likely to be the objects of unpleasantness than not. The pattern is exemplified by the data on sexual display and affection, where the child is typically the provider of pleasure, and on murder/maiming, where the child is typically the recipient. The portrayal of children as appropriate figures (a) to stimulate pleasure and (b) to receive aggressivity in effect is a utilitarian definition of the child.

The present findings raise questions over the degree, if any, to which the stimuli examined affect the degree to which children in our society are at risk.

Playboy, Penthouse, and Hustler readers frequently cite information as a motive for their attending to these magazines. Their erotica/pornography addresses questions of behavior not widely, regularly, or similarly addressed by other media or social institutions. The questions:

- (a) the role of such material in making children more acceptable as objects of abuse, neglect, and mistreatment, and particularly of sexual abuse and exploitation;
- (b) the possibility that such stimuli reduce taboos and inhibitions restraining abusive, neglectful, or exploitative behavior towards children;
- (c) the possible trivialization of the maltreatment of children in the minds of readers; and,
- (d) the consequences for thought and behavior of presenting children in the context of sexual and violent behavior within cartoons and visuals within publications whose overall context involves extensive attention to activity that is sexual or violent or both.

The project leads directly to a number of avenues for future activity. These divide into (a) research, (b) training programs, and (c) educational programs. Research called for includes (a) analysis of non-mainstream erotica/pornography, and (b) further examination of the effects of erotica/pornography on attitudes, beliefs, and behavior, with particular attention to the effects of erotica/pornography in the context of violent or criminal images or stimuli. Training programs include the sensitization of child professionals to the treatment of children in the media and the possible role of media in the actual mistreatment of children. Educational programs include the sensitization of the lay public to the treatment of children in the media.

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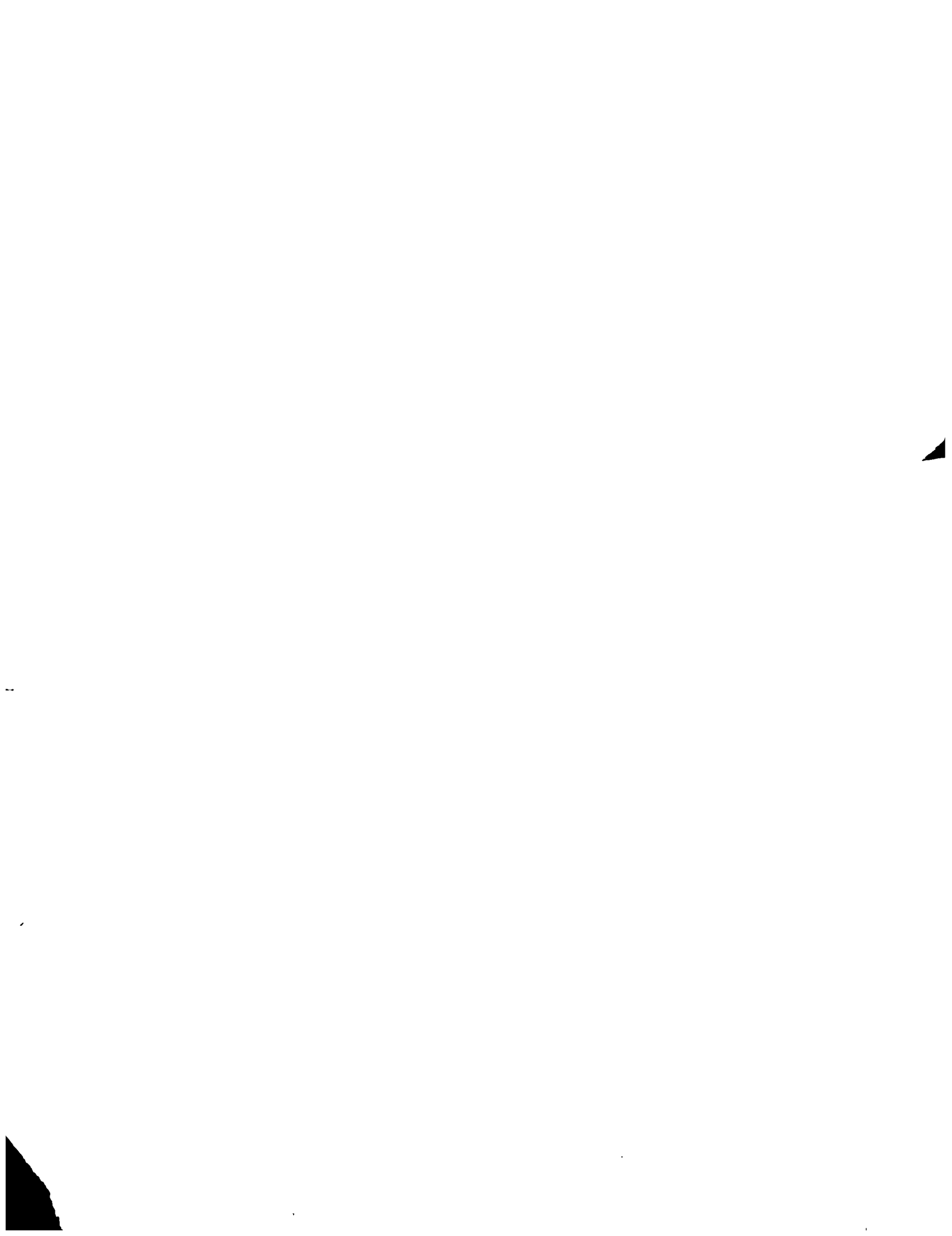
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Part 1

Volume II

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## PREFACE

The Office of Juvenile Justice and Delinquency Prevention has compiled a comprehensive package of materials related to cooperative agreement #84-JN-AX-K007, "Role of Pornography and Media Violence in Family Violence, Sexual Abuse and Exploitation, and Juvenile Delinquency," awarded to the American University School of Education. Due to questions that were raised concerning the soundness of the research, OJJDP is making all three versions of the final report available for public review. The package consists of three parts. Part 1 consists of three volumes (I, II and III) submitted to the grantee, American University, as a draft report by the project's principal investigator. Part 2 also consists of three volumes (I, II and III) that were delivered to OJJDP by American University, and submitted as the official final report of the grantee. Part 3 consists of a single volume (I) that was subsequently prepared by the principal investigator as a proposed substitute report for Part 2, Volume I, of the official final report.

Only material in part 2 is included in the OJJDP cooperative agreement file and constitutes the official final report of the grantee. OJJDP has decided, with the concurrence of the grantee, to also make the material in Parts 1 and 3 available, upon request, to the public for the purpose of providing full and complete information about the project.

Dissemination of this package should not be viewed as an endorsement by the Department of Justice or the Office of Juvenile Justice and Delinquency Prevention of the points of view, opinions, or conclusions of the authors, as necessarily representing the official position or policies of the Department of Justice or the Office of Juvenile Justice and Delinquency Prevention, or as an expressed or implied endorsement or approval of the soundness of the methodology, the accuracy of the data contained therein, or the interpretation of the research findings.



A CONTENT ANALYSIS OF  
PLAYBOY, PENTHOUSE AND HUSTLER MAGAZINES  
WITH SPECIAL ATTENTION TO THE PORTRAYAL OF  
CHILDREN, CRIME AND VIOLENCE:  
A REPORT IN THREE VOLUMES

VOLUME II: METHODS AND PROCEDURES

The American University  
School of Education  
Role of Pornography and Media Violence in  
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Points of view or opinions in this document are those of the authors and do not necessarily represent the official position or policies of the U.S. Department of Justice.

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2.1 PERSONNEL PROCEDURES AND STAFF ROLES

The project personnel consisted of eight full-time professional, two full-time clerical and twelve part-time coding staff.

Management/Executive staff consisted of the Principal Investigator, Associate Director, Program Manager and Project Contract Officer.

Research staff consisted of two Research Associates, a Research Assistant, and a Data Management Assistant.

In addition, the project employed the services of several consultants, including: a five-member Project Advisory Committee, a clinical psychologist and a systems consultant.

2.1.1 Organization

The project, as described in the Statement of Project Design, dated January 8, 1985, provided for a Principal Investigator, Senior Research Associate, Project Manager, Project Contract Officer, a Senior Administrative Assistant, an Administrative Clerk, two Research Associates, a Data Management Specialist/Statistician, a Research Assistant and twelve Content Analysis Coders.

In practice, the position of Senior Research Associate was never filled. The position of Data Management Specialist/Statistician was upgraded to Associate Director in June 1985, and the position of Data Management Assistant was created. This change was made because the project required a senior level staff member who could assist the Principal Investigator in overall research management, statistical analysis and database management.

The Project Advisory Committee was selected by the Principal Investigator with the approval of OJJDP. The committee consisted of: Dr. George Comstock, Syracuse University; Dr. Robert Figlio, University of Pennsylvania; Ms. Jane Huntington; Ms. Laura Lederer, The Skaggs Foundation; and Dr. Richard Zakia, Rochester Institute of Technology

2.1.2 Position Descriptions

2.1.2.1 The Principal Investigator was responsible for the following activities:

- o Managing the on-going literature review;

- o Working with the Associate Director on development, field-testing, and revision of content analysis instrumentation and procedures;

- o Monitoring task completion in complying with the timetable;

- o Communicating with the Project Advisory Committee;

- o Preparing all progress reports;

- o Working with the Associate Director on preparation of the final report;

- o Managing all personnel, financial and other administrative functions of the project in conjunction with the Project Manager and the Project Contract Officer;

- o Working with the Associate Director to establish statistical analyses which would address appropriate bodies of data and correlation between data bases.

2.1.2.2 The Associate Director was responsible for the following activities:

- o Overseeing the collection, processing and retrieval of data; monitoring performance of the data entry contractor; designing and supervising implementation of inter-rater reliability;

- o Advising the Principal Investigator in the areas of methodology, statistical analysis, and data presentation; performing statistical analyses of data; designing appropriate and effective methods for graphic displays of data;

- o Assigning analytical tasks to research staff and training lower level staff in elementary use of SPSS and SAS;

- o Reviewing drafts of interim and final reporting and serving as senior technical editor for final report;

- o With the Principal Investigator, representing the project in presentations and briefings.

2.1.2.3 The Project Advisory Committee was involved in the following activities:

- o Critiquing existing design and instruments and further critiquing content analysis instruments and manuals;

- o Identifying other consultant resources;

2.1.2.4 The Research Associate-Instrumentation was responsible for:

- o Designing and writing manuals, coding instruments, and data entry sheets for content analysis; testing and refining materials as needed;

- o Assisting other research associate in implementing the instrumentation through data-entry coder training;

- o Providing quality control support for completed data entry sheets prior to submission of sheets to data entry contractor;

- o Assisting Principal Investigator with on-going literature review;

- o Compiling statistical data and draft reports for review by the Principal Investigator.

2.1.2.5 The Research Associate-Coding was responsible for:

- o Training coders according to specified protocols, and reviewing their output;

- o Assessing journal articles for relevance to study;

- o Compiling statistical data and summary reports of study results.

2.1.2.6 The Research Assistant was responsible for:

- o Assisting the Research Associate with data collection by handling, collecting and securing coding sheets and data-entry forms; keeping logs of materials that are under analysis, those that are completed and those that have yet to be analyzed, so that an accurate daily tracking record is available;

- o Assisting project staff in training coders, answering questions, assisting coders with project and administrative forms and procedures;

- o Preparing analyses of data and draft material for inclusion in the final report under the direction of the Principal Investigator and Research Associates;

- o Reviewing data, articles, and research materials relevant to the project;
- o Assisting in archival codification of research documents.

2.1.2.7 The Data Management Assistant was responsible for:

- o Under the direction of the Associate Director, preparing data analysis programs using SPSS or SAS, entering these programs into the computer, correcting problems as they developed; picking up printouts on campus and delivering them to the project offices;
- o Using graphics software on in-house microcomputer or mainframe, preparing graphs, charts, and other visual displays of data as requested by project staff;
- o Assisting the Associate Director in the day-to-day management of the data base.

2.1.2.8 The Content Analysis Coders were responsible for:

- o Application of content analysis instrumentation to selected erotic/pornographic material;
- o Completion of data-entry forms;

2.1.2.9 The Project Manager was responsible for:

- o Assisting the Principal Investigator in the overall technical and administrative management of the project;
- o Reviewing and editing quarterly and final technical reports and data presentations;
- o Overall coordination of project activities and keeping Principal Investigator informed of developments;
- o Developing and implementing solutions to problems that arise due to the untested nature of the project tasks to be performed;
- o Managing the development of effective work teams that will most expeditiously complete the project tasks;
- o Managing project personnel activities for research and support staff, including development of job descriptions, recruitment, interviewing, and recommendations of personnel actions, as well as day-to-day on-site supervision of support



and data analysis coder staff;

- o Managing project expenditures, including preparation of purchase orders for signature by the Principal Investigator and transmittal of documents to the Project Contract Officer;

- o Overseeing communication and dissemination activities, including press relations for the project;

- o Coordinating with the Project Contract Officer for implementation of procedures to ensure compliance with federal and university policies and regulations.

2.1.2.10 The Project Contract Officer was responsible for:

- o Serving as liaison to the university on all contractual, financial, and other business matters, related to the cooperative agreement;

- o Monitoring and analyzing incurred costs on a monthly basis to ensure conformity with the budget and to identify potential budget problems;

- o Reviewing and approving all project expenditures for the university, verifying proper documentation, reasonableness, allowability and allocability;

- o Developing, implementing, and monitoring, project procedures for compliance with The American University and Department of Justice regulations; advising the Project Manager and Principal Investigator regarding university policies and procedures, compliance with terms of the cooperative agreement and OJARS, and resolution of contractual and business management problems;

- o Preparing subcontractor and consultant agreements, and ensuring their proper execution and implementation;

- o Developing and supervising the maintenance of a bookkeeping system for documenting, recording and tracking costs;

- o Serving as government Property Manager;

- o Developing procedures for, and managing close-out of the cooperative agreement.

2.1.2.11 The Senior Administrative Assistant was responsible for:

- o Using the word processor to prepare content analysis instruments, project and home agency communications, general secretarial duties, and quarterly and final

reports to the funding agency;

- o Maintaining supplies and preparing purchase requisitions; answering the telephone and placing long distance calls;

- o Maintaining the appointment calendar of the Principal Investigator;

2.1.2.12 The Administrative Clerk was responsible for:

- o Maintaining and organizing all incoming scientific and popular materials;

- o Maintaining all files on public and organizational activities related to this office;

- o Xeroxing of needed materials;

- o Maintaining correspondence files;

- o General assistance to the staff including word processing and errand activities to and from The American University.

### 2.1.3 Personnel Policies and Hiring Procedures

The project operated under the personnel policies and procedures of The American University. All positions were posted and selected positions were advertised in The Washington Post.

The Data Analysis Coders were classified as full-time temporary employees. Under this classification, University policies limited employment to not more than 13 consecutive weeks. Therefore, two groups of coders were hired - the first group from January 22 to April 19, and the second group from May 6 to August 2. Advertisements were placed in The Washington Post for "Research Assistants, Temp - needed to read and analyze content for media survey project..." Over one hundred resumes were received for each of the two sessions. Screening priorities were: some college education, availability for the entire session and for an eight-hour day, previous experience in survey research or content analysis, and a stable work history. For each session, approximately twenty-five candidates were interviewed by the Project Manager and a full description of the project was presented at that time. Based on the Project Manager's recommendations, fourteen to sixteen candidates were interviewed a second time by the Principal Investigator. Twelve were selected for each session.

A total of twenty-two individuals worked as coders during the project - thirteen during the first session and sixteen

during the second session, including seven who participated in some portion of both. Of these, fourteen were women and eight were men.

Due to the normal turnover in temporary employment, a full complement of twelve coders were present during only seven of the twenty-six coding weeks, eleven were present during four weeks and ten were present during ten weeks. At no time were there fewer than eight coders. The first session averaged 9.5 coders per week. The second session averaged 11.3 coders per week.

## 2.2 Magazine Acquisition and Care

Magazines used in the project were acquired through subscription sales, second-hand vendors, and private collectors. After inspection for complete pages, inclusive of all photographic inserts, the magazines were filed by year and by publication, and stored in locked cabinets at the project offices.

### 2.2.1 Magazine Acquisition

The timeframes for the publications under study were:

Playboy - 12/53 through 12/84 (373 issues)

Penthouse - 9/69 through 12/84 (184 issues)

Hustler - 7/74 through 12/84 (126 issues)

The project was successful in acquiring 342 Playboys (91.7% of total), 179 Penthouses (97.3%) and 124 Hustlers (98.4%). These issues were coded at the project offices by the data analysis coders between January and August 1985. Issues missing from the collection were coded at the Library of Congress by the data analysis coders. A list of the issues missing from the project's collection can be found at Table 2-1.

As noted, magazines were acquired through one of three methods: directly from the publisher through subscription sales, from second-hand bookstores and commercial vendors who handled back issues of magazines, and through individuals who advertised the sale of private collections. Prices ranged from less than \$1.00 through \$10.00 for an individual issue. Prior to each purchase, the magazines were inspected for missing pages or flaws which might affect coding.

The Playboy and Penthouse magazines that constitute the project's collection were acquired by the end of November, 1984. Acquisition of Hustler magazines proved more difficult. By November 1984, the project had negotiated with a vendor for the acquisition of a complete collection of Hustler magazines but the vendor defaulted on the agreement in January. By mid-January, thirteen issues had been located and purchased. The project's collection was finally acquired in mid-February through a private collector.

2.2.2 Magazine Storage and Care

All magazines were indexed by title and year and placed in cardboard open back files. The files were stored in large locked metal cabinets.

The coding process involved extensive hands-on use of the magazines, with constant removal and re-filing. Care was taken by coders and research staff to handle the magazines properly. If a torn page or loose cover was identified, the magazine would be repaired immediately using mending tape.

TABLE 2-1

LIBRARY OF CONGRESS LIST: MISSING MAGAZINES AS OF JUNE 7, 1985

Playboy: 12/53  
1/54  
2/54  
3/54  
4/54  
5/54  
6/54  
7/54  
8/54  
9/54  
10/54  
11/54  
12/54  
1/55  
2/55  
3/55  
4/55  
5/55  
6/55  
7/55  
8/55  
9/55  
10/55  
11/55  
12/55  
1/56  
2/56  
8/56  
2/58  
11/77  
6/84

Penthouse: 9/69  
4/70  
5/70  
6/70  
11/80

Hustler: 4/78  
9/81

(Flawed Hustlers:)

5/82  
12/82  
8/84  
9/84

### 2.3 INSTRUMENT AND MANUAL DEVELOPMENT

The Office of Pornography and Juvenile Delinquency developed two instruments to ascertain whether and to what extent representations of children exist in Playboy, Penthouse, and Hustler (PFH)\*, the three top-selling erotica-pornography magazines. The first, the Child Cartoon Instrument, addressed the possible representation of children in cartoons\*; the second, the Child Visual Instrument, their possible representation in visuals\* (i.e., photographs, drawings, and illustrations). These instruments also sought to discover to what extent, if any, such child representations were connected with representations of crime and violence.

Finally, a third instrument was developed to capture the remaining images of crime and violence, those in which no children were present or mentioned, and which therefore were not captured by the above two instruments. The three instruments were designed to analyze each qualifying cartoon or visual individually.

The three instruments were accompanied by instructional material for the outside personnel hired to code them. The Child Cartoon Instrument had a lengthy manual with complete definitions and directions. It was followed by the Child Visual Instrument and a shorter memo that clarified only the new or more difficult questions. The Crime and Violence Instrument had two parts, cartoon and visual, of which only the visual section was accompanied by a memorandum.

Complete copies of the Child Cartoon Instrument and Manual, Child Visual Instrument and Memo, and Crime and Violence Instrument and Memo are in the Appendix.

#### 2.3.1 CHILD CARTOON INSTRUMENT AND MANUAL

The Child Cartoon Instrument and Manual focused on the representation of children in PFH cartoons. They passed through several stages, three of which are described below: the pilot, the coders' first version, and the coders' final version.

This instrument and its manual were the most difficult to develop. Not only was the Child Cartoon the first instrument, its subject matter was the most difficult to categorize. By its nature, the cartoon is fanciful. It can join elements of reality and fantasy in endless combinations. Developing discrete categories for seemingly infinite variations proved a challenging task.

Considerable time was spent isolating the components

that make up a cartoon's depiction of a child. With some cartoons, the characters and events are distinct and easy to identify. With others, however, characters' age and other characteristics proved difficult to delineate. For instance, a person with the physiognomy of a child might be depicted as saying or doing something associated with adult behavior. Or the cartoonist would draw the child in stereotypical fashion, but then tack on adult sexual body parts.

In still other cartoons, several activities\* might be going on at the same time. One activity might be sexual, another violent, a third both sexual and violent, and a fourth neither of these. To further complicate the scene, children might be depicted as initiating the first activity, receiving the second, observing the third, and present but totally unaware of the fourth. Sometimes the child is not in the cartoon and is only referred to in a caption.

This instrument-writing task was compounded by the late arrival of the Hustler collection, which had its own, distinct style of cartoons. (See Sec. 2.2.1 on magazine acquisition.) Therefore, the pilot instrument and the coders' first version were based almost entirely on the analysis of Playboy and Penthouse, a situation which was rectified by the coders' final version.

One problem remained with the Child Cartoon unit throughout its development and implementation, and that was the absence of a data management specialist to see that the instruments' questions were developed in the most computer-compatible form. Although briefly, from January 22 to March 1, 1985, a data systems specialist provided some assistance, the project did not have the necessary technical guidance until the arrival of the Senior Scientist in late April, when the next instrument, the Child Visual unit, was nearing completion.

**2.3.1.1 Pilot Instrument:** This 31-question instrument and its manual were developed and pilot-tested between June and August, 1984. The steps included: analyzing sample Playboy and Penthouse child cartoons to determine their significant characteristics; drafting questions to capture these characteristics; phrasing the questions for a computer-based instrument; pre-testing the instrument on staff and volunteers for clarity, validity and adherence to project hypotheses, and writing a coders' manual to explain the instrument in detail. These steps essentially were followed in the development of the subsequent instruments.

Major conventions were adopted during the development of the Pilot Instrument that remained essentially the same throughout subsequent versions of the Child Cartoon Instrument. That is, the coders' first and final versions may have enlarged certain questions or divided them into two



questions, but they did not alter the the questions' basic substance or structure. Therefore, the development of these questions in the ensuing versions will be discussed in this section.

The conventions developed during the pilot phase fall into three groups: definitions, concepts, and questions:

o Definitions:

"Cartoon"\*: a representational or symbolic drawing, which may or may not have a caption, that makes a satirical, witty or humorous point.

Excluded from consideration as a cartoon were (1) illustrations, (2) cartoons serving as adjuncts to primary text, (3) cartoons addressed in the Letters to the Editor section and presumed to be reprints, and (4) cartoons employed as advertisements. In the subsequent coders' first version and coders' final version, only the first exception was maintained, and any cartoon possessing its own autonomous story line was to be coded.

"Comic strip"\*: The comic strip carries the same definition as the cartoon, except that it is composed of two or more panels.

"Child"\*: any human under 18 years, the age of voting and maturity. Also included were non-human characters if they have human parent(s), for instance, certain monsters. Instance certain monsters.

Later versions added to this definition. The coders' first version noted that elves, cupids, etc., who are depicted in a child's form, are to be coded as children. The coders' final version also included objects used as a symbol or "stand in" for a child, for example, when a piece of child's clothing substitutes for a child in a pedophile cartoon.

"Child cartoon"\*: any cartoon in which a child is present, including cartoons in which children are depicted as small and unimportant figures in the background. This early version of the Child Cartoon Instrument excluded cartoons in which children were only mentioned, but not depicted. Later instruments added the categories "hidden" or "offstage" for cartoons in which, for instance, a depicted pregnancy implies the existence of a fetus, or an absent child is referred to in the caption.

"Character"\*: Early in the analysis it was recognized that corpses, body fragments, and anthropomorphized animals and objects could take on the roles of characters in a cartoon. To qualify as characters for this project, it was decided that such entities had to be interacting with a human being. Only the character of the Principal Child (see concepts) was excluded from this interpretation and could not

be an anthropomorphized animal or object.

o Concepts:

"Principal Child," "Other Character," and "Peripheral Character" were concepts developed to isolate the actors in order to ask specific questions about their characteristics and behavior. They also had the secondary purpose of helping to sort out the various activities in terms of who was doing what to/with whom, and to what degree.

The "Principal Child"\* is the main child or unit of children (see below), or the only child in the cartoon. If there is more than one activity involving children, the Principal Child is the main child in the main scene. If the child is a small and uninvolved figure in the background, but the only child in the cartoon, he or she becomes the Principal Child.

The "Other Character"\* is the main character or unit of characters (other than the Principal Child) in the main scene. This character may be another child. The Other Character may be interacting with the Principal child, observed by the Principal child, or acting independently of and unobserved by the Principal Child. Unlike the Principal Child, the Other Character can be an anthropomorphized animal or object.

Initially, the "Peripheral Character"\* was defined as tangentially involved in the main scene. (This character also may be an anthropomorphized animal or object.) However, in the first and final version of the Child Cartoon Instrument this character became the "Tertiary Character"\* and, instead of being tangentially involved, was defined as operating at the third level of involvement in the scene. This was changed to avoid losing information about characters who were the third level down, but were still more than tangentially involved in the scene.

"Unit"\* concept: Often in a cartoon two or more characters will play the same or equivalent roles, as, for instance, when characters are listening to a speaker. If none of them stands out from the group as the primary actor, observer, or recipient in the scene, then the group as a whole is to be coded as one character. For example, if a unit of children is acting as the Principal Child, then it is to be coded as the Principal Child.

"Age Evaluation Guide"\*: an early version of an Age Evaluation Guide (AEG) was developed at this time to aid coders in calculating the ages of the depicted children. This step was deemed necessary in order to mitigate the tendency of readers to associate a cartoon character's age with the oldest of the age cues provided. For instance, a reader might code a preschool child as older than he or she actually is when the child is depicted as behaving in a sexually precocious manner. (For complete AEG, see Appendix)

The AEG consisted of drawings of the average physical

proportions of children in each age bracket and lists of the settings, costumes, and props associated with each age bracket. A list of the age brackets of common fairy tale and nursery rhyme characters was included. For example, Snow White's age bracket was established as "late puberty," based on Bruno Bettelheim's observation in his book, The Uses of Enchantment: The Meaning and Importance of Fairy Tales.

The AEG accompanying the coders' first and final versions also included examples of age-appropriate motor and social skills.

o Questions:

Q. 1. Magazine Title: This question asked whether the child cartoon is found in (1) Playboy, (2) Penthouse, (3) Hustler, or (4) other. Later, the coders' first and final versions dropped the "other" category when it became apparent that the project would not have time to code publications other than PPH. The question became Q. 2 in the coders' first and final versions.

Q. 2. Date/Coder Information: The Pilot Instrument asked the "day" as well as the month and year of the cartoon's publication. The day entry was deleted in later versions when it was decided to code only PPH cartoons.

The pilot required coders to enter their two digit identification numbers, a convention retained in the coders' first (Q. 3) and final (Q. 3) versions.

Q. 3 (a). Page: Coders were instructed to enter the page of the cartoon being coded. Occasionally child cartoons appear on the cover of a PPH magazine rather than on a numbered page. The coders' first version added the response "999" to capture this information (Q.3). The convention was continued in the coders' final version (Q. 4).

Q. 3 (b). Total Pages/Cartoons: Besides entering the page of the cartoon, this question asked coders to count and enter the total number of pages of the magazine in which the cartoon was found. They were also asked to count the total number of cartoons, both child and adult. This information later could provide perspective regarding the frequency of child cartoons in Playboy, Penthouse, and Hustler. This became Q. 4 in the coders' first and final versions.

Q. 4 (a). Cartoonist: The above pilot question also asked coders to write in the name and sex of the cartoon's author. Later, the coders' first version dropped the sex question as useless: either the two-name signature generally provided the gender, or the one-name signature withheld it. Either way, the gender of the cartoonists could be researched separately.

Both the coders first and final versions retained the name part of the cartoonist question. The first version provided 21 names of artists who draw child cartoons for PPH

(Q.9), and the final versions provided 25 responses (Q.8). The reason for this question was to ascertain whether certain cartoon themes, such as incest or child molestation, were associated with certain cartoonists and certain magazines.

Q. 4 (b). Color of Cartoon: Remaining the same throughout all versions of the Child Cartoon Instrument, this question asked if the cartoon were rendered in (1) black and white, or (2) in color. If a cartoon is primarily black and white, but with a dash of color (e.g., a red tongue), the cartoon was to be coded as color. See Q. 6 in the coders' first and final versions.

Q. 4 (c). Size of Cartoon: The pilot and coders' first version of this question remained essentially the same. The categories were: (1) less than 1/4 page, (2) 1/4 to 1/3 page, (3) half page, (4) full page, and (5) comic strip. (See Q. 7 of both versions.)

The coders' final version made some modifications. It added the category "between 1/2 and full page," and changed the final response to read, "one cartoon covers two pages." (See Q. 7.)

See also Section 2.3.1.2.3, Questions Deleted, for discussion of the comic strip.

Q. 5-i. Sex of the Principal Child: The Pilot Instrument's categories were: (1) unspecified, (2) male, (3) female, and (4) both. The "unspecified" category was used for those cartoons in which it is unclear whether the character is male or female because the body is partially visible, the face is covered, a child is too young for sexual identification, etc., (for complete list of examples for this and other categories, see the accompanying manual in the Appendix.) This question was asked of the Principal Child (Q. 5-i), the Other Character (Q. 9-i), and the Peripheral Character (Q. 12).

The coders' first and final versions asked the sex question of the Principal Child, Other Character and Tertiary Character. (See Questions 39, 51, and 61 of the first version, and Questions 73, 90, and 105 of the second.) The later versions added two categories: (5) male and unspecified sex, and (6) female and unspecified sex. The last two categories were added for those cartoons in which a unit of people plays the role of one character, yet not all the people in the unit are clearly delineated by gender. These last two categories were developed for situations that turned out to be specific to the child cartoon. They were later dropped in the Child Visual Instrument.

Q. 5-ii. Race/Ethnicity of the Principal Child: The pilot version provided five responses to this question: (1) Caucasian, (2) Black, (3) Asian, (4) American Indian, and (5) Other.

In response to the ethnic cartoons found in PPH, the coders' first (Q. 40) and final (Q. 74) versions expanded the

categories to nine, adding (5) Hispanic, (6) Jewish, (7) Arab, (8) mixed racial group, and (9) unspecified minority. The last-named category was included for those characters whose race and ethnicity were not clearly delineated. The category "O. N/A or Other" was also added, and included fetus in utero when parentage not clear and anthropomorphized animals. The race/ethnicity of an anthropomorphized object is often possible to determine; Pinnochio, for instance, is to be coded Caucasian.

Q. 6. Age of the Principal Child: The practice of giving each age group the same span of years was difficult to apply to the child cartoon. It was found that children in cartoons are depicted according to age stereotypes, and not by biological development. That is, a reader could identify a child as belonging to the "preschool" or "schoolage to puberty" bracket more easily than as belonging to the ages 1 to 3, 3 to 6, 6 to 9, and 9 to 12. This is because cartoonists draw child characters according to age stereotypes.

The following age stereotypes were identified by the project: (1) infant, (2) preschool, (3) schoolage to puberty, (4) early puberty -- junior high school, (5) late puberty -- high school age, and (6) ambivalent age -- high school/college. The final category was added for those instances when physical depictions, props, captions, and other cues failed to clarify whether a character was under or over 18 years of age.

Later versions of the Child Cartoon Instrument expanded the "infant" category and changed the "ambivalent" category. The infant category was preceded by categories entitled (1) fetus (in utero), (2) fetus (aborted), and (3) newborn: neonate up to one month old. This change was made to accommodate cartoons found in the late-arriving Hustler collection, many of which depict pregnancy, abortion, and delivery scenes.

The coders' first version of the Child Cartoon Instrument expanded the "ambivalent" category by adding an "adult" category. But the coders' final version dropped the "ambivalent" category altogether and just retained the "adult." This was done for two reasons: because the "ambivalent" category was becoming a coders' catch-all response, and because an "adult" category was needed to capture those situations in which an adult's physiognomy was combined with a child's behavior and setting.

The coders' first version also divided the age question into two. The first question (Q. 41) asked the apparent age of the character based on four types of cues: caption, setting, props/costume, and physical depiction. The second question (Q. 42) asked what props, if any, were used to identify the character's age. The coders were supposed to base their responses on the standards presented in the Age Evaluation Guide.

However, this immediately became a problem, for, as mentioned above, a cartoon can present a child with conflicting age cues. Another problem also presented itself: how to

answer the age question if the character is a unit of people spanning different age brackets.

The coders' final version resolved these issues by again dividing the age question, this time into four, Questions 76 through 79. Question 76 asked the apparent age of the only or youngest character based on physical depiction alone. Question 77 asked the age of the oldest character, to be answered only if the character was a unit character. Question 78 asked the age of the only or youngest character based on cues. Question 79 asked the age of the oldest character based on cues. As before, the AEG was used as the standard for physical depiction, age-appropriate cues, and generally accepted ages of nursery or fairy tale characters.

Q. 7. State of Dress/Undress: Briefly named the Physical Depiction question in the Pilot Instrument, this question was asked only of the Principal Child. It provided seven responses: (1) typical size and clothing for age, (2) typical size for age, dressed in sexual clothing, (3) typical size for age, with nude or exposed sexual parts\*, (4) mature for age, or with exaggerated sexual parts, (5) same as #5 but also nude or exposed, (6) deformed, and (7) as monster.

The coders' first and final versions renamed the question State of Dress/Undress, and moved the last two categories to a new question given the old name, Physical Depiction (see Section 2.3.1.2.3, Question 43). The renamed State of Dress/Undress question clarified the responses and expanded them to eight by the time of the coders' final version. They were: (1) dressed in typical childlike or juvenile clothing, (2) dressed in mature clothing, (3) dressed in sexual clothing, (4) undergarments showing, (5) exposed or partially exposed sexual parts, (6) implied nudity, (7) genital exposure or full nudity, and (8) scout uniform or equivalent. (See Section 2.3.1.3, Coders' Final Version, for discussion of scout-oriented responses.)

The new categories allow for more precise coding of a variety of depictions. It is now possible to code exposed sexual parts that do not involve nudity. For instance, the display of cleavage or genital bulges could be coded as #3, or depictions of nipples seen through a wet tee-shirt as #5. This question continued to be asked only of the Principal Child. For the coders' first version, see Question 44; for the coders' final version see Question 32.

Q. 8. Age of the Other Character: see Question 6. To see how the non-age responses were integrated into the coders' first version, see Section 2.3.1.2.1, Question 43, Physical Depiction.

Q. 9-i. Sex of the Other Character: see Question 5-i.

Q. 9-ii. Race/Ethnicity of the Other Character: see Question 5-ii.

Q. 10. Authority: Since cartoons may involve sexual or violent scenes, it was thought important to ask whether authority figures were present. The authority categories included those in positions of personal trust in a child's life (parents, older relatives) and in positions of public trust (teachers, youth leaders, religious, doctors, government figures).

The coders' first version expanded the original 12 categories to 19, and the coders' final version to 23. The later additions included new roles of personal trust (baby sitters, neighbors) and public trust (judges, sheriffs). Also added were categories of public figures who, although not entrusted with responsibility for children's welfare, are often viewed by children as authority figures, such as military and sports figures, entertainment stars, and business managers.

The authority question was asked in the Other Character and Peripheral (or Tertiary) Character sections of the later instruments. It became Questions 55 and 65 of the coders' first version, and Questions 99 and 109 of the coders' final version.

Q. 11. Age of the Peripheral Character: see Question 6. To see how the non-age responses were integrated into the coders' first version, see Section 2.3.1.2.1, Question 43, Physical Depiction.

Q. 12. Sex of the Peripheral Character: see Quest. 5-i.

Q. 13. Authority: See Question 10.

Q. 14. Placement: Question 14 sought to learn whether the Peripheral Character was in the background or foreground of the main scene. Later this question was split into two questions. The first became the "placement" question that asked whether the character was physically in the foreground or background of the main scene, or offstage but part of the point of the cartoon. The second became a series of Level of Involvement questions, to be discussed shortly, which asked whether the character was actively involved in the main scene, observing it, or present but unaware of the what was going on.

Originally, this question was asked only about the Peripheral Character and Principal Child (Q. 22). Later, both coders' versions asked it of the Tertiary Character (Q's 64 and 110) as well as of the Principal Child (Q's 46 and 83) and the Other Character (Q's 56 and 100).

Q. 15. Physical Setting: Three types of settings were addressed by this question: (1) traditional childhood settings associated with safety and nurture such as the home, school, church, playground, and doctor's office; (2) public areas associated with both children and adults, such as stores, streets, the outdoors, movie theatres, and modes of transportation; and (3) areas largely confined to adults such as business offices and bars.

The original 13 categories were expanded to 20 in the coders' first version (Q. 13) and to 23 by the coders' final version (Q. 11). Later additions to the list included the private (as opposed to public) toilet, the child's own bedroom, and graveyard/morgue -- settings that coders found turned up frequently.

Q. 16. Childhood Fantasy or Nursery/Fairy Tale Theme: This query sought to capture PPH use of characters from children's literature and myth. Categories included characters such as Snow White, Little Jack Horner, Santa Claus, and the Wizard of Oz. If a character were not specifically listed, but belonged to a story that was (e.g., Dorothy in The Wizard of Oz), the story name was the category to be coded.

The Pilot Instrument included the category "monster-science fiction creature," which was later moved to a new question regarding physical depiction. The original 12 categories of this question were expanded to 20 in the coders' first version (Q. 21), and to 22 in the coders' final version (Q. 34).

Q. 17. Theme\* or Context\*: The original purpose of this question was to provide an opportunity for coders to count neutral or pro-social cartoons depicting children, and not just those child cartoons that are sexual or violent. Question 17 asked whether the cartoon's theme was (0) neutral, (1) pro-social, (2) sexual\*, (3) violent\*, or (4) sexual and violent. If the response was neutral or pro-social, coders were to be instructed to skip the rest of the instrument's questions.

It immediately became apparent that valuable information might be lost if coders were not allowed to answer all questions for all cartoons, and not just for those that were sexual or violent. Subsequent versions therefore dropped the exclusionary direction. They also expanded the non-sexual and non-violent responses to the question, eliminating the terms "neutral" and "pro-social" in favor of specific categories.

The coders' first version (Q. 15) combined the sexual and violent categories into one response, also adding the phrase "potentially illegal."\* The word "potentially" was used because the scenes depicted might be legal in some states or situations and illegal in others. The revised questions were listed as follows: (1) some potentially illegal, sexual, or violent activity is present, (2) standard daily life (home, school, work, play), (3) social subject (peace, environment, racism, etc.), (4) political subject (elections, legislatures, etc.), (5) religious subject, (6) mixed subject, but not illegal, sexual, or violent, and (7) none of the above.

The coders' final version (Q. 12) removed the "potentially illegal, sexual, or violent" category altogether, leaving the question strictly to the expansion of the original neutral or pro-social themes. This was done because



a series of questions meanwhile had been developed that directly asked whether specific illegal, sexual, or violent activities were present in the cartoon. The new questions removed the need for coder interpretation which was inherent in the original wording of the question. The coders' final version gave the question a new name, substituting "context" for "theme." It also provided two additional responses: "other cultural/national milieu" for scenes outside the context of Western culture, and "group camping or outing."

It also became apparent that a section of questions was necessary to identify the exact nature of sexual and violent themes. The "sexual" and "violent" categories of the theme question did not provide sufficient detail to confidently code many cartoons, for instance those that depicted incest. Depending upon the circumstances, incest could be a sexual (two related adults involved in non-coercive sexual activity) or a sexually violent theme (father in sexual activity with underage child). In addressing this problem, the coders' first and final versions developed a series of questions that allowed for the intricacies found in the cartoons. (See Section 2.3.1.2.1, Questions 14 and 17.)

Q. 18. Explicitness of Activity -- Sexual: This modest questions of four responses grew into a problem of immodest proportions. Question 18 asked whether a sexualized scene's activity were (1) depicted\*, (2) discussed\*, or (3) implied\* in the cartoon. Question 27 asked the same of the cartoon's violent scene activity. As mentioned before, the intent of this question was not clearly differentiated from that of Question 14, the placement question. But more than that, this question did not address the possibility that there might be more than one sexualized or violent activity going on at the same time. Nor did it allow for one activity to be depicted, discussed and implied in distinct and significant ways.

In the later versions, Questions 18 and 27 developed into a section of questions entitled, "Type and Explicitness of Activity." For a discussion of the development of this difficult series of questions, see Section 2.3.1.2.1, Question 25.

Q. 19. Sexual Orientation: As originally phrased in the Pilot Instrument, this question's responses actually encompassed two questions: whether the sexual orientation of the cartoon were (1) heterosexual, (2) homosexual, or (3) bisexual; and whether it was sexually oriented was toward (4) an animal, (5) object, or (6) other.

Both first and final coders' versions removed animals and objects as responses, directing instead that any of the kinds of sexual orientation can involve an anthropomorphized animal or object as a mate to a human. The two versions also added a new response: (4) autoerotic, which was defined as all forms of masturbation and sexual display for one's own pleasure. This question became Q. 17 in the coders' first version, and Q. 34 in the final version.

Q. 20. Sex for Money or Equivalent: This question became part of the Theme of Cartoon section in later instruments. The question was broken down into several categories. See the coders' first version, Question 14, and the coders' final version, Questions 18, 20, 22, 23, 24 and 25.

Q. 21. Type of Activity\* In the coders' first version, this list of 10 sexual activities was combined with Q. 28's list of 14 violent activities to become part of a 65-entry Types of Activities chart. (See Section 2.3.1.2.1, Questions 25 and 26.)

Q. 22. Placement. See Question 14.

Q. 23. Level of Involvement of the Principal Child: These pilot questions originally asked whether the Principal Child and Other Character were portrayed as "active" in the cartoon scene. Later, the coders' versions avoided the subjectivity inherent in the word "active," and rephrased the question to ascertain the character's "level of involvement" in the scene.

The pilot question provided the following categories: (0) No, N/A, (1) pursuit, (2) participation, (3) looking, (4) seeking information, (5) talking/commenting, and (6) other. During pilot testing, a familiar problem arose: the questions did not adequately handle cartoons in which multiple activities are taking place. This set of questions went through several permutations which will be described in Section 2.3.1.2.1, Question 47.

Q. 24. Emotional Expression of the Principal Child: As originally phrased, these questions asked whether the Principal Child and Other Character were portrayed as "passive" toward the activity portrayed in the cartoon. The questions provided the following scale of passive categories: (1) acceptance, (2) interest, (3) neutral, (4) surprise, (5) reluctance, (6) rejection, and (7) other. It became apparent, however, that some of these portrayals, such as rejection, could not be considered passive, even though the character expressing the emotion was the recipient of another's activity. What was needed were categories of emotional expression that were labeled neither active nor passive. Therefore, the subsequent coders' versions replaced the term "passive" with "emotional expression."

The coders' first version (Q's 49, 59, and 69) posed the question of the Tertiary Character as well, and provided 18 categories of emotional expression. These categories, found in a wide sampling of PPH cartoons, were: (00) N/A, or unaware of activity, (01) unspecified expression (e.g., face covered), (02) "blank," no discernible reaction, (03) confused, baffled, (04) mildly interested or curious, (06) enthusiastic, fascinated, (07) sexual anticipation, (08) sadistic anticipation, (09) reluctant, dismayed,

(10) rejecting, annoyed, contemptuous, (11) angered, enraged, (12) shocked, (13) shamed or humiliated, (14) fearful, (15) horrified, repulsed, (16) sad, resigned, or haunted, (17) suffering, screaming, or crying, and (18) looking guilty.

This more elaborate list clearly went beyond descriptions of passivity and included emotional expressions relevant to characters in any situation. The writers of this question thought they had composed the definitive list.

However, when the coders began practice coding with their first version, they found the list too refined, and that it was difficult to make distinctions between some of the categories. Therefore, the coders' final version collapsed the 18 categories into nine responses.

The coders' final version asked the emotional expression question of the Principal Child and Other Character (Q's 89 and 104), but for economical reasons did not ask it of the Tertiary Character. The final nine responses were:

(0) "blank": no discernible reaction, (1) interested: mildly interested or curious, (2) joyous: happy, pleased, smiling, amused, contented, (3) distressed: reluctant, dismayed, worried, (4) disgusted: rejecting, annoyed, contemptuous, bored, (5) angry: angered, enraged, (6) surprised: shocked, baffled, (7) fearful: terrified, horrified, (8) sad: resigned, haunted, and (9) fear and smiling: fear in brow area, but mouth turned up.

This final list not only solved the coders' problems, the first eight also closely paralleled psychologist Paul Ekman's facial/emotional archetypes (for details, see the Appendix, Coders' Training Materials, Emotional Expression). The final response, "fear and smiling," replaced the first version's (08) "sadistic anticipation," and was necessary to capture the expression frequently found on the face of the cartoon series character, "Chester the Molester."

Q. 25. Level of Involvement of the Other Character: see Question 23.

Q. 26. Emotional Expression of the Other Character: see Question 24.

Q. 27. Explicitness of Activity -- Violent: see Question 18.

Q. 28. Type of Violent Activity: In the coders' first version, this list of 14 violent activities was combined with Question 21's 10 types of sexual activities and expanded into a 45-entry Types of Activities chart. (See Section 2.3.1.2.1, Questions 25 and 26.)

Q's 29 and 30. Perpetrator/Victim: These questions asked whether the Principal Child and Other Character play the role of (1) perpetrator, (2) victim, (3) onlooker, (4) participant, or (5) other in the depicted activity. These questions as well as Questions 23 and 25 developed into the

Level of Involvement questions discussed in Section 2.3.1.2.1, Question 47:

Q. 31. Visible Injuries: The categories of this deleted question were dispersed in later versions between the Types of Activity section and the Props question (Question 31 in the coders' first version, and Question 64 in the coders' final version).

# CHILD CARTOON PILOT

MAGAZINE CONTENT ANALYSIS  
DATA CODING FORMAT GUIDE

OJJDP # 84-JN-AX-K007

8/25/84

FILE HEADER FORMAT: Pictorial Representations of Children 7/21/84  
#1: Cartoon Unit

1. Magazine Title: 1. Playboy  
2. Penthouse  
3. Hustler  
4. Other
2. Date: Year: \_\_\_\_: Month: \_\_; Day \_\_ or 0 if monthly;  
Coder: 01 -  
02 -  
03 -  
04 -  
05 -
3. Total # of pages \_\_\_\_ total # of cartoons \_\_\_\_ page # of cartoon \_\_\_\_  
Name/Sex Author \_\_\_\_\_ (write in)

4. i. Color: ii. Size:
- |          |                       |
|----------|-----------------------|
| 1. B&W   | a. Less than 1/4 page |
| 2. Color | b. 1/4 to 1/3 page    |
|          | c. Half page          |
|          | d. Full page          |
|          | e. Comic strip        |

PRINCIPAL CHILD(REN) (only)

5. i. Sex: ii. Race:
- |                |                    |
|----------------|--------------------|
| 0. Unspecified | a. Caucasian       |
| 1. Male        | b. Black           |
| 2. Female      | c. Asian           |
| 3. Both        | d. American Indian |
|                | e. Other _____     |

6. Age:
1. Infant
  2. Preschool
  3. Schoolage to puberty - elementary school age
  4. Early puberty - Jr. high school age
  5. Late puberty - High school age
  6. High school/college - ambivalent age

7. Child physically depicted:

1. Typical size & clothing for age
2. Typical size for age, dressed in sexual clothing
3. Typical size for age, nude or exposed sexual parts
4. Mature for age, or with exaggerated sexual parts
5. Mature for age/exaggerated sexual parts, nude/exposed
6. Deformed
7. As monster



12. Sex:

- 0. Unspecified
- 1. Male
- 2. Female
- 3. Both

13. Authority figure?

- 0. No
- 1. Father
- 2. Mother
- 3. Grandfather
- 4. Grandmother
- 5. Sibling
- 6. Other relative
- 7. Teacher
- 8. Religious figure/clergy
- 9. Youth group leader
- 10. Doctor/nurse/dentist
- 11. Government figure
- 12. Other

14. Peripheral character(s) in background?

- 0. N/A
- 1. In picture, not involved in main scene
- 2. In picture, involved in main scene
- 3. Looking (at scene)
- 4. Not in picture, involved in main theme (e.g. discussed by other)
- 5. Other

15. PHYSICAL SETTING IS:

- 1. Home or entrance to home (doorway)
- 2. Religious setting (church, temple, etc.)
- 3. School
- 4. Doctor's/Dentist's office: any hospital or medical setting.
- 5. Playground/park
- 6. Stores
- 7. Sidewalk, streets
- 8. Country/nature/beach: in the forest, mountains, water or snow
- 9. Movies: drive-in or conventional theater or depicted on film in cartoon
- 10. On mode of transport: bus, train, subway, etc.
- 11. Business office
- 12. Bar/Lounge
- 13. Other: none of the above, for example in a library or a zoo.

16. FANTASY IN THEME? (In other words are fairy tale/nursery rhyme or holiday characters present in the cartoon).

- 0. No
- 1. Nursery character
- 2. Santa
- 3. Snow White
- 4. Little Red Riding Hood
- 5. Sleeping Beauty



- 6. Pinocchio
- 7. Goldilocks
- 8. Beauty and the Beast: attractive female character and typically ferocious animal (e.g. King Kong scenes)
- 9. Monster/Science Fiction Creature: deformed creature, Werewolf, E.T., Gremlins, extraterrestrial creatures.
- 10. Wizard of Oz.
- 11. Mermaid
- 12. Other

17. SCENE THEME:

- 0. Neutral                      If neutral, skip rest of questions.
- 1. Prosocial                 If prosocial, skip rest of questions.
- 2. Sexual                     If sexual, go to next question.
- 3. Violent                    If violent only, go to question
- 4. Sexual and                 If both, answer all questions.  
   violent

18. Sexualized scene, activity is:

- 0. N/A
- 1. Depicted
- 2. Discussed
- 3. Implied

19. Sexual orientation of scene:

- 0. Unspecified
- 1. Heterosexual
- 2. Homosexual
- 3. Bisexual
- 4. Animal
- 5. Object
- 6. Other

20. Sex being exchanged for money (or equivalent)?

- 0. No
- 1. Active character (adult or child) offers money for sex.
- 2. Active character (adult or child) offers sex for money.
- 3. Other

21. Type of sexual activity (depicted, discussed, or implied):

- |  |                  |
|--|------------------|
| 0. N/A                                     | 12 Not specified |
| 1. Making sexual overture                  | 13. "swallowing" |
| 2. Flashing                                |                  |
| 3. "Playing doctor"                        |                  |
| 4. Necking/petting                         |                  |
| 5. Taking off clothing or (partially) nude |                  |
| 6. Nude and/or in bed together             |                  |
| 7. Masturbation                            |                  |
| 8. Oral                                    |                  |
| 9. Coitus                                  |                  |
| 10. Anal                                   |                  |
| 11. Other                                  |                  |

Choose ONE of the following 3 questions to apply at one time.

22. Principal child in background?

- 0. No N/A (i.e. Child is active or recipient of action)
- 1. In background, not involved in main scene
- 2. In background, involved with main scene (e.g. referred to by other characters)

23. Principal child active? (Is s/he recipient of action?)

- 0. No N/A
- 1. Pursuit
- 2. Participation (engaging in)
- 3. Looking
- 4. Seeking information
- 5. Talking/commenting
- 6. Other

24. Principal child passive? (Is s/he recipient of action?)

- 0. No N/A
- 1. Acceptance
- 2. Interest
- 3. Neutral
- 4. Surprise
- 5. Reluctance
- 6. Rejection
- 7. Other

Choose ONE of the following 2 questions to apply at one time.

25. Other character active?

0. No N/A
1. Pursuit
2. Participation (engaging in)
3. Looking
4. Giving info
5. Talking
6. Other

26. Other character passive?

0. No N/A
1. Acceptance
2. Interest
3. Neutral
4. Surprise
5. Reluctance
6. Rejection
7. Other

#### VIOLENCE INDEX

27. Violence in scene?

0. No N/A
1. Depicted
2. Discussed
3. Implied

28. Type of violent activity (depicted, discussed, or implied):  
When a specific violent act is alluded to, suggested, or depicted, the appropriate type of activity is to be selected from the choices to follow:

0. N/A: No violent activity is suggested. N/A should have also been answered in #27.
1. Cursing, verbal obscenities
2. Torn clothing
3. Beating, hitting
4. Mutilation
5. Decapitation
6. Cannibalism
7. Shooting
8. Stabbing
9. Hanging
10. Rape
11. Whipping
12. Tied up
13. Other
14. Presence of weapons

29. Principal child:

0. N/A
1. Perpetrator
2. Victim
3. Onlooker
4. Participant
5. Other

30. Other character:

0. N/A
1. Perpetrator
2. Victim
3. Onlooker
4. Participant
5. Other

31. Are injuries visible?

0. No N/A
1. Objects inserted in vagina/anus
2. Bruises, black eyes
3. Blood
4. Other

**2.3.1.2 Coders' First Version:** This 76-question version of the Child Cartoon Instrument and its manual were presented to the newly hired coders on January 22, 1985. The instrument was divided into three sections. The manual paralleled the instrument in structure, providing detailed directions and examples for each question. The manual also provided a preface of general definitions and directions, which is included in the following table of contents of the coders' first version:

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| Part 2. Individual Character Analysis                                  |  |
| F. Principal Child (Q's 39 - 50)                                       |  |
| G. Other Character (Q's 51 - 60)                                       |  |
| H. Tertiary Character (Q's 61 - 70)                                    |  |
| Part 3. Comic Strip Analysis (Q's 71 - 76)                             |  |

As with the above description of the Pilot Instrument, this report of the coders' first version is arranged according to conventions developed, problems identified, and questions deleted. Please note that any convention already traced from Pilot Instrument through coders' final version in Section 2.3.1.1 will not be addressed again.

**2.3.1.2.1 Conventions Developed:** The following is a discussion of how the problems identified by the Pilot Instrument were resolved, and how other problems which arose were addressed. This section also includes a description of all new conventions developed during the period between the Pilot Instrument and January 22, 1985. Again, the conventions are presented in three groups: definitions, concepts, and questions.

#### o Definitions:

"Activity"\*: The coders' first version defined activity as the event, happening, or display that is central to the point of the cartoon. The coders' final version defined the

term as the event, happening, or display that is central to the role of the child. (In either case, "display" referred to sexual display.) In actual practice, however, the final definition of activity encompassed any event, happening or display in the cartoon. This is because the method of identifying activities changed between the first and final versions. Instead of choosing the most predominant activity or activities, coders now responded Yes or No to the presence of specifically listed activities. See Questions 25 - 29, below.

o Concepts:

"The Culture of Childhood"\*: This concept was articulated to help coders ascertain whether there are cartoons that incorporate the symbols, words, gestures, stories, songs, settings, costumes, props, and objects of the unique world of children.

Several questions in the instrument can be considered Culture of Childhood questions. Some already were part of the Pilot Instrument, others were developed later. Pilot Instrument questions involving the Culture of Childhood concept are: the Physical Setting question, which asks whether traditional settings associated with childhood are depicted; the Childhood Fantasy or Nursery/Fairy Tale question, which seeks to learn if characters are present from children's literature, myth, or media; and the Authority question, which asks whether people having a special influence upon children, such as parents and teachers, are present in the cartoon.

The coders' first version introduced three more Culture of Childhood questions: Special Theme (Q. 23, below); Props, (Q. 42); Level of Involvement (Q. 47), and Childhood Symbols (Q. 22, which was later deleted. For discussion, see section 2.3.1.2.3, Questions Deleted.)

o Questions:

A. MAGAZINE/CODER DATA

Q. 1. Coding Instrument Unit: The coders' first and final version added an opening question that identified which instrument was being coded: (1) child cartoon, (2) child visual, (3) adult cartoon, (4) adult visual, or (5) text.

The coders' final version inserted a sixth category: "child visual: pseudo-child." This instrument was supposed to analyze photographs and illustrations which depict an adult as a child. The concept of the Pseudo-Child Instrument later was integrated into the Child Visual Instrument.

In the interests of time and money, the project ended up coding just three instruments: the Child Cartoon, the Child Visual, and the Crime and Violence Instruments. The Crime and Violence Instrument incorporates portions of the originally planned adult cartoon and adult visual

instruments. While no instrument analyzes the texts found in FPH (e.g., the articles, interviews, reviews, etc.), each of the three instruments has questions about the textual material that relates to the cartoon or visual being coded.

Q. 2. Magazine Title: see Section 2.3.1.1.1, Question 1.

Q. 3. Date and Rater: see Section 2.3.1.1.1, Question 2.

Q. 4. General Information: see Section 2.3.1.1.1, Questions 2 and 3.

#### B. CARTOON OVERVIEW

Q. 5. Cartoon Page: see Section 2.3.1.1.1, Question 3.

Q. 6. Color of Cartoon: see Section 2.3.1.1.1, Question 4.

Q. 7. Size of Cartoon: see Section 2.3.1.1.1, Question 4.

Q. 8. Sex of cartoonist: see Section 2.3.1.1.1, Question 3.

Q. 9. Name of cartoonist: see Section 2.3.1.1.1, Question 3.

Q. 10. Number of People/Characters: This new question offered five responses: (1) 1, (2) 2, (3) 3, (4) 4, and (5) 5 or more.

The coders' final version (Q.9) changed the title of the question from Number of People to Number of Characters. This was to accommodate the concept that characters other than the Principal Child could be anthropomorphized animals or objects. The final version changed category (5) to "5 to 10," and added category (6), "mob." The purpose for the final entry was to learn whether large numbers of characters might be watching a scene involving a child.

Q. 11. Lifeless People/Bodies: The coders' first version provided the following categories: (1) no, (2) lifeless child(ren), (3) lifeless adult(s), and (4) both.

The coders' final version (Q. 10) changed the question title from Lifeless People to Lifeless Bodies in order to capture the existence of lifeless animals. the new categories became: (1) lifeless children, (2) lifeless adults, (3) lifeless animals, (4) both #1 and #2, (5) both #1 and #3, (6) both #2 and #3, and (7) all of the above.

Q. 12. Side: This question sought to discover on which side of the open magazine the cartoon appeared, in order to

see if child cartoons in general seemed directed more toward the right or left hemisphere of the brain. The coders' first version provided three categories: (0) N/A (including on cover, or both sides), (1) left, and (2) right.

The coders' final version (Q.5) modified the question slightly. It divided the first response between the first and last categories, the new line-up reading: (0) cover, (1) left, (2) right, and (3) left and right (cartoon covers two pages).

Q. 13. Physical Setting: see Section 2.3.1.1.1, Question 15.

Q. 14. Comic Strip: see Section 2.3.1.2.3, Questions Deleted.

### C. THEME OF CARTOON

Q. 15. Illegal Sexual or Violent Activity: This question was inaccurately titled, since most of its categories did not refer to illegal sexual or violent activity. This happened because the question was still going through development before becoming the Context question of the coders' final version. For a complete discussion of this development, see Section 2.3.1.1.1, Question 17.

Q. 16. Potentially Illegal Sexual Activity: This question has grown considerably since its humble origin as the cast-off "sexual" category of pilot Question 17. "Sexual" now is combined with "potentially illegal" to focus on activities in child cartoons which, if enacted in real life, would involve or contribute to juvenile delinquency or to crimes against children.

The question listed 12 potentially illegal sexual activities, each carefully defined in the instrument's accompanying manual. The categories were: (01) assault/murder, sexual, (02) child in sexual encounter with adult, (03) child in sexual encounter with older child, (04) child in sexual encounter with family member, (05) child pornography, (06) indecent exposure, (07) massage parlor activity, (08) obscene phone call, (09) paid nudity, adult, (10) procuring, (11) prostitution for money or barter, and (12) sex-buying for money or barter.

Question 16 asked coders to select no more than two of the above activities to describe any potentially illegal activity they might encounter in a cartoon. However, coders often found cartoons that depicted more than two such activities. It became difficult for the coders and misleading for the research project to insist that the two "most significant" activities be chosen.

The coders' final version responded to the problem by expanding the first version's Question 16 into thirteen questions (Q's 13 through 25). Coders could now answer Yes or No to the presence of each activity listed.

The final versions's 13 questions were called Section A,



and were listed as follows: Q. 13: assault (select sexual or non-sexual); Q. 14: murder (select sexual or non-sexual); Q. 15: child in sexual encounter with adult; Q. 16: child in sexual encounter with older child; Q. 17: child in sexual encounter with family member; Q. 18: erotica/pornography, adult; Q. 19: indecent exposure; Q. 20: child as sexual instrument/object for media use; Q. 21: obscene phone call; Q. 22: paid nudity; Q. 23: procuring; Q. 24: prostitution/sex-buying or barter/massage parlor activity/sex-dealing; and Q. 25: adultery.

These 13 questions are now subsumed under the rubric Section A, rather than continuing to be called Potentially Illegal Sexual Activities. This alternate name was chosen because the first two questions do not correspond to the old title. Questions 13 and 14 each name a violent activity -- assault and murder -- and ask whether it takes a sexual or non-sexual form. Otherwise, the rest of the questions in Section A are concerned only with potentially illegal sexual activities. (The purpose for the two exceptions was economical; it saved asking two separate questions about the same activity.)

Other modifications to the question include the grouping of all sex-industry activities into one question, Q. 24, and the addition of Question 25, "adultery." While activities such as adultery or adult erotica/pornography are potentially illegal in some states but not in others, they are included because their depiction in a child cartoon generally means a child is associated with or involved in them, or is able to observe them -- situations likely to be brought to the attention of juvenile authorities.

**Q. 17. Potentially Illegal Non-Sexual Activities:** Rather than developing from the cast-off "violent" category of pilot Question 17, this question was reformulated to focus on potentially illegal activities that have no sexual component.

Question 17 of the coders' first version listed eight potentially illegal sexual activities, each defined in the manual. The categories were: (1) alcohol use, (2) arson, (3) assault/murder, non-sexual, (4) child abuse and/or neglect, non-sexual, (7) runaway, and (8) theft.

As with the "potentially illegal sexual" question above, coders were allowed only two responses, which were found inadequate to capture the necessary information. Therefore, the coders' final version expanded Question 17 into eight Yes or No questions (Q's 26 through 33), and entitled them Section B instead of Potentially Illegal Non-Sexual Activities. With two exceptions, the eight questions remained the same as the first version's eight categories. One exception was the removal of "assault/murder, non-sexual" to Section A for the economic reasons already mentioned, and the other was the addition of an "other" category.

**Q. 18. Personality/Nature:** This question was an unsuccessful attempt to learn whether and to what extent

cartoonists stereotype children's personalities as well as their physical appearance. The categories listed for this question were loosely rank ordered: (1) heroic, selfless, altruistic, (2) agreeable or helpful, (3) pleasant or cheerful, (4) space left blank, (05) space left blank, (6) left blank, but later changed to "precocious," (7) bratty, pesty, (8) bad, wicked, monstrous, or evil, and (9) haunted, saddened, or resigned.

The question was reluctantly deleted as unworkable because it essentially asked coders to describe the cartoonist's attitude toward the child. Some of the question was salvaged, however, in the Emotional Expression question (see Section 2.3.1.1.1, Question 24).

Q. 19. Sexual Orientation: see Section 2.3.1.1.1, Question 19.

Q. 20. Sexual Relation: The purpose of this question was to ascertain whether the sexual activity depicted in a cartoon involves relating humans sexually to other humans or to non-humans. The coders' first version provided six responses: (0) no, or character sexually relating to self, (1) another human, (2) animal, (3) object, (4) object and another human, (5) fantastic, unreal creature, and (6) superhuman being. Each of the categories was defined in the manual.

The coders' final version (Q. 35) remained essentially the same. In response to the variety of cartoons the coders were finding, it added one final category: (7), animal and another human.

Q. 21. Nursery/Fairy Tale: see Section 2.3.1.1.1, Question 16.

Q. 22. Childhood Symbols: The purpose of this question was to learn how cartoons depict characters from the Culture of Childhood that serve as symbols of benevolence, malevolence, and honor. Six categories were involved: (1) benevolence: a symbol of benevolence is depicted in his or her characteristically benevolent role (e.g., Santa Claus, the Tooth Fairy, or TV's Mr. Rogers is associated with kindness, generosity, adult protection of the young, etc.), (2) benevolence, but not acting with benevolence: a symbol of benevolence is uncharacteristically shown as cruel, selfish, violent, non-protective, etc. (e.g., Santa sexually involved with a child), (3) malevolence: a symbol of malevolence is depicted as malevolent (e.g., the Big Bad Wolf acting with viciousness, ill-will, adult menace toward young), (4) malevolence, but not acting with malevolence (e.g., the Big Bad Wolf depicted as genuinely -- not feigned -- well-intentioned or loving, and (5) honor: symbol of ethical conduct is depicted as characteristically honorable (e.g., George Washington who could not tell a lie), and (6) honor, but not acting with honor: symbol of honor is uncharacteristically dishonorable or unethical.

This question was deleted in the coders' final version for three reasons. First, the categories were becoming coders' catch-alls; any character with the slightest reference to the culture of childhood was being coded. Second, many coders were not familiar enough with fairy tales to code this question properly. Finally, some characters belong to more than one category, for instance, to benevolence and honor.

While the purpose of the Childhood Symbols question was to capture the extent to which traditionally benevolent characters are behaving in the opposite manner, and vice versa, it was not lost when the question was deleted. The purpose still can be served, for example, by cross referencing, the character "Santa Claus" with the activity "murder/maiming" and the level of involvement "initiator."

Q. 23. Special Theme: A new question, the Special Theme query seeks to identify whether the cartoon scene takes place during a holiday or life-cycle event, especially one with significance for children. The categories were divided into two groups. The Holiday categories were: (01) New Year, (02) Valentine's Day, (03) Easter, (04) 4th of July, (05) Halloween, (06) Thanksgiving, (07) Christmas, (08) other holiday. The Cycle of Life responses were: (09) childbirth, (10) birthday, (11) graduation, (12) weddings and anniversaries, (13) death, funerals, and (14) other life-cycle event.

The coders' final version (Q. 37) expanded the categories to 18 responses. The "childbirth" response was divided into two categories: "in wedlock" and "out-of-wedlock." Both child-birth categories now included pregnancy as well, because it was found that cartoons often blur the distinction between pregnancy and childbirth. Probably it would have been clearer if these categories had been labeled "child-birth/pregnancy, in wedlock," and "childbirth/pregnancy, out-of-wedlock."

The final version added three other categories found by the coders to be common themes, especially in the late-arriving Hustlers: menstruation, loss of virginity, and abortion.

Q. 24. Erotica/Pornography: This question asked whether the cartoon referred to erotica/pornography's possible influence on sexual attitudes or behavior. There were two No responses: (0) subject not mentioned, (1) erotica/pornography mentioned, but not in relation to sexual attitudes or behavior; and two Yes responses: (2) mentioned, but suggests that erotica/pornography has no influence on sexual attitudes or behavior, and (3) is an important source of sexual information and education.

The coders' final version (Q. 38) is reworded to delete the potential bias of the first version. Instead of asking the cartoonist's intent, the question now asks whether the cartoon refers to erotica/pornography. The responses indicate what part it plays, if any, in the cartoon scene:

(0) subject not present or referred to, (1) present or referred to, but not part of the point of the cartoon, (2) present or referred to, and is part of the point of the cartoon.

#### D. TYPE AND EXPLICITNESS OF ACTIVITY

Q's 25 through 29. Type and Explicitness of Activity: Both the coders' first and final versions of the Child Cartoon Instrument have two sections devoted to activity questions. The first, the Potentially Illegal Activity section, seeks to ascertain whether potentially illegal activities are depicted (see Q's 16 and 17, above). The second, the Type and Explicitness of Activity section discussed here, identifies activities of a sexual, violent, affectionate, etc. nature, and is not concerned with whether they be legal or illegal.

The type of activity, and explicitness with which it is depicted, was the most difficult section of the Child Cartoon Instrument. As mentioned above, cartoons present a wide variety of real and imagined activities, often several to one cartoon, which can range in expression from innuendo to extreme explicitness.

The method of identifying an activity passed through three distinct stages of development: the coders' first version, a "middle" version, and the coders' final version. Although it did not become the final version used, the middle version is included here because it possessed features that future researchers may wish to consider.

The coders' first version (Q's 25 - 29) asked coders to list a cartoon's three most predominant activities from a chart of 62 activities and 3 modifiers (see Appendix, Types of Activities). The chart was divided into three columns: Column A listed violent activities such as whipping or telling a violent story in descending order, and numbered these activities 01 through 25. Column B listed sexual activities, such as coitus or making a verbal sexual overture, and numbered these activities 26 through 50. Column C listed non-violent, non-sexual activities (although they might be aesthetically offensive) that ranged from defecation/urination to affectionate gestures such as shaking hands. These became activities 51 through 62. Finally, three modifiers allowed coders to say whether any of the above activities was being performed on a nude body, or involved sexual paraphernalia or bestiality.

After Question 25 asked coders to select the three top activities from the chart, Question 26 then asked them from what combination of columns the activities came. In this way, it was possible to ascertain whether a cartoon's activities were violent only, sexual only, both sexual and violent, or none of these. It was also possible to pull out how many cartoons were scatological, affectionate, or general in nature.

Questions 27 through 29 then asked coders to describe the degree of explicitness with which the activity is pre-

sented. Question 27 asked if the activity was depicted, and provided three categories: (1) actual event depicted, (2) imminent activity graphically portrayed, and (3) result of activity graphically portrayed.

Question 28 asked if the activity is discussed by the characters instead of being graphically portrayed. Its categories included (1) the activity is the discussion itself, for instance, a verbal threat, (2) reference to recent or past activity, (3) reference to imminent or future activity, and (4) comment on "offstage" activity.

Question 29 asked if the cartoon's activity was implied, and provided three responses: (1) through verbal innuendo, (2) through facial expression, and (3) through title of cartoon, as in the "Chester the Molester" series. It also asked whether the activity was implied through the physical condition of a character, i.e., through (4) pregnancy, (5) erection, (6) blood, and (7) bruises, black eyes.

There were obvious problems with the coders' first version of this section. First of all, Question 25 asked the coders to select up to three activities per cartoon, but the explicitness questions (Q's 27 - 29) only allowed for one activity of the three to be described in terms of explicitness. Furthermore, coders were finding it difficult to choose between the categories for each explicitness question. The differences were too slight, and inter-rater reliability was low.

The middle version of the instrument addressed these problems by asking three activity questions, followed by three sets of explicitness questions. Three separate questions asked coders to list by chart number the First Activity, Second Activity, and Third Activity, according to their predominance in the scene. Then each of the three sets of explicitness questions asked the same questions for each activity.

The explicitness questions were simplified by replacing the categories that coders found confusing with Yes and No responses.

There continued to be problems with the middle version. Coders felt hampered by having to limit their selections to the three most predominant activities. The most predominant activities are not always the most significant ones. The main scene might present three non-violent, non-sexual activities, while a background scene might depict three activities that are sexual and violent. Not only were coders wanting to record all the activities, their experience underlined a further problem: Even background activities that are used as "decoration" and are not essential to the point of the cartoon can attract significant attention because of their sexual or violent content.

The ideal solution to these problems is to list each of the 62 activities separately, and ask if they are present in the cartoon. If the answer is affirmative, then the degree of explicitness -- whether the activity is depicted, discussed, implied, etc. -- should be recorded. However, this solution requires 62 questions for the 62 activities.

At this point in the project, the instrument had grown to over 150 questions, a far too unwieldy number. One clear place to cut back was in the lengthy Type of Activity section.

o The coders' final version tried to retain as many features as possible of the ideal solution. It combined the 62 activities into 24 activity clusters, asked whether each activity cluster is or is not present in the cartoon, and if the answer was yes, it provided the yes answers with categories listing the levels of explicitness.

The 24 clusters became Questions 39 through 62 in the coders' final version. Each cluster incorporated a group of activities from the Types of Activity chart. For instance, Question 50 asked whether the cartoon presents activity involving the "Sexual Invasion of Privacy." Subsumed under this rubric are two activities from the chart: (39) flashing/exhibiting, and (40) peeping/obscene phone call/voyeurism.

In the coders' final version, the degrees of explicitness become categories under the Yes answer. The responses now read: (1) depicted (present tense), (2) just occurred (past) or about to occur (future), (3) discussed, and (4) implied through verbal innuendo, facial expression, or title of cartoon.

Q. 30. Sexual Props\*: A new question in the coders' first version, this question sought to learn whether any props in the cartoon are used to identify the cartoon as having a sexual scenario. Three categories were provided: (1) item of discarded clothing, (2) item used to imply past sexual activity, and (3) item used in role of a sexual partner and/or aid.

The coders' final version (Q. 63) retained the question, but rewrote the responses. The new categories were: (1) clothing, (2) item used to aid or enhance sexual activity, (3) item used in role of sexual partner, (4) birth control aid, (5) item used as phallic or other sexual symbol.

The categories were rephrased to remove interpretive responses such as "item used to imply past sexual activity." The new list of categories also added abortion-cue items and phallic/sexual symbols as sexual props.

The final version included a stipulation that the props must be depicted, not merely discussed in the caption. This was asked because coders were tempted to code as a prop certain references in the captions, such as, "In my next life, I want to come back as my niece's bicycle seat," when the bicycle seat was not depicted in the cartoon.

Originally, the coders' first version allowed coders to record two props per cartoon. In the interest of instrument length, this was reduced to one prop, with the direction that coders select the prop that best identifies the scenario as sexual.

Q. 31. Violent Props: Also new in the coders' first version, this question provided eight responses: (1) gun, (2) whip, (3) knife, (4) chains, (5) stick/bat/club,

(6) fire, (7) body fragment, and (8) other.

The coders' final version (Q. 65) presents the prop categories in a new order that moves from more violent to less violent. Because coders only could choose one violent prop per cartoon, they were directed to select the prop with the lowest number (a direction that was not feasible for the sexual props question above).

Other changes were made: the final version expanded the "knife" category to include all bladed instruments, and noted that the "other" category should include violent symbols such as the Nazi swastika.

#### E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

Q. 32. Text/Eye Span\*: This question introduced a series of queries (Q's 32 - 38) that addressed the Cartoon's Relationship to Surrounding Text and Images. This first question asked whether the cartoon were near or next to text dealing with children, and, if so, it provided six responses describing kinds of text found in PPH: (1) fiction, (2) article/feature, (3) reviews of movies, books, records, etc., (4) letters to the editor, (5) sex advice column, and (6) other.

The coders' final version (Q. 66) replaced the phrase "near or next to" with the more precise "in the same eye span as" text dealing with children, and defined eye span as what is visible when a magazine is open flat.

The final version added the instruction that coders are to skim the text on both pages of the open magazine on which a child cartoon is present for key words referring to children. If any reference is made to a child, in any context whatsoever, coders were to answer this question affirmatively. The purpose of this instruction was to learn to what extent general references to children share the same eye span, and therefore the same "moment in time" with child cartoons.

Q. 33. Location of Cartoon to Text: As a companion to the Text/Eye Span question (Q. 32), this question asked whether the text were: (1) across the page from the text, (2) across the page from the title page of the text, (3) within the body of the text, (4) at the page continuation point, i.e., either just before or just after the reader is directed to turn to another page, and (5) at the end of the text.

The purpose of the question was to ascertain whether child cartoons tend to be placed at specific points when certain types of text are involved. For instance, would a PPH interview of a politician or philosopher carry within its pages a child cartoon depicting sexual or violent activities? If it does, would the cartoon tend to be found at the beginning of the interview, or toward the middle or end?

The Location question was deleted as too detailed and confusing. For example, many coders could not agree on Response #4, "at the page continuation point." Also, it was

realized that the query was more of a text analysis than a cartoon analysis question, and the instrument is geared to examining cartoons.

Q. 34. Juxtaposition\*, Sexual: The next in the series asked whether the child cartoon is juxtaposed within the same eye span with a sexual picture. The categories of the coders' first version aimed to identify the nature of the sexual picture: (1) nude or sexualized\* adult(s), (2) nude or sexualized child(ren), (3) sexualized object, (4) both #1 and #2, (5) both #1 and #3, (6) both #2 and #3, and (7) all three: #1, #2, and #3.

The coders' final version (Q. 71) asked the same question, but merged the categories into Yes and No responses because it was decided that the detail was not important. The Yes response now read, "Yes, it is juxtaposed with sexual or sexualized people, animals, objects, or props."

The final version also added a convention to the definition of "juxtaposed": when a foldover page covers half of the underlying centerfold picture, the entire centerfold is to be considered part of the foldover's eye span. The purpose was to capture the practice, especially common in Playboy, of juxtaposing the centerfold model's childhood photographs with the upper portion of her nude portrayal in the centerfold.

Q. 35. Location of Cartoon to Sexual Picture: Question 35 asked the location of the cartoon in relation to sexual pictures, and Question 37 asked the same question regarding violent pictures. Both provided the following responses: (1) on the same page, (2) across the page, (3) on foldover page that opens to a sexual/violent picture, (4) both #1 and #2 above, (5) both #1 and #3, (6) both #2 and #3, and (7) all three: #1, #2, and #3.

The coders' final version deleted Questions 35 and 37 as too detailed and confusing.

Q. 36. Juxtaposition, Violent: In both the coders' first version and coders' final version (Q. 72), this question paralleled the Juxtaposition, Sexual question above, the only difference being the substitution of the word "violent" for the word "sexual."

Q. 37. Location of Cartoon to Violent Picture: see Question 35.

Q. 38. Consecutive Items/Eye Spans: The original question asked whether the cartoon were part of two or more consecutive "items" involving children. The point of the question was to capture those instances in which a child cartoon is preceded and/or followed by another cartoon, visual, or text dealing with children, thus forming a "section" of child material.

The coders' final version (Q. 67) changed the word "items" to "eye spans," and also changed the purpose of the



question. In its final form, the question paralleled the Text question above (Q. 32). It directed coders to note whether the eye span directly preceding or following the cartoon held any references by word or picture to children.

#### F. PRINCIPAL CHILD

Q. 39. Sex of the Principal Child: see Section 2.3.1.1.1, Question 5-i.

Q. 40. Race/Ethnicity of the Principal Child: see Section 2.3.1.1.1, Question 5-ii.

Q. 41. Age of the Principal Child: see Section 2.3.1.1.1, Question 6.

Q. 42. Props, or Age/Cues: After Question 41 asked the age of the Principal Child, this question asked whether any props were used to help identify the Principal Child's age. The prop categories listed were: (1) clothing/hairstyle, (2) toy/doll, (3) child furniture or equipment, and (4) school furniture or equipment.

In the coders' final version, this question was divided into three questions. Question 78 asked the age of the only or oldest Principal Child based on cues, not physical development, and Question 79 asked the same of the oldest Principal Child. Question 80 asked the equivalent of the first version's Question 42 above. It directed coders to answer this question only if there were a discrepancy between the age of the Principal Child based on physical depiction and the age based on cues.

If there were a discrepancy, Question 80 provides six responses: (1) "Clothing/hairstyle" remains the same. (2) "Furniture or equipment (including toys)" combines the remaining three categories from the coders' first version. (3) "Facial expression" is included because some expressions in some situations connote adult sophistication or childlike naivety (e.g., a "blank" or interested expression on the face of an imminent victim). (4) "Caption" is added for those instances when what is said contradicts what is depicted. (5) "Childhood of Culture cue" includes characters from children's literature, etc., as described in Section 2.3.1.1.1, Concepts, and (6) "Boy or girl scout cue" will be discussed in Section 2.3.1.3, the coders' final version.

The coders' final version allows this question to be coded only once. If more than one cue is involved in the discrepancy in age between a character's physical age and his or her age based on cues, coders were instructed to select the most significant cue. However, if the caption is one of the cues, it was to take precedence over other responses, so that the total percentage of at least one response could be recorded.

Q. 43. Physical Depiction of the Principal Child: The purpose of this question is to discern whether a child or

other cartoon character is depicted as something other than an alive, natural human being. The categories cover the following spectrum of possibilities: (01) anthropomorphized animal, (02) anthropomorphized object, (03) elf, (04) angel/cherub/cupid, (05) devil, or demon-like character, (06) science fiction character, (07) unnaturally deformed human being, or a monster, (08) dismembered human being, (09) space left blank, (10) human corpse. The question also carried the following three categories: (11) none of the above, but character does not appear to be a natural human being (e.g., newly-born child depicted as a tongue), (12) none of the above, but character has a natural defect or birth defect, and (13) none of the above.

In the coders' final version, the question (Q. 81) remained essentially the same. New response (03) "object as symbol of child" was added to capture those cartoons that substitute an object for a real child (e.g., a Lolita blow-up doll). Response (15) "the character is a natural child with exaggerated sexual parts" was included after its original question, Degree of Sexual Development, was eliminated. (For a discussion of that question, see Section 2.3.1.2.3, Questions Deleted, Question 45.)

Q. 44. State of Dress/Undress of the Principal Child: see Section 2.3.1.1.1, Question 7.

Q. 45. Degree of Sexual Development of Principal Child: This question sought to learn whether a child character was depicted with typical sexual development or with more physical maturity than is generally seen on someone his or her age. When this question was deleted, its purpose was incorporated into the final version's Age/Cue question, Q. 79, response #9 (see Age question, Section 2.3.1.1.1, Question 6); and into the Physical Depiction question, Q. 81, response #15 (see Section 2.3.1.2.1, Question 43).

Q. 46. Placement of the Principal Child: see Section 2.3.1.1.1, Question 14.

Q. 47. Level of Involvement of the Principal Child: This question was second only to the Type of Activity section in presenting difficulties. In the first version, Question 47 asked coders to rate the character's level of involvement using the following nine ranked responses: (1) unspecified role, (2) unaware of the activity, and not part of the point of the cartoon, (3) unaware of the activity, but part of the point of the cartoon, (4) observer of the activity: aware, but not involved, (5) accompanying the character(s) performing the action: an accessory, but not participating in the central activity, (6) recipient of the activity, (7) mutual participant in the activity, (8) initiator of the activity, and (9) protestor/objector/protector: one who complains, objects or defends in response to an activity.

One problem with this coders' first version was the final response, (9) "protestor/objector/protector." It

forced coders to choose between this and the other levels of involvement. For instance, a character could be an observer, accessory, or recipient of an activity and at the same time object to it. The coders' final version removed this response from the question and developed it into a separate question (see Section 2.3.1.3.1, Question 114).

A second problem was that the Level of Involvement question allowed just one response, although earlier in the instrument (Q. 25) coders were asked to list up to three activities. The problem was addressed in a "middle" version of the coders' instrument. It asked the same Level of Involvement question three times, once for each activity.

The coders' final version asks five Level of Involvement questions (Q's 84 - 88) and provides a list of the Types of Activity analyzed earlier (Q's 39 - 61). Each activity is given a number, the same as its title number in the instrument (i.e., "murder/maiming" is given the number 39, the same as its question number). Each of the five questions has a two-slot answer on the coding sheet.

Question 84 of the coders' final version addresses the first activity selected by the coder when answering the Types of Activity section (see Q. 25 above), and asks if the Principal Child is a recipient of that activity. If the answer is Yes, the coder writes the activity's number in the two slots provided for Question 84. Then Question 85 asks whether the Principal Child is the recipient of the second activity that was listed before, and provides slots for that activity's number. Question 86 asks if the Principal Child is the initiator of the first activity, and Question 87, the initiator of the second activity, again providing for two-slot answers. Finally, Question 88 asks coders to list the activity number in which the Principal Child is an observer of the activity. An abbreviated version of these questions was asked of the Other Character (Q's 101-103) and the Tertiary Character (Q's 111-113).

In this way, the final instrument was able to ascertain each character's relationship to the activities previously analyzed by Questions 39 through 61. That is to say, Questions 39 - 61 examined the activities in terms of how explicitly they were depicted, and Questions 84 - 88 studied them in terms of "who was doing what to or with whom, and who was watching."

The coders' final version dropped the response "mutual participant" of the coders' first version. This was done on the advice of the data systems specialist who was briefly employed by the project during the crucial period of January 22 to March 1, 1985. Later, it became apparent that the mutual participation category should have been kept in the coders' final version. For a discussion of how this decision affected the data analysis, see Section 3.1, Child Cartoon Data.

Q. 48. This question was left blank.

Q. 49. Emotional Expression of the Principal Child:

see Section 2.3.1.1.1, Question 24.

Q. 50. This question was left blank.

#### G. OTHER CHARACTER

Q. 51. Sex of the Other Character: see Section 2.3.1.1.1, Question 5-i.

Q. 52. Race/Ethnicity of the Other Character: see Section 2.3.1.1.1, Question 5-ii.

Q. 53. Age of the Other Character: see Section 2.3.1.1.1, Question 4.

Q. 54. Physical Depiction of the Other Character: see Question 43.

Q. 55. Authority: This question is asked only of the Other Character and Tertiary Character. It seeks to identify characters in the specific roles of caretaking, control, or influence over the child in the cartoon.

The coders' first version provided 19 responses: (01) unspecified authority, (02) parent, step-parent, guardian, (03) older sibling or step-sibling, (04) grandparent, (05) other relative, (06) teacher, instructor, (07) youth group leader, (08) clergy, (09) nun, (10) other religious figure (saint, guru, etc.), (12) doctor/dentist (medical), (13) health care professional (sexologist, therapist, social worker, etc.), (14) government/political figure, (15) police officer, (16) military figure, (17) sports figure, (18) movie/television star, and (19) other.

The coders' final version added four new responses, based on additional scenarios found by the coders: (06) baby sitter, (07) neighbor, (17) judge, lawyer, probation officer, and (22) business owner, manager.

Q. 56. Placement of the Other Character: see Section 2.3.1.1.1, Question 14.

Q. 57. Level of Involvement of the Other Character: see Question 47.

Q. 58. This question was left blank.

Q. 59. Emotional Expression of the Other Character: see Section 2.3.1.1.1, Question 24.

Q. 60. This question was left blank.

#### H. TERTIARY CHARACTER

Q. 61: Sex of the Tertiary Character: see Section 2.3.1.1.1, Question 5-i.

Q. 62. Race/Ethnicity of the Tertiary Character: see Section 2.3.1.1.1, Question 5-ii.

Q. 63. Age of the Tertiary Character: see Section 2.3.1.1.1, Question 6.

Q. 64. Physical Depiction of the Tertiary Character: see Question 43.

Q. 65. Authority: see Question 55.

Q. 66. Placement of the Tertiary Character: see Section 2.3.1.1.1, Question 14.

Q. 67. Level of Involvement of the Tertiary Character: see Question 47.

Q. 68. This question was left blank.

Q. 69. Emotional Expression of the Tertiary Character: see Section 2.3.1.1.1, Question 24.

Q. 70. This question was left blank.

#### COMIC STRIP ANALYSIS

Q's 71 through 76. Comic Strip Section: Although the comic strip is more complex than the single panel cartoon, the coders' first version attempted to cover at least some of its description through a shortened list of questions. First, coders were instructed to answer the instrument's opening questions concerning general magazine/coder data and cartoon overview. Then, they were told to skip the sections dealing with theme, types of activity, and character analysis, and go directly to Part 3, Comic Strip Analysis. The following questions were covered by this section:

Question 71 asked for general information, such as the comic strip's total number of pages, total number of child characters, and total number of times children appear. Questions 72 and 73 asked the same sex and age questions as the main part of the instrument. Questions 74 and 75 asked the same "potentially illegal sexual" and "potentially illegal non-sexual" activity questions as the main instrument. Finally, Question 76 asked coders to list the three predominant sexual and/or violent activities from the Types of Activity chart used in the main instrument.

It was found that not even the shortened list of questions could handle the complexity of the comic strip. The decision to drop the comic strip was not difficult to make, however. The coders' experience over many magazines confirmed what had earlier been suspected, that children are seldom portrayed in PPH comic strips (although women dressed as children are a fairly common occurrence).

CHILD CARTOON - FIRST VERSION

CODING MANUAL

for

Content Analysis of Representations of Figures with  
Child Components ("Children")

in

Mainstream Erotica/Pornography

CARTOON UNIT

January 1985

The Office of Juvenile Justice and Delinquency Prevention  
Cooperative Agreement #84-JN-AX-K007

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## PREFACE

### GENERAL DEFINITIONS

Recognizing the ambiguity of cartoons as unreal representations, for the purposes of this investigation, a character with child-like physiological components and/or child-associated features shall hereafter be referred to as a child.

**CHILD:** For the purposes of this project, an individual is a child until his or her eighteenth birthday. The age brackets used throughout this study are: fetus (in utero); fetus (aborted); newborn (up to one month); infant (one month through 2 years); pre-school (3 through 5 years); school-age to puberty (6 through 11 years); early puberty (12 through 15 years); late puberty (16 through 17 years), and ambivalent age (uncertain whether late puberty or somewhat older).

The categories at either end of the age spectrum require further explanation. While, under law, a fetus is not always considered a person, the fetus cartoon genre in some erotica/pornography appears to be sufficiently extensive to warrant analysis of the treatment of fetuses, aborted fetuses, and pregnant women.

The late puberty category covers ages 16 through 17, corresponding generally to the senior high school level. Before May 1984, when Congress raised the legal age of pornography models from 16 to 18, this entire age group could be photographed by pornographers. Because the legal atmosphere surrounding photographs of 16 and 17 year old models may spill over into the magazines' cartoons as well, this study analyzes the 16-17 age bracket as a special category.

The ambivalent age covers only those cartoons in which it is uncertain whether an individual is of high school age or somewhat older. Before deciding whether a character falls into this category, however, be sure to analyze the clothing, setting, and props, to clarify the age of the character in question. For example, a character in a dorm room with a college pendant on the wall is considered over 17 years of age and, therefore, is not to be included in this category.

Special note should be made of a character who has the looks and demeanor of a child, wears a child's clothing, is depicted with dolls or other youthful props, and yet is depicted with mature or uncharacteristically large sexual parts. Since this study is particularly concerned with the possible visual sexualization of children, care should be taken to code such persons in the appropriately youthful age brackets.

Note that only cartoons depicting children or referring to children will be coded. See the definition of CHILD CARTOON below.

**CARTOON:** In his book, The Cartoon, Harrison cites Sir David Low, British cartoonist: "A cartoon is a drawing, representational or symbolic, that makes a satirical, witty or humorous point. It may or may not have a caption, and may comprise more than one panel." A drawing, representational or symbolic, that depicts murder or molestation may be considered by many individuals to be neither witty nor satirical, but will qualify as a cartoon for analytical purposes.

**COMIC STRIP:** The definition and criteria for a comic strip is the same as for a cartoon, except that it is composed of two or more panels ( Fig. 1).

**CHILD CARTOON:** A cartoon in which a child is either physically depicted in the picture or referred to in the caption. This category includes cartoons in which children are part of a crowd scene, are shown in the background as totally unrelated to the story of the cartoon, or whose "offstage" activity or existence is referred to by the caption (Figs. 2 and 3). The children's level of involvement or lack of involvement will be coded in Part Two.

To qualify as a child cartoon, the cartoon must present a child in human form. The only exception to this rule is the cartoon that depicts a human offspring as an animal, object, or body part (e.g., a human mother giving birth to a tongue). However, a cartoon of two animated animals, parent and child, would NOT qualify as a child cartoon.

For the purposes of this study, elves, cupids, etc. are to be coded as children whenever they assume a child's form.

**THE CULTURE OF CHILDHOOD:** The Culture of Childhood can be seen as incorporating the physical, emotional, social, and spiritual development of the child within his or her unique world. This culture encompasses symbols, colors, words, gestures, songs, books, stories (e.g., nursery rhymes and fairy tales), heroes (e.g., Robin Hood, Snow White, Santa Claus), and villains (e.g., the Big Bad Wolf, the wicked witch, ogres), etc. It also includes the special environment within which children work, live and play. This world will be viewed as the childhood cultural milieu.



## USING THE AGE EVALUATION GUIDE

Use the Age Evaluation Guide (AEG) to calculate the ages depicted in the erotic/pornographic representations of children. The AEG is composed of typically normal child physical development, age-appropriate motor and social activities, and symbols culturally associated with children and/or juveniles.

Normal depictions of children, labeled with appropriate ages, are important tools for determining the age and behavior information provided by the artist, photographer, or writer of erotica/pornography. The AEG should be routinely consulted to evaluate age categories of all minor age characters being analyzed. Several master copies will be posted for easy coder scanning.

By placing very young children in sophisticated sexual scenarios, where the child often employs unusually advanced language concepts and/or motor skills, the coder may easily become confused regarding the actual youth of the depicted character. For this reason, we have included some examples of motor and social skills normal to each age depicted. These illustrated activities are included for the purpose of permitting coders to focus in on assessing the normal age range represented by children's gestures, postures, clothing, and symbols, as well as by their body and facial characteristics.

We have included sample juvenile bedroom illustrations for the purpose of visualizing symbol usage. While frilly pink and white bedrooms would not necessarily be coded only as juvenile, the inclusion of another symbol, such as a doll, doll house, or teddy bear, would imply childhood. A guitar, high school pendant, large floppy hat, and jewelry in conjunction with other character cues could indicate that this was the bedroom of a female adolescent.

### GENERAL DIRECTIONS

1. Count the total number of cartoons in each issue.
2. Begin with the last page of the magazine and work forward.
3. Count and code every cartoon that involves a child in the picture, including one with a child in the background, or one which refers to a child in its caption.
4. If there are two or more cartoons on the same magazine page, and they are not part of a comic strip, code each cartoon separately.
5. To avoid overlooking the most appropriate answer, read the directions and the full list of possible answers before responding.
6. Score the coding sheet with a pen. If an answer is changed, initial the crossed-out answer.

### CARTOON CRITERIA

1. Each cartoon must be autonomous, that is, it will have only one story line. However, it may be part of a more general theme in a series of individual cartoons (such as a section of Halloween or Christmas cartoons) and still be counted as one cartoon ( Fig. 4).
2. It may or may not have a caption ( Fig. 5).
3. An advertisement in cartoon form will be counted whenever it fulfills the above definition of a cartoon ( Fig. 6).

PART 1  
THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

1. Coding Instrument UNIT. Note the correct number.

1. Child cartoon
2. Child visual
3. Adult cartoon
4. Adult visual
5. Text

2. Magazine TITLE. Note the correct number.

1. Playboy
2. Penthouse
3. Hustler

3. DATE and RATER. Use double digits.

1. Year: \_ \_

Code 1965 as: 65

2. Month: \_ \_

Code September as: 09.

3. Coder Identification #: \_ \_

You will be given a two-digit identification number.

4. Date Coded (month and day): \_ \_ \_ \_

Code March 15 as 03 15.

4. GENERAL INFORMATION. Write in the appropriate numbers.

1. Total # of pages: \_ \_ \_

Code page 3 as 003; code page 23 as 023; code page 123 as 123. Follow this numbering procedure throughout the coding instrument.

Write in the number of the last printed page before the back cover.

2. Total # of cartoons: \_ \_

Enter the total number of cartoons, child and non-child, per magazine.

3. Total # of child cartoons: \_ \_

Enter the total number of cartoons depicting children in its picture or referring to children in its caption.

## B. CARTOON OVERVIEW

5. Cartoon PAGE:    — — —

Code the cover as 999.

6. COLOR of cartoon:

1. Black and white
2. Color: If the cartoon is primarily black and white, but has a dash of color (e.g., a red tongue), the cartoon will be coded as color.

7. SIZE of cartoon: Use the template provided by the instructor.

1. Less than 1/4 page
2. 1/4 to 1/3 page
3. Half page
4. Full page
5. More than one page or comic strip

8. SEX of cartoonist(s):

1. Unspecified
2. Male
3. Female
4. Both male and female

9. NAME of cartoonist(s):

Code the appropriate number from the list of frequent artists of cartoons involving children.

00. N/A. No name given
01. Billette
02. Buck Brown
03. D. Collins
04. John Dempsey
05. DeDini
06. Ffolkes
07. S. Harris
08. Hoest
09. Interlandi
10. J. Kohl
11. Bill Lee
12. Mal
13. Bill Maul
14. Raymonde
15. Brian Savage

16. Sokol
17. Dwaine B. Tinsley
18. (George) Trosley
19. Gahan Wilson
20. Other
21. Illegible

10. NUMBER OF PEOPLE in the cartoon:

1. 1
2. 2
3. 3
4. 4
5. 5 or more

11. Are there any apparently LIFELESS people depicted in the cartoon?

1. No
2. Lifeless child(ren)
3. Lifeless adult(s)
4. Both

12. On which SIDE of the open magazine is the cartoon located?

0. N/A (including on cover, or on both sides)
1. Left
2. Right

13. Physical setting is:

01. Unspecified (blank, grey, or abstract background)
02. Home/doorway/yard
03. Bed/bedroom/hotel room
04. Religious setting (church, temple, etc.)
05. School building or grounds
06. Medical setting (hospital, doctor/dentist office)
07. Playground/park
08. Country/nature/beach
09. Streets and sidewalks
10. Alley or vacant lot
11. Store
12. Movies/shows
13. Sky/air
14. On mode of transportation
15. Business office
16. Restaurant
17. Bar/lounge
18. Public toilet
19. Brothel/massage parlor/"red light" district
20. Other

14. Is the cartoon a COMIC STRIP?

1. No
2. Yes

NOTE: IF COMIC STRIP, SKIP TO QUESTION 71

C. THEME OF CARTOON

15. Does the cartoon present the child(ren) in a scene involving a potentially ILLEGAL, SEXUAL or VIOLENT activity?

**ILLEGAL ACTIVITY:** The potentially illegal activities included in this study involve both sexual and non-sexual forms of behavior. These activities, which are defined in Question 16, are:

**Sexual:** Assault/murder, sexual; child in sexual encounter with adult; child in sexual encounter with older child; child in sexual encounter with family member; indecent exposure; massage parlor activity; obscene phone call; paid nudity; procuring; prostitution; sex-buying. (Abortion and out-of wedlock birth are not to be coded as illegal.)

**Non-sexual:** Alcohol use; arson, assault/murder, non-sexual; child abuse and/or neglect; drug use (selling, pushing or using); kidnapping; runaway, and theft.

**SEXUAL ACTIVITY:** The sexual activities included in this study involve both physical and verbal forms of sexual behavior. For a list of sexual activities, see Column B of the "Types of Activity" chart accompanying Questions 25 and 26. Note that this study includes "being nude" as a sexual activity.

**VIOLENT ACTIVITY:** The violent activities included in this study involve both physical and verbal forms of violence. For a list of violent activities, see Column C of the "Types of Activity" chart accompanying Questions 25 and 26.

- YES: 1. Some potentially illegal, sexual, or violent activity is present
- NO: 2. Standard daily life (home, school, work, play)
3. Social subject (peace, environment, racism, etc.)
4. Political subject (elections, legislatures, etc.)
5. Religious subject
6. Subject is mixed, but does not involve illegal, sexual, or violent activity
7. None of the above



16. Does the cartoon and/or its caption connect the child(ren) with any of the following POTENTIALLY ILLEGAL SEXUAL activities?

CONNECT: Link the child and the illegal activity in the reader's mind in some manner. (The degree of the connection, which may be minimal, will be examined in Part 2.) This means the child might be:

- a. Directly involved in the activity
- b. Just watching the activity, or
- c. Standing in the background and/or totally unaware of the activity.

Note: Two responses may be selected. If only one response applies, code the remaining space as "00."

NO: 00. The cartoon does not connect the child(ren) with any of the following potentially illegal sexual activities.

YES: 01. ASSAULT/MURDER, SEXUAL: A violent physical attack or unlawful killing which is combined with some form of sexual phenomenon or behavior. This activity can be threatened, attempted, or successful.

02. CHILD IN SEXUAL ENCOUNTER WITH ADULT: The sexual encounter does not necessarily involve intercourse, and may include any form of child/adult sexual touching or implication of the same. This touching may be depicted, discussed, or implied.

03. CHILD IN SEXUAL ENCOUNTER WITH OLDER CHILD: The sexual encounter does not necessarily involve intercourse, and may include any form of child to older child sexual touching or implication of the same. This activity is considered potentially illegal because in some circumstances it would come under the jurisdiction of juvenile court authorities.

\* The older child must be in at least in early puberty and one age bracket above the younger child.

\* The age brackets used throughout this study are:

1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: neonate up to one month old
4. Infant: 1 month through 2 years
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age (6 through 11 years of age)
7. Early puberty: Jr. high school age (12 through 15)
8. Late puberty/Sr. high school age (16 through 17)
9. Ambivalent age: uncertain whether of high school age or somewhat older

04. CHILD IN SEXUAL ENCOUNTER WITH FAMILY MEMBER: Incest involves a sexual encounter with family members and is not limited to sexual intercourse. This study considers sexual contact with step-parents or guardians as incestuous contacts, since they have similar authority and control over a child as do biological parents.

05. CHILD PORNOGRAPHY: The specific activity of producing, distributing, and/or selling the published display of a nude or partially nude person under 18 years of age.

06. INDÉCENT EXPOSURE: Intentional exposure of sexual parts in a situation likely to shock a person or offend generally accepted standards of conduct.

07. MASSAGE PARLOR ACTIVITY: A paid activity involving massages in a sexual context which may or may not lead to the manipulation of the genitalia. This activity is considered potentially illegal by this study because it is usually illegal for children under age 18 to be involved in massage parlor activity, or to observe it.

08. OBSCENE PHONE CALL: A generally unsolicited telephone call wherein the caller discusses or suggests some sexual activity by word or sound.

09. PAID NUDITY: This category includes adult topless waitressing and pornography modeling, or any other paid activity involving partial or full nudity without physical contact with the purchaser. This activity is considered potentially illegal by this study because it is usually illegal for children under age 18 to observe the activity.

10. PROCURING: Obtaining and making available sexual partners for clients. This category includes not only pimps and madams, but also boys selling their sisters, etc.

11. PROSTITUTION: The act of selling intimate sexual relations for money or barter by either a male or a female.
12. SEX-BUYING: The act of buying intimate sexual relations with money or through barter by either a male or a female.
17. Does the cartoon and/or its caption connect the child(ren) with any of the following POTENTIALLY ILLEGAL NON-SEXUAL activities?

Note: Two responses may be selected. If only one response applies, code the remaining space as "0."

0. N/A, No
1. ALCOHOL USE: Use or purchase of alcoholic beverages by a child, or the child's potentially illegal presence in a bar or nightclub. This category does not include family-type restaurants or places of entertainment where drinks are served, nor does it include the home situation where parents drink and entertain.
2. ARSON: The malicious burning of another's building or property.
3. ASSAULT/MURDER, NON-SEXUAL: A violent physical attack or unlawful killing without a sexual component. The act may be threatened, attempted, or successful. Note that it may be rated legal or illegal, depending on whether performed by a child or an adult. A young child kicking an adult would not usually be illegal, and therefore should not be counted. An adult kicking a young child, however, could often be arrested for illegal assault. (A child assaulted by a parent or other figure of family authority and responsibility is to be coded under CHILD ABUSE AND/OR NEGLECT, NON-SEXUAL.)
4. CHILD ABUSE AND/OR NEGLECT, NON-SEXUAL: Maltreatment of a child by a person responsible for his or her well-being, such as a parent or a guardian. This category includes gross negligence as well as deliberately inflicted harm.
5. DRUG USE, SELLING OR PUSHING: Use, purchase, or sale of an illegal drug. This includes marijuana as well as heroin, PCP, and other hallucinogenic substances.
6. KIDNAPPING: Seizing, detaining, or carrying a person away by force or fraud.

7. **RUNAWAY:** For the purposes of this study, a child or adolescent under 18 years of age who has left his or her home and does not live under parental control protection. Although it is considered a status, not a criminal, offense, this activity is included because it uniquely involves children and often comes under the jurisdiction of the courts.
  8. **THEFT:** This category includes robberies, burglary, and embezzlement.
18. The cartoon projects the child's PERSONALITY/NATURE as:
0. N/A (e.g., child is offstage), or none of the following
    1. Heroic, selfless, altruistic
    2. Agreeable or helpful (Fig. 7)
    3. Pleasant or cheerful
    4. Space blank for statistical purposes
    5. " " " " "
    6. " " " " "
    7. Bratty, pesty (Fig. 8)
    8. Bad, wicked, monstrous, or evil (Figs. 9 and 10)
    9. Haunted, saddened, or resigned (Fig. 11)
19. SEXUAL ORIENTATION of the cartoon:
0. N/A or unspecified: No sexual behavior or phenomenon is present, or does not fit into one of the following categories.
    1. Heterosexual: Male-female sexual orientation, including whenever an animal or object is anthropomorphized into a mate of the opposite sex.
    2. Homosexual: Single-sex (male-male, female-female) sexual orientation
    3. Bisexual: Sexual orientation toward both sexes
    4. Autoerotic: This involves all forms of masturbation and sexual display for one's own pleasure
20. Cartoon depicts human in SEXUAL RELATION WITH:
0. N/A: No sexual behavior is observed or specified, or else character is sexually relating to self
  1. Another human: This includes fictitious as well as actual people (e.g., Santa Claus or human characters from mythology) (Fig. 12).

2. **Animal:** This category includes animals which have been given human traits (e.g., animals as sex partners or the fairy tale frog who is really a prince) (Fig. 13).
  3. **Object:** This category involves objects which have been given human traits (e.g., a toy as a sex partner, such as a teddy bear in a sexual relation with a human) (Fig. 14).
  4. **Object and another human** (e.g., object is inserted into character by another human)
  5. **Fantastic, unreal creature:** The creature's physical appearance has no counterpart in the natural world (e.g., a satyr or a sci fi character) (Fig. 15).
  6. **Supernatural being:** God, angel, devil. Includes gods mythology as well as of all religions (Fig. 16).
21. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

**CULTURE OF CHILDHOOD:** The integrated pattern of ideas, beliefs, social forms, and behavior that is associated with childhood and distinguishes it from the culture of adulthood (Fig. 17).

NO: 00. N/A

YES: The cartoon depicts one of the following characters or characters from the following tales (e.g., the Big Bad Wolf would be coded under Little Red Riding Hood).

01. Alice in Wonderland
02. Beauty and the Beast
03. Captain Kangaroo
04. Cinderella
05. Easter Bunny
06. Goldilocks and the Three Bears
07. Hansel and Gretel
08. Jack and Jill
09. Little Jack Horner
10. Little Red Riding Hood
11. Mr. Rogers Neighborhood
12. Pinnochio
13. Santa Claus
14. Sleeping Beauty
15. Snow White and the Seven Dwarfs
16. Tooth Fairy
17. Wizard of Oz
18. Other

22. Is any character one of the following CHILDHOOD SYMBOLS?

0. No, or N/A
1. Benevolence: A childhood symbol of benevolence is depicted in his or her characteristically benevolent role. This category includes Santa Claus, the Tooth Fairy, Mr. Rogers etc., and is reserved for those characters in the culture of childhood associated with kindness, generosity, and adult protection of the young.
2. Benevolence, but not acting with benevolence: A childhood symbol of benevolence is depicted as uncharacteristically cruel, selfish, violent, or non-protective (Fig. 18). Santa Claus would fit this category if he were depicted as sexually involved with a child, even though he may be represented as smiling and friendly (Fig. 12).
3. Malevolence: A childhood symbol of malevolence is depicted in his or her characteristically malevolent role. This category includes the Big Bad Wolf, Darth Vader, etc, and is reserved for those characters clearly associated in childhood with viciousness, ill-will, spite, hatred, or adult menace to the young.
4. Malevolence, but not acting with malevolence: A childhood symbol of malevolence, such as the Big Bad Wolf, is depicted as uncharacteristically and genuinely (not feigned) gentle, well-intentioned, or loving.
5. Honor: A childhood cultural symbol of ethical conduct is depicted in his or her characteristically honorable role. This category includes the heroes of childhood tales of ethical conduct, such as boy scouts, girl scouts, etc., as well as the boy George Washington who could not tell a lie.
6. Honor, but not acting with honor: A childhood cultural symbol of honor is uncharacteristically dishonorable or unethical (see Fig. 19).

23. Does the cartoon have a SPECIAL THEME?

Note: Only one response may be selected.

NO: 00. No special theme in cartoon

Holidays:

Cycle of Life:

- |                     |                                   |
|---------------------|-----------------------------------|
| YES: 01. New Year   | 09. Childbirth                    |
| 02. Valentine's Day | 10. Birthday                      |
| 03. Easter          | 11. Graduation                    |
| 04. 4th of July     | 12. Weddings and<br>anniversaries |
| 05. Halloween       | 13. Death, funerals               |
| 06. Thanksgiving    | 14. Other                         |
| 07. Christmas       |                                   |
| 08. Other           |                                   |

24. Does the cartoon and/or its caption refer to erotica/pornography's POSSIBLE INFLUENCE on sexual attitudes or behavior?

NO: 0. The subject is not mentioned.  
1. Erotica/pornography is mentioned, but not in relation to sexual attitudes or behavior.

YES: It suggests that erotica/pornography:

2. Has no influence on sexual attitudes or behavior
3. Is an important source of sexual information and education (see Fig. 20).

D. TYPE AND EXPLICITNESS OF ACTIVITY

ACTIVITY: The event, happening, or display that is central to the point of the cartoon. For the purposes of this study, "being nude" is considered an activity.

25. The three PREDOMINANT ACTIVITIES of the cartoon are:

Note: Use the accompanying Types of Activities chart and list the most appropriate activities in the spaces provided.

If only one or two responses apply, code the remaining space(s) as "00." If none applies, code all three spaces as "00."

1.    — —
2.    — —
3.    — —

26. The above activities of the cartoon fall into the following CATEGORY:

0. N/A. None of the following
1. Column A
2. Columns A and B (Fig. 21)
3. Column B
4. Columns B and C (Fig. 24)
5. Column C (Fig. 25)

27. Is the activity of the cartoon DEPICTED?

DEPICTED: Directly represented by the picture. This category includes pictures in which the characters are beginning, engaging in, or just completing the activity, and the activity phase is directly portrayed.

NO: 0. N/A. Activity is not depicted.

YES: 1. Actual event is depicted: This involves pictures in which the characters are engaging in the activity (Figs. 22 and 23).

2. Imminent activity graphically portrayed: For the purposes of this study, "imminent" means that the activity is about to occur (in film terms, in the next "time frame,") with the reader able to anticipate approximately what will happen next (Fig. 26).



3. Result of activity graphically portrayed: This includes pictures in which the characters have just completed the activity (in what might be called the preceding time frame), with the reader able to reconstruct approximately what happened (Fig. 27).

28. Is the activity of the cartoon DISCUSSED?

DISCUSSED: Directly expressed through characters' comments or conversation in the caption, rather than being directly depicted by the picture.

NO: 0. N/A. Activity is not discussed.

- YES: 1. The activity is the discussion itself, verbal or gestural. It includes both words and gestures as forms of expression. Examples of verbal expression: a verbal threat or the asking and answering of questions involving sexual information. Examples of expression through gestures: "giving the finger," or writing words on walls (Figs. 28 and 29).
2. Reference to recent or past activity (Figs. 30 and 31).
3. Reference to imminent or future activity: The activity being discussed is just about to happen, with the reader able to anticipate approximately what will happen next (Fig. 32), or the activity being discussed will occur sometime in the future.
4. Comment on "offstage" activity: The discussed activity is currently taking place, but outside the cartoon and beyond the view of the reader (Fig. 33).

29. Is the activity of the cartoon IMPLIED?

IMPLIED: The cartoon indirectly involves the character or indicates the activity by inference, association, or necessary consequence.

Two responses may be selected. If only one response applies, code the remaining space as "0."

NO: 0. N/A. Activity not implied.

- YES: 1. Through verbal innuendo: Significant information is conveyed through underlined or italicized words ("You know what I really want?"), suggestive phrases, or suggestive syllables ("I can't go to the movies, my dad has some, uh, household chores for me"), etc. (Fig. 34).

2. Through facial expression: Sometimes information necessary to understand a cartoon is found only or primarily in a character's facial expression.
3. Through title of cartoon (as in "Chester the Molester" series): e.g., some cartoons in the Chester the Molester series are only understood if the reader realizes that the Chester character is a child molester (see Fig. 35).

Through physical condition of character:

4. Pregnancy: This condition implies prior coitus.
5. Erection: Sometimes this is the only way the reader knows that a teddy bear, for instance, is a sexual partner.
6. Blood
7. Bruises, black eyes
8. Other

30. Are any PROPS used to IDENTIFY or help identify the cartoon as involving a SEXUAL scenario?

PROP: An article or object that provides information necessary to completely understand the point of the cartoon (Fig. 35).

NO: 0. N/A. No prop is used as defined

YES: Note that no more than two responses may be selected.

1. Item of discarded clothing
2. Item used to imply past sexual activity (e.g., condom used to connote past coitus)
3. Item used in role of a sexual partner and/or aid (e.g., doll, dildo, oil)

31. Are any PROPS used to identify the scenario as VIOLENT?  
(Figs. 24 and 26)

0. N/A. No props are used in this manner.
1. Gun
2. Whip
3. Knife
4. Chains
5. Stick/bat/club
6. Fire
7. Body fragment
8. Other

E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

32. Is the cartoon near or next to TEXT dealing with children?  
(Figs. 36 and 37)

TEXT: A body of printed material that forms an independent part of the magazine, such as, a story, article, column, review or letter section.

NO: 0. N/A, No

YES: Kind of text:

1. Fiction
2. Article/feature
3. Movie/video/record/book/etc. review
4. Letters to editor
5. Sex advice column
6. Other

33. LOCATION of cartoon in relation to text dealing with children:

0. N/A
1. Across the page from title page of text
2. Part of the title page
3. Within the body of the text
4. At page continuation point
5. At the end of the text

34. Is the cartoon JUXTAPOSED with SEXUAL PICTURE(s)?

JUXTAPOSED: The cartoon appears within the same two-page eyespan as the picture.

0. N/A, No
1. Nude or sexualized adult(s)
2. Nude or sexualized child(ren)
3. Sexualized object
4. Both (1) and (2) above
5. Both (1) and (3)
6. Both (2) and (3)
7. All three: (1), (2) and (3)

35. LOCATION of the cartoon in relation to sexual picture(s):

0. N/A
1. On the same page
2. Across the page
3. On the foldover page that opens to sexual picture (e.g., centerfold's foldover page)
4. Both (1) and (2) above
5. Both (1) and (3)
6. Both (2) and (3)
7. All three: (1), (2) and (3)

36. Is the cartoon JUXTAPOSED with VIOLENT PICTURE(s)?

0. N/A, No
1. Violent adult(s)
2. Violent child(ren)
3. Violent object
4. Both (1) and (2) above
5. Both (1) and (3)
6. Both (2) and (3)
7. All three: (1), (2) and (3)

37. LOCATION of the cartoon in relation to violent picture(s):

0. N/A
1. On the same page
2. Across the page
3. On foldover page that opens to a violent picture
4. Both (1) and (2) above
5. Both (1) and (3)
6. Both (2) and (3)
7. All three: (1), (2) and (3)

38. Is the cartoon part of *two* or more CONSECUTIVE items involving children?

1. No
2. Yes

## PART 2

### INDIVIDUAL CHARACTER ANALYSIS

#### F. PRINCIPAL CHILD

THE PRINCIPAL CHILD is the child or unit of children most involved in the primary action of the scene. This character may be represented as one or two children, or as a group of children:

1. One child present: Only one child is depicted or discussed in the cartoon, and thus is the Principal Child.
2. Two children present:
  - a. When two children are interacting with each other, the most active party (i.e. the one acting speaking or commenting) is the Principal Child (see Fig. 38).
  - b. When two children are involved in a scene with another character, the most involved child is the Principal Child. If the involvement is not one of active participation, then the most direct observer or recipient of activity will be the Principal Child (Fig. 9).
  - c. If neither child stands out as the primary speaker, actor, observer, or recipient in the story, then the characters are playing equivalent roles and will be coded as the Principal Child unit (Fig. 39).
3. Group of children: When more than two children are present, and none are more involved in the story than the others, the group of children will be coded as the Principal Child unit (Fig. 40).

39. SEX of the Principal Child:

0. N/A (child offstage)
1. Unspecified: It is not clear whether the child is male or female because the body is partially visible, the face is covered, the child is too young for sexual identification, or the character is not clearly depicted (Fig. 41).
2. Male
3. Female
4. Both: More than one Principal Child is present and the unit consists of male(s) and female(s).
5. Male and unspecified sex
6. Female and unspecified sex

40. RACE/ETHNICITY of the Principal Child:

0. N/A or Other
1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unspecified minority

41. Apparent AGE of the Principal Child:

APPARENT: The approximate age of the character is reached through both visible signs and the conscious exercise of inference from captions, setting, costumes and props.

AGE: In establishing the approximate age of a character, four types of cues will be used: the caption, the setting, the props/costume, and the physical depiction of the character. These cues are especially helpful when the child character is depicted with exaggerated sexual parts, thus appearing adult-like, yet the cues provided indicate that the person is indeed a child.

AGE OF FAIRY TALE CHARACTER: Based upon most readers' associations with childhood, this instrument codes any juvenile fairy tale character in the Culture of Childhood as a child character. In the instance where debate regarding the age of a fairy tale character might occur, sources such as Bruno Bettelheim's The Uses of Enchantment: The Meaning and Importance of Fairy Tales were consulted for age categorization.

Following is a list of familiar fairy tale/nursery rhyme and childhood characters is provided with the ages established in the original stories. The originally established ages dictated age categorization for this instrument:

Schoolage to puberty: Little Red Riding Hood, Goldilocks, Pinocchio (Fig. 55), Little Bo Peep, (Fig. 21), Jack and Jill, the Peanuts characters, Alice in Wonderland (Fig. 42), etc.

Early puberty: Dorothy in the Wizard of Oz.

Late puberty: Snow White, Cinderella, and Sleeping Beauty.

Also refer to the Age Evaluation Guide.

Note: Two responses may be selected. If only one response applies, code the remaining space as "00."

00. N/A (child hidden). Use only in the absence of any information
  01. Unspecified: Age is not clear because the child's body is only partially visible, the face is covered or not clearly depicted, etc.
  02. Fetus (in utero) (Fig. 43)
  03. Fetus (aborted) (Fig. 44)
  04. Newborn: Neonate, up to 1 month old (Fig. 37)
  05. Infant: 1 month through 2 years (Fig. 45)
  06. Preschool age: 3 through 5 years of age (Fig. 46)
  07. Schoolage to puberty: Elementary school age, 6 through 11 (Fig. 42 and 47)
  08. Early puberty: Jr. high school age, 12 through 15 (Fig. 48)
  09. Late puberty: Sr. high school age, 16 through 17
  10. Ambivalent age: High school or college age, unclear (Figs. 15 and 50). The character could be late puberty or 18 years or older, but the caption, props/costume, or setting imply that the character may be under 18 without specifying an exact age.
  11. Mixed group: More than two age brackets in one group
42. PROPS used to identify or help identify the Principal Child's age bracket:
0. N/A. No props present, or they are not needed to identify the character as a child
  1. Clothing/hairstyle: The character wears scout uniform, has pigtails, bows in hair, etc.
  2. Toy/doll: Including bicycles, wagons, etc.
  3. Child furniture or equipment
  4. School furniture or equipment: Including books, lunch boxes, etc.

43. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS?

NO: 00. N/A (child is hidden or offstage). See also answer #14.

YES: 01. Anthropomorphized animal: An animal character given human characteristics. To be coded only if depicted as the offspring of a human parent.

02. Anthropomorphized object: An object given human characteristics. To be coded only if depicted as the offspring of a human parent.

03. Elf, under 18

04. Angel/cherub/cupid under 18: (Fig. 24)

05. Devil, or demon-like character, under 18

06. Science fiction creature, under 18

07. Deformed human being or monster: body or body parts of the character are mutilated, grossly malformed or unusually disproportionate. This does not include human birth defects (Fig. 51).

08. Dismembered human being: limbs or body parts cut off or otherwise removed. Limbs are sometimes replaced with hooked hands or wooden legs (Figs. 52 and 53).

09. (Space blank for statistical purposes)

10. Human corpse (Fig. 18)

NO: 11. None of the above, but the character does not appear to be a natural human child (Fig. 55). Childbirth cartoons, for instance, sometimes show the birth of non-human matter (e.g., a tongue) to a human mother (Fig. 54).

12. None of the above, but the child has a natural handicap or birth defect.

13. None of the above, the character is a natural human child without handicap or birth defect (Fig. 13).



44. STATE OF DRESS or undress of Principal Child:

0. N/A (child hidden or offstage)
1. Dressed in typical childlike or juvenile clothing: The child's costume is appropriate to the established age of the character. The costume is not mature for a child of this age nor is the clothing usually associated with sexuality (Fig. 56).
2. Dressed in mature clothing: The child's costume is usually not seen on a character of this age, and is typically associated with an older age bracket. This clothing is not usually associated with sexuality. A young child dressed in heels, jewelry and a dress, for instance is dressed in mature clothing.
3. Dressed in sexual clothing: The child's costume is not usually publicly seen on a character of this age and is commonly associated with sexuality. Such clothing may include bras, underwear, lingerie, garters, etc. (Fig. 57). Also included in this category are clothes displaying cleavage or genital bulges.
4. Undergarment(s) showing: undergarments are exposed, but the character's clothes are still on.
5. Partially exposed sexual parts: breast(s), genitals, or buttocks are in partial view. This also includes nipples seen through a wet tee-shirt or lingerie, and exposure of a hint of pubic hair.
6. Nude from waist or hip up, rest of body not depicted (Fig. 58)
7. Exposed breast or buttocks: completely visible, nude breast(s) or buttocks
8. Genital exposure or full nudity: genitals in clear view or the character is completely nude.
9. Implied nudity: Nudity conveyed but not revealed (e.g., depicted nude from the shoulders up)

45. DEGREE OF SEXUAL DEVELOPMENT (physical) of the Principal Child:

0. N/A (child offstage)
1. Unspecified: the child's body is only partially visible, is not clearly depicted, or is not present in the picture.

2. Typical sexual development for age: The child is depicted appropriately and proportionately for the established age (Fig. 56).
3. Mature sexual development for age: The child is depicted as more fully developed than the average child of that age. Although this degree of sexual maturity is occasionally seen, it is unusual. A 10-year-old girl represented with adult-size breasts, for example, would fall into this category (Figs. 58 and 42).

46. Placement of the Principal Child in the picture:

0. (Space blank for statistical purposes)
1. Foreground: the character is represented near, or in front of, the main scene.
2. Background: character is part of the scenery or ground furthest from, or behind, the main scene
3. Offstage: character is not present in the scene, but is discussed, heard, or seen by other characters, and is part of the point of the cartoon (Figs. 2 and 3).

47. What is the level of involvement of the Principal Child in the scene?

0. N/A
1. Unspecified role: the character's role is not clearly portrayed or explained
2. Unaware of the activity, and not part of the point of of the cartoon (Fig. 59)
3. Unaware of the activity, but presence is part of the point ("joke") of the cartoon (Fig. 61)
4. Observer of activity: Aware of activity, but not involved (Fig. 13)
5. In the company of the character(s) performing the action: An accessory, but not participating in the central activity (Fig. 62)
6. Recipient of activity (Fig. 60).
7. Mutual participant in the activity (Fig. 19)
8. Initiator of activity (Fig. 58).

9. **Protestor/objector/protector:** One who complains, objects, or displays gestures of disapproval in the defense of another character. Or one who physically attempts to aid or guard another character from threat.

48. (Space blank for statistical purposes)

49. EMOTIONAL EXPRESSION of the Principal Child toward the activity:

Note: Select the most appropriate description.

- 00. N/A, or unaware of activity (Fig. 32)
- 01. Unspecified expression (e.g., face covered) (Fig. 41)
- 02. "Blank": no discernible reaction (Fig. 62)
- 03. Confused, baffled
- 04. Mildly interested or curious (Fig. 13)
- 05. Pleased, smiling, amused (Fig. 37)
- 06. Enthusiastic, fascinated (Fig. 31)
- 07. Sexual anticipation
- 08. Sadistic anticipation (Fig. 9)
- 09. Reluctant, dismayed (Fig. 67)
- 10. Rejecting, annoyed, contemptuous
- 11. Angered, enraged (Fig. 57)
- 12. Shocked (Fig. 47)
- 13. Shamed or humiliated
- 14. Fearful (Fig. 34)
- 15. Horrified, repulsed (Fig. 15)
- 16. Sad, resigned, or haunted (Fig. 11)
- 17. Suffering, screaming, or crying (Fig. 5)
- 18. Looking guilty (Fig. 30)

50. (Space blank for statistical purposes)

## G. OTHER CHARACTER

THE OTHER CHARACTER may be an adult or a child (not a child previously categorized as Principal Child). The Other Character may be an animated non-human (animal or object). Human and animal corpses may be considered as Other Characters as well.

There may be one, two, or a group of other characters:

1. One Other Main Character: This may be the only other character in the scene, or the character most involved in the scene, excluding the Principal Child in both cases (Fig. 5).
2. Two Other Main Characters: There may be two other characters, each playing equivalent roles in the main scene. If one character is more involved in the scene, this actor is the Other Character (Fig. 64).
3. Group of Other Characters: If three or more characters are playing equivalent roles, none being more involved in the scene than the others, the group as a unit fulfills the role of Other Character, and thus is analyzed as a whole (Fig. 56).

51. SEX of the Other Character:

0. N/A
1. Unspecified: it is not clear whether the character is male or female because the body is partially visible, the face is covered, the character is too young for sexual identification, or is not clearly depicted
2. Male
3. Female
4. Both: more than one Other Character is present, and the unit consists of male(s) and female(s)
5. Male and unspecified sex
6. Female and unspecified sex

52. RACE/ETHNICITY of the Other Character:

0. N/A or Other
1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unspecified minority

53. Apparent AGE of the Other Character:

APPARENT: The approximate age of the character is reached through both visible signs and the conscious exercise of inference from captions, setting, costumes and props.

AGE: In establishing the approximate age of a character, four types of cues will be used: the caption, the setting, the props/costume, and the physical depiction of the character. These cues are especially helpful when a child character is depicted with exaggerated sexual parts, thus appearing adult-like, yet the cues provided indicate that the person is indeed a child.

Following is a list of familiar fairy tale/nursery rhyme and childhood characters is provided with the ages established in the original stories. The originally established ages dictated age categorization for this instrument:

Schoolage to puberty: Little Red Riding Hood, Goldilocks, Pinocchio, Little Bo Peep, Jack and Jill, the Peanuts characters, Alice in Wonderland, etc.

Early puberty: Dorothy in the Wizard of Oz.

Late puberty: Snow White, Cinderella, and Sleeping Beauty.

Also refer to the Age Evaluation Guide.

Note: Two responses may be selected. If only one response applies, code the remaining space as "00."

- 00. N/A
- 01. Unspecified: Age is not clear because the character's body is partially visible, the face is covered or not clearly depicted, etc.
- 02. Fetus (in utero)
- 03. Fetus (aborted)
- 04. Newborn: neonate, up to 1 month old
- 05. Infant: 1 month through 2 years of age
- 06. Preschool age: 3 through 5 years of age
- 07. Schoolage to puberty: Elementary school age ( 6 through 11 years)
- 08. Early puberty: Jr. high school age (12 through 15)
- 09. Late puberty: Sr. high school age (16 through 17)
- 10. Ambivalent age: high school or college age, unclear. The character could be late puberty or 18 years or older, but the caption, props/costume, or setting imply that the character may be under 18 without specifying an exact age group.
- 11. Mixed group: More than two age brackets in one group
- 12. Adult: 18 years or older

54. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS?

- 00. N/A. No Other Character present
- YES: 01. Anthropomorphized animal: animal character given human characteristics
- 02. Anthropomorphized object: object given human characteristics (includes animated dolls, teddy bears, stuffed animals etc.)
- 03. Elf
- 04. Angel/cherub/cupid
- 05. Devil, or demon-like character
- 06. Science fiction creature (Fig. 15)

- 07. Deformed human being or monster: body or body parts of the character are mutilated, grossly malformed or unusually disproportionate. This does not include human birth defects.
- 08. Dismembered human being: limbs or body parts cut off or otherwise removed. Limbs are sometimes replaced with hooked hands or wooden legs.
- 09. Animal corpse
- 10. Human corpse
- NO: 11. None of the above, but the character does not appear to be a natural human being. Childbirth cartoons, for instance, sometimes show the birth of non-human matter (e.g., a tongue) to a human mother.
- 12. None of the above, but the character has a natural handicap or birth defect.
- 13. None of the above, the character is a natural human being without handicap or birth defect.

55. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- NO: 00. There is no role of authority involved.
- YES: 01. Unspecified authority: Other Character is an adult or older character accompanying the child, but the nature of the relationship is not made clear, i.e., the adult could be the child's mother, aunt, grandfather, baby sitter, etc.
- 02. Parent, step-parent, guardian
- 03. Older sibling, step-sibling
- 04. Grandparent
- 05. Other relative: aunt, uncle, cousin, etc.
- 06. Teacher/instructor
- 07. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
- 08. Clergy
- 09. Nun
- 10. Other religious figure (saint, guru, Biblical figure)
- 11. Doctor/dentist (medical)
- 12. Nurse
- 13. Health care professional (sexologist, therapist, social worker, etc.)
- 14. Government/political figure
- 15. Police officer
- 16. Military figure
- 17. Sports figure
- 18. Movie/television star
- 19. Other

56. PLACEMENT of the Other Character in the picture:

0. N/A
1. Foreground: the character is represented near, or in front of, the main scene.
2. Background: character is part of the scenery or ground furthest from, or behind, the main scene.
3. Offstage: character is not present in the scene, but is discussed, heard, or seen by other characters, and is part of the point of the cartoon.

57. What is the LEVEL OF INVOLVEMENT of the Other Character in scene?

0. N/A
1. Unspecified role: The character's role is not clearly portrayed or explained
2. Unaware of the activity, and not part of the point of cartoon
3. Unaware of the activity, but presence is part of the point ("joke") of the cartoon
4. Observer of activity: Aware of activity, but not involved
5. In the company of the character(s) performing the action: an accessory, but not participating in the central activity
6. Recipient of activity
7. Mutual participant in the activity
8. Initiator of activity
9. Protestor/objector/protector: One who complains, objects, or displays gestures of disapproval in the defense of another character, or one who physically attempts to aid or guard another from threat

58. (Space blank for statistical purposes)



59. EMOTIONAL EXPRESSION of the Other Character toward the activity:

Note: Select the most approximate description.

- 00. N/A, or unaware of activity
- 01. Unspecified expression (e.g., face covered)
- 02. "Blank": no discernible reaction
- 03. Confused, baffled
- 04. Mildly interested or curious
- 05. Pleased, smiling, amused
- 06. Enthusiastic, fascinated
- 07. Sexual anticipation
- 08. Sadistic anticipation (Fig. 26)
- 09. Reluctant, dismayed
- 10. Rejecting, annoyed, contemptuous
- 11. Angered, enraged
- 12. Shocked
- 13. Shamed or humiliated
- 14. Fearful
- 15. Horrified, repulsed
- 16. Sad, resigned, or haunted
- 17. Suffering, screaming, or crying
- 18. Looking guilty

60. (Space blank for statistical purposes)

## H. TERTIARY CHARACTER

THE TERTIARY CHARACTER may be an adult or a child, and operates at the third level of involvement in the scene. Like the Other Character, the Tertiary Character may be an animated non-human (animal or object). Human and animal corpses may be considered Tertiary Characters as well.

There may be one, two, or a group of tertiary characters:

1. One Tertiary Character: This may be the only remaining character in the scene, excluding the Principal Child and the Other Character, or the character at the third level of involvement (Fig. 10 and 63).
2. Two Tertiary Characters: There may be two tertiary characters, each playing equivalent roles in the point of the cartoon. If one is more involved in the scene than the other, this character is the Tertiary Character (Fig. 65).
3. Group of Tertiary Characters: If three or more characters are playing equivalent roles, none being involved in the scene than the others, the group as a unit fulfills the role of Tertiary Character.

61. SEX of the Tertiary Character:

0. N/A
1. Unspecified: it is not clear whether the character is male or female because the body is partially visible, the face is covered, the character is too young for sexual identification, or is not clearly depicted
2. Male
3. Female
4. Both male and female: More than one Tertiary Character is present, and the unit consists of male(s) and female(s)
5. Male and unspecified sex
6. Female and unspecified sex

62. RACE/ETHNICITY of the Tertiary Character:

0. N/A or Other
1. Caucasian.
2. Black.
3. Asian-Oriental.
4. American Indian.
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unspecified minority

63. Apparent AGE of the Tertiary Character:

APPARENT: The approximate age of the character is reached through both visible signs and the conscious exercise of inference from caption, setting, costume, and props.

AGE: In establishing the approximate age of a character, four types of cues will be used: the caption, the setting, the props/costume, and the physical depiction of the character. These cues are especially helpful when a child character is depicted with exaggerated sexual parts, thus appearing adult-like, yet the cues provided indicate that the person is indeed a child.

Following is a list of familiar fairy tale/nursery rhyme and childhood characters is provided with the ages established in the original stories. The originally established ages dictated age categorization for this instrument:

Schoolage to puberty: Little Red Riding Hood, Goldilocks, Pinocchio, Little Bo Peep, Jack and Jill, the Peanuts characters, Alice in Wonderland, etc.

Early puberty: Dorothy in the Wizard of Oz

Late puberty: Snow White, Cinderella, and Sleeping Beauty

Also refer to the Age Evaluation Guide.

Note: Two responses may be selected. If only one response applies, code the remaining space as "00."

- 00. N/A
- 01. Unspecified: Age is not clear because the character's body is partially visible, the face is covered or not clearly depicted, etc.
- 02. Fetus (in utero)
- 03. Fetus (aborted)
- 04. Newborn: neonate, up to 1 month old
- 05. Infant: 1 month through 2 years of age
- 06. Preschool age: 3 through 5 years of age
- 07. Schoolage to puberty: Elementary school age ( 6 through 11 years)
- 08. Early puberty: Jr. high school age (12 through 15)
- 09. Late puberty: Sr. high school age (16 through 17)
- 10. Ambivalent age: high school or college age, unclear. The character could be late puberty or 18 years or older, but the caption, props/costumes, or setting imply that the character may be under 18 without specifying an exact age group.
- 11. Mixed group: More than two age brackets in one group
- 12. Adult: 18 years or older

64. Is the Tertiary Character characterized by any of the following PHYSICAL DEPICTIONS?

- 00. N/A. No Tertiary Character present.
- YES: 01. Anthropomorphized animal: animal character given human characteristics
- 02. Anthropomorphized object: object given human characteristics (includes animated dolls, teddy bears, stuffed animals etc.)
- 03. Elf
- 04. Angel/cherub/cupid
- 05. Devil, or demon-like character
- 06. Science fiction creature

- 07. Deformed human being or monster: body or body parts of the character are mutilated, grossly malformed or unusually disproportionate. This does not include human birth defects.
- 08. Dismembered human being: limbs or body parts cut off or otherwise removed. Limbs are sometimes replaced with hooked hands or wooden legs.
- 09. Animal corpse
- 10. Human corpse
- NO: 11. None of the above, but the character does not appear to be a natural human being. Childbirth cartoons, for instance, sometimes show the birth of non-human matter (e.g., a tongue) to a human mother.
- 12. None of the above, but the character has a natural handicap or birth defect.
- 13. None of the above, the character is a natural human being without handicap or birth defect.

65. Is the Tertiary Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- NO: 00. N/A. There is no role of authority involved.
- YES: 01. Unspecified authority: Tertiary Character is an adult or older character accompanying the child, but the nature of the relationship is not made clear, i.e., the adult could be the child's mother, aunt, grandfather, baby sitter, etc.
- 02. Parent, step-parent, guardian
- 03. Older sibling, step-sibling
- 04. Grandparent
- 05. Other relative: aunt, uncle, cousin, etc.
- 06. Teacher/instructor
- 07. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
- 08. Clergy
- 09. Nun
- 10. Other religious figure (saint, guru, Biblical figure)
- 11. Doctor/dentist (medical)
- 12. Nurse
- 13. Health care professional (sexologist, therapist, social worker, etc.)
- 14. Government/political figure
- 15. Police officer
- 16. Military figure
- 17. Sports figure
- 18. Movie/television star
- 19. Other

66. PLACEMENT of the Tertiary Character in the picture:

0. N/A
1. Foreground: the character is represented near, or in front of, the main scene
2. Background: character is part of the scenery or ground furthest from, or behind, the main scene.
3. Offstage : character is not present in the scene, but is discussed, heard or seen by other characters, and is part of the point of the cartoon.

67. What is the LEVEL OF INVOLVEMENT of the Tertiary Character in the scene?

0. N/A
1. Unspecified role: The character's role is not clearly portrayed or explained
2. Unaware of the activity, and not part of the point of the cartoon
3. Unaware of the activity, but presence is part of the point ("joke") of the cartoon
4. Observer of activity: Aware of activity, but not involved (Fig. 60)
5. In the company of the character(s) performing the action: an accessory, but not participating in the central activity
6. Recipient of activity
7. Mutual participant in the activity
8. Initiator of activity
9. Protestor/objector/protector: One who complains, objects, or displays gestures of disapproval in the defense of another character, or one who physically attempts to aid or guard another character from threat

68. (Space blank for statistical purposes)

69. EMOTIONAL EXPRESSION of the Tertiary Character toward the activity:

Note: Select the most appropriate description

- 00. N/A, or unaware of activity
- 01. Unspecified expression (e.g., face covered)
- 02. "Blank": no discernible reaction
- 03. Confused, baffled (Fig. 60)
- 04. Mildly interested or curious
- 05. Pleased, smiling, amused
- 06. Enthusiastic, fascinated
- 07. Sexual anticipation
- 08. Sadistic anticipation
- 09. Reluctant, dismayed
- 10. Rejecting, annoyed, contemptuous
- 11. Angered, enraged
- 12. Shocked
- 13. Shamed or humiliated
- 14. Fearful
- 15. Horrified, repulsed
- 16. Sad, resigned, or haunted
- 17. Suffering, screaming, or crying
- 18. Looking guilty

70. (Space blank for statistical purposes)

NOTE: END OF CODING INSTRUMENT  
FOR ALL BUT COMIC STRIP

PART 3

COMIC STRIP ANALYSIS

As indicated in the preface of this manual, the definition and criteria for a COMIC STRIP is the same as for a cartoon, except that it is composed of two or more panels.

71. GENERAL INFORMATION:

1. Comic strip's total number of pages: \_\_ \_\_
2. Total number of child characters: \_\_ \_\_
3. Total number of times child(ren) appears: \_\_ \_\_

72. SEX of the child character(s):

0. N/A (offstage)
1. Unspecified
2. Male
3. Female
4. Both male and female
5. Male and unspecified sex
6. Female and unspecified sex

73. AGE of the child character(s):

Note: Two responses may be given. If only one response applies, code the remaining space as "00."

00. N/A
01. Unspecified
02. Fetus (in utero)
03. Fetus (aborted)
04. Newborn: up to 1 month old
05. Infant: 1 month through 2 years
06. Preschool age: 3 through 5 years
07. Schoolage to puberty: 6 through 11 years
08. Early puberty: 12 through 15 years
09. Late puberty: 16 through 17 years
10. Ambivalent age: High school or older (unclear)
11. Mixed group: More than two age brackets



74. Is the child(ren) involved in any POTENTIALLY ILLEGAL SEXUAL activity?

Select the most appropriate response.

- 00. N/A, No
- 01. Assault/murder, sexual
- 02. Child in sexual encounter with adult
- 03. Child in sexual encounter with older child
- 04. Child in sexual encounter with family member
- 05. Child pornography
- 06. Indecent exposure
- 07. Massage parlor activity
- 08. Paid nudity
- 09. Obscene phone call
- 10. Procuring
- 11. Prostitution
- 12. Sex-buying

75. Is the child(ren) involved in any POTENTIALLY ILLEGAL NON-SEXUAL activity?

Select the most appropriate response.

- 0. N/A, No
- YES: 1. Alcohol use
- 2. Arson
- 3. Assault/murder, non-sexual
- 4. Child abuse and/or neglect, non-sexual
- 5. Drug use, selling, or pushing
- 6. Kidnapping
- 7. Runaway
- 8. Theft

76. Is the child(ren) involved in any of the SEXUAL and/or VIOLENT ACTIVITIES in the Types of Activities chart accompanying Questions 25-26?

NO: If this question does not apply, code the spaces as: 0 0

YES: The three predominant sexual and/or violent activities are:

- 1. — —
- 2. — —
- 3. — —

2.3.1.3 Coders' Final Version: This 114-question final version of the Child Cartoon Instrument and its manual were presented to the coders, and coding began on February 25, 1985. The instrument was divided into two sections, and the manual provided a preface of general directions and definitions as well as detailed instructions for both sections of the instrument. The table of contents for the instrument and manual, are printed below:

Table of Contents

- Part 1. Theme and Activity Analysis
  - A. Magazine/Coder Data (Q's 1 - 4)
  - B. Cartoon Overview (Q's 5 - 11)
  - C. Theme of Cartoon (Q's 6 - 38)
  - D. Type and Explicitness of Activity (39 - 65)
  - E. Cartoon's Relationship to Surrounding Text and Images (Q's 66-72)
- Part 2. Individual Character Analysis
  - F. Principal Child (Q's 73 - 89)
  - G. Other Character (Q's 90 - 104)
  - H. Tertiary Character (Q's 105 - 114)

Unlike the preceding descriptions of the Child Cartoon Instrument's development, this description presents only the questions that were introduced in the coders' final version. Please note that any question whose development already has been traced from beginning to end in Sections 2.3.1.1 and 2.3.1.2 will not be addressed again.

Q. 1. Coding Instrument Unit: see Section 2.3.1.2.1, Question 1.

Q. 2. Magazine Title: see Section 2.3.1.1.1, Question 1.

Q. 3. Coder Information: see Section 2.3.1.1.1, Question 2.

Q. 4. General Information: see Section 2.3.1.1.1, Questions 2 and 3.

Q. 5. Side: see Section 2.3.1.2.1, Question 12.

Q. 6. Color of Cartoon: see Section 2.3.1.1.1, Question 4.

Q. 7. Size of Cartoon: see Section 2.3.1.1.1, Question 4.

- Q. 8. Cartoonist: see Section 2.3.1.1.1, Question 3.
- Q. 9. Number of Characters: see Section 2.3.1.2.1, Question 10.
- Q. 10. Lifeless Bodies: see Section 2.3.1.2.1, Question 11.
- Q. 11. Physical Setting: see Section 2.3.1.1.1, Question 15.
- Q. 12. Context: see Section 2.3.1.1.1, Question 17.
- Q. 13. Assault: see Section 2.3.1.2.1, Question 14.
- Q. 14. Murder: see Section 2.3.1.2.1, Question 14.
- Q. 15. Child/Adult Sexual Encounter: see Section 2.3.1.2.1, Question 14.
- Q. 16. Child/Older Child Sexual Encounter: see Section 2.3.1.2.1, Question 14.
- Q. 17. Child/Family Member Sexual Encounter: see Section 2.3.1.2.1, Question 14.
- Q. 18. Pornography: see Section 2.3.1.2.1, Question 14.
- Q. 19. Indecent Exposure: see Section 2.3.1.2.1, Question 14.
- Q. 20. Child as Media Instrument/Object: see Section 2.3.1.2.1, Question 14.
- Q. 21. Obscene Phone Call: see Section 2.3.1.2.1, Question 14.
- Q. 22. Paid Nudity: see Section 2.3.1.2.1, Question 14.
- Q. 23. Procuring: see Section 2.3.1.2.1, Question 14.
- Q. 24. Prostitution/Sex-dealing: see Section 2.3.1.2.1, Question 14.
- Q. 25. Adultery: see Section 2.3.1.2.1, Question 14.

- Q. 26. Alcohol Use: see Section 2.3.1.2.1, Question 17.
- Q. 27. Arson: see Section 2.3.1.2.1, Question 17
- Q. 28. Child Abuse/Neglect, Non-sexual: see Section 2.3.1.2.1, Question 17.
- Q. 29. Drug Use, Pushing, Selling: see Section 2.3.1.2.1, Question 17.
- Q. 30. Kidnapping: see Section 2.3.1.2.1, Question 17.
- Q. 31. Runaway: see Section 2.3.1.2.1, Question 17.
- Q. 32. Theft: see Section 2.3.1.2.1, Question 17
- Q. 33. Illegal or Violent Non-sexual Activity: see Section 2.3.1.2.1, Question 17.
- Q. 34. Sexual Orientation: see Section 2.3.1.1.1, Question 19.
- Q. 35. Sexual Relation: see Section 2.3.1.2.1, Question 20.
- Q. 36. Nursery or Fairy Tale: see Section 2.3.1.1.1, Question 16.
- Q. 37. Special Theme: see Section 2.3.1.2.1, Question 23.
- Q. 38. Erotica/Pornography: see Section 2.3.1.2.1, Question 24.
- Q. 39. Murder/Maiming: see Section 2.3.1.2.1, Questions 25 through 29.
- Q. 40. Inflicting Pain: see Section 2.3.1.2.1, Questions 25 through 29.
- Q. 41. Force or Planned Force: see Section 2.3.1.2.1, Questions 25 through 29.
- Q. 42. Violent Message: see Section 2.3.1.2.1, Questions 25 through 29.
- Q. 43. Violent Discussion: see Section 2.3.1.2.1, Questions 25 through 29.
- Q. 44. Violent Fantasy or Memory: see Section 2.3.1.2.1, Questions 25 through 29.
- Q. 45. Other Violent Activity: see Section

2.3.1.2.1, Questions 25 through 29.

Q. 46. Genital or Anal Sex: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 47. Venereal Disease: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 48. Sexual Foreplay: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 49. Being Nude or Taking Off/Putting On Clothes: see Sections 2.3.1.2.1, Questions 25 through 29.

Q. 50. Sexual Invasion of Privacy: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 51. Sexual Arousal: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 52. Sexual Message: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 53. Sexual Discussion: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 54. Sexual Fantasy or Memory: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 55. Other Sexual Activity: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 56. Excretory: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 57. Medical/Surgical: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 58. Affectionate: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 59. General Discussion: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 60. Non-sexual, Non-violent Fantasy or Memory: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 61. Other Non-sexual, Non-violent Activity: see Section 2.3.1.2.1, Questions 25 through 29.

Q. 62. Trickery or Fraud: Following the Types of Activity section, this question asks whether any of the activities listed above involve trickery or fraud. Essentially, the question was added to fully describe the scenarios of Hustler's Chester the Molester cartoons, which

are heavily involved in the sexual entrapment of children.

Q. 63. Sexual Props: see Section 2.3.1.2.1, Question 30.

Q. 64. Violent Props: see Section 2.3.1.2.1, Question 31.

Q. 65. Violent Props for Sexual Purposes: This question directly followed the Violent Props question and asked whether any of those categories of props were used for sexual purposes.

Q. 66. Text/Eye Span: see Section 2.3.1.2.1, Question 32.

Q. 67. Consecutive Eye Spans: see Section 2.3.1.2.1, Question 38.

Q. 68. Sexual Text/Eye Span: This question asks whether the child cartoon is found within the same eye span as text or a caption referring to sexual activity. The accompanying manual instructed coders to respond Yes only if the activity is directly discussed. If it is implied, the answer is to be coded No to avoid the problem of reading too much sexual innuendo into text.

Q. 69. Violent Text/Eye Span: This is a companion question to Question 68. Coders were told it is possible to answer both questions affirmatively (e.g., when a text reads, "she screamed with joy.")

Q. 70. National Figure: This question salvaged a portion of the deleted Location of Cartoon to Text question (see Section 2.3.1.2.3, Question 33). Instead of asking where in the pages of an interview or article the cartoon appears, Question 70 seeks to learn how often child cartoons are in the same eye span as articles or interviews by culturally significant persons, and, if so, what kinds of issues they write about or are associated with.

The categories for the National Figure question are six: (1) serious social issue, (2) religious issue, (3) sports, (4) entertainment, art, (5) sex features/humor, and (6) other.

Q. 71. Juxtaposition, Sexual: see Section 2.3.1.2.1, Question 34.

Q. 72. Juxtaposition, Violent: see Section 2.3.1.2.1, Question 35.

Q. 73. Sex of Principal Child: see Section 2.3.1.1.1, Question 5-i.

Q. 74. Race/Ethnicity of Principal Child: see Section

2.3.1.1.1, Question 5-ii.

Q. 75. More Than One Child: This question was added to clarify whether the Principal Child was one child or a unit of children.

Q's 76 - 79: Age of Principal Child: see Section 2.3.1.1.1, Question 6.

Q. 80. Age Cue of Principal Child: see Section 2.3.1.2.1, Question 42.

Q. 81. Physical Depiction of the Principal Child: see Section 2.3.1.2.1, Question 43.

Q. 82. State of Dress/Undress of the Principal Child: see Section 2.3.1.1.1, Question 7.

Q. 83. Placement of the Principal Child, Other Character, or Tertiary Character (Questions 83, 100, and 110): see Section 2.3.1.1.1, Question 14.

Q's 84 - 88: Level of Involvement of the Principal Child: see Section 2.3.1.2.1, Question 47.

Q. 89. Emotional Expression of the Principal Child: see Section 2.3.1.1.1, Question 24.

Q. 90. Sex of Other Character: see Section 2.3.1.1.1, Question 5-i.

Q. 91. Race/Ethnicity of Other Character: see Section 2.3.1.1.1, Question 5-ii.

Q. 92. More Than One Character: see Question 75.

Q's 93 - 96. Age of Other Character: see Section 2.3.1.1.1, Question 6.

Q. 97. Age Cue of Other Character: see Section 2.3.1.2.1, Question 42.

Q. 98. Physical Depiction of Other Character: see Section 2.3.1.2.1, Question 43.

Q. 99. Authority: see Section 2.3.1.2.1, Question 55.

Q. 100. Placement of Other Character: see Section 2.3.1.1.1, Question 14.

Q's 101 - 103: Level of Involvement of Other Character: see Section 2.3.1.2.1, Question 47.

Q. 104. Emotional Expression of Other Character: see Section 2.3.1.1.1, Question 24.

Q. 105. Sex of Tertiary Character: see Section 2.3.1.1.1, Question 5-i.

Q. 106. Race/Ethnicity of Tertiary Character: see Section 2.3.1.1.1, Question 5-ii.

Q. 107. Age of Tertiary Character: see Section 2.3.1.1.1, Question 6.

Q. 108. Physical Depiction of Tertiary Character: see Section 2.3.1.2.1, Question 43.

Q. 109. Authority: see Section 2.3.1.2.1, Question 55.

Q. 110. Placement of Tertiary Character: see Section 2.3.1.1.1, Question 14.

Q's 111 - 113: Level of Involvement of Tertiary Character: see Section 2.3.1.2.1, Question 47.

Q. 114. Protector/Protestor: As explained above (Question 47), this question was split off from the Level of Involvement question and developed as its own question. The purpose of the Protector/Protestor question is to ascertain whether, in cartoons depicting children in sexual or violent scenarios, any character protests the activity or comes to anyone's defense.

The responses for this question are: (1) parent, (2) unspecified relative, (3) teacher, tutor, group leader, (4) religious figure, (5) police or law enforcement official, (6) government or military official, (7) health professional or social worker, (8) child, and (9) other.

This question can be cross-referenced with the Number of People/Characters question (Section 2.3.1.2.1, Question 10), in which one category asks whether a "mob" is present at the scene, and therefore potentially observing the scenario.



*CHILD CARTOON - FINAL VERSION*

**CODING MANUAL**

for

**Content Analysis of Representations of Figures with  
Child Components ("Children")  
in  
Mainstream Erotica/Pornography**

**CARTOON UNIT**

**January, 1985**

**The Office of Juvenile Justice and Delinquency Prevention**

**Cooperative Agreement #84-JN-AX-K007**

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## PREFACE

### GENERAL DEFINITIONS

Recognizing the ambiguity of cartoons as unreal representations, for the purposes of this investigation, a character with child-like physiological components and/or child-associated features shall hereafter be referred to as a child.

**EROTICA/PORNOGRAPHY:** There is much disagreement within the "pornography" research community regarding the definition of pornography. While another less emotive and more operational term is currently under development, the concept of erotica/pornography was temporarily selected as the least hazardous and most wide-ranging working definition for the materials currently under analysis. In an attempt to avoid the heated civic and academic debate surrounding the erotica versus pornography issue, we have chosen to view the magazines under study as both erotic and/or pornographic with the / (slash) referring conceptually to a possible bridge or separation between the two terms. Recognizing the definition of both pornography and erotica to be an issue of grave social import, for the purposes of this research effort only, commercial magazines, with some consistent proportion of nude or semi-nude female and/or male figures of any age, some of whom are engaged in explicitly genital display behaviors, codifiable as sexually solicitous (as in estrus-posturing, presenting display) will be defined as both "erotic" and/or "pornographic". Again, it is anticipated that a more definitive, operational description of the materials will be part of the outcome of this research.

**CHILD:** For the purposes of this project, an individual is a child until his or her eighteenth birthday. The age brackets used throughout this study are: fetus (in utero); fetus (aborted); newborn (up to one month); infant (one month through 2 years); pre-school (3 through 5 years); school-age to puberty (6 through 11 years); early puberty (12 through 15 years); late puberty (16 through 17 years).

The categories at either end of the age spectrum require further explanation. While, under law, a fetus is not always considered a person, the fetus cartoon genre in some erotica/pornography appears to be sufficiently extensive to warrant analysis of the treatment of fetuses, aborted fetuses, and pregnant women.

The late puberty category covers ages 16 through 17, corresponding generally to the senior high school level. Before May 1984, when Congress raised the legal age of pornography models from 16 to 18, this entire age group could be photographed

by pornographers. Because the legal atmosphere surrounding photographs of 16 and 17 year old models may spill over into the magazines' cartoons as well, this study analyzes the 16-17 age bracket as a special category.

Special note should be made of a character who has the looks and demeanor of a child, wears a child's clothing, is depicted with dolls or other youthful props, and yet is depicted with mature or uncharacteristically large sexual parts. Since this study is particularly concerned with the possible visual sexualization of children, care should be taken to code such persons in the appropriate age bracket based upon physical depiction and the cues provided by the cartoon. Such a character may be coded as Principal Child, with the age based on physical depiction as adult and the age based on cues as late puberty, etc.

A non-human will be coded as the Principal Child when the character is clearly the offspring of a human parent. For example, an anthropomorphized object or animal will not be coded as Principal Child unless it has a human parent. Furthermore, we will code non-anthropomorphized animals and objects when they are the offspring of a human parent. Thus the key determinant is parentage when considering whether to code animals or objects as the Principal Child. However, we have observed the presence of a genre of "child fetish objects" e.g. children's panties, children's socks, or girl scout cookies, used as sex partners to an adult. This category of objects will be coded as Principal Child only when the object(s) is being used by a character as a stimuli or child "stand in" for purposes of sexual arousal or when the object is used as a symbol to stand for a child. We will code such "objects" as surrogate children, as "stand ins" for a real child. Thus such an object will be coded as a Principal Child. When coding this "character" it will become clear that the panties, socks, cookies, etc. are objects playing the role of a child.

**CARTOON:** In his book, The Cartoon, Harrison cites Sir David Low, British cartoonist: "A cartoon is a drawing, representational or symbolic, that makes a satirical, witty or humorous point. It may or may not have a caption, and may comprise more than one panel." A drawing, representational or symbolic, that depicts murder or molestation may be considered by many individuals to be neither witty nor satirical, but will qualify as a cartoon for analytical purposes.

**COMIC STRIP:** The definition and criteria for a comic strip is the same as for a cartoon, except that it is composed of two or more panels ( Fig. 1). Comic strips will not be coded with this instrument.

**CHILD CARTOON:** A cartoon in which a child is either represented in the picture or referred to in the caption. This category includes cartoons in which children are part of a crowd scene, are shown in the background as totally unrelated to the story of the cartoon, or whose "offstage" activity or existence is referred to by the caption (Figs. 2 and 3). The children's level of involvement or lack of involvement will be coded in Part Two.

To qualify as a child cartoon, the cartoon must present a child in human form. The three exceptions to this rule are (a) the cartoon that clearly depicts the character as the offspring of a human parent; (b) object(s) being used by a character as a stimuli or child "stand in" for purposes of sexual arousal and; (c) object(s) used as a symbol to stand for a child. A cartoon of two animated animals, depicted as or implied to be the offspring of non-human parents, will not qualify as a child cartoon.

For the purposes of this study, elves, cupids, etc. are to be coded as children whenever they assume the form of a child under 18.

**THE CULTURE OF CHILDHOOD:** The Culture of Childhood can be seen as incorporating the physical, emotional, social, and spiritual development of the child within his or her unique world. This culture encompasses symbols, colors, words, gestures, songs, books, stories (e.g., nursery rhymes and fairy tales), heroes (e.g., Robin Hood, Snow White, Santa Claus), and villains (e.g., the Big Bad Wolf, the wicked witch, ogres), etc. It also includes the special environment within which children work, live and play. This world will be viewed as the childhood cultural milieu. Note that only cartoons depicting children or referring to children will be coded. See the definition of CHILD CARTOON above.

**CHARACTER:** An individual being or entity playing a role in the cartoon. Usually the character is a human being or an entity resembling a human being (e.g., an elf or a devil), but it also may be an animal or object that assumes human traits (e.g., the Big Bad Wolf, a robot, or Pinocchio).

As noted earlier, in order to capture all the cartoons dealing with children, this study also will consider as a character any non-animated object associated with a child and substituted for him or her (e.g., a child's underpants).

## USING THE AGE EVALUATION GUIDE

Use the Age Evaluation Guide (AEG) to calculate the ages depicted in the erotic/pornographic representations of children. The AEG is composed of typically normal child physical development, age-appropriate motor and social activities, and symbols culturally associated with children and/or juveniles, as well as skeletal drawings and two- and three-dimensional block figures of the normal heights, weights, and shapes for normal adults, juveniles and small children.

Normal depictions of children, labeled with appropriate ages, are important tools for determining the age and behavior information provided by the artist, photographer, or writer of erotica/pornography. The AEG is to be routinely consulted to evaluate age categories of all minor age characters being analyzed. Copies are to be posted for easy coder scanning.

By placing very young children in sophisticated sexual scenarios, where the child often employs unusually advanced language concepts and/or motor skills, the coder may easily become confused regarding the physically depicted versus the implied age of the character. For this reason, we have included some examples of motor and social skills normal to each age depicted. These illustrated activities are included for the purpose of permitting coders to focus on assessing the normal age range represented by their body and facial characteristics, and by children's gestures, postures, clothing, and symbols.

We have included sample juvenile bedroom illustrations for the purpose of visualizing symbol usage. While frilly pink and white bedrooms would not necessarily be coded only as juvenile, the inclusion of another symbol, such as a doll, doll house, or teddy bear, would imply childhood. A guitar, high school pendant, large floppy hat, and jewelry in conjunction with other character cues could indicate that this was the bedroom of a female adolescent.

## GENERAL DIRECTIONS

1. Count the total number of cartoons in each issue.
2. Begin with the last page of the magazine and work forward.
3. Count and code every cartoon that involves a child in the picture, including one with a child in the background, or one which refers to a child in its caption.
4. If there are two or more cartoons on the same magazine page, and they are not part of a comic strip, code each cartoon separately.
5. To avoid overlooking the most appropriate answer, read the directions and the full list of possible answers before responding.
6. Score the coding sheet with a pen. If an answer is changed, initial the crossed-out answer.
7. When completed, initial the bottom of the Coding Sheet.

## CARTOON CRITERIA

1. Each cartoon must be autonomous, that is, it will have only one story line. If it is part of a more general theme in a series of individual cartoons (such as a section of Halloween or Christmas cartoons) each must be counted as one cartoon ( Fig. 4).
2. A cartoon may or may not have a caption ( Fig. 5).
3. An advertisement in cartoon form will be counted whenever it fulfills the above definition of a cartoon ( Fig. 6).
4. A cartoon serving to illustrate text is considered an illustration, and thus will not be coded by this instrument.
5. The comic strip will not be coded in this instrument.

PART 1

THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

1. Coding Instrument UNIT: Note the correct number

1. Child cartoon
2. Child visual
3. Child visual: Pseudo-Child
4. Adult cartoon
5. Adult visual
6. Text

2. Magazine TITLE: Note the correct number

1. Playboy
2. Penthouse
3. Hustler

3. CODER Information:

1. Coder Identification Number:

You will be given a two-digit identification number.



4. GENERAL Information: Write in the appropriate numbers.

1. Year:       (Code 1965 as: 65)
2. Month:       (Code September as: 09)
3. Total # of pages per issue:

Code page 3 as 003; code page 23 as 023; code page 123 as 123. Follow this numbering procedure throughout the coding instrument.

Write in the number of the last printed page before the back cover.

4. Total # of cartoons per issue:

Enter the total number of cartoons, child and non-child, per magazine.

5. Total # of child cartoons per issue:

Enter the total number of cartoons depicting children in its picture or referring to children in its caption.

6. Page of cartoon being coded:

Code the cover as 999.

B. CARTOON OVERVIEW

5. On which SIDE of the open magazine is the cartoon located?

0. Cover
1. Left
2. Right
3. Left and right (cartoon covers two pages)

6. COLOR of cartoon:

1. Black and white
2. Color: If the cartoon is primarily black and white, but has a dash of color (e.g., a red tongue), the cartoon will be coded as color.

7. SIZE of cartoon:

1. Less than 1/4 page
2. 1/4 to 1/3 page
3. Half page
4. Between 1/2 and full page
5. Full Page
6. One cartoon covers two pages

8. NAME of cartoonist:

Code the appropriate number from the following list of frequent artists of cartoons involving children

00. N/A. No name given
01. Billette
02. Buck Brown
03. D. Collins
04. John Dempsey
05. DeDini
06. Erikson
07. Ffolkes
08. S. Harris
09. Hoest
10. Interlandi
11. Kiraz
12. Kliban
13. J. Kohl
14. Bill Lee
15. Mal
16. Bill Maul
17. Raymonde
18. Revilo
19. Brian Savage

20. Smilby
21. Sokol
22. Dwaine B. Tinsley
23. Trosley
24. Gahan Wilson
25. Other or illegible

9. NUMBER OF CHARACTERS in the cartoon:

Only code those characters who are onstage. (A fetus in utero is considered by this study to be offstage)

1. 1
2. 2
3. 3
4. 4
5. 5 to 10
6. Mob

10. Are there any apparently LIFELESS bodies depicted in the cartoon?

0. No
1. Lifeless child(ren)
2. Lifeless adult(s)
3. Lifeless animal(s)
4. Both (1) and (2) above
5. Both (1) and (3)
6. Both (2) and (3)
7. All of the above

11. PHYSICAL SETTING of the cartoon is:

01. Unspecified (blank, grey, or abstract background)
02. Home/doorway/yard
03. Bed/bedroom/hotel room
04. Bathroom/private toilet
05. Religious setting (church, temple, etc.)
06. School building or grounds
07. Medical setting (hospital, doctor/dentist office)
08. Playground/park
09. Country/nature/beach
10. Streets and sidewalks
11. Alley or vacant lot
12. Store
13. Movies/shows
14. Sky/air
15. On mode of transportation

16. Business office
17. Restaurant
18. Bar/lounge
19. Public toilet
20. Brothel/massage parlor/"red light" district
21. Graveyard/morgue
22. Specifically Child's bedroom/nursery
23. Other

C. THEME OF CARTOON

12. Is the point of the cartoon within the CONTEXT of any of the following general subjects or settings?

CONTEXT: The social and cultural environment in which the cartoon is set.

0. N/A or unspecified
1. Standard daily life (i.e. home, school, work, play. Standard refers to normal daily or weekend activities.)
2. Social subject (peace, environment, racism, etc. Social subject here refers to civic or social issues, not to art or entertainment (socialization) activities.)
3. Political subject (elections, legislatures, etc. Political here refers to government or judicial scenes.)
4. Religious subject (Religion refers to ceremonial/church /synagogue/holy spiritual activities.)
5. Combination of above: Two or more of the above categories apply.
6. Group camping or outing (city/country).
7. Other cultural/national milieu
8. Other

- A: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following activities?

DIRECTIONS: Please answer YES or NO to the following categories as they apply to this question.

CONNECT: Associates the child and the illegal activity together in some manner. (The degree of the connection, which may be minimal, will be examined in Part 2.) This means the child might be:

- a. Directly involved in the activity
- b. Just watching the activity, or
- c. Standing in the background and/or totally unaware of the activity.

13. ASSAULT:

0. No

1. SEXUAL: Battery or a violent physical attack which is combined with some form of sexual phenomenon or behavior. This activity can be threatened, attempted, or successful. While sexual contacts between children and adults are automatically sex crimes, unless some form of force or violence is additionally described, we will not code the sex contact as assault here.

2. NON-SEXUAL: Battery or a violent physical attack without a sexual component. The act may be threatened, attempted, or successful. (A child assaulted by a parent or other figure of family authority and responsibility is to be coded under CHILD ABUSE AND/OR NEGLECT, NON-SEXUAL.)

14. MURDER:

0. No

1. SEXUAL: An unlawful killing which is combined with some form of sexual phenomenon or behavior. If attempted or threatened, this activity should be coded as sexual assault.

3. NON-SEXUAL: An unlawful killing without a sexual component. If attempted or threatened, this activity should be coded as assault, non-sexual.

15. CHILD IN SEXUAL ENCOUNTER WITH ADULT: The sexual encounter must not necessarily involve intercourse, and may include any form of child/adult sexual touching or implication of the same. This touching may be depicted, discussed, or implied. Where force or violence is involved, assault is also coded.

16. **CHILD IN SEXUAL ENCOUNTER WITH OLDER CHILD:** The sexual encounter does not necessarily involve intercourse, and may include any form of child to older child sexual touching or implication of the same. This activity is considered potentially illegal because in some circumstances it would come under the jurisdiction of juvenile court authorities.
- \* The older child must be at least in early puberty and one age bracket above the younger child.
  - \* The age brackets used throughout this study are:
    1. Fetus (in utero)
    2. Fetus (aborted)
    3. Newborn: neonate up to one month old
    4. Infant: 1 month through 2 years
    5. Preschool age: 3 through 5 years of age
    6. Schoolage to puberty: Elementary school age (6 through 11 years of age)
    7. Early puberty: Jr. high school age (12 through 15)
    8. Late puberty/Sr. high school age (16 through 17)
    9. Adult
17. **CHILD IN SEXUAL ENCOUNTER WITH FAMILY MEMBER:** Incest involves a sexual encounter with family members (cousins, brothers, sisters, etc.) and is not limited to sexual intercourse. This study considers sexual contact with step-parents or guardians as incestuous contacts, since these adults have similar authority and control over a child as do biological parents.
18. **EROTICA/PORNOGRAPHY: ADULT AS SEXUAL INSTRUMENT OR OBJECT OF MEDIA USE:** The specific activity of producing, distributing, and/or selling the published display of a nude or partially nude person involving genitally focused activity as defined on page (i) "erotica/pornography". The presence of this material in the child cartoon will also be included in this category.
19. **INDECENT EXPOSURE:** Intentional exposure of sexual parts in a situation likely to shock a person or offend generally accepted standards of conduct.
20. **CHILD AS SEXUAL INSTRUMENT/OBJECT FOR MEDIA USE:** Any use of children as object of media as in depictions of children as posing for nude photos or working in sex film, or any discussion in published or future published writing about child sex for any facet of the sex industry: film, magazine, TV, video etc. Reference to child sexual abuse on TV for "joke", etc. are all included here.
21. **OBSCENE PHONE CALL:** A generally unsolicited telephone call wherein the caller discusses or suggests some sexual activity by word or sound. However, "dial-a-porn" activities are always included in this category.

22. **PAID NUDITY:** This category includes adult topless waitressing and adult modeling, or any other paid activity involving partial or full nudity without physical contact with the purchaser. This activity is considered potentially illegal by this study because it is usually illegal for children under age 18 to observe the activity.
23. **PROCURING:** Obtaining and making available sexual partners for clients. This category includes not only adult pimps and madams, but also boys selling their sisters, etc.
24. **PROSTITUTION/SEX-BUYING OR BARTER/MASSAGE PARLOR ACTIVITY/DEALING:**
- a. **PROSTITUTION:** The act of selling intimate sexual relations for money or barter by either a male or a female.
- b. **SEX BUYING or BARTER:** The act of buying intimate sexual relations with money or through barter by either a male or a female.
- c. **MASSAGE PARLOR ACTIVITY:** A paid activity involving massages in a sexual context which may or may not lead to the manipulation of the genitalia. This activity is considered potentially illegal by this study because it usually illegal for children under age 18 to be involved in massage parlor activity, or to observe it.
- d. **DEALING:** Any combination of the above.
25. **ADULTERY:** Voluntary sexual intercourse by a married woman or man with someone other than her or his husband or wife. Includes wife swapping, spouse swapping, marital swinging, marital switching, etc.

B. Does the cartoon and/or its caption potentially connect the child(ren) with any of the following potentially ILLEGAL or VIOLENT NON-SEXUAL activities?

**DIRECTIONS:** Please answer YES or NO to the following categories as they apply to this question.

26. **ALCOHOL USE:** Use or purchase of alcoholic beverages by a child, or the child's potentially illegal presence in a bar or nightclub. This category does not include family-type restaurants or family places of entertainment where drinks are served, nor does it include the home situation where parents drink and entertain.
27. **ARSON:** The purposeful burning of another's building or property.



28. CHILD ABUSE AND/OR NEGLECT, NON-SEXUAL: Maltreatment of a child by a person responsible for his or her well-being, such as a parent or a guardian. This category includes gross negligence as well as deliberately inflicted harm.
29. DRUG USE, SELLING OR PUSHING: Illegal use, purchase, or sale of a drug. This includes marijuana, as well as heroin, PCP, and hallucinogenic substances.
30. KIDNAPPING: Seizing, detaining, or carrying a person away by force or fraud.
31. RUNAWAY: For the purposes of this study, a child or adolescent under 18 years of age who has left his or her home and does not live under parental control protection. Although it is considered a status, not a criminal, offense, this activity is included because it uniquely involves children and often comes under the jurisdiction of the courts.
32. THEFT: This category includes robberies, burglary, embezzlement, tax evasion, etc.
33. OTHER POTENTIALLY ILLEGAL or VIOLENT NON-SEXUAL ACTIVITY: Any illegal activity which does not fall into one of the above categories. (i.e. purchase of cigarettes by a child)
34. SEXUAL ORIENTATION of the cartoon:

**DIRECTIONS:** If the gender of an animal or an object engaged in sexual activity with another character is known, then the sexual orientation of the cartoon can be determined and should be coded appropriately.

0. N/A or unspecified: Sexual behavior or phenomenon is not present, is unknown, or does not fit into one of the following categories
  1. Heterosexual: Male-female sexual orientation
  2. Homosexual: Single-sex (male-male, female-female) sexual orientation
  3. Bisexual: Sexual orientation toward both sexes
  4. Autoerotic: This involves all forms of masturbation and sexual display for one's own pleasure
  5. Mixed orientation: Combination of the above (e.g. orgy or group sex)

35. Does the cartoon depict or its caption refer to a human involved in a SEXUAL RELATION OR INTERACTION with any of the following?

0. N/A or unspecified: Sexual behavior is not observed or specified, a character is sexually relating to self, or two non-human characters are engaged in sexual activity.
1. Another human: This includes fictitious as well as actual people (e.g., Santa Claus or human characters from mythology) (Fig. 12).
2. Animal(s): This category includes animals which have been given human traits (e.g., animals as sex partners or the fairy tale frog who is really a prince) (Fig. 13).
3. Object(s): This category involves objects which have been given human traits (e.g., a toy as a sex partner, such as a teddy bear in a sexual relation with a human) (Fig. 14). Pinnochio falls into this category.
4. Object and another human (e.g., object is inserted into character by another human)
5. Fictitious, unreal creature: The creature's physical appearance has no counterpart in the natural world (e.g., a satyr, a sci-fi character, or gods of mythology when they are not depicted as human) (Fig. 15).
6. Supernatural being: God, angel, devil. (Fig. 16).
7. Animal and another human

36. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

CULTURE OF CHILDHOOD: The integrated pattern of ideas, beliefs, social forms, and behavior that is associated with childhood and distinguishes it from the culture of adulthood (Fig. 17).

00. N/A

YES: The cartoon depicts one of the following characters, or characters from the following tales (e.g., the Big Bad Wolf would be coded under Little Red Riding Hood).

01. Alice in Wonderland
02. Beauty and the Beast
03. Captain Kangaroo
04. Cinderella
05. Easter Bunny
06. Goldilocks and the Three Bears
07. Hansel and Gretel
08. Jack and Jill
09. Jack and the Beanstalk
10. Little Bo Peep
11. Little Jack Horner
12. Little Red Riding Hood
13. Mr. Rogers Neighborhood
14. Pinocchio
15. Rapunzel
16. Santa Claus
17. Sesame Street
18. Sleeping Beauty
19. Snow White and the Seven Dwarfs
20. Tooth Fairy
21. Wizard of Oz
22. Other

37. Does the cartoon have a SPECIAL THEME?

Note: If birth is the subject of the cartoon, or if a pregnant woman is depicted, and the neonate is visible in any way (e.g. through the depiction of the normal birthing process or unnatural births), then response #09 below is correct.

RULE FOR CODING PREGNANCY IN CYCLE OF LIFE -- Code pregnancy, out-of-wedlock, and pregnancy, in wedlock, as:

- 9 - Childbirth in wedlock
- 10 - Childbirth out-of-wedlock

Even when abortion is a possibility, only if abortion is clear and present will abortion be coded (#17).

N/A: 00. No special theme in cartoon

Holidays:

- YES: 01. New Year  
02. Valentine's Day  
03. Easter  
04. 4th of July  
05. Halloween  
06. Thanksgiving  
07. Christmas  
08. Other

Cycle of Life:

- 09. Childbirth in wedlock: includes pregnancy alone
- 10. Childbirth out-of-wedlock: includes pregnancy alone
- 11. Menstruation
- 12. Loss of virginity
- 13. Birthday
- 14. Graduation
- 15. Weddings and anniversaries
- 16. Death, funerals
- 17. Abortion
- 18. Other

38. Does the cartoon and/or its caption refer to EROTICA/PORNOGRAPHY?

0. The subject is not present or referred to

- YES: 1. Erotica/pornography is present or referred to, but is not part of the point of the cartoon
2. Erotica/pornography is present or referred to, and is part of the point of the cartoon

#### D. TYPE AND EXPLICITNESS OF CARTOON ACTIVITY

**ACTIVITY:** The event, happening, or display that is central to the role of the child.

The following questions, 39-61, deal with the specific cartoon activities which surround or involve the child. Where the question is not applicable, code the space as "00." If you answer YES, then fill in the appropriate response.

- YES: 1. The actual activity is graphically depicted (present). In this response, coitus, or dismemberment, etc., is actually seen taking place. That is, a man's head is being dislocated, or two persons are in bed in a coital position, apparently actively so engaged, or Santa Claus is copulating with a Reindeer with clear present tense described. A fantasy/memory in which dismemberment, coitus, etc. occurs is still coded in this category as depicted-if it is depicted.
2. The activity has either graphically just occurred (past) or is about to occur (future). In this response, coitus may seem to have been interrupted, or preparations are being made via state of undress and commentary to engage in same, or the indication is that the act has just been completed. A fantasy/memory in which this activity stage graphically occurs is still coded in this category.
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc. In this response, the characters are discussing the activity in some time frame, or they are discussing a fantasy/memory in which they are concocting the activity, but the act is not seen graphically depicted, merely discussed. Comment on "offstage" activity: The discussed activity is currently taking place, but outside the cartoon and beyond the view of the reader (Fig. 33). (i.e Mom and Dad are having a "nooner" so we can go to McDonald's!)
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon.

\* Through verbal innuendo: Significant information is conveyed through underlined or italicized words ("You know what I really want?"), suggestive phrases, or suggestive syllables ("I can't go to the movies, my dad has some, uh, household chores for me"), etc. (Fig. 34).

\* Through facial expression: Often information necessary to understand a cartoon is found only or primarily in a character's facial expression. (See the emotional expression portfolio on fear, anger, surprise, happiness, sadness, disgust, etc.)

\* Through title of cartoon (as in "Chester the Molester" series): e.g., some cartoons in the Chester the Molester series are only understood if the reader realizes that the Chester character is a child molester (see Fig. 35).

39. Does the cartoon and/or its caption present a MURDEROUS or MAIMING activity? (e.g., consumption of human flesh, decapitation, dismemberment, bludgeoning, smashing, shooting, stabbing, mutilation of other, choking, strangling, hanging, gagging, self-mutilation, burning, etc.)

0. N/A, No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

40. Does the cartoon and/or its caption present activity INFLECTING PAIN? (e.g., violent hitting, punching, kicking, pounding, or whipping, or inserting or attaching items into body that cause pain)

0. N/A, No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

41. Does the cartoon and/or its caption present activity involving FORCE or PLANNED FORCE? (e.g., restraint, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

0. N/A, No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

42. Does the cartoon and/or its caption present activity that relays a VIOLENT MESSAGE? (e.g., violent or aggressive gesture, verbal threat, verbal coercion)

0. N/A, No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

43. Does the cartoon and/or its caption present activity involving VIOLENT DISCUSSION? (e.g., presenting violently educative information, telling violent story, making violent statement or observation)

0. N/A, No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

44. Does the cartoon and/or its caption present activity involving a VIOLENT FANTASY or MEMORY?
0. N/A, No
- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon
45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (including unspecified, unclear violent activity)
0. N/A, No
- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon
46. Does the cartoon and/or its caption present activity involving GENITAL or ANAL SEX (e.g., coitus; anal/genital, anal/oral or oral/genital contact; inserting items into vagina or anus)
0. N/A, No
- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon



47. Does the cartoon and/or its caption present activity involving VENEREAL DISEASE?

O. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

O. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

O. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

50. Does the cartoon and/or its caption present activity involving SEXUAL INVASION OF PRIVACY? (e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, obscene phone call)

0. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

51. Does the cartoon and/or its caption present SEXUAL AROUSAL as an activity? (e.g., masturbation, autoeroticism, having an erection)

0. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

52. Does the cartoon and/or its caption present activity that relays a SEXUAL MESSAGE? (e.g., sexual gestures, including beckoning, licking lips; verbal sexual overture)

0. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

53. Does the cartoon and/or its caption present activity involving SEXUAL DISCUSSION? (e.g., presentation of sexually educative information, telling sexual story, making a sexual statement or observation)

0. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

54. Does the cartoon and/or its caption present activity involving a SEXUAL FANTASY OR MEMORY?

0. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

55. Does the cartoon and/or its caption present OTHER SEXUAL activity? (including unspecified or unclear sexual activity)

0. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

O. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

57. Does the cartoon and/or its caption present activity involving MEDICAL/SURGICAL procedures relating to sexual parts? (e.g., abortion, hysterectomy, vasectomy, artificial insemination)

O. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

58. Does the cartoon and/or its caption present general AFFECTIONATE activity? (e.g., non-sexual gestures, such as shaking hands, holding hands, arm-in-arm, arm around waist or shoulder; a verbal endearment gazing into each other's eyes)

O. N/A, No

- YES:
1. The actual activity is graphically depicted (present)
  2. The activity has either graphically just occurred (past) or is about to occur (future)
  3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
  4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

59. Does the cartoon and/or its caption present activity involving GENERAL DISCUSSION? (e.g., presentation of general educative information, telling non-sexual and non-violent story, making non-sexual and non-violent statement)

0. N/A, No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

60. Does the cartoon and/or its caption present activity involving a NON-SEXUAL, NON-VIOLENT FANTASY or MEMORY?

0. N/A, No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

61. Does the cartoon and/or its caption present any OTHER NON-SEXUAL, NON-VIOLENT activity? (including unspecified or unclear non-sexual, non-violent activity)

0. N/A, No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

62. Do any of the above activities directly involve TRICKERY or FRAUD?

- 0. No
- 1. Yes

63. Are any PROPS used to identify or help identify the cartoon as involving a SEXUAL scenario?

PROP: An article or object that provides information needed to completely or more fully understand the point of the cartoon (Fig. 35). The prop(s) must be depicted in the cartoon and not merely discussed in the caption.

DIRECTIONS: If more than one response applies, select the one that best identifies the cartoon scenario as sexual.

NO: 0. N/A. No prop is used as defined above

- YES: 1. Clothing (raincoat on a flasher, discarded clothing, etc.)
2. Item used to "aid" or "enhance" sexual activity (e.g. oil, vaseline, etc.)
3. Item used in role of a sexual partner (e.g. doll, dildo, pillow, teddy bear)
4. Birth control aids (e.g. IUD's, condoms, diaphragm, etc.)
5. Abortion cues (hangers, signs, documents/bills) NOTE: CAPTION IS NOT A PROP
6. Item used as phallic or other sexual symbol

64. Are any PROPS used to identify the scenario as VIOLENT?  
(Figs. 24 and 26)

Note: If more than one response applies, select the response with the lowest number.

NO: 0. N/A. No props are used in this manner

YES: 1. Body fragment  
2. Gun  
3. Fire  
4. Knife: Bladed instruments/utensils (pitchfork, chain saw, razor, etc.)  
5. Bat/club  
6. Whip  
7. Chain(s)/rope: Instruments of restraint  
8. Stick  
9. Other, including violent symbol (i.e. Nazi swastika, KKK emblem or symbol, etc.)

65. Were any of the items listed below used for SEXUAL PURPOSES?

Note: If more than one response applies, select the response with the lowest number.

NO: 0. N/A. No props are used in this manner

YES: 1. Body fragment  
2. Gun  
3. Fire  
4. Knife: Bladed instruments/utensils (pitchfork, chain saw, razor, etc.)  
5. Bat/club  
6. Whip  
7. Chain(s)/rope: Instruments of restraint  
8. Stick  
9. Other, including violent symbol (i.e. Nazi swastika, KKK emblem or symbol, etc.)

E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

66: Is the cartoon located in the same eye span as TEXT dealing with CHILDREN?

EYE SPAN: When the magazine is open flat two pages are visible; this is the two page eye span.

TEXT: A body of printed material that forms an independent part of the magazine, such as a story, article, column, review, or letter section.

DIRECTIONS: Skim the text on both pages, looking for key words or ages referring to children (e.g. child, boy, girl, kid, daughter, son, junior high or high school, elementary school, toy, baby, 16 years, sixteen years, 10 years, etc.). If any such reference is present, the correct response for this question is YES. Otherwise, the answer would be NO.

NOTE: If the answer is YES, please select the type of text.

- YES:
- 0. N/A, No
  - 1. Article/feature
  - 2. Movie/video/record/book/etc. review
  - 3. Letters to editor
  - 4. Sex advice column
  - 6. Other (Humor, Fiction, etc.)

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

CONSECUTIVE EYE SPANS: This includes both the eye span immediately before, and immediately following, the eye span in which the cartoon is located. Two consecutive eye spans consist of four pages, three eye spans consist of six consecutive pages, etc.

DIRECTIONS: Any reference to or portrayal of children whatsoever will be counted in this question. For example, if in either the preceding or the following eye span you find a picture, illustration, or cartoon of a child, or any reference to a child in either the text, the caption of an ad, or the caption of a cartoon, then the correct response for this question is YES. Otherwise, the answer would be NO.

- 0. No
- 1. Yes



68. Is the cartoon in the same EYE SPAN as text or caption directly referring to SEXUAL activity?

DIRECTIONS: If the text or caption of an ad or cartoon, in the same eye span as the child cartoon, directly discusses sexual activity (see question 46 for the definition of discussed), then the correct response is YES. If such activity is indirectly implied (see question 48), or not referred to at all, then the correct response is NO.

- 0. No
- 1. Yes

69. Is the cartoon in the same EYE SPAN as text or caption directly referring to VIOLENT activity?

DIRECTIONS: If the text or caption of an ad or cartoon, in the same eye span, directly discusses violent activity (see question 46 for the definition of discussed) then the correct response is YES. If such activity is indirectly implied (see question 48), or not referred to at all, then the correct response is NO.

- 0. No
- 1. Yes

70. Is the cartoon in the same EYE SPAN as an ARTICLE or INTERVIEW by a NATIONAL figure discussing any of the following?

- 0. No, N/A
- 1. Serious social issue
- 2. Religious issue
- 3. Sports
- 4. Entertainment, art
- 5. Sex Features/Humor
- 6. Other

71. Is the cartoon JUXTAPOSED in the same eye span with SEXUAL PICTURE(s)?

PICTURE: Any visual image, whether cartoon, illustration, or photograph.

JUXTAPOSED: The cartoon appears within the same eye span as the picture. (The centerfold is considered to be in the same eye span as the foldover page)

0. N/A, No

1. Yes, it is juxtaposed with sexual or sexualized people, animals, objects, or props

72. Is the cartoon JUXTAPOSED in the same eye span with VIOLENT PICTURE(s)?

0. N/A, No

1. Yes, it is juxtaposed with violent people, animals, objects or props

PART 2  
INDIVIDUAL CHARACTER ANALYSIS

F. PRINCIPAL CHILD

THE PRINCIPAL CHILD is the child or unit of children most involved in the primary action of the scene. This character may be represented as one or two children, or as a group of children:

1. One child present: Only one child is depicted or discussed in the cartoon, and thus is the Principal Child.
2. Two children present:
  - a. When two children are interacting with each other, the most active party (i.e. the one acting, speaking or commenting) is the Principal Child (see Fig. 38).
  - b. When two children are involved in a scene with another character, the most involved child is the Principal Child. If the involvement is not one of active participation, then the most direct observer or recipient of activity will be the Principal Child (Fig. 9).
  - c. If neither child stands out as the primary speaker, actor, observer, or recipient in the story, then the characters are playing equivalent roles and will be coded as the Principal Child unit (Fig. 39).
3. Group of children: When more than two children are present, and none are more involved in the story than the others, the group of children will be coded as the Principal Child unit (Fig. 40).

73. SEX of the Principal Child:

1. Unspecified: It is not clear whether the child is male or female because the body is partially visible, the face is covered, the child is too young for sexual identification, the character is not clearly depicted (Fig. 41), the child is offstage (fetus in utero is in this category), or the child is depicted as a non-human character.
2. Male
3. Female
4. Both: More than one Principal Child is present and the unit consists of male(s) and female(s).
5. Male and unspecified sex
6. Female and unspecified sex

74. RACE/ETHNICITY of the Principal Child:

Note: On occasion, it may be possible to determine the race/ethnicity of an anthropomorphized animal or object (i.e. Pinocchio is Caucasian).

0. N/A or Other (fetus in utero may belong here)
1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unspecified minority

75. Is there MORE THAN ONE child as the Principal Child?

0. No
1. Yes

76. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on PHYSICAL DEPICTION?

**PHYSICAL DEPICTION:** Representation of the cartoon character's face and body alone (e.g. height, weight, limbs, general body proportions, placement of eyes relative to the cranium, size of head compared to body, etc.). The cues (such as hairstyle, costume, setting, props, facial expression, and caption) should not be considered in examining the physical depiction of a character.

**DIRECTIONS:** Using the Age Evaluation Guide as a reference, what is the age of the Principal Child based on physical depiction alone? If there is more than one individual coded as Principal Child, and if they fall into more than one age bracket, this question applies only to the youngest character.

0. N/A (child hidden), or unspecified
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: Neonate, up to 1 month old
4. Infant: 1 month through 2 years
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age, 6 through 11
7. Early puberty: Jr. high school age, 12 through 15
8. Late puberty: Sr. high school age, 16 through 17
9. Adult: 18 years or over

77. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on PHYSICAL DEPICTION?

**DIRECTIONS:** If there is more than one individual coded as Principal Child, and if they fall into more than one age bracket, this question applies to the oldest character. Otherwise, the correct response would be N/A.

0. N/A (child hidden), or unspecified
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: Neonate, up to 1 month old
4. Infant: 1 month through 2 years
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age, 6 through 11
7. Early puberty: Jr. high school age, 12 through 15
8. Late puberty: Sr. high school age, 16 through 17
9. Adult: 18 years or over

78. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on the CUES?

**DIRECTIONS:** Using the Age Evaluation Guide as a reference, what is the age of the Principal Child based on the cues alone? If there is more than one individual coded as Principal Child, and if they fall into more than one age bracket, this question applies only to the youngest character.

**NOTE:** The age bracket selected based on physical depiction may or may not be the same as the age bracket selected based on the cues.

**CUES:** Clothing, hairstyle, setting, props, caption, facial expression, etc. are all cues. Essentially, the difference between cues and physical depiction is that cues can be altered, whereas the physical depiction cannot be altered by the character. Cues may also come from the presence of a character from the culture of childhood.

**AGE OF A FAIRY TALE OR NURSERY CHARACTER BASED ON CUES:** Based upon most readers' associations with childhood, this instrument codes any juvenile fairy tale character in the Culture of Childhood as a child character. In the instance where debate regarding the age of a fairy tale character might occur, sources such as Bruno Bettelheim's The Uses of Enchantment: The Meaning and Importance of Fairy Tales were consulted for age categorization.

A list of familiar fairy tale/nursery rhyme and childhood characters is provided below with the ages established in the original stories. This list should be consulted when determining the age of a fairy tale/nursery character based on cues. However, it is important to note that the age based on physical depiction for these characters may differ.

Schoolage to puberty: Little Red Riding Hood, Goldilocks, Pinocchio (Fig. 55), Little Bo Peep, (Fig. 21) Jack and Jill, Alice in Wonderland (Fig. 42), Hansel and Gretel, Jack (in the Beanstalk), and Little Jack Horner.

Early puberty: Dorothy (from the Wizard of Oz).

Late puberty: Snow White, Cinderella, Sleeping Beauty, Beauty (from Beauty and the Beast), and Rapunzel.

- 0. N/A (child hidden), or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: Neonate, up to 1 month old
- 4. Infant: 1 month through 2 years
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age, 6 through 11
- 7. Early puberty: Jr. high school age, 12 through 15
- 8. Late puberty: Sr. high school age, 16 through 17
- 9. Adult: 18 years or over

79. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on the CUES?

DIRECTIONS: If there is more than one individual coded as Principal Child, and if they fall into more than one age bracket, this question applies to the oldest character. Otherwise, the correct response would be N/A.

- 0. N/A (child hidden), or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: Neonate, up to 1 month old
- 4. Infant: 1 month through 2 years
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age, 6 through 11
- 7. Early puberty: Jr. high school age, 12 through 15
- 8. Late puberty: Sr. high school age, 16 through 17
- 9. Adult: 18 years or over

80. If there is a discrepancy between an age based on the physical depiction of the Principal Child and the age based on the cues, what is the most significant CUE?

DIRECTIONS: If there is a discrepancy between the age of the Principal Child based on physical depiction and the age of the Principal Child based on cues, select the most significant cue which seems to account for this discrepancy. If a discrepancy exists between the two categories when more than one individual is coded as the Principal Child, select the most significant of all the cues. If more than one response is appropriate, and the caption is one of the cues, choose the caption as the most significant cue.

0. N/A
1. Clothing/hairstyle
2. Furniture or equipment (including toys, dolls, etc.)
3. Facial expression
4. Caption
5. Culture of childhood cue(s)
6. Boy or girl scout cue



81. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

00. N/A (child is hidden or offstage)

- YES:
- 01. Anthropomorphized animal: An animal character given human form, characteristics, or personality. The character clearly must be the offspring of a human parent.
  - 02. Anthropomorphized object: An object given human form, characteristics, or personality. The character clearly must be the offspring of a human parent.
  - 03. Object as symbol of child: A non-animated object fashioned as a child and related to as though as child, but not represented as being alive, (e.g., a Lolita blow-up doll), or a non-animated object associated with child and substituted for him or her (e.g., a child's underpants).
  - 04. Elf, under 18
  - 05. Angel/cherub/cupid under 18
  - 06. Devil, or demon-like character, under 18
  - 07. Science fiction creature, under 18
  - 08. Deformed human being or monster: body or body parts of the character are mutilated, grossly malformed or unusually disproportionate. This does not include natural human birth defects (Fig. 51), although birth defects that are grossly exaggerated will fall into this category.
  - 09. Dismembered human being: limbs or body parts cut off or otherwise removed. Limbs are sometimes replaced with hooked hands or wooden legs (Figs. 52 and 53).
  - 10. (NOT TO BE USED TO MAINTAIN CONSISTENCY)
  - 11. Human corpse (includes aborted fetus)
  - 12. None of the above, but the character does not appear to be a natural human child, and is clearly the offspring of a human parent. Childbirth cartoons, for instance, sometimes show the birth of non-human matter (e.g., a tongue) to a human mother (Fig. 54).
  - 13. The child has a natural handicap or birth defect
  - 14. The character is a natural human child without handicap or birth defect
  - 15. The character is a natural human child with exaggerated sexual parts
  - 16. Mixed physical depictions

**82. STATE OF DRESS OR UNDRESS of Principal Child:**

0. N/A

1. Dressed in typical childlike or juvenile clothing: The child's costume is appropriate to the established age of the character. The costume is not mature for a child of this age nor is the clothing usually associated with sexuality (Fig. 56). Diapers on an infant are considered typical.
2. Dressed in mature clothing: The child's costume is usually not seen on a character of this age, and is typically associated with an older age bracket. This clothing is not necessarily associated with sexuality. A young child dressed in heels, jewelry and a dress, for instance, is dressed in mature clothing.
3. Dressed in sexual clothing: The child's costume is not usually publicly seen on a character of this age and is commonly associated with sexuality. Such clothing may include bras, underwear, lingerie, garters, etc. (Fig. 57). Also included in this category are clothes displaying cleavage or genital bulges. (Fig. 50)
4. Undergarment(s) showing: undergarments are exposed, but the character's clothes are still on. (Fig. 60)
5. Exposed or partially exposed sexual parts: Breast(s), buttock(s), or genitals are completely or partially exposed. This includes nipples seen through a wet tee-shirt or lingerie, and exposure of a hint of the pubic area (Figs. 5, 14, and 23). The character is partially clothed.
6. Implied nudity: Nudity conveyed but not revealed. The character is nude from shoulders, waist, or hips up, and the rest of body not depicted. The part of the body that is not depicted is assumed to be nude, and may be covered by a blanket (Fig. 58), towel, or is partially offstage as when someone peeks out from behind a door.
7. Genital exposure or full nudity: genitals in clear view or the character is completely nude (Figs. 39 and 42). If the character is wearing only a sock, a scarf, a hat etc., he or she will fall into this category.
8. Scout uniform or equivalent

83. PLACEMENT of the Principal Child in the picture:

1. Foreground: the character is represented near, or in front of, the main scene or the location of the point of the cartoon.
2. Background: character is part of the scenery or ground farthest from, or behind, the main scene. (Fig. 59)
3. Offstage : character is not present in the scene, but is discussed, heard or seen by other characters, and is part of the point of the cartoon. (Figs. 2 and 3)

Level of Involvement of the Principal Child in Cartoon Activity

In the following questions, 84-88, there is a potential for listing five child centered activities. To clarify the procedure you must follow, consider the following example:

The child could be a recipient of #39 (murder, maiming, etc.) and a recipient of #46 (genital or anal sex). The child might also be an initiator of #45 (other violent activity) or an initiator of #48 (sexual foreplay). At the same time, the child could be an observer of #48 (sexual foreplay) and an observer of #53 (sexual discussion). Since the role of observer only permits one choice, you would choose #48 over #53. In all cases, code the lowest number as first activity.

39. Murderous, Maiming
40. Inflicting Pain
41. Force, Planned Force
42. Violent Messages
43. Violent Discussion
44. Violent Fantasy/Memory
45. Other Violent Activity
46. Genital or anal sex
47. Venereal Disease
48. Sexual Foreplay
49. Being Nude, undressing
50. Invasion Privacy/Peeping/Obscene Phone Call
51. Sexual Arousal/Masturbation
52. Sexual Message
53. Sexual Discussion
54. Sexual Fantasy/Memory
55. Other Sexual
56. Excretory Activity
57. Medical/Surgical procedures
58. Affectionate
59. General Discussion
60. Non-sexual Non-violent Fantasy/Memory
61. Other Non-sexual Non-violent activity

Examine the cartoon activity list and select the two most serious present activities for the child. If there are numerous activities taking place in the cartoon, the most serious activities would be: #39 and #40 in the violence category, and #46 and #48 in the sexual category, unless the child is described as having venereal disease, wherein #47 could be seen as more important than #48. Check your activity sheet (listed separately) for rank ordering on a seriousness scale.

If the child is participating, willingly, or unwillingly, in a serious activity, this would generally be seen as more important than a scenario wherein s/he is an observer. Therefore, consider the activity and the role of the child in that activity prior to answering questions regarding his/her level of involvement. The first activity should pertain to the activity you select as MOST SERIOUS and it should almost always have a lower number than the second activity chosen.

84. List the first activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)
85. List the second activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)
86. List the first activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)
87. List the second activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)
88. List the activity number in which the Principal Child is an observer of the activity. — — (Code as "00" if not applicable)

89. EMOTIONAL EXPRESSION of the Principal Child:

Note: If the child's face is visible, select the most appropriate description

0. "Blank": no discernible expression
1. Interested: mildly interested or curious
2. Joyous: happy, pleased, smiling, amused, contented
3. Distressed: reluctant, dismayed, worried
4. Disgusted: rejecting, annoyed, contemptuous, bored
5. Angry: angered, enraged
6. Surprised, shocked, baffled
7. Fearful: terrified, horrified
8. Sad, resigned, or haunted
9. Fear and smiling: Fear is depicted in the forehead and brow area, but the mouth is turned up.

## G. OTHER CHARACTER

THE OTHER CHARACTER may be an adult or a child (not a child previously categorized as Principal Child). The Other Character may be an anthropomorphized non-human, either animal or object, and unlike the Principal Child, does not have to be the offspring of human parents. Human and anthropomorphized animal corpses may be considered as Other Characters as well.

There may be one, two, or a group of other characters:

1. One Other Main Character: This may be the only other character in the scene, or the character most involved in the scene, excluding the Principal Child in both cases (Figs. 5 and 67).
2. Two Other Main Characters: There may be two other characters, each playing equivalent roles in the main scene. If one character is more involved in the scene, this actor is the Other Character (Fig. 64).
3. Group of Other Characters: If three or more characters are playing equivalent roles, none being more involved in the scene than the others, the group as a unit fulfills the role of Other Character, and thus is analyzed as a whole (Fig. 56).

90. SEX of the Other Character:

0. N/A: No Other Character is present
1. Unspecified: It is not clear whether the character is male or female because the body is partially visible, the face is covered, the character is too young for sexual identification, the character is not clearly depicted (Fig. 41), the character is offstage (fetus in utero is in this category), or the character is depicted as a non-human character.
2. Male
3. Female
4. Both: More than one Other Character is present and the unit consists of male(s) and female(s).
5. Male and unspecified sex
6. Female and unspecified sex

91. RACE/ETHNICITY of the Other Character:

Note: On occasion, it may be possible to determine the race/ethnicity of an anthropomorphized animal or object

0. N/A or Other (fetus in utero may belong here)
1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unspecified minority

92. Is there MORE THAN ONE Other Character?

0. No
1. Yes

93. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on PHYSICAL DEPICTION?

PHYSICAL DEPICTION: Representation of the cartoon character's face and body alone (e.g. height, weight, limbs, general body proportions, placement of eyes relative to the cranium, size of head compared to body, etc.). The cues (such as hairstyle, costume, setting, props, facial expression, and caption) should not be considered in examining the physical depiction of a character.

**DIRECTIONS:** Using the Age Evaluation Guide as a reference, what is the age of the Other Character based on physical depiction alone? If there is more than one individual coded as Other Character and if they fall into more than one age bracket, this question applies only to the youngest character.

0. N/A (child hidden), or unspecified
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: Neonate, up to 1 month old
4. Infant: 1 month through 2 years
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age, 6 through 11
7. Early puberty: Jr. high school age, 12 through 15
8. Late puberty: Sr. high school age, 16 through 17
9. Adult: 18 years or over

94. If the Other Character has two or more age brackets, what is the AGE bracket of the OLDEST Other Character, based on PHYSICAL DEPICTION?

**DIRECTIONS:** If there is more than one individual coded as Other Character and if they fall into more than one age bracket, this question applies to the oldest character. Otherwise, the correct response would be N/A.

0. N/A (child hidden), or unspecified
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: Neonate, up to 1 month old
4. Infant: 1 month through 2 years
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age, 6 through 11
7. Early puberty: Jr. high school age, 12 through 15
8. Late puberty: Sr. high school age, 16 through 17
9. Adult: 18 years or over



95. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on the CUES?

**DIRECTIONS:** Using the Age Evaluation Guide as a reference, what is the age of the Other Character based on the cues alone? If there is more than one individual coded as Other Character and if they fall into more than one age bracket, this question applies only to the youngest character.

**NOTE:** The age bracket selected based on physical depiction may or may not be the same as the age bracket selected based on the cues.

**CUES:** Clothing, hairstyle, setting, props, caption, facial expression, etc. are all cues. Essentially, the difference between cues and physical depiction is that cues can be altered, whereas the physical depiction cannot be altered by the character. Cues may also come from the presence of a character from the culture of childhood.

**AGE OF A FAIRY TALE OR NURSERY CHARACTER BASED ON CUES:** Based upon most readers' associations with childhood, this instrument codes any juvenile fairy tale character in the Culture of Childhood as a child character. In the instance where debate regarding the age of a fairy tale character might occur, sources such as Bruno Bettelheim's The Uses of Enchantment: The Meaning and Importance of Fairy Tales were consulted for age categorization.

A list of familiar fairy tale/nursery rhyme and childhood characters is provided below with the ages established in the original stories. This list should be consulted when determining the age of a fairy tale/nursery character based on cues. However, it is important to note that the age based on physical depiction for these characters may differ.

Schoolage to puberty: Little Red Riding Hood, Goldilocks, Pinocchio (Fig. 55), Little Bo Peep, (Fig. 21) Jack and Jill, Alice in Wonderland (Fig. 42), Hansel and Gretel, Jack (in the Beanstalk), and Little Jack Horner.

Early puberty: Dorothy (from the Wizard of Oz).

Late puberty: Snow White, Cinderella, Sleeping Beauty, Beauty (from Beauty and the Beast), and Rapunzel.

- 0. N/A (child hidden), or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: Neonate, up to 1 month old
- 4. Infant: 1 month through 2 years
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age, 6 through 11
- 7. Early puberty: Jr. high school age, 12 through 15
- 8. Late puberty: Sr. high school age, 16 through 17
- 9. Adult: 18 years or over

96. If the Other Character has two or more age brackets, what is the apparent AGE bracket of the OLDEST Other Character, based on the CUES?

DIRECTIONS: If there is more than one individual coded as Other Character and if they fall into more than one age bracket, this question applies to the oldest character. Otherwise, the correct response would be N/A.

- 0. N/A (child hidden), or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: Neonate, up to 1 month old
- 4. Infant: 1 month through 2 years
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age, 6 through 11
- 7. Early puberty: Jr. high school age, 12 through 15
- 8. Late puberty: Sr. high school age, 16 through 17
- 9. Adult: 18 years or over

97. If there is a discrepancy between an age based on the physical depiction of the Other Character and the age based on the cues, what is the most significant CUE?

DIRECTIONS: If there is a discrepancy between the age of the Other Character based on physical depiction and the age of the Other Character based on cues, select the most significant cue which seems to account for this discrepancy. If a discrepancy exists between the two categories when more than one individual is coded as the Other Character, select the most significant of all the cues. If more than one response is appropriate, and the caption is one of the cues, choose the caption as the most significant cue.

- 0. N/A
- 1. Clothing/hairstyle
- 2. Furniture or equipment (including toys, dolls, etc.)
- 3. Facial expression
- 4. Caption
- 5. Culture of childhood cue(s)

6. Boy or girl scout cue

98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

00. N/A. No Other Character present

YES: 01. Anthropomorphized animal: An animal character given human form, characteristics, or personality. The character does not have to be the offspring of a human parent.

02. Anthropomorphized object: An object given human form, characteristics, or personality. The character does not have to be the offspring of a human parent.

03. Object as symbol of child: see Question 78 for definition

04. Elf

05. Angel/cherub/cupid

06. Devil, or demon-like character

07. Science fiction creature

08. Deformed human being or monster: body or body parts of the character are mutilated, grossly malformed or unusually disproportionate. This does not include natural human birth defects (Fig. 51), although birth defects that are grossly exaggerated will fall into this category.

09. Dismembered human being: limbs or body parts cut off or otherwise removed. Limbs are sometimes replaced with hooked hands or wooden legs (Figs. 52 and 53).

10. Anthropomorphized animal corpse

11. Human corpse

NO: 12. None of the above, but the character does not appear to be a natural human being, and is clearly the offspring of a human parent. Childbirth cartoons, for instance, sometimes show the birth of non-human matter (e.g., a tongue) to a human mother (Fig. 54).

13. The character has a natural handicap or birth defect

14. The character is a natural human being without handicap or birth defect

15. The other character is a natural human being with exaggerated sexual parts

16. Mixed physical depictions

99. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

NOTE: While all adults are seen by children as authority figures, this question seeks to identify specific caretaker and/or authority roles (e.g., parents, doctors, police or government officials, etc). A caretaker here refers to one responsible for providing shelter and/or protection for the child. A baby sitter or neighbor, acting in loco parentis (as substitute parents) is included here. Additionally, those persons who exert specific and unique influence over the activities and attitudes of many children (e.g., sports figures, movie figures, and TV stars) are singled out as authority figures, due to their importance within the youth culture.

WHEN A FAIRY TALE CHARACTER SERVES IN ANY OF THE ABOVE CAPACITIES, CODE THE CHARACTER WITH THE APPROPRIATE AUTHORITY FIGURE NUMBER (e.g., wicked step-mother is coded as parental figure, the seven dwarfs are coded as gaurdians, etc.). Kings, queens, and the like will be coded in their familial roles, unless they merely serve in royal non-familial roles, in which case they will be coded as governmental figures.

NO: 00. N/A. There is no role of authority involved

- YES: 01. Unspecified relative: The Other Character is an adult or older character accompanying the child, but the nature of the relationship is not made clear, i.e., the adult could be the child's mother, aunt, grandfather, etc., but there is some indication that the character is a relative of the child
02. Parent, step-parent, guardian
  03. Older sibling, step-sibling
  04. Grandparent
  05. Other relative: aunt, uncle, cousin, etc.
  06. Baby sitter
  07. Neighbor
  08. Teacher/instructor
  09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
  10. Clergy
  11. Nun
  12. Other religious figure (saint, guru, Biblical figure)
  13. Doctor/dentist (medical)
  14. Nurse
  15. Health care professional (sexologist, therapist, social worker, etc.)
  16. Government/political figure
  17. Judge/lawyer/probation officer
  18. Police officer/sheriff/fire fighter
  19. Military figure
  20. Sports figure
  21. Movie/television star
  22. Business owner/manager
  23. Other

100. PLACEMENT of the Other Character in the picture:

0. N/A

1. Foreground: the character is represented near, or in front of, the main scene or the location of the point of the cartoon.
2. Background: character is part of the scenery or ground farthest from, or behind, the main scene. (Fig. 59)
3. Offstage : character is not present in the scene, but is discussed, heard or seen by other characters, and is part of the point of the cartoon. (Figs. 2 and 3)

Level of Involvement of the Other Character in Cartoon Activity

For the Other Character you have only one choice of activity for either recipient, initiator, or observer. Pick the most serious activity from the point of the child in the cartoons and code this activity. Code "00" where there is no activity applicable.

101. List one main activity number in which the Other Character is a recipient of the activity. — — (Code as "00" if not applicable)

102. List one main activity number in which the Other Character is an observer of the activity. — — (Code as "00" if not applicable)

103. List the activity number in which the Other Character is an initiator of the activity. — — (Code as "00" if not applicable)

104. EMOTIONAL EXPRESSION of the Other Character:

Note: Select the most appropriate description(s):

00. N/A
01. "Blank": no discernible expression
02. Unspecified expression (e.g., face covered)
03. Interested: mildly interested or curious
04. Joyous: happy, pleased, smiling, amused, contented
05. Distressed: reluctant, dismayed, worried
06. Disgusted: rejecting, annoyed, contemptuous, bored
07. Angry: angered, enraged
08. Surprised, shocked, baffled
09. Fearful: terrified, horrified
10. Sad, resigned, or haunted

11. **Pleasure and anger/disgust:** Joy is depicted by one part of the face, while anger or disgust is depicted by another part of the face.
12. **Fear and smiling:** Fear is depicted in the forehead and brow area, but the mouth is turned up.
13. **Fear and sadness:** Fear is depicted in the forehead and brow area, but the mouth is turned down.

## H. TERTIARY CHARACTER

THE TERTIARY CHARACTER may be an adult or a child (not a child previously categorized as Principal Child), and operates at the third level of involvement in the scene. The Tertiary Character may be an anthropomorphized non-human, either animal or object, and like the Other Character, does not have to be the offspring of a human parent. Human and anthropomorphized animal corpses may be considered as Tertiary Characters as well.

There may be one, two, or a group of tertiary characters:

1. One Tertiary Character: This may be the only remaining character in the scene, excluding the Principal Child and the Other Character, or the character at the third level of involvement (Fig. 10, 63, and 66).
2. Two Tertiary Characters: There may be two tertiary characters, each playing equivalent roles in the point of the cartoon. If one is more involved in the scene than the other, this character is the Tertiary Character (Fig. 65).
3. Group of Tertiary Characters: If three or more characters are playing equivalent roles, none being involved in the scene than the others, the group as a unit fulfills the role of Tertiary Character (Fig. 56).

## H. TERTIARY CHARACTER

### 105. SEX of the Tertiary Character:

0. N/A: There is no Tertiary Character
1. Unspecified: It is not clear whether the character is male or female because the body is partially visible, the face is covered, the character is too young for sexual identification, the character is not clearly depicted (Fig. 41), or is depicted as a non-human character. Offstage characters will also fall into this category when information regarding their sex is not provided.
2. Male
3. Female
4. Both: More than one Tertiary Character is present and the unit consists of male(s) and female(s).
5. Male and unspecified sex
6. Female and unspecified sex

### 106. RACE/ETHNICITY of the Tertiary Character:

Note: On occasion, it may be possible to determine the race/ethnicity of an anthropomorphized animal or object

0. N/A or Other (fetus in utero may belong here)
1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unspecified minority

### 107. What is the apparent AGE bracket of the main Tertiary Character, based on PHYSICAL DEPICTION?

**PHYSICAL DEPICTION:** Representation of the cartoon character's face and body alone (e.g. height, weight, limbs, general body proportions, placement of eyes relative to the cranium, size of head compared to body, etc.). The cues (such as hairstyle, costume, setting, props, facial expression, and caption) should not be considered in examining the physical depiction of a character.

**CUES:** Clothing, hairstyle, setting, props, caption, facial expression, etc. are all cues. Essentially, the difference between cues and physical depiction is that cues can be altered, whereas the physical depiction cannot be altered by



the character. Cues may also come from the presence of a character from the culture of childhood.

**DIRECTIONS:** Using the Age Evaluation Guide as a reference, what is the age of the Tertiary Character based on physical depiction alone? If there is more than one individual coded as Tertiary Character and if they fall into more than one age bracket, this question applies only to the youngest character.

0. N/A (child hidden), or unspecified
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: Neonate, up to 1 month old
4. Infant: 1 month through 2 years
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age, 6 through 11
7. Early puberty: Jr. high school age, 12 through 15
8. Late puberty: Sr. high school age, 16 through 17
9. Adult: 18 years or over

108. Is the Tertiary Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

00. N/A. No Tertiary Character present.
- YES:
01. Anthropomorphized animal: An animal character given human form, characteristics, or personality. The character does not have to be the offspring of a human parent.
  02. Anthropomorphized object: An object given human form, characteristics, or personality. The character does not have to be the offspring of a human parent.
  03. Object as symbol of child: see Question 78 for definition
  04. Elf
  05. Angel/cherub/cupid
  06. Devil, or demon-like character
  07. Science fiction creature
  08. Deformed human being or monster: body or body parts of the character are mutilated, grossly malformed or unusually disproportionate. This does not include

natural human birth defects (Fig. 51), although birth defects that are grossly exaggerated will fall into this category.

09. Dismembered human being: limbs or body parts cut off or otherwise removed. Limbs are sometimes replaced with hooked hands or wooden legs (Figs. 52 and 53).
10. Anthropomorphized animal corpse
11. Human corpse
12. None of the above, but the character does not appear to be a natural human being, and is clearly the offspring of a human parent. Childbirth cartoons, for instance, sometimes show the birth of non-human matter (e.g., a tongue) to a human mother (Fig. 54).
13. The character has a natural handicap or birth defect
14. The character is a natural human being without handicap or birth defect
15. The character is a natural human child with exaggerated sexual parts
16. Mixed physical depictions

109. Is the Tertiary Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

NOTE: While all adults are seen by children as authority figures, this question seeks to identify specific caretaker and/or authority roles (e.g., parents, doctors, police or government officials, etc). A caretaker here refers to one responsible for providing shelter and/or protection for the child. A baby sitter or neighbor, acting in loco parentis (as substitute parents) is included here. Additionally, those persons who exert specific and unique influence over the activities and attitudes of many children (e.g., sports figures, movie figures, and TV stars) are singled out as authority figures, due to their importance within the youth culture.

WHEN A FAIRY TALE CHARACTER SERVES IN ANY OF THE ABOVE CAPACITIES, CODE THE CHARACTER WITH THE APPROPRIATE AUTHORITY FIGURE NUMBER (e.g., wicked step-mother is coded as parental figure, the seven dwarfs are coded as gaurdians, etc.). Kings, queens, and the like will be coded in their familial roles, unless they merely serve in royal non-familial roles, in which case they will be coded as governmental figures.

NO: 00. N/A. There is no role of authority involved

YES: 01. Unspecified relative: The Tertiary Character is an adult or older character accompanying the child, but the nature of the relationship is not made clear, i.e., the adult could be the child's mother, aunt, grandfather, etc.

- 02. Parent, step-parent, guardian
- 03. Older sibling, step-sibling
- 04. Grandparent
- 05. Other relative: aunt, uncle, cousin, etc.
- 06. Baby sitter
- 07. Neighbor
- 08. Teacher/instructor
- 09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
- 10. Clergy
- 11. Nun
- 12. Other religious figure (saint, guru, Biblical figure)
- 13. Doctor/dentist (medical)
- 14. Nurse
- 15. Health care professional (sexologist, therapist, social worker, etc.)
- 16. Government/political figure
- 17. Judge/lawyer/probation officer
- 18. Police officer/sheriff/fire fighter
- 19. Military figure
- 20. Sports figure
- 21. Movie/television star
- 22. Business owner/manager
- 23. Other

110. PLACEMENT of the Tertiary Character in the picture:

0. N/A
1. Foreground: the character is represented near, or in front of, the main scene or the location of the point of the cartoon.
2. Background: character is part of the scenery or ground farthest from, or behind, the main scene. (Fig. 59)
3. Offstage : character is not present in the scene, but is discussed, heard or seen by other characters, and is part of the point of the cartoon. (Figs. 2 and 3)

Level of Involvement of the Tertiary Character in Cartoon Activity

For Tertiary Character you have only one choice of activity for either recipient, initiator, or observer. Pick the most serious activity from the point of the child and code this activity. Code "00" where there is no activity applicable.

111. List one main activity number in which the Tertiary Character is a recipient of the activity. \_\_\_ \_\_\_ (Code as "00" if not applicable)
112. List one main activity number in which the Tertiary Character is an observer of the activity. \_\_\_ \_\_\_ (Code as "00" if not applicable)
113. List one main activity number in which the Tertiary Character is an initiator of the activity. \_\_\_ \_\_\_ (Code as "00" if not applicable)
114. If any character in the cartoon is acting as a PROTECTOR/PROTESTOR/OBJECTOR/DEFENDER of an apparent victim, then select the appropriate protector number from the following list.
  0. N/A
  1. Parent(s)
  2. Unspecified relative
  3. Teacher/tutor/other group leader
  4. Religious figure(s)
  5. Police/law enforcement professional(s)
  6. Government/military official
  7. Health Professional/Child Welfare Worker
  8. Child(ren)
  9. Other

2.3.2 CHILD VISUAL INSTRUMENT AND MEMORANDUM

The Child Visual Instrument and Memorandum addressed the representation of children in Playboy, Fenthouse, and Hustler visuals (i.e., photographs, illustrations, and drawings). This 75-question instrument was not so difficult to develop as the Child Cartoon Instrument, largely because many of its conventions already had been articulated by the cartoon unit.

There were, however, important differences between the Child Cartoon and Child Visual Instruments, differences inherent in the cartoon and visual media themselves. The cartoon always presented a story line or main point, while the visual frequently provided an atmosphere instead. Because of the story line, cartoon characters generally assumed specific roles, and performed or related to specific activities. Visuals, on the other hand, frequently presented models instead of characters who assumed varied poses instead of their playing roles, and whose activities might be suggested rather than explicitly stated.

Other basic differences between the two instruments include: an expanded definition of "child" to encompass the varied representations found in visuals; conventions developed to code the multiple images found in collages and photographic series; and questions specifically geared to the photographic experience, such as, ascertaining whether or not a model had direct eye contact with the camera/reader.

The Child Visual Instrument was divided into eight sections, six titles of which correspond to the sections of the Child Cartoon Instrument, although in an altered sequence. Two sections of the cartoon unit were dropped, and two new sections were added. This does not mean that the six sections were identical, however. Where necessary, new questions replaced the old, and other questions were rephrased or moved to new locations in the visual unit. These changes were responses to the types of images found in the visual, and to the requirement that coders have a logical sequence of questions.

The table of contents for the Child Visual Instrument is presented below:

## Table of Contents

- A. Magazine/Coder Data
- B. Visual Overview
- C. Principal Child
- D. Other Character
- E. Sexual, Illegal or Statutory Information of Visual

- F. Use of Props
- G. Types of Activities
- H. Relationship to Surroundings

Two cartoon sections, Theme of Cartoon and Tertiary Character, were deleted in the visual unit. Most of the questions from the Theme section were not dropped, however, but moved or merged, as detailed in Section 2.3.2.3. The Tertiary Character section was eliminated because there was seldom sufficient information in visuals to warrant a full-scale analysis of a third character.

Two new sections were added to the visual unit, but they were made up of old questions from the cartoon unit. The Sexual, Illegal or Statutory Information section is composed almost entirely of Theme questions. The Use of Props section removed all prop-related questions from the Types of Activities section and presented them under their own rubric.

The Child Visual Instrument was accompanied by a memorandum, not a manual. Instead of paralleling the instrument's structure and explaining each question, as did the Child Cartoon Manual, the memorandum provided only new definitions and guidelines to those questions specifically needing them.

**2.3.2.1 Definitions and Concepts:** Most of the definitions established by the Child Cartoon Instrument--of terms such as, "cartoon," "visual," "activity," and "depicted"--continued to be used in the Child Visual Instrument. A major exception was the definition of "child." Likewise, most of the concepts developed by the cartoon unit--such as, the Principal Child and the Culture of Childhood--continued in use in the visual instrument. The visual instrument also developed three additional concepts to address certain characteristics that were distinctive to visual depictions.

o **Definitions:**

"Child": This definition was expanded chiefly to include a phenomenon frequently found in visual depictions, i.e., the presence of the Pseudo-child,\* or adult represented as a child. For a full discussion of the eight categories making up the definition of child in the visual unit, see Question 15 in this section.

o Concepts:

"Multiple Visual Rule": The multiple visual\* rule was developed to address those complicated instances in which identical or almost identical visuals were repeated on one page or across two pages. Sometimes the multiple visual would be a series of what in TV parlance are called "talking heads," as when, for instance, a child star is photographed during an interview in almost identical poses. At other times it might be the same photograph of a child repeated several times in varying sizes and shades. Or it might be twin pictures in a camera advertisement: the first a picture of children playing, and the second the photograph taken of them from same angle.

To resolve the problem of tediously coding such visuals while yielding little or no new information, four criteria were developed which allowed coders to treat multiple visuals as though they were one visual. In order to be considered a unit and be coded on one coding sheet, multiple visuals must depict (1) the same characters, (2) almost identical activities (e.g., two photographs of children playing in a bathtub), (3) almost identical degrees of clothedness or nudity, and (4) almost identical facial expressions. In the last-named case, changes of expression were allowed so long as they did not cross the line between positive and negative expressions.

"Eye Span Rule": This rule was developed to guide coders in using surrounding text to answer questions about visuals. For example, an accompanying text might make it very clear that the adult and child depicted in the visual were father and daughter. The rule stated that text within the eye span of the visual may be used to clarify such issues -- provided that it discussed a character or activity depicted in the visual.

"Series Rule": This guideline allowed coders to use text from anywhere within a multiple-page series only to answer four specific kinds of questions: (1) Age Based on Cues, (2) Types of Activities, (3) Authority, and (4) questions specifically asking for information about the series.

This rule was necessary because it is the nature of a series to disperse its information over several pages. Out of seven full-page visuals, perhaps only one or two would explicitly inform the coder that the series was about sexual violence or adult/child sex, while the remaining five visuals depicted aspects of the event that were clearly understood only if the coder were aware of the content of the entire series. The logic of this process was based upon the fact that readers peruse all photographs generally, rather than one or two photos in a magazine.

2.3.2.2 Questions: This section discusses the development of each question in the Child Visual Instrument. Since it addresses mainly how and why the visual unit's questions differed from those of the cartoon unit, it is suggested that copies of both the cartoon and visual instruments be at hand while reading this section.

To trace the connections between the cartoon and visual questions by number, see Section 2.3.2.3, Cross-references. Use Table One to track whether a cartoon question were moved, merged with another question, or deleted in the visual unit. Use Table Two to trace a visual question's developmental background in the cartoon instrument.

Some of the Child Visual Instrument's questions were adapted from the cartoon unit with little or no modification. Others were modified in ways that did not alter their original intention. Still others were substantially altered or newly developed for the visual instrument.

#### A. MAGAZINE/CODER DATA

Q. 1. Magazine Title: This question remained essentially the same. Only its question number was changed, were the numbers of several other questions.

Q. 2. Year: Essentially the same

Q. 3. Month: Essentially the same

Q. 4. Page: Essentially the same

Q. 5. Coder Identification Number: Essentially the same

#### B. VISUAL OVERVIEW

Q. 6. Number of Child Characters: The insertion of the word "child" significantly changed the meaning of this question. The cartoon version had asked the number of characters in general, in order to learn how many persons were potential observers of the cartoon's story line. The visual version was not so interested in story-line dynamics, and sought instead to ascertain how many children were found in FPH visuals. In order to discover how many actual children appear in FPH--i.e., who are photographed--this question can be cross-tabulated with Question 9, Type of Visual.

Q. 7. Color of Visual: The visual unit added the stipulation that a monochromatic visual (e.g., a photograph printed in shades of one color) should be coded as though it were a black and white picture.



Q. 8. Size of Visual: Category #1, "less than two square inches" was added to allow for the frequent occurrence of tiny but separate visuals depicting children. An example of the tiny visual was the presentation of a child on a book or album cover (whose boundaries were the boundaries of the visual) in an advertisement displaying many such tiny and separate covers.

Q. 9. Type of Visual: A new question, this query asked whether the child visual were (1) an illustration, (2) photograph, (3) still photo taken from an American movie, (4) combination: child in both photo and illustration (as sometimes occurred in complex visuals), and (5) still photo taken from a foreign movie or movie with a foreign producer/director.

The distinction between #3, American films, and #5, foreign films/directors, was based on the hypothesis that clips from foreign films were more apt to depict children in sexual or sexually violent scenarios and to do so in earlier years than American films.

Q. 10. Part of Series/Another Visual: Also a new question, Question 10 had five responses: (1) part of a series located in one eye span (including advertisements), (2) part of the centerfold/playmate/pet of the month series, (3) part of another multi-page "photo essay" series (i.e., a series with either the same story line or same models), (4) part of a multi-page series which is not a photo essay (e.g., advertisements for cars, or scenes from different movies), and (5) a visual incorporated within another single larger visual.

Response #5 was added for those instances when the child visual was a small part of another visual, for instance, when a child was in a framed photograph on the wall. (Because the size of the larger visual could be coded as a full page, it would be necessary to subtract the total number of this response from Question 8, Size.)

Q. 11. Advertisement: This new question sought to learn whether the child visual was an advertisement and, if so, what type of product or service was being advertised.

The categories for the Advertisement question were: (1) sexual services, such as massage parlors, dial-a-porn, etc., (2) pornography/enotica, such as magazines, films, posters, album covers, etc., (3) sexual devices, such as love dolls, stimulants, sexual clothing, etc., (4) paraphernalia for illegal drugs, (5) alcohol, tobacco, or over-the-counter drugs, (6) public service announcement, with Ad Council logo, (7) other public service announcement, no Ad Council logo, and (8) general goods, such as cameras, food, travel, etc.

While it was hypothesized that children would be part of ads selling camera equipment and the like, the project also wanted to identify whether and to what extent children might be used in ads selling sexual- or drug-related products and services.

The project also was interested in learning the extent to which public service ads depicting children were printed in the pages of PPH. The hypothesis was that PPH, by their very nature, tend to either juxtapose images of children with sexual or violent images in the same eye span, or alongside a stream of sexual and violent images experienced casually when the reader thumbs through their pages. The project also wished to ascertain how many of the public service ads carried the Ad Council logo.

Q. 12. Physical Setting: The responses to this question were increased from 23 in the cartoon unit to 25 in the visual unit.

Two cartoon responses were eliminated in the visual instrument, and four were merged into other categories. "Sky/air," used in the cartoon unit for scenarios involving Santa's sleigh and the like, was too story-oriented for the more atmosphere-provoking settings of the visuals. "Child's bedroom/nursery" was deleted and now can be traced by combining response #03, "bed/bedroom/hotel room" with Question 16, #6, "the character is depicted in a child's setting." The categories "restaurant" and "bar/lounge" are combined with "casino" to form response #18. "Public toilet" is merged with "bathroom/private toilet" in #04. "Alley" now is combined with "streets and sidewalks" in #12.

The visual unit created eight new categories: (08) scientific research setting, (11) farm, barnyard, (17) jail, prison, (21) bizarre, fantastic, or unreal setting, (22) PPH\* domain: mansion or private home of magazine owner, (23) PPH restaurant/bar/casino/vacation spot, (24) courtroom/police station, and (25) other cultural/national milieu.

Response #21 was created to document extravagant science fiction scenes and other unusual camera effects chiefly employed by Penthouse and Hustler. Responses #22 and #23 were included to ascertain whether or not children were ever depicted inside establishments such as the Playboy Mansion or Casino. Response #25 was listed for settings outside the U.S. or Western culture.

Q. 13. Culture/Nursery or Fairy Tale Characters: At first glance, the cartoon and visual responses to this question appear very different. However, the intent of the original question was not altered. Any of the characters listed by name in the cartoon instrument can be categorized in one of the visual unit's first seven responses: (1) fairy tale/Mother Goose, (2) comic book characters/heroes, (3)

children's literature, (4) historical figures in childlike stories, (5) Biblical figures, (6) TV, film, and animated cartoon characters, and (7) holiday characters.

Two new responses were added to the list: (8) other (e.g., famous stars such as Brooke Shields), and (9) doll characters, such as Raggedy Ann or Barbie and Ken found to be used in certain highly sexualized visuals. By arranging the categories in this manner, the question's scope was expanded and computer time was saved by using only one digit on the coding sheet.

Q. 14. Special Theme: The visual version of this question was almost identical to the cartoon version, except that it added three responses thought to be more common in visuals: (7) first communion, (8) war, and (9) crucifixion.

#### C. PRINCIPAL CHILD

Q. 15. Principal Child: The definition of "child" was significantly changed in the visual instrument to capture the realities of the child visual.

In the cartoon instrument, the Principal Child had to one of the following three: (1) a human being under 18 years of age, (2) the offspring of a human parent (as in cartoons where human mothers give birth to animals or objects), or (3) a child fetish object, such as a child's piece of clothing, which was used as a stand-in or substitute for a child character. If the Other Character were a child, the above definitions applied with the addition of a fourth possibility: (4) an anthropomorphized animal or object depicted as a child character.

In the visual instrument, a character was a Principal Child if it fulfilled any of the eight categories of Question 15, listed below. (Whenever more than one of the eight types were present, coders were instructed to give precedence to the actual child.)

Responses #1 and #2 were essentially the same, the former asking whether the character were an actual child under 18 years of age, and the latter additionally asking whether the child were from the book, Show Me. Since national controversy has surrounded the book, the project chose to track its possible existence in PPH.

Response #3, "child's body part," was included for those instances when, for example, just a child's hands or legs were depicted in the visual. This category could be used only if the child's head or face was not visible, which thus reduced the child to a body part.

Response #4, "doll or object representing a human child," is essentially the same as "child fetish object" in the child cartoon. In both instances, the objects must be presented as child characters.

Response #5, "adult with hairless genitalia," addressed the genre of pornography in which adult females are depicted as hairless as young children. This category was included in response to the attitude of some pornography readers, as expressed by Hustler publisher Larry Flynt: "The majority of the letters that come into my magazine are from people that would like to see photographs of shaved genitalia. What they are really asking for is photographs of children, but they can't come out and say it." (Hearings of the Subcommittee on Crime, Committee on the Judiciary, U.S. House of Representatives, September 20, 1977.)

Response #6, "Pseudo-child\* (an adult 18 years or older)" was a category reserved for adult models who are posed as children but who retain their adult identities. These common staples of PPH were not to be confused with adult models who look very young for their age. For this reason, in order to qualify as a Pseudo-child, an adult model must possess at least two of the criteria listed below, in Question 16.

Response #7, "traditional mythological creature," was included for characters possessing the form of a human child, such as angels and cupids.

Response #8, "deformed human being or monster," was for science fiction and horror story characters who are grossly malformed, mutilated, or unusually disproportionate.

Q. 16. Criteria for Pseudo-child (adult posed as a child but retaining an adult identity): In order for a character to be coded as a Pseudo-child in Question 15, he or she needed to possess at least two of the seven criteria listed in this question. Later, Questions 25, 26, 28, 29, and 52 developed the criteria further.

The criteria were: (1) character dressed as a child or as a child fairy-tale character (see Q. 25); (2) character with a child's hairstyle (see Q. 26); (3) character with thumb or fingers in mouth; (4) character's pose portrays or reinforces a child-like image (see Q. 28); (5) character is depicted with props from the Culture of Childhood (see Q. 52); (6) character is depicted in a child's setting (see Q. 29), and (7) the surrounding text, caption, or title implies that the character is under 18 years of age (e.g., the adult is referred to as a "nymphette," or the caption reads, "At the Malt Shop"). Again, the character must possess at least two of these characteristics to qualify as a pseudo child.

Coders initially identified 9,000 characters who looked as though they could be underage and who possessed one of the criteria. This was determined to be too lenient and the more rigid parameters reduced the 9,000 images to 3,988.

Q's 17 and 33. Sex of the Principal Child and Other Character: The basic nature of this question was unaltered. It still noted how often males, females, both sexes, and persons of unspecified sex were depicted. However, the minor categories of this question had been changed. The last two responses of the cartoon unit, which asked if male or female characters were shown with persons of unspecified sex, were deleted. The visual adds four new categories: (3) male twins, (4) female twins, (5) child offstage or fetus in utero, and (8) other (e.g., hermaphrodite, etc.). The "twins" responses were added because the phenomenon had been noted in FPH, and its frequency was of interest.

Q's 18 and 34. Race/Ethnicity of the Principal Child: The responses to this question remained essentially the same in both instruments. Only the N/A, Other, and Unspecified responses were somewhat modified in the visual unit for data-collecting reasons that do not affect the intention of the question.

Q's 19 and 35. Placement of the Principal Child and Other Character: These questions remained unchanged.

Q's 20 and 36. Age Based on Physical Depiction of the Principal Child and Other Character: The responses for these question were almost identical to those for the cartoon question. Response #3, "infant: neonate through 2 years" was a merger of two cartoon responses, "newborn" and "infant."

The main difference between the two units is that the Age/Physical Depiction question was asked twice for each character: once for the only or youngest Principal Child (if there were a unit of Principal Children), and once for the eldest Principal Child. The question also was asked twice of the Other Character.

The visual version asked the Age/Physical Depiction question just of the youngest or only child Principal Child, and just of the oldest Other Character. This expense-saving measure still provided a clear idea of the age span between the characters.

Q's 21 and 37. Age Based on Cues of the Principal Child and Other Character: The responses to this question were the same as for the above question. This question originally was asked twice as well.

Q. 22. Source of Discrepancy in Age: This question follows Q. 20, Age Based on Physical Depiction, and Q. 21, Age Based on Cues. The purpose of Question 22 was to ascer-

tain the source of the discrepancy whenever Questions 20 and 21 were coded with different age brackets. While the purpose of the question was the same as its counterpart in the cartoon instrument, the responses were altered to reflect the types of age cues found in PPH visuals.

Response #1, "mismatch of body parts," was a new category. It addressed visuals in which body parts generally associated with one age bracket were found on a person generally associated with another age bracket. An example of this category would be the elementary school child with fully developed breasts. Often, such a mismatch was a product of composite art work or airbrushing.

Response #2 was "clothing," and response #3 was "hairstyle."

Response #4, "child- or adult-oriented specific props/ setting," also was a new category. This response was a development of the Culture of Childhood concept. However, it no longer simply asked whether the child in the visual was associated with childhood props. It also made it possible to report whether an adult was a Pseudo-child associated with childhood props, or a child was a Pseudo-adult associated with adult props. These last two categories are most commonly found in the photographic medium.

Response #5, "physical or intellectual skill," was suggested by a coder to capture situations of incongruity between a character's physical age and the skill he or she was employing in the picture. Examples of such incongruities included a baby driving a car, or an adult being bottle-fed.

Response #6 was "caption, title, or text."

Response #7, "makeup," was developed mostly for little girls wearing adult makeup.

Response #8, "type of pose," was included mainly for visuals depicting adult women in infantile positions, and can be cross-tabulated with Q. 29, Poses, which lists several poses associated with infancy or childhood.

Q. 23. Exposure of Sexual Parts: Since the cartoon version of this question (State of Dress/Undress) was found unresponsive to the characteristics of the photographic medium, the visual instrument divided it into two questions: Question 23, which asked about the exposure of the child's sexual parts, and Question 25, which asked how the child was dressed. The Exposure question provided the following five categories:

Response #1, "open/full genital or anal exposure," included (a) 'spread eagle' depictions of fully visible labia, (b) an erect penis, or (c) exposed anus.

Response #2, "some genital or anal exposure," included depictions in which (a) the female genital area was visible, but the labia were covered by public hair, a hand, shadows, etc., (b) scrotum or flaccid penis, or (c) the anal area was visible but likewise covered by a hand, etc.

Response #3 was "buttocks and breasts," and Response #4 was "buttocks only."

Response #5, "breasts only," included the male as well as the female upper torso. However, an infant's chest was not included in this category, under the assumption that it does not carry any sexual connotation.

Q. 24. Pink: This new question was an extension of Question 23, and addressed those visuals in which the female genitalia were exposed. It asked whether or not "pink" was visible. "Pink" is a sex-industry term referring to the interior of the vagina. Coders were instructed to answer Yes whenever the vaginal interior was presented, whether or not it was actually depicted in color.

Responses to the Pink question were: (0) No, genitals are exposed, but no pink is visible, (1) Yes, and (3) N/A, genitals are not exposed.

Q. 25. How the Principal Child is Dressed: This question was the other half of the original State of Dress/Undress question from the cartoon unit. The first half listed the Principal Child's possible degree of sexual exposure. This half listed the kinds of clothing the Principal Child might be wearing. The responses to the Dressed question were:

Response #1, "scout uniform or equivalent," corresponded to the cartoon question's category.

Responses (2) child's footwear, (3) infant apparel, and (4) child's apparel, corresponded to the cartoon category, "dressed in typical childlike or juvenile clothing."

Response #5, "adult apparel: sexual," corresponded to the cartoon category, "dressed in sexual clothing."

Response #6, "adult apparel: non-sexual," corresponded to the cartoon category, "dressed in mature clothing."

Response #7, "bizarre or unusual apparel," was a new category and included Halloween costumes and sci-fi clothing.

Response #8, "child is totally nude," corresponded to the half of the cartoon category, "genital exposure or full nudity," and included children totally nude save for, say, socks or non-covering drapery.

Q. 26. Hairstyle. This question was not completely new, since the Age Based on Cue question of the cartoon instrument provided the response, "clothing/hairstyle." In the visual question, however, the question took on a greater significance because Pseudo-children often were depicted with children's hairstyles. Conversely, children sometimes were presented as Pseudo-adults wearing adult hairstyles. Thus the responses to the Hairstyle question allowed both Pseudo-children and Pseudo-adults to be coded, and can be used in conjunction with Question 16, Criteria for Pseudo-child, and Question 22, Source of Age Discrepancy.

The responses to this question were, (1) little girl braids or ties: pigtails, braids, plaits, ponytails, big bows, etc., (2) "Shirley Temple" ringlets, and (3) adult hairstyle: bun, chignon, upswept hair, beehive, French twist, Veronica Lake hairstyle, etc.

Q. 27. Principal Child Portrayed as Adult: This new question addressed a situation unique to the visual series. With some frequency, a model posing for a series would be depicted as a child in some of the photographs and as an adult in others. The purpose of this question was to ascertain how frequently such changes in the personae of the Pseudo-child and Pseudo-adult occurred.

Q. 28. Poses: A new question, this query was added especially for the Pseudo-child, who was often posed in childlike positions. However, the project also wanted to know whether and how often actual children assumed the poses as well.

The responses for the Poses question were: (1) thumb or fingers in mouth; (2) child-associated object in mouth (e.g., lollipop, baby bottle); (3) position of sleeping baby (fetal position, or sleeping on knees); (4) posed as knock-kneed or pidgeon-toed; (5) spread-legged with underwear covering an otherwise clear genital display, and (6) bent over with underwear covering buttocks.



The final two responses referred to children's poses commonly observed both inside and outside of erotica/pornography. These are the "cute" poses of little girls in underpants, sometimes spread-legged, sometimes bent over, which could be highly revealing if the underpants were not there.

Q. 29. Child's Setting: This query developed the Physical Setting question (Q. 12) further by specifically isolating the setting as being a child's setting--for instance, a child's store. The categories for this question were: (1) child's bedroom, nursery, or indoor play area--in the home, (2) playground or other outdoor area with juvenile play equipment, (3) child's outdoor play area--near the home (e.g., sandbox, swings, etc.), (4) child school building or grounds, (5) child's store (e.g., candy store, teen hangout), and (6) other child setting.

The distinction between responses #2 and #3 was in the proximity to the child's home. In #3, "near home" referred to the home's front and back yards with their presumed safety, while the location of play area in response #2 was more general, such as a municipal playground.

Q. 30. Eye Contact with the Camera/Reader: The first response for this question was left blank, an unintended vestige of an earlier draft. The remaining categories were as follows:

In response #2, the Principal Child's "direct eye contact with camera/reader" covered a situation unique to the visual. The visual, usually a photograph but occasionally a realistic illustration as well, was able to engage the reader in direct eye-to-eye contact with the model. This could have significance when analyzed in terms of the model's activity or surroundings. For instance, the direct gaze might come from a Pseudo-child displaying full genital exposure, or from an actual child sitting half-dressed on a hotel bed.

Response #3, "wearing sunglasses that cover the eyes," addressed the opposite end of the spectrum, the lack of any eye contact. Since sunglasses were a fairly common motif for adult PFH models, and since it has been noted that sunglasses can depersonalize a model and/or hide the use of drugs, the project sought to learn whether sunglasses were used in any child visuals.

Response #4, "eyes cast downward, or closed, sclera and iris hidden," has sexual connotations in a sexual visual, and connotations of unconsciousness or death in a violent visual.

Response #5, "looking offstage, or at someone or something," and response #6, "unspecified, or eyes not visible."

Q. 31. Emotional Expression: The visual unit's responses to this question were modified slightly from those of the cartoon unit. The cartoon's "disgust" and "anger" categories were merged into one response. The "distress," "fear," and "surprise" categories also were merged. These mergers were necessary because emotional expressions in the visuals were not so clearly delineated as in the cartoon, and coders were having trouble differentiating between them.

The final category, "fear and smiling," which had been developed in response to the cartoon character, "Chester the Molester," was deleted. It did not appear as a viable emotion in the visual unit.

#### D. OTHER CHARACTER

Q. 32. Other Character: The responses for Other Character were nearly the same as the responses for the Principal Child (Q. 15): However, one response was deleted, and two more were added to the Other Character question.

The response, "adult with hairless genitalia," was deleted as not applicable, since the Other Character question was not geared toward children and child substitutes. The response, "an adult 18 years or older," was added instead. The second additional response, "animal, fantasy or real," was included because, as with the cartoon unit, Other Characters can be animals.

Q. 33. Sex of Other Character: See Question 17

Q. 34. Race/Ethnicity of Other Character: See Question 18

Q. 35. Placement of the Other Character: See Question 19

Q. 36. Age of the Other Character Based on Physical Depiction: See Question 20

Q. 37. Age of the Other Character Based on Cues: See Question 21

Q. 38. Authority: This question as to whether the Other Character were in an authority role or relationship with the child was the same as the Authority question in the cartoon instrument.

Q. 39. Protector/Protester: To response #1, "parent," was added "step-parent, guardian." Otherwise, the questions from the two instruments were the same.

#### E. SEXUAL, ILLEGAL, OR STATUTORY INFORMATION

Q. 40. Lifeless Bodies: This question and its responses were unchanged save for the addition of response #4, "lifeless creature (supernatural, bizarre)." This was added to correspond to the new response in Question 12, Physical Setting, regarding bizarre, fantastic, or unreal settings.

Q. 41. Sexual Orientation: The cartoon categories were repeated in the visual question, with one addition: response #5, "transvestite."

Q. 42. Sexual Relations or Interaction: The cartoon question had asked whether sexual relations or interactions were depicted in the cartoon or referred to in its caption. However, the characters and activity in a visual may be commented upon anywhere within the text that accompanies it. Therefore, the question was amended to include references to "text-in-eye span." The text was limited to that found within the same two open pages of the magazine as the visual because of time constraints upon the coders.

The categories for Question 42 were the same as for those in the cartoon question, except for the addition of response #2, "Biblical figure."

Questions 43 through 48 correspond to the cartoon unit's Potentially Illegal Sexual Activity section (Q's 13 - 25) discussed in detail in Section 2.3.1.2.1, Question 16. The Child Visual Instrument reduced the number of such activities from 13 to six, as itemized in Section 2.3.2.3, Cross-ferences.

Briefly, five of the cartoon questions were deleted in the visual unit because they addressed cartoon story lines. They were: (18) pornography, (20) child/sex media, (22) paid nudity, (23) procuring, and (25) adultery. Two additional questions were deleted as redundant: (13) assault -- handled in the visual by Questions 60 and 61 regarding force, planned force, and inflicting pain; and (13) murder -- handled by the visual's Question 62 regarding killing and maiming.

The remaining six questions concerned with potentially illegal sexual activity are discussed below:

Q. 43. Indecent Exposure, Obscene Phone Call: This question was a merger of two cartoon questions, "indecent exposure" and "obscene phone call." This question might have

been deleted as redundant, since the same type of activity is covered by Question 55, Invasion of Privacy. It was kept in both places for practical reasons. Question 43 is part of a section of illegal activities, and can be analyzed with the other questions as a group. Question 55 is part of the list of the Types of Activities, legal and illegal, that coders used to describe what was occurring in the visual.

Q. 44. Sex for Money or Barter: This question covered the same territory as the cartoon question. Besides providing Yes and No responses, however, it also presented a second No answer: "no -- but sex via trickery or fraud." This category was originally a separate question in the cartoon unit, but was subsumed under Question 44 to save a coding slot.

Q. 45. Anson, Theft: Cartoon questions "anson" and "theft" were combined in this question, since both activities are illegal and do not necessarily involve the sexual and violent components central to this study.

Q. 46. Non-sexual Child Abuse or Neglect: The cartoon and visual versions of this question were the same.

Q. 47. Alcohol or Drug Abuse: While the cartoon version of this question provided straight Yes and No responses, the visual version expanded the Yes responses into five categories: (1) alcohol, (2) marijuana/hashish, (3) hard illegal drug ("street" drugs), (4) soft legal drug (sleeping pills, cigarettes, etc.), and (5) prescription/professionally administered hard drugs (morphine, methadone, etc.). The Yes response was elaborated to discover what kind of drugs were found in a drug scene in which a child was present. Responses #4 and #5 documented drugs which are potentially harmful and addictive, but which are legal under certain circumstances.

#### F. USE OF PROPS

Q. 48. Runaway/Truant: This question was essentially the same as the cartoon question. The word "truant" was added as another type of running away without parental permission.

Q. 49. "List A" Props: This list of props was the counterpart to the cartoon instrument's Sexual Props question. Although the intention of the question remained the same, the title was changed to more accurately reflect the new, visual-oriented responses. The new listing of responses were as follows:

Response #1, "presence of erotica/pornography media," was part of the cartoon unit's deleted Erotica/Pornography

question, which had asked whether erotica/pornography were present or referred to.

Response #2, "item used as sexual aid," remained the same.

Response #3, "food or item approaching or in mouth, used as phallic or other sexual symbol," was a refinement of the cartoon unit's "item used as phallic or other symbol." Examples included bananas, ice cream, and whipped cream. See also response #5, below.

Response #4, "item used to imply past sexual activity," was a new category, and included the presence of used condoms, etc.

Response #5, "food or item used as phallic or other sexual instrument, but not approaching the mouth," referred to all such items excluded from response #3.

Response #6, "symbols of the erotica/pornography magazine," was a new response. It referred to the use in visuals of the magazine's symbols, such as the Playboy rabbit on every magazine cover, or bunny ears on a female model. The assumption was that such symbols may sexualize a visual, whether or not it would otherwise be viewed as a sexual scene.

Response #7, "item of discarded clothing," was changed from the cartoon unit's response, "clothing (raincoat on flasher, discarded clothing, etc.)."

The Title of Question 49 was changed from Sexual Props to "List A" because some of the responses referred to props that are sexual by context only, not by intrinsic meaning. An ice cream cone would be an example of this.

Q. 50. "List B" Props: This question is the counterpart of the cartoon unit's Violent Props question. However, some of the responses were given additional interpretations.

Response #1, "body fragment, blood," remained the same.

Response #2, "gun," was expanded to include any ballistic instrument.

Response #3, "fire," encompassed any form of burning or exploding, including the burning of a candle.

Response #4, "knife," also meant any bladed or pointed instrument, including a dinner fork.

Response #5, "bat/club/stick," was a merger of two cartoon responses, "bat/club" and "stick."

Response #6, "whip," now included all sadistic devices.

Response #7, "chain/rope," remained the same.

Response #8, "violent animal or insect," was new, and was developed to capture the menacing creatures found in bizarre and fantastic visuals.

Response #9, "violent symbol," referred to Nazi swastikas and the like, and remained the same.

It might be questioned why responses #3, "fire," and #5, "knife," were expanded to include such everyday objects as burning candles and dinner forks. That is because such objects can be used as weapons, and were to be so coded when appropriate. (On the other hand, the presence of a gun always was coded, since a gun is always a violent object.)

Q. 51. "List B" Items Used for Sexual Purposes: The responses to this question were the same as for Question 50. This question was employed to capture the existence of sexually violent props.

Q. 52. Childhood Props: This question asked whether there were props in the visual associated with childhood.

Childhood Props was a new question with the following responses: (1) baby food and equipment, (2) baby furniture, (3) stuffed animal/Teddy bear, (4) doll, doll house, (5) child's food or drink (e.g., lollipop, bubble gum, soda pop, etc.), (6) child's sports toys or equipment, (7) other toys, (8) school items (school books, lunch box, etc.), and (9) other.

## G. TYPES OF ACTIVITIES

Q. 53. Romantic Kissing:\* This new question sought to ascertain whether and to what extent romantic kissing took place in child visuals. Romantic kissing was defined as two people, appropriately dressed for the occasion, whose lips were touching or were about to touch. The well-known advertisement for the film Gone with the Wind was presented as an example of this image. While it might be unusual to see a child involved in romantic kissing, it would not be particularly surprising to see a child in the same visual in which two adults were kissing romantically. The purpose of this question was to learn whether children were more apt to be depicted in a romantic kissing scene or in a scene of sexual interaction devoid of romantic kissing.

The responses to the Romantic Kissing question were, (1) closeup, depicted, (2) closeup, just about to occur, (3) mid- or full-length, depicted, and (4) mid- or full-length, just about to occur.

Questions 54 through 64, Types of Activities: This section employed a matrix that resolved the difficulties encountered in the cartoon unit's section. The basic design of the section stemmed from advice provided by the data systems specialist employed between January 22 and March 1, 1985. The specialist had argued that a matrix system would not be sufficiently sensitive to the complexity of interactions between the types of activities, the explicitness with which they were depicted, and the characters' involvement in the various activities. This view strongly influenced the final design of the Child Cartoon Instrument.

There were three approaches to analyzing any activity: by Type of Activity, Degree of its Depiction or Explicitness, and the characters' Level of Involvement in the activity. Without a matrix, the cartoon unit could relate only two of these three approaches at a time. This it did when it gave each Type of Activity a question number, and made the Degrees of Depiction/Explicitness the choices of the Yes response. But that left the Level of Involvement questions isolated as a series of separate questions under the Principal Child, Other Character, and Tertiary Character sections. These isolated questions asked the coders to list just the two or one most significant activities in which the character in question was a recipient, initiator, or observer.

Because the Level of Involvement questions were not related to the Types of Activities, activity by activity, and because they were asked in three separate sections, much of their data were irretrievable. While it was possible to identify the child's type of involvement in an activity, in later analysis, it was impossible to state that the Principal Child was the recipient of an activity that the Other Character had initiated. Therefore, the specific data recording "who was doing what to whom, while who watched," were lost for the Child Cartoon Instrument and could only be retrieved manually via location and analysis of the cartoon.

The Child Visual Instrument resolved the problem by handling all three questions under a matrix entitled Types of Activities. Each activity group was listed as a separate question, as in the cartoon unit. Then the matrix provided three slots for each question.

The first slot recorded the activity's Degree of Depiction. The responses for this slot were, (0) no, (1) depicted, (2) just occurred, about to occur, (3) implied in the visual itself, (4) implied in the text referring to the visual (i.e., discussed), and (5) implied in both the

visual and the text. (For the development of the Degree of Depiction/Explicitness convention, see Section 2.3.1.1.1, Question 18, and Section 2.3.1.2.1, Question 25.)

The second and third slots of the matrix recorded the Level of Involvement of the Principal Child and the Other Character in the activity. The responses were, (0) no, (1) initiator, (2) recipient, (3) mutual participant, (4) observer, (5) unaware, and (6) other unspecified role. (For development of the Level of Involvement convention, see Section 2.3.1.2.1, Question 47.)

The individual activities listed in Questions 54 through 64 are almost the same as their counterparts in the cartoon instrument, although a few have been merged. See Section 2.3.2.3, Cross-references.

Q. 65. Other Activities: This new question asked whether or not there were additional activities not listed in Questions 54 through 64. The responses were: (1) other violent and sexual activity, (2) other violent activity, (3) other sexual activity, (4) racial comment or activity, and (5) racial comment or activity combined with sexual or violent activity.

#### H. RELATIONSHIP TO SURROUNDINGS

Q. 66. Consecutive Eye Spans: The question remained the same in both cartoon and visual instruments.

Q. 67. Sex Industry in Eye Span: A new question, this query was interested in whether child visuals were juxtaposed with advertisements or other visual references to the sex industry.

The responses to the Sex Industry question were, (1) sexual services (e.g., massage parlors, topless bars, call girls, brothels, dial-a-porn, sexual correspondence businesses, etc.); (2) pornography/erotica (e.g., video, film, photos, magazines, books, posters, record albums, etc.); (3) sexual devices (e.g., stimulants, sex aids, love dolls, sexual clothing, etc.), and (4) other.

This question can be analyzed in conjunction with two other questions to provide a measure of how much or how little PPH visuals provided links between children and the sex industry:

The results of response #1, "sexual services," can be analyzed with the results of Question 44, which asked whether the visual connected a child with Sex for Money or Barter.



The results of response #2, "pornography/erotica," can be compared with the results of two responses to Question 49, which asked whether "List A" Props (i.e., sexual props) were present. Response #1 to Q. 49 asked whether erotica/pornography media were present. Response #6 asked whether or not there were "symbols of the erotica/pornography magazine" in the visual.

Q. 68. Same Eye Span/Series as Sexual Picture: "Series" was added to "eye span" in this question because certain kinds of information about the characters and activities might be present anywhere within a multipage series. (This situation did not arise in the cartoon version of the question after the removal of the multi-panel comic strip from the study).

Coders were allowed to use information from the text anywhere within the series to answer only questions specifically asking for it, such as this question, or other specific questions as outlined in the "Series Rule" (see Section 2.3.2.1, Defintions and Concepts).

While the cartoon unit's Eye Span/Sexual Picture question had a straight Yes or No response, the visual unit expanded the Yes response to five categories: (1) both of the following (#s 2 and 3); (2) anal penetration by genital or object (e.g., penis, fist, stick, etc.); (3) oral contact with genitals or anus; (4) other sexual activity; and (5) exposure of sexual parts.

Q. 69. Same Eye Span/Series as Violent Picture: The cartoon unit presented this question with a straight Yes or No response, while the visual version expanded the Yes response to seven categories. Nevertheless, for the purposes of analysis, the categories should be collapsed back to a straight Yes response. This is because more than one category might be present in the visual. When this occurred, the coder was forced to decide which was more significant (e.g., a dead woman or a beaten child). Ranking the responses from more to less serious was not a solution, either, because the most serious activity might be found in a tiny representation. Furthermore, the seven Yes responses were too detailed for a question describing surroundings rather than the visual itself.

Q. 70. Same Eye Span as Article or Interview: This question was the same as its cartoon counterpart. However, the responses were reduced from six to three. Originally, the responses had asked what the article or interview was about, e.g., sports, humor, etc., or a serious social issue. The

three remaining responses in the visual unit only asked whether the visual was in the same eye span as (1) an article, (2) interview, or (3) both.

The changes in the responses changed the purpose of the question. Now the purpose was to see whether and how often a child visual was presented next to serious text. The memo accompanying the visual instrument instructed coders to include as articles only nonfiction prose compositions that were not part of any ongoing magazine department, such as "Kinky Korner" or "Forum." They were to include as interviews only information verbally and directly obtained from the subject of the interview.

Q. 71. Same Eye Span/Series as Violent or Sexual Text: This question combined the cartoon unit's two Eye Span questions for sexual text and violent text into one question, thus saving a coding slot. For that reason it expanded the Yes responses into four categories: (1) some minimal reference to sex or violence, (2) sexual topic, (3) violent topic, and (4) sexual and violent topic. When comparing the coded answers to both versions, the cartoon's "sexual text" question can be equated with to the totals of responses #1, #2, and #4, and the "violent text" question with responses #1, #3, and #4.

Q. 72. Same Eye Span/Series as Text or Caption Dealing with Children: The question was almost the same as its cartoon counterpart, except for the addition of the word "series." The first four responses were the same for both instruments, but the cartoon's last category, "other," was expanded into the following additional responses: (5) fiction, (6) humor column, (7) ad, (8) caption for cartoon or visual, and (9) other.

In both instruments, coders were instructed to skim the surrounding text for references to children. However, in the cartoon unit, coders were instructed to note any word reference to a child if this appeared within the casual skimming of the entire article. In the visual version, they were told to restrict this category and to code it only if the text or caption were either (a) more than one sentence of a short text, or (b) more than two paragraphs of a larger text.

Because of this fundamental difference in the cartoon and visual questions, the results of the cartoon version must be interpreted as identifying how often child visuals were juxtaposed to passing references to children, and the visual unit as how often child visuals were juxtaposed to substantial references to children.

Q. 73. Topics: A new question, this query asked if the

visual illustrated text, and, if so, whether the text discussed children in terms of sexuality, violence, family, or other child topic. All but one of the responses referred to non-fiction texts.

The responses were: (1) children's sexuality; non-fiction written by an academically accredited scholar, (2) children's sexuality; non-fiction written by a lay person, (3) child pornography/prostitution/sexual abuse, (4) child-adult sex, (5) child physical abuse, (6) other sexual topic, (7) other violent topic, including racism and impersonal acts of violence such as starvation from famine, (8) children's sexuality: fiction, and (9) family topic or other children's topic not included above.

Q. 74. Words: This new question sought to learn whether the words (title, text, caption) accompanying a child visual labeled or described the child. This was important to know because often a child would be photographed in a standard, everyday pose, but then the words would give the child another layer of identity. For example, an ordinary picture of the young Brooke Shields might be accompanied by a caption referring to a role she played as a "child whore," thus presenting a mental picture of the child that was not conveyed by the visual itself.

The categories for the Words question asked whether the child were labeled in (1) sexual terms, (2) violent terms, (3) satanic terms, (4) sexual and violent terms, (5) sexual and satanic terms, (6) violent and satanic terms, (7) sexual, violent, and satanic terms, and (8) other illegal terms.

The final response, #9, which asked whether the words "reinforce an adult's child-like image," was aimed at words accompanying a Pseudo-child visual that invite the reader to see the model as under 18 years of age. Such words, for instance, might refer to the model as a "Lolita" or a "nymphette."

Q. 75. Same Eye Span as Drug-related or Satanic Items: This new question asked whether the child visual were juxtaposed in the same eye span as either a drug-related or satanic item. "Item" in this study referred to any kind of picture or text. "Satanic/occult" referred to a ritualized affinity for evil of a supernatural nature. Satanism was limited to worship of the Devil or grotesque imitations of Christian rites, and the occult was confined to supernatural matters of a sinister or ominous nature.

**CODING INSTRUMENT**  
for  
**Content Analysis of Representations of Figures with  
Child Components ("Children")**  
in  
**Mainstream Erotica/Pornography**

**VISUAL UNIT**

**The Office of Juvenile Justice and Delinquency Prevention  
Cooperative Agreement #84-JN-AX-K007**

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## CHILD VISUAL UNIT

### DEFINITIONS

**VISUAL:** Any photograph or illustration (i.e., drawing or painting) except the cartoon. If a picture is drawn in the style of a cartoon, but does not make the cartoon's satirical, witty or humorous point ("joke"), it is to be coded as an illustration. A photograph with a caption is to be coded as a visual, even though it has a witty point.

**CHILD:** Characters are to be coded as "child" if they fall into any of the following categories:

1. An actual child under 18 years of age. A fetus in utero will be included in this category. Animals will not be coded
2. An actual child under 18 years of age from the book Show Me
3. Child's body part (e.g., only child's hands or feet depicted)
4. Doll or object representing a human child (e.g., a "Lolita" or child-like blow-up doll, Barbie doll, child statue, baby shoes).
5. An adult with hairless genitalia (not including "Femlin", the character appearing regularly in the Playboy Party Joke section)
6. Pseudo-child: An adult (18 years or older) meeting AT LEAST 2 of the following criteria:
  - a) An adult dressed as a child (scout uniform, child's footwear, infant apparel, little girl's frilly clothes, etc.) or as child fairy-tale character (Little Red Riding Hood, Snow White, etc.)
  - b) An adult with a child's hairstyle (pigtails, braids, "Shirley Temple" curls, etc.)
  - c) An adult with thumb or fingers in mouth

- d) The adult's pose portrays or reinforces a child-like image (thumbs, lollipop in mouth, knock-kneed, pigeon-toed, sleeping in fetal position, etc.)
  - e) The adult is depicted with props from the culture of childhood (e.g., toys, dolls, teddy bear, school books, bubblegum, etc.)
  - f) The adult is depicted in a child's setting (e.g., nursery, child's play area, child's fairy tale setting, school building or grounds, candy store, etc.)
  - g) The surrounding text, caption or title implies that the adult is under 18 years of age ("budding playmate," "Daddy's girl," "Fantasy Father," "Young Virgin" or "virgin" with "girl" or "kid", etc.)
- 7. A traditional mythological creature (under 18) (e.g., angel, cupid, devil, elf, fairy, Pan)
  - 8. Deformed human being or monster (under 18)

## DIRECTIONS

1. Alternately begin with the last page of one magazine and work forward, and then with the first page of the next magazine and work toward the end.
2. Code every visual listed on the set-up sheet that involves any of the eight types of child listed on pages ii and iii.
3. Overview the child visual, surrounding photos and text before you begin to code that image.
4. To avoid overlooking the most appropriate answer, read the directions and the full list of possible answers before responding to each question.
5. Record your responses on the coding sheet with a pen. If an answer is changed, completely mark out the original answer and clearly record the new answer. It is essential that the coding sheets be neat and legible.
6. When completed, initial and date the bottom of the coding sheet.



## FREQUENTLY USED GUIDELINES

### I. When and how to treat visuals as a unit:

**MULTIPLE VISUAL RULE:** Multiple visuals contained on one page or eye span that are almost IDENTICAL and meet all four of the following criteria will be treated as a unit and coded on a single coding sheet.

#### 1. Character(s):

- (a) An image of the same character(s) is reproduced more than once on a page. For example, the main picture shows a father photographing his children, and the reproduced picture shows the picture that he took. If all of the information is captured in the main picture, and no new information is captured by the reproduced picture, you do not need to go through the instrument again to code the reproduction.
- (b) The characters contained in each visual are so similar that a separate analysis of each would yield identical information (e.g., a group of 16 facial photographs of the victims of the Atlanta Child Murders)

2. Activities: Almost identical activities are depicted in each visual (e.g. one page of photos of two children playing in the bathtub)

3. Degree of exposure: Almost identical degrees of exposure of sexual parts from visual to visual (e.g the character is clothed in all of the pictures or is nude throughout)

4. Facial expression: Almost identical expression. Slight changes from image to image are allowed, but they must not cross the line from positive expression to negative expression, or vice versa. If the expressions cross the line, each visual must be coded separately. If the expressions are all either positive or negative, select the most appropriate response for Question 31 (Facial expression).

Multiple visuals contained on one page or eye span that do not fulfill the four criteria are to be coded separately. On the magazine page, set-up sheet and coding sheet, label each child visual "A", "B", etc., proceeding in reading style from the upper left to the lower right of the page.

II. When and how to use text to answer questions about visuals:

EYESPAN RULE: Information from the text within the eye span of any child visual may be used to answer a question -- provided that the text discusses the CHARACTER or ACTIVITY depicted in the visual.

SERIES RULE: Information from text anywhere within the series may be used to answer only questions regarding AGE BASED ON CUES, ACTIVITIES, AUTHORITY, or questions specifically asking for information about the series.

III. When and how to use other visuals to answer questions:

EYESPAN RULE: Does not apply

SERIES RULE: Information from other visuals within the series may be used to answer only questions regarding AGE BASED ON CUES, AUTHORITY, or questions specifically asking for information about the series.

IV. When and how to group characters into units:

UNIT RULE: When the visual contains two or more characters playing equivalent roles in the picture, code the characters as a UNIT - either as the Principal Child Unit or the Other Character Unit. The child characters are playing equivalent roles when they meet the four criteria listed under the multiple visual rule (p. v., 1). Thus, in order to code a unit, there must be similar characters, performing similar activities, with similar degrees of exposure and facial expressions.

AGE BRACKET RULE FOR UNIT - When the characters in the Unit fall into two different age brackets:

1. Principal Child Unit: Code the age bracket of the YOUNGEST character in the unit.
2. Other Character Unit: Code the age bracket of the OLDEST character in the unit.

EXCEPTION: If there are only two characters in the visual, code each character separately in order to provide more information.

A. MAGAZINE/CODER DATA

1. Magazine TITLE:

1. Playboy
2. Penthouse
3. Hustler

2. YEAR:    \_\_\_  \_\_\_

3. MONTH:   \_\_\_  \_\_\_

4. PAGE of visual being coded:   \_\_\_  \_\_\_  \_\_\_

5. CODER Identification Number:   \_\_\_  \_\_\_

B. VISUAL OVERVIEW

6. How many child characters are in the visual?

0. 0
1. 1
2. 2
3. 3
4. 4
5. 5 to 10
6. Mob

7. Is the visual in COLOR?

0. No
1. Yes

8. SIZE of visual:

Note: If the visual covers portions of both the left and right pages, code the total amount of space covered (e.g., two-half pages equals one whole page)

1. Less than two square inches
2. Two square inches up to 1/4 page
3. 1/4 up to 1/2 page
4. 1/2 up to full page
5. Full page
6. Between 1 and 2 full pages
7. One visual covers two pages (or folds out to more)

9. TYPE of visual:

1. Illustration
2. Photograph
3. Still photo taken from American movie
4. Combination: child in both photo and illustration
5. Still photo taken from foreign movie OR movie with a foreign producer/director

10. Is the visual part of a SERIES or ANOTHER VISUAL?

SERIES: More than one picture with the same model(s), theme, or story line.

0. No
1. Part of a series which is located in one single eye span (including ads)
2. Part of the centerfold/playmate/pet of the month series
3. Part of another multi-page "photo essay" series (PHOTO ESSAY: A series of pictures with either a story line or the same model(s), or both)

- CONTINUED -

4. Part of a multi-page series which is not a photo essay; for example, illustrations or photographs which accompany a feature article, advertisements for clothes or cars, or pictures of scenes from different movies
5. Visual is incorporated within another single larger visual.

11. Is the visual is part of an ADVERTISEMENT?

(Note: If the ad is selling more than one of the following, select the most significant response

0. No
1. Sexual services (e.g., massage parlors, topless bars, call girls, brothels, dial-a-porn, sexual correspondence businesses, etc.)
2. Pornography/erotica (e.g., video, film, photos, magazines, books, posters, record albums, etc.)
3. Sexual devices (e.g., stimulants, vibrators, penis enlargers, love dolls, dildos, sexual clothing, condoms, etc.)
4. Paraphenalia for illegal drugs
5. Alcohol, tobacco, or over-the-counter stimulants and depressants
6. Public service announcement, with Ad Council logo
7. Other public service announcement: no Ad Council logo
8. General goods (clothes, food, cameras, travel, autos, medicine, etc.)
9. Other

12. PHYSICAL SETTING of the visual is:

01. Unspecified (blank or abstract background), or other
02. Home/doorway/yard
03. Bed/bedroom/hotel room
04. Bathroom/private or public toilet
05. Religious setting (church, temple, etc.)
06. School building or grounds
07. Medical setting (hospital, doctor/dentist office)
08. Scientific research setting (no doctor/patient relationship)
09. Playground/sports area/park
10. Country/nature/beach
11. Farm, barnyard
12. Streets, sidewalks, alley
13. Store
14. Movies/shows
15. On mode of transportation
16. Business office
17. Jail, prison
18. Restaurant, bar/lounge, casino
19. Brothel/massage parlor/"red light" district
20. Graveyard/morgue/funeral home
21. Bizarre, fantastic or unreal setting
22. "PPH" domain: mansion or private home of magazine owner
23. "PPH" restaurant/bar/lounge/casino/vacation spot
24. Courtroom/police station
25. Other cultural/national milieu

13. Are there any characters from the CULTURE OF CHILDHOOD in the visual?

Note: Select the category which best fits the particular visual

0. No
1. Fairy Tale/Mother Goose
2. Comic Book Characters/Heroes
3. Children's Literature
4. Historical Figures in Childhood Stories
5. Biblical Figures
6. TV, Film, and Animated Cartoon Characters
7. Holiday Characters
8. Other (e.g., Brooke Shields, Elvis Presley, Jerry Lewis, sports figures, and rock stars)
9. Doll Characters (e.g., Barbie & Ken, Raggedy Ann & Andy, G. I. Joe)

14. Does the visual have one of the following SPECIAL THEMES?

Note: If more than one response applies, select the most significant one

00. No

Holidays:

- YES: 01. New Year  
02. Valentine's Day  
03. Easter  
04. 4th of July  
05. Halloween  
06. Thanksgiving  
07. Christmas

Special Themes:

08. Childbirth:  
In wedlock  
09. Childbirth:  
Out-of-wedlock  
10. Menstruation  
11. Loss of virginity  
12. Birthday  
13. Graduation  
14. Weddings and  
anniversaries  
15. Death, funerals  
16. Abortion  
17. First Communion  
18. War  
19. Crucifixion



C. PRINCIPAL CHILD

15. The Principal Child is:

1. An actual child under 18 years of age
2. An actual child under 18 years of age from the book Show Me
3. Child's body part
4. A doll or object representing a human child
5. An adult with hairless genitalia
6. Pseudo-child: An adult (18 years or older)
7. A traditional mythological creature (under 18)
8. Deformed human being or monster (under 18)

16. Does the Principal Child possess at least two of the following CRITERIA ?

Note: On the answer sheet, in the first slot of Question 16, enter the dominant criterion corresponding to the LOWEST number below, and then place the higher number in the second available slot on the data sheet. Example: An adult with braids (a child's hairstyle) and her thumb in her mouth (a child's pose) would be coded 23

0. No
1. A character dressed as a child or as a child fairy-tale character
2. A character with a child's hairstyle
3. A character with thumb or fingers in mouth
4. The character's pose portrays or reinforces a child-like image
5. The character is depicted with props from the culture of childhood
6. The character is depicted in a child's setting
7. The surrounding text, caption or title implies that the character is under 18 years of age

17. Sex of the Principal Child:

0. Male
1. Female
2. Both males and females
3. Male twins
4. Female twins
5. Child offstage or fetus in utero
6. Unspecified sex
7. Other (e.g., transsexual, hermaphrodite, etc.)

18. RACE/ETHNICITY of the Principal Child:

1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unknown, unspecified, or other minority

19. PLACEMENT of the Principal Child in the picture:

1. Foreground
2. Background
3. Offstage

20. What is the apparent AGE bracket of the Principal Child, based on PHYSICAL DEPICTION?

Note: If more than one Principal Child, respond for the apparently youngest character

Do not use text or other cues to answer this question

1. Fetus (in utero)
2. Fetus (aborted)
3. Infant: neonate through 2 years
4. Preschool age: 3 - 5 years of age
5. Schoolage to puberty: Elementary school age, 6 - 11
6. Early puberty: Jr. high school age, 12 - 15
7. Late puberty: Sr. high school age, 16 - 17
8. Adult: 18 years or over
9. N/A or unspecified

21. What is the apparent AGE bracket of the Principal Child, based on the CUES?

(Note: If more than one Principal Child, respond for the apparently youngest character)

1. Fetus (in utero)
2. Fetus (aborted)
3. Infant: neonate through 2 years
4. Preschool age: 3 - 5 years of age
5. Schoolage to puberty: Elementary school age, 6 - 11
6. Early puberty: Jr. high school age, 12 - 15
7. Late puberty: Sr. high school age, 16 - 17
8. Adult: 18 years or over
9. N/A or unspecified

22. Are any of the following sources of age discrepancy present in the visual?

0. No
1. Mismatch of body parts
2. Clothing
3. Hairstyle
4. Child - or adult - specific props/setting
5. Physical or intellectual skill
6. Caption, title, or text
7. Make-up
8. Type of pose

23. What is the extent of the Principal Child's EXPOSURE of sexual parts?

0. No exposure
1. Open/full genital or anal exposure
2. Some genital or anal exposure
3. Buttocks and breasts
4. Buttocks only
5. Breasts only

24. If the genitalia are exposed, do you see "pink"?

0. No, genitalia are exposed, but no pink is visible
1. Yes
2. N/A, genitalia are not exposed

25. Is the Principal Child DRESSED in any of the following?

Note: If more than one response applies, select the most significant response

0. No, the child is dressed
1. Scout or school uniform
2. Child's footwear (e.g., socks, knee-high socks, short white socks, saddle shoes, patent leather shoes, etc.)
3. Infant apparel: (e.g., booties, diapers, bib, drop-seat pajamas, etc.)
4. Child's apparel: (e.g., little girl's frilly clothes; child's pajamas, boy's beanie, etc.)
5. Adult apparel, sexual (e.g., dominatrix costume, bra, garter belt, etc.)
6. Adult apparel, non-sexual (e.g., Mommy's dress-up clothes)
7. Bizarre or unusual apparel (e.g. Halloween costume, armor, sci-fi clothing)
8. Child is totally nude

26. Is the Principal Child depicted in any of the following HAIRSTYLES?

0. No
1. Little girl braids or ties: pigtails, braids, plaits, ponytails, big bows, etc.
2. "Shirley Temple" ringlets
3. Adult hairstyle: bun, chignon, upswept hair, beehive, French twist, beehive, Veronica Lake hairstyle, etc.

27. Is the Principal Child portrayed as an ADULT in another visual?

0. No
1. Yes

28. Does the Principal Child display any of the following POSES?

Note: Select the most significant response

0. No
1. Thumb or fingers in mouth
2. Child-associated object in mouth (e.g., blanket, lollipop, candy cane, baby bottle)
3. Position of sleeping baby (fetal position, or sleeping on knees)
4. Posed as knock-kneed or pigeon-toed
5. Spread-leg pose with underwear covering an otherwise clear genital display
6. Posed bent over with underwear covering buttocks

29. Is the Principal Child depicted in a CHILD'S SETTING?

0. No

- YES:
1. Specifically child's bedroom, nursery or indoor play area (in home)
  2. Playground or other outdoor area with juvenile play equipment
  3. Child's outdoor play area (near home) (e.g. sandbox, wading pool, swings, etc.)
  4. Child school building or grounds, including Sunday School, Child Day Care Center, etc.
  5. "Child's" store: Ice cream store, candy store, malt shop, teen hangout, video arcade, etc.
  6. Other child setting

30. What is the Principal Child's level of EYE CONTACT with the CAMERA/READER?

Note: If more than one Principal Child, select the most significant response

1. BLANK - DO NOT USE
2. Direct eye contact with camera/reader
3. Wearing sunglasses that cover eyes
4. Eyes cast downward, or closed, sclera and iris hidden
5. Looking offstage, or at someone or something (whites of eyes still visible)
6. Unspecified or eyes not visible
7. Other

31. Does the Principal Child's FACIAL EXPRESSION portray any of the following?

Note: If more than one expression is present, select the most appropriate one

00. No
01. Blank or "spaced-out" (e.g., expressionless, deadpan stare, dazed)
02. Interest (e.g., mildly interested, curious, fascinated, seductive, sensual, solicitous)
03. Joy (e.g., happy, pleased, amused, content)
04. Disgust/Anger (e.g., rejecting, contemptuous, annoyed, angered, enraged)
05. Distress/Fear (e.g., shy, timid, reluctant, dismayed, worried, embarrassed, fearful, terrified, horrified, haunted, guilty)
06. Sadness (e.g., pouting, sulking, resigned, guilty)
07. Unclear expression

#### D. OTHER CHARACTER

32. The Other Character is:

1. An actual child under 18 years of age
2. An actual child under 18 years of age from the book Show Me
3. Child's body part
4. A doll or object representing a human
5. Pseudo-child: An adult (18 years or older)
6. An adult 18 years or older
7. An animal, fantasy or real
8. N/A
9. Traditional mythological creature

33. SEX of the Other Character:

0. Male
1. Female
2. Both males and females
3. Male twins
4. Female twins
5. Character offstage or fetus in utero
6. Unspecified sex
7. Other (e.g., transsexual, hermaphrodite, etc.)
8. N/A



34. RACE/ETHNICITY of the Other Character:

1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. N/A, unspecified, or other minority

35. PLACEMENT of the Other Character in the picture:

1. Foreground
2. Background
3. Offstage
4. N/A

36. What is the apparent AGE bracket of the Other Character, based on PHYSICAL DEPICTION?

(Note: If more than one Other Character, respond for the apparently OLDEST character)

1. Fetus (in utero)
2. Fetus (aborted)
3. Infant: neonate through 2 years
4. Preschool age: 3 - 5 years of age
5. Schoolage to puberty: Elementary school age, 6 - 11
6. Early puberty: Jr. high school age, 12 - 15
7. Late puberty: Sr. high school age, 16 - 17
8. Adult: 18 years or over
9. N/A or unspecified

37. What is the apparent AGE bracket of the Other Character, based on the CUES?

(Note: If more than one Other Character, respond for the apparently OLDEST character)

1. Fetus (in utero)
2. Fetus (aborted)
3. Infant: neonate through 2 years
4. Preschool age: 3 - 5 years of age
5. Schoolage to puberty: Elementary school age, 6 - 11
6. Early puberty: Jr. high school age, 12 - 15
7. Late puberty: Sr. high school age, 16 - 17
8. Adult: 18 years or over
9. N/A or unspecified

38. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

00. No
01. Unspecified relative
02. Parent, step-parent, guardian
03. Older sibling, step-sibling, cousin
04. Grandparent
05. Other relative: aunt, uncle, etc.
06. Baby sitter
07. Neighbor
08. Teacher/instructor
09. Youth group leader: Boy, cub or girl scout leader, camp counselor, etc.
10. Clergy

- CONTINUED -

11. Nun
12. Other religious figure (saint, guru, Biblical figure)
13. Doctor/dentist (medical)
14. Nurse
15. Health care professional (sexologist, therapist, social worker, etc.)
16. Government/political figure
17. Judge/lawyer/probation officer
18. Police officer/sheriff/fire fighter
19. Military figure
20. Sports figure
21. Movie/television star
22. Business owner/manager
23. Other
24. N/A. No Other Character present

39. Is ANY character ACTIVELY serving as a PROTECTOR/PROTESTER/  
OBJECTOR/DEFENDER of an apparent victim?

0. No
1. Parent(s), step-parent, guardian
2. Unspecified relative
3. Teacher, tutor, other group leader
4. Religious figure(s)
5. Police or law enforcement professional(s)
6. Government or military official
7. Health professional, child welfare worker
8. Child(ren)
9. Other

E. SEXUAL, ILLEGAL OR STATUTORY INFORMATION OF VISUAL

40. Are there any apparently LIFELESS bodies depicted in the visual?

0. No
1. Lifeless child(ren)
2. Lifeless adults
3. Lifeless animal(s)
4. Lifeless creature(s) (supernatural, bizarre)
5. Both 1 & 2
6. Both 1 & 3
7. Both 2 & 3
8. All of the above
9. Other/don't know

41. Is the SEXUAL ORIENTATION of the visual any of the following?

Note: Select the most predominant response

0. No
1. Heterosexual
2. Homosexual
3. Bisexual
4. Autoerotic
5. Transvestite
6. Combination of some or all of the above

42. Does the visual, its captions, or its text-in-eye span refer to a child in the presence of, or involved in, SEXUAL RELATIONS or INTERACTIONS with any of the following?

Note: If more than one response applies, select the most significant response

- 0. No
- 1. Animal
- 2. Biblical figure
- 3. Unreal creature
- 4. Another human
- 5. Object
- 6. Other

Does the visual connect the child(ren) with any of the following activities?

43. Indecent exposure, obscene phone call?

- 0. No
- 1. Yes

44. Sex for money or barter:

- 0. No
- 1. No -- but sex via trickery or fraud
- 2. Yes

45. Arson, Theft:

- 0. No
- 1. Yes

46. Non-sexual child abuse or neglect:

- 0. No
- 1. Yes

47. Alcohol or drug use:

0. No
1. Alcohol
2. Marijuana/Hashish
3. Hard illegal drug: "Street" drugs (e.g., cocaine, heroin, PCP, illegal amphetamines)
4. Soft legal drug: "Over-the-counter" drugs (e.g., cigarettes, diet pills, sleeping pills)
5. Prescription/professionally administered hard drugs: (e.g., Valium, Morphine, Methadone)

48. Runaway/truant:

0. No
1. Yes

F. USE OF PROPS

49. Are any of the following "List A" PROPS present in the visual?

Note: Select the most significant response

0. No
1. Presence of erotica/pornography media (films, magazines, etc.)
2. Item used as sexual aid (dildo, vibrator, vaseline)
3. Food or item approaching or in mouth, used as phallic or other sexual symbol (ice cream, banana, whipped cream)
4. Item used to imply past sexual activity (used condom, etc.)
5. Food or item used as phallic or other sexual symbol, but not approaching or in mouth
6. Symbols of the erotica/pornography magazine: Playboy rabbit, bunny ears, Hustler beaver, etc.
7. Item of discarded clothing

50. Are any of the following "List B" PROPS present in the visual?

Note: If more than one response applies, select the most significant one. If "animal" is coded as a character, do not include as a prop

0. No
1. Body fragment, blood
2. Gun (ballistic instrument)
3. Fire (burning, exploding)
4. Knife: bladed or pointed instruments/utensils
5. Bat/club/stick (blunt instrument)
6. Whip (or other sadistic device)
7. Chain(s)/rope: instrument of restraint
8. Violent animal or insect
9. Violent symbol (swastika, KKK symbol, violent graffiti)

51. Were any of the items in "List B" used for SEXUAL PURPOSES?

Note: If more than one response applies, select the most significant one. If "animal" is coded as a character, do not include as a prop.

0. No
1. Body fragment, blood
2. Gun
3. Fire (burning, exploding)
4. Knife: bladed or pointed instruments/utensils
5. Bat/club/stick
6. Whip
7. Chain(s)/rope: instrument of restraint
8. Violent animal or insect
9. Violent symbol (swastika, KKK symbol, violent graffiti)

52. Is the Principal Child depicted in the visual with PROPS associated with CHILDHOOD?

Note: Select the most significant response

If a doll or object representing a human child is coded as a character, do not code as a prop.

0. No
1. Baby food and equipment: baby bottle/pacifier, baby dishes, jars of baby food, baby spoon, etc. - (not milk by itself)
2. Baby furniture: carriage/crib/playpen/rocking chair, etc.
3. Teddy bear/stuffed animals
4. Dolls/doll houses and accessories
5. Child food or drink: lollipop/bubble gum/candy/ice cream cone/soda pop, etc.
6. Child's sports toys and equipment (tricycles, bicycles, baseball mitt, roller skates, etc.)
7. Other toys
8. School items (school books, lunch box, report card, blackboard, etc.)
9. Other child props



## G. TYPES OF ACTIVITIES

53. Is there ROMANTIC KISSING (lips touching, appropriate dress) in the visual?

Note: Code one numeral in each space.

- 000. No
- 100. Closeup (chest level or above) depicted
- 200. Closeup, just about to occur
- 300. Mid or full-length depicted
- 400. Mid or full-length, just about to occur

| KEY: | <u>Degree of Depiction</u>          | <u>Principal Child</u> | <u>Other Character</u> |
|------|-------------------------------------|------------------------|------------------------|
| 0.   | No                                  | 0.                     | No                     |
| 1.   | Depicted                            | 1.                     | Initiator              |
| 2.   | Just occurred, about to occur       | 2.                     | Recipient              |
| 3.   | Implied in the visual itself        | 3.                     | Mutual participant     |
| 4.   | Implied in text referring to visual | 4.                     | Observer               |
| 5.   | Implied in both the visual and text | 5.                     | Unaware                |
|      |                                     | 6.                     | Other unspecified role |

**DIRECTIONS:** Next to each category are three spaces. In the first space, write the number corresponding to the degree of depiction of that activity. In the second space, write the number corresponding to the Principal Child's level of involvement in the activity. In the third space, write in the number corresponding to the Other Character's level of involvement.

|  | <u>Degree</u> | <u>P.C.</u> | <u>O.C.</u> |
|--|---------------|-------------|-------------|
| 54. <u>Affectionate Activity:</u><br>(e.g., hugging, kissing, or holding person or pet; shaking hands, holding hands, arm-in-arm, arm around waist or shoulder; carrying someone, being carried; gazing into each other's eyes, verbal endearment, etc.) | _____         | _____       | _____       |
| 55. <u>Invasion of Privacy:</u><br>(e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, etc.)   | _____         | _____       | _____       |
| 56. <u>Sexual display:</u><br>(e.g., being nude or partially nude; taking off or putting on clothes; etc.)   | _____         | _____       | _____       |
| 57. <u>Sexual foreplay, sexual arousal:</u><br>(e.g., fondling genitals; fondling breasts or buttocks; being in bed together; having an erection; masturbation without penetration, etc.)  | _____         | _____       | _____       |
| 58. <u>Genital or anal sex:</u><br>(e.g., anal/genital or anal/oral contact; oral/genital contact; coitus; inserting non-harmful items into vagina or anus, masturbation with penetration, etc.)   | _____         | _____       | _____       |
| 59. <u>General Activity:</u><br>(e.g., Peering into space, out windows; standing, sitting, leaning, reclining; conversing, reading, writing, studying; preparing, eating food; watching TV, movies, radio; singing, playing musical instrument; playing  | _____         | _____       | _____       |

with toys, romping; dancing;  
driving, riding, biking,  
crawling, walking, hiking;  
fishing, hunting, camping,  
backpacking; involved in  
team sport, etc.

60. Force or planned force: \_\_\_\_\_

(e.g., choking, gagging;  
restraint or coercion; clothing  
ripped or pulled; lurking in wait  
to assault, etc.)

61. Inflicting pain: \_\_\_\_\_

(e.g., inserting items into body that cause pain; hitting; punching, kicking, pounding; attaching items onto body that cause pain; whipping, slapping, spanking, paddling, etc.)

62. Killing, Maiming: \_\_\_\_\_

(e.g., consumption of human flesh; decapitation, dismemberment; bludgeoning, smashing; shooting, stabbing; mutilation; hanging, strangling; self-mutilation, etc.)

63. Medical/surgical procedures on sexual or anal parts \_\_\_\_\_

(e.g., childbirth, abortion, hysterectomy, vasectomy, artificial insemination)

64. Scatological or Morbid Presentation: \_\_\_\_\_

(gonorrhea, syphilis, AIDS, herpes; defecation, urination, regurgitation, etc.)

65. Other Activities (not listed above)

Note: If more than one response, select the most significant one

0. No
1. Other violent and sexual activity
2. Other violent activity
3. Other sexual activity
4. Racial comment or activity
5. Racial comment or activity and other violent and/or sexual activity

H. RELATIONSHIP TO SURROUNDINGS

66. Is the visual part of two CONSECUTIVE eye spans involving a child(ren)?

- 0. No
- 1. Yes

67. Is the visual located within the same eye span as a PICTURE (photograph, illustration, or cartoon) involving the SEX INDUSTRY?

Note: If more than one response applies, select the one with the lowest number

- 0. No
- 1. Sexual services (e.g., massage parlors, topless bars, call girls, brothels, dial-a-porn, sexual correspondence businesses, etc.)
- 2. Pornography/erotica (e.g., video, film, photos, magazines, books, posters, record albums, etc.)
- 3. Sexual devices (e.g., stimulants, vibrators, penis enlargers, love dolls, dildos, sexual clothing, condoms, etc.)
- 4. Other

68. Is the visual is located within the same eye span or series as a SEXUAL PICTURE (photograph, illustration, or cartoon)?

Note: This question does NOT refer to text or caption. If more than one response applies, select the most significant one

- 0. No
- 1. Both of the following (#s 2 and 3)
- 2. Anal penetration by genital or object (e.g., penis, fist, stick, etc.)
- 3. Oral contact with genitals or anus
- 4. Other sexual activity
- 5. Exposure of sexual parts

69. Is the visual located within the same eye span or series as a VIOLENT PICTURE(s) (photograph, illustration, or cartoon)?

Note: This question does NOT refer to text or caption. If more than one response applies, select the most significant one

0. No
1. All of the following
2. Death, mutilation, battery, or physical abuse of child(ren)
3. Death, mutilation, battery or physical abuse of female (adult(s))
4. Death, mutilation, battery or physical abuse of male (adult(s))
5. Death, mutilation; battery or physical abuse of animal(s)
6. Other violent activity (war, natural disaster, nuclear weaponry, etc.)
7. Instruments of violence

70. Is the visual located within the same eye span as an ARTICLE or INTERVIEW?

0. No
1. Article
2. Interview
3. Both

71. Is the visual located in the same eye span or series as TEXT or CAPTIONS with a sexual or violent reference or topic?

Note: To answer this question, skim the text for no more than 30 seconds

0. No
1. Some minimal reference to sex or violence
2. Sexual topic
3. Violent topic
4. Sexual and Violent topics

72. Is the visual located in the same eye span or series as TEXT or CAPTION dealing with a CHILD(ren)?

0. No
1. Article
2. Movie/video/record/book/etc. review
3. Letters to editor
4. Sex advice column
5. Fiction
6. Humor column, "joke"
7. Ad
8. Caption for cartoon or visual
9. Other

73. Does the visual illustrate text on one of the following TOPICS?

Note: If more than one response applies, select the most significant one

0. No or other
1. Children's sexuality; non-fiction written by an academically accredited scholar
2. Children's Sexuality; non-fiction written by a lay person

3. Child pornography/prostitution/sexual abuse
4. Child-adult sex
5. Child physical abuse
6. Other sexual topic
7. Violent topic
8. Children's sexuality; fiction
9. Family topic or other child topic

74. Do the WORDS (title, caption, or text) accompanying the visual do any of the following?

0. No

Label or describe the child in:

1. Sexual terms
2. Violent terms
3. Satanic terms
4. Sexual and violent terms
5. Sexual and satanic terms
6. Violent and satanic terms
7. Sexual, violent, and satanic terms
8. Other illegal terms

OR:

9. Reinforce an adult's child-like image



75. Is the visual located in the same eye span or series with any illicit DRUG-RELATED or SATANIC items (photographs, illustrations, cartoons, text, or caption)?

0. No
1. Drugs and drug paraphernalia (including marijuana, "rolling papers", marijuana paraphernalia, or other drugs)
2. Satanic/occult ads, stories, costumes or props
3. Both of the above
4. Other drug related or satanic items
5. Alcohol
6. Cigarettes

2.3.2.3 Cross-reference of Instruments: The following tables are to be used to trace the development of questions between the Child Cartoon Instrument and the Child Visual Instrument. Table One, From Cartoon to Visual, reports whether and how individual questions from the cartoon unit were incorporated into the visual unit. Table Two, Cartoon Origins of Visual Questions, traces the history of the individual visual questions by referring to its background cartoon question by number.

2.3.2.3.1 Table One

Cross-reference: From Cartoon to Visual

A. MAGAZINE/CODER DATA

Q. 1. Coding Instrument Unit: Deleted as unnecessary, since the coding sheet/batch entry process clearly identified which unit was being processed.

Q. 2. Magazine Title: Unchanged. Moved to Question 1 in the visual unit.

Q. 3. Coder Information: Unchanged. Remained Question 3.

Q. 4. General Information:

1. Year: Became Question 2.

2. Month: Became Question 3.

3. Total # of pages per issue: Deleted as unnecessary, since the information already had been collected by the cartoon unit.

4. Total # of cartoons per issue: Deleted. The counterpart question, Total # of "visuals per issue, was not included because there were too many FPH visuals to make it a practical or reliable task.

5. Total # of child cartoons per issue: Deleted. The counterpart question, Total # of child visuals per issue, was not included because that information can be provided by the computer.

6. Page being Coded: Unchanged. Remained Question 4.

B. CARTOON OVERVIEW

Q. 5. Side of Magazine: Deleted, since the number of the page being coded would indicate whether the visual were on the left or right side. In retrospect, this question should have been retained to facilitate information retrieval.

Q. 6. Color of Cartoon: See Question 7.

Q. 7. Size of Cartoon: See Question 8.

Q. 8. Name of Cartoonist: Deleted as not applicable.

Q. 9. Number of Characters: See Question 6.

Q. 10. Lifeless Bodies: See Question 40.

Q. 11. Physical Setting: See Question 12.

#### C. THEME OF CARTOON

Q. 12. Context of the Cartoon: Deleted, as more applicable to the cartoon's story line.

Q. 13. Assault: Deleted. See instead Questions 60 and 61 in the visual unit.

Q. 14. Murder: Deleted. See instead Question 62 in the visual unit.

Q. 15. Child in Sexual Encounter with Adult: Deleted, because handled by Question 38, the Authority question.

Q. 16. Child in Sexual Encounter with Older Child: Deleted, because handled by Question 38.

Q. 17. Child in Sexual Encounter with Family Member: Deleted, because handled by Question 38.

Q. 18. Adult in Erotica/Pornography: Deleted as more applicable to cartoon's story line.

Q. 19. Indecent Exposure: Merged with Q. 21 to become Question 43 in the visual unit.

Q. 20. Child in Sex Media: Deleted as more applicable to the cartoon's story line.

Q. 21. Obscene Phone Call: Merged with Q. 19 to become Question 43 in the visual unit.

Q. 22. Paid Nudity: Deleted as more applicable to the cartoon's story line.

Q. 23. Procuring: Deleted as more applicable to the cartoon's story line.

Q. 24. Sex-buying or Barter: See Question 44.

Q. 25. Adultery: Deleted as more applicable to the cartoon's story line.

- Q. 26. Alcohol Use: Merged with Q. 29 to become Question 47 in the visual unit.
- Q. 27. Arson: Merged with Q. 32 to become Question 45 in the visual unit.
- Q. 28. Child Abuse/Neglect--Non-sexual: See Question 46.
- Q. 29. Drug Use: Merged with Q. 26 to become Question 47 in the visual unit.
- Q. 30. Kidnapping: Deleted as more applicable to the cartoon's story line.
- Q. 31. Runaway: See Question 48.
- Q. 32. Theft: Merged with Q. 27 to become Question 45 in the visual.
- Q. 33. Other Illegal/Violent Activity--Non-sexual: Deleted.
- Q. 34. Sexual Orientation: See Question 41.
- Q. 35. Sexual Relation or Interaction: See Question 42.
- Q. 36. Nursery/Fairy Tale Characters: See Question 13.
- Q. 37. Cartoon's Special Theme: See Question 14.
- Q. 38. References to Erotica/Pornography: See Question 67,

#### D. TYPE AND EXPLICITNESS OF ACTIVITY

- Q. 39. Murder/Maiming: See Question 62.
- Q. 40. Inflicting Pain: See Question 61.
- Q. 41. Force/Planned Force: See Question 60
- Q. 42. Violent Message: Deleted as more applicable to the cartoon's story line.
- Q. 43. Violent Discussion: Deleted as more applicable to the cartoon's story line.
- Q. 44. Violent Memory/Fantasy: Deleted as more applicable to the cartoon's story line.
- Q. 45. Other Violent Activity: See Question 65, Response #2
- Q. 46. Genital/Anal Activity: See Question 58.

- Q. 47. Venereal Disease: Merged with Q. 56 to become Question 64 in the visual instrument.
- Q. 48. Sexual Foreplay: Merged with Q. 51 to become Question 57 in the visual instrument.
- Q. 49. Being Nude: See Question 56.
- Q. 50. Sexual Invasion of Privacy: See Question 57.
- Q. 51. Sexual Arousal: Merged with Q. 48 to become Question 57 in the visual.
- Q. 52. Sexual Message: Deleted as more applicable to the cartoon's caption.
- Q. 53. Sexual Discussion: Deleted as more applicable to the cartoon's caption.
- Q. 54. Sexual Fantasy/Memory: Deleted as more applicable to the cartoon's caption.
- Q. 55. Other Sexual Activity: See Question 65, Response #3.
- Q. 56. Excretory Activity: Merged with Q. 47 to become Question 64.
- Q. 57. Medical/Surgical Procedures re Sexual Parts: See Question 63.
- Q. 58. Affectionate Activity: See Question 54.
- Q. 59. General Discussion: Deleted as more applicable to cartoon's caption.
- Q. 60. Non-sexual, Non-violent Discussion: Deleted as more applicable to cartoon's caption.
- Q. 61. Other Non-sexual, Non-violent Activity: See Question 59.
- Q. 62. Trickery or Fraud: See Question 44, Response #1.
- Q. 63. Sexual Props: See Question 49.
- Q. 64. Violent Props: See Question 50.
- Q. 65. Violent Props for Sexual Purposes: See Question 51.
- E. RELATIONSHIP TO SURROUNDINGS
- Q. 66. Same Eye Span as Text re Children: See Question 72.
- Q. 67. Part of Two Consecutive Eye Spans re Children: See

Question 66.

Q. 68. Same Eye Span as Text re Sexual Activity: See Question 71, Responses #2 and #4.

Q. 69. Same Eye Span as Text re Violent Activity: See Question 71, Responses #3 and #4.

Q. 70. Same Eye Span as Article or Interview: See Question 70.

Q. 71. Same Eye Span as Sexual Picture: See Question 68.

Q. 72. Same Eye Span as Violent Picture: See Question 69.

#### F. PRINCIPAL CHILD

Q. 73. Sex: See Question 17.

Q. 74. Race/Ethnicity: See Question 18.

Q. 75. More Than One Principal Child: Deleted as not cost-effective. There were not sufficient instances in the visual of the Principal Child as a unit of children to warrant a question slot.

Q. 76. Age of Only or Youngest Principal child Based on Physical Depiction: Merged with Q. 77 to become Question 20 in the visual unit.

Q. 77. Age of Oldest Principal Child Based on Physical Depiction: Merged with Q. 76 to become Question 20 in the visual unit.

Q. 78. Age of Only or Youngest Principal Child Based on Cues: Merged with Q. 79 to become Question 21 in the visual unit.

Q. 79. Age of Oldest Principal Child Based on Cues: Merged with Q. 78 to become Question 21 in the visual unit.

Q. 80. If Age Discrepancy, Most Significant Cue: See Question 22.

Q. 81. Physical Depiction/Description: See Question 15.

Q. 82. State of Dress/Undress: See Questions 23 and 25

Q. 83. Placement in the Picture: See Question 19.

Q's 84 through 88: Level of Involvement. Deleted because it was handled in the visual instrument by the matrix governing Questions 54 through 64.

Q. 89. Emotional Expression of the Principal Child: See Question 31.

#### G. OTHER CHARACTER

Q. 90. Sex: See Question 33.

Q. 91. Race/Ethnicity: See Question 34.

Q. 92. More Than One Other Character: Deleted as not cost-effective. There were not enough instances of the Other Character as a unit of children in visuals to warrant a question slot.

Q. 93. Age of the Only or Youngest Other Character Based on Physical Depiction: Deleted as not cost-effective, since there were so few instances when the Other Character was a unit of children.

Q. 94. Age of Oldest Other Character Based on Physical Depiction: See Question 36.

Q. 95. Age of Only or Youngest Other Character Based on Cues: Deleted as not cost-effective.

Q. 96. Age of Oldest Other Character Based on Cues: See Question 37.

Q. 97. If Age Discrepancy for Oldest Other Character, Most Significant Cue: Deleted.

Q. 98. Physical Depiction/Description of Other Character: Deleted.

Q. 99. Authority: See Question 38.

Q. 100. Placement in the Picture: See Question 35.

Q's 101 through 103. Level of Involvement: Deleted, because handled in the visual instrument by the matrix governing Questions 54 through 64.

Q. 104. Emotional Expression of the Other Character: Deleted.

#### H. TERTIARY CHARACTER:

Q's 105 through 113: All Tertiary Character questions were deleted in the Child Visual Instrument.

Q. 114. Protector/Defender of Apparent Victim: See Question 39.

Table Two

Cartoon Origins of Visual Questions

## A. MAGAZINE/CODER DATA

- Q.1 Magazine Title: See Question 2 (of child cartoon instrument)
- Q.2 Year: see Question 4
- Q.3 Month: see Question 4
- Q.4 Page: see Question 4
- Q.5 Coder: see Question 3

## D. VISUAL OVERVIEW

- Q.6 Number of Child Characters: see Question 9
- Q.7 Color: see Question 6
- Q.8 Size: see Question 7
- Q.9 Type: new question
- Q.10 Series: new question
- Q.11 Advertisement: new question
- Q.12 Physical Setting: see Question 11
- Q.13 Culture of Childhood: see Question 36
- Q.14 Special Themes: see Question 37

## C. PRINCIPAL CHILD

- Q.15 The Principal Child is: new question
- Q.16 Criteria: new question
- Q.17 Sex: see Question 73
- Q.18 Race/Ethnicity: see Question 74
- Q.19 Placement: see Question 83
- Q.20 Age Based on Physical Depiction: see Questions 76,77
- Q.21 Age Based on Cues: see Questions 78,79
- Q.22 Source of Age Discrepancy: see Question 80
- Q.23 Sexual Exposure: see Question 82
- Q.24 Pink: new question
- Q.25 Dressed: see Question 82
- Q.26 Hairstyle: new question
- Q.27 Portrayed as Adult: new
- Q.28 Poses: new question
- Q.30 Eye Contact: new question
- Q.31 Facial Expression: see Question 89

## D. OTHER CHARACTER

- Q.32 Other Character is: new question
- Q.33 Sex: see Question 90
- Q.34 Race/Ethnicity: see Question 91
- Q.35 Placement: see Question 100
- Q.36 Age Based on Physical Depictions: see Question 94



- Q.37 Age Based on Cues: see Question 96
- Q.38 Authority: see Question 99
- Q.39 Protector/Protester: see Question 114

#### E. SEXUAL/STATUTORY INFORMATION

- Q.40 Lifeless Bodies: see Question 10
- Q.41 Sexual Orientation: see Question 34
- Q.42 Sexual Relations/Interactions: see Question 35
- Q.43 Indecent Exposure, Obscene Phone Call: see Questions 19, 21
- Q.44 Sex for Money or Barter: see Question 24
- Q.45 Arson, Theft: see Questions 27, 32
- Q.46 Child Abuse or Neglect: see Question 28
- Q.47 Alcohol or Drug Use: see Questions 26, 29
- Q.48 Runaway, Truant: see Question 31

#### F. PROPS

- Q.49 "List A" (Sexual) Props: see Questions 63, 38
- Q.50 "List B" (Violent) Props: see Question 64
- Q.51 Violent Props for Sexual Purposes: see Question 65
- Q.52 Props Associated with Childhood: new question

#### G. TYPES OF ACTIVITIES

- Q.53 Romantic Kissing: new question
- Q.54 Affectionate Activity: see Question 58
- Q.55 Invasion of Privacy: see Question 50
- Q.56 Sexual Display: see Question 49
- Q.57 Sexual Foreplay, Arousal: see Questions 48, 51
- Q.58 Genital or Anal Sex: see Question 46
- Q.59 General Activity: see Question 61
- Q.60 Force or Planned Force: see Questions 41, 13
- Q.61 Inflicting Pain: see Questions 40, 14
- Q.62 Killing, Maiming: see Question 39
- Q.63 Medical/Surgical on Sexual Parts: see Question 57
- Q.64 Scatological or Morbid: see Questions 56, 47

#### H. RELATIONSHIP TO SURROUNDINGS

- Q.65 Other Activities: new question
- Q.66 Two Consecutive Eye Spans: see Question 67
- Q.67 Eye Span with Picture re Sex Industry: see Question 38
- Q.68 Eye Span/Series with Sexual Picture: see Question 71
- Q.69 Eye Span/Series with Violent Picture: see Question 72
- Q.70 Eye Span with Article or Interview: see Question 70
- Q.71 Eye Span/Series as Sexual or Violent Text: see Questions 68, 69
- Q.72 Eye Span/Series as Text re Children: see Question 66

Q.73 Illustrate Text re Children: new question

Q.74 Text Labelling Children, or Reinforcing Adult's  
Child-like Image: new question

Q.75 Eye Span/Series as Drug-Related or Satanic Material;  
new question

2.3.3.1 Part A: Cartoons: Instrumentation for crime and violence analysis utilized a much shorter questionnaire than had been created for child analysis. The sixty-question instrument originally crafted was re-examined for efficacy by the Principal Investigator and the Data Analysis Specialist (later the Associate Director). Double digit answers were reduced as were total numbers of answers, and choices were limited to fewer selections within variables.

Elimination of questions was acted upon to speed economy of coding. For example, it was decided that while the names of child CARTOONISTS could be extremely important, such identifications were not as necessary in the adult crime and violence analysis. Or, while the TIME FRAME of the cartoon would be useful to identify the possible relationship of types of violence to historical sequence, this was eliminated in favor of a more economical process.

While much potentially valuable information was thus lost, the subtleties were considered less important to identify than among child cartoons and visuals.

2.3.3.1.1 Adult Crime and Violence Training: Within both the crime and violence cartoon and visual units, a different form of training was implemented by the Principal Investigator. Taking advantage of the level of expertise developed in training the first team of coders, the Principal Investigator used this cadre as a support system for training the second team of coders.

The first day and a half of Adult Crime and Violence training were spent in training the second coding team via slides as with the child cartoon unit. The original Crime and Violence instrumentation had been tested at the conclusion of the first coding session. However, the coders who returned for the second coding session began work on Child Visuals. Training and coding of Adult Crime and Violence commenced at the conclusion of Child Visual analysis. June 10-14 involved conclusion of IRR for child visuals, setting-up magazines for adult crime and violence cartoons, as well as presentation and discussion of the adult crime and violence instrument (all coders participated in training sessions and those who had not completed inter-rater reliability tasks, completed same during group practice coding).

In Session I of crime and violence, The Principal Investigator screened slides of adult cartoons that could be defined as neutral and/or criminal and violent. In the same way that classical paintings had been used in the training sessions on child cartoons, the Principal Investigator used images from various kinds of media to demonstrate the adult

crime and violence cartoon analysis process. Here, cartoons and related images from non-erotic/pornographic magazines, from films, from television broadcasts, and from foreign (Israeli) media using foreign text were presented to explain the characteristics of crime and violence to be classified. In this way, these materials which were initially analyzed were not part of the final coding task.

The coders were taken through the analysis process and the old coder cadre helped to contribute to the understanding of the new coders regarding cues, symbols and surrounding contextual information, to enable the new coders to make judgments in coding with more efficiency and ease.

Part II of this training session involved collective team coding. Varied images were again screened and coded. This task familiarized both the new and old coders with the coding undertaking prior to their hands-on use of the drafted instrumentation. Previous experience had revealed that while coders were pleased at being part of an innovative team effort, they often felt frustrated when the instrument limitations became evident. This frustration was especially the case due to the detail and complexity of the first child cartoon instrument.

Part III of the training session involved presentation of instruments to the coders along with selected images of crime and violence in cartoons. The coders began the first of many iterative coding team activities. That is, coders first coded a xeroxed set of six cartoons, and then identified the coding decisions each had made. Differences of opinion were discussed and the instrument was improved to reduce ambiguity. This project process was followed for three sets of different xerox images. After coding each set, closer rater agreement was achieved. When the responses were fairly consistent and many of the instrument directions and additions were made, the coders entered the coding room and "set-up" potential cartoons for coding. Following this, each worked with practice magazines in their carrels.

Each coder spent approximately two hours going through the magazine and practice coding images of crime or violence. Whereas the initial training session of the coders for child cartoons had occupied an extensive training period with the staff and the Principal Investigator, the adult crime and violence training process utilized the sophisticated group as a working team for analysis. In doing so, the process was efficient and swift. The coders worked in their carrels independently, selecting practice crime and violence cartoons, coding them and setting aside any cartoons of any particular interest or difficulty for forthcoming team discussion. Each team discussion generally occupied a period of two hours. During this time, each of the coders who had found an item of difficulty had an opportunity to present it to the group for group analysis and discussion. A great deal

of useful perceptual information emerged out of these working team discussions and this information was integrated into the final instrument design. The group of coders analyzing crime and violence were unusually well educated and skilled as was the group examining children's images. These analysts had a broad spectrum of knowledge to draw from, from the fine arts to archaeological and anthropological backgrounds, to backgrounds in the area of mass media communications and psychology.

Following the discussion with the coders on each cartoon set, they generally lunched, and the same process was enacted for the second half of the day. The iterative working through of visual analysis problems was a cooperative effort between the Principal Investigator and the group of coders. As stated earlier, this intensive training period for the crime and violence instrument, followed upon an initial similar test which had used the first group of coders during the last week of the first coding session. That is, while the staff and Principal Investigator drafted the child visual instrumentation for coding, the original child cartoon coding team also worked with the Principal Investigator for one week in this iterative process on the adult crime and violence cartoon coding instrument. This was a particularly useful two-phased activity. The input from the original, experienced, coding team, a group with two months of child cartoon training and coding activity was combined with the fresh insights of new coders. The carry-over from the child cartoon to the adult crime and violence cartoon instrument was not total by any means. However, a great deal of knowledge and a great many of the parameters which applied to child cartoons were also found to apply to adult cartoon analysis. In this way the child visual instrumentation was being built while adult crime and violence cartoon instrumentation was tested for efficacy and objectivity.

During the two-week hiatus, April 19 - May 3, many of the coders went on to other jobs. The preliminary draft of the child visual instrumentation was prepared for the coders' return - May 6 for Phase II of coding. As noted, the adult crime and violence instrumentation involved a very different type of training process than the type used originally for child cartoons. The original training of coders via formal lesson plans was felt to be too unwieldy for the problem-solving process, especially as these coders were a highly educated team. For example, development of an advertisement is generally a team effort, involving skilled professionals' discussion and arguments over meaning, color, placement and symbols. The decoding of cartoons was seen similarly as working best via a collective development of decoding instrumentation. The Principal Investigator worked with the coders to facilitate their own inter-personal critique, coder critical skills, and to create an atmosphere of academic criticism similar to that brought to any other large-scale investigation in which team effort was of import.

This iterative process continued until the coders were coding the same cartoon with agreement as to its basic component parts. Interspersed with actual magazine tests was the continued use of xeroxed cartoon sets so that coders could see if they were coding from a similar analytic perspective. Having said this, however, it should be very clear that the attempt was to train the coders not to see things the same way but to view things with the same type of objectivity. That is, to objectively assess the presence of crime, degrees of violence, who is an offender or victim. These were all crucial areas, amongst many, which needed to be clarified in order to achieve acceptable levels of inter-rater reliability on the content of cartoons. For example, often there was no clear-cut victim and no clear-cut offender in certain kinds of cartoons. Thus, after working with the victim and offender concept for a significant period of time, the victim and offender concept was abandoned for Character A and B. Doing away with the victim/offender concept had certain ramifications which were disadvantageous. However, the character A and character B concept objectified the information and allowed for greater latitude than did the victim/offender concept. A final inter-rater reliability of .81 (rounded) suggests that the training activity was reasonably appropriate to the task.

The training for analysis of the visual unit for crime and violence followed the same protocol as that used successfully for crime and violence cartoons. Sets of photos and illustrations and the screening of same were substituted for cartoons. The iterative process of debate, practice, discussion, instrument refinement was initiated until coder consensus indicated a reasonable level of inter-rater reliability. A final inter-rater reliability of .85 (rounded) suggests that the training activity was reasonably appropriate to the task.

2.3.3.1.2 Part A: Cartoon Instrument Development: The purpose of Part A of the Adult Crime and Violence Instrument was to identify the nature of non-child depictions of crime and violence in Playboy, Penthouse and Hustler (PPH) cartoons. Because most of the questions were developed in earlier instruments, comments will be brief.

#### Table of Contents

- A. Magazine/Coder Data (Qs 1-5)
- B. Cartoon Overview (Qs 6-7)
- C. Types of Activities (Qs 8-23)
- D. Role of Characters (Qs 24-35)

o Definitions:

"Adult Cartoon": any cartoon depicting a human or anthropomorphized person, 18 years or older.

"Criminal or Violent Activity": an activity that is illegal, abusive or injurious, including violent accidents.

o Questions:

A. MAGAZINE/CODER DATA

- Q.1 Magazine Title: name of magazine identified
- Q.2 Year: of publication
- Q.3 Month: of publication
- Q.4 Page of cartoon being coded
- Q.5 Coder Identification Number

B. CARTOON OVERVIEW

- Q.6 Is cartoon in color.
- Q.7 Size of cartoon: the cartoons covering portions of both the left and right pages was identified as selection #5.

C. TYPES OF ACTIVITIES

Activities classified as potentially illegal and/or violent were coded at four levels: depicted; just occurred; about to occur; discussed or implied. If the activity was not present in any manner, the answer would be N/A (Not Applicable) or No. If the activity was present, the degree of presence would be identified. Depicted referred to the event taking place in the present tense. Example: Playboy (2-76) - a woman is hanging from chains, whiplashes are displayed across her back and buttocks and a torturer stands with whip in hand. Just occurred or just about to occur referred to future or past

tense. Example: Hustler (2-85) - a woman holds a gun behind her back and speaks to a man who holds a knife behind his back, suggesting that both intend to kill the other - and then engage in sex. Discussed refers to simple speech without visual aids. Example: the previous Hustler cartoon, without weaponry, with only the comment "What a coincidence...I'm a necrophiliac too," would be seen as discussed. Implied generally refers to the need of a caption in order to understand the point of the cartoon. Example: Playboy ( ) two judges are discussing the use of power and one is suggesting his own abuse of same.

#### VIOLENT

Q.8 Killing: involved any activity resulting in death, manslaughter, suicide.

Q.9 Assault Battery: involved stabbing, slicing, shooting, maiming, torture, official torture, self-mutilation, whipping, kicking, punching, slapping, shoving, pushing.

Q.10 Violent Sexual Activity involved rape, attempted rape, forced or violent sexual activity, castration, mutilation of sexual parts.

Q.12 Surgery/Cutting: involved an activity within a therapeutic format.

#### ILLEGAL

While many of the above are illegal, some are not. For example, a scene in an operating room could involve surgery/cutting. Any surgery is, by definition, a violent activity while it is not necessarily illegal.

Q.13 Theft: involved robbery, armed and unarmed, burglary, breaking and entering, purse snatching, shoplifting, selling or receiving stolen property.

Q.14 Drug-related Activity: involved drug use, possession or distribution, drug smuggling, alcoholism, public drunkenness, steroid use in sports, driving while intoxicated.

Q.15 Crime Committed by a Person(s) Representing Corporate or Governmental or Other Religious, Professional Institutions: involved bribery in office, patronage, offering or receiving kickbacks, price fixing, adulterating products, false advertising, fraud, false arrest, malpractice, environmental pollution.



Q.16 Crime Committed Against the General Public: involved perjury, treason, draft dodging, tax evasion, embezzlement, counterfeiting, forgery, loan sharking, gambling, booking, welfare cheating.

Q.17 Other Illegal Activity: involved lesser activities, such as, jaywalking.

Q.18 Sex dealing: involved procuring, pimping, prostitution, production, distribution, purchase, sale of pornography, live sex shows, topless bars, massage parlors.

Q.19 Invasion of Privacy: involved flashing, exhibiting, peeping, voyeurism, obscene phone calls, sexual activity in a public place, adult sexual molestation of an adult.

Q.20 Other Illegal Sexual Behavior: involved adultery, bigamy, knowingly transmitting venereal disease, incest, adult to adult

Q.21 Anal-genital, Anal-oral or Anal Object-Activity: involved activity specifically associated with the anus.

#### MODIFIERS

Q.22 Racial Theme Involved in Any of the Activities Listed Above: involved racial stereotyping, slavery.

Q.23 Satanic/Occult: involved Satan, the Devil, etc., also related with any of the above activities.

#### D. ROLE OF CHARACTERS

"Character "A": the Primary Character was generally the victim or self victim of crime or violence.

Q.24 Asked the sex of the character or if the victim was the general public or an institution.

Q.25 Race/Ethnicity was limited to the three main racial types; Caucasian, Black and Oriental.

Q.26 Age of Character Identified Four Choices beyond N/A;  
1) Young adult - 18-39 years; 2) Middle ages - 40-60 years;  
3) elderly - 61 or over; as well as mixed age group category.

Q.27 Physical Depictions, Identified whether the Primary Character was a normal human, animal, Devil, fantasy creature, deformed, dismembered, a corpse or anthropomorphized object.

Secondary Character, generally a perpetrator or Character B.

Q.28 Sex of Secondary Character also offered an identification of general public/economic or governmental institution.

Q.29 Race of Secondary Character identifies the three major racial groupings.

Q.30 Age of Secondary Character offers the same four groups enumerated for the Primary Character.

Q.31 Physical Depictions: identifies the same eight choices enumerated for the Primary Character.

Q.32 Protector/Defender: involved the identification of a character who served as an active altruistic protector of an apparent victim in the scene. Six choices were provided: 1) family/kin; 2) romantic; 3) helping profession/religious; 4) government/military; 5) boss/manager; 6) entertainment/sports; 7) other

Q.33 Role or Relationship of "Perpetrator" to "Victim": involved the identification of the role of Character B to A. The aforementioned seven choices were similarly assigned to this question.

#### NUDITY

Q.34 Is the Primary Character Nude? involved the identification of the sexual display of the primary character. Nine choices were provided; 1) dressed in sexual/fetish clothing; 2) full frontal nudity; 3) full rear nudity; 4) genital close-up; 5) anal/rectal close-up; 6) Both 4 and 5; 7) nude from waist up; 8) genital area implied but not showing; 9) other nudity or semi-nudity.

Q.35 Secondary Character Nudity: involved the same nine choices as in Q. 34.

2.3.3.2 Part B: Visual and Memo: The purpose of Part B of the Adult Crime and Violence Instrument was to identify the nature of non-child depictions of crime and violence in PPH photographs and illustrations. Because most of the questions were developed in earlier instruments, comments will be brief.

#### Table of Contents

- A. Magazine/Coder Data (Qs 1-5)
- B. Visual Overview (Qs 6-13)
- C. Role of Characters (Qs 14-28)
- D. Types of Activities (Qs 29-47)
- E. Use of Props (Qs 48-49)

#### o Definitions:

"Adult Visual": Any photograph or illustration depicting a human or anthropomorphized person 18 years or older.

"Criminal or Violent Activity": An activity that is illegal, abusive or injurious, including violent accidents.

#### o Questions:

##### A. MAGAZINE/CODER DATA

Q.1 Magazine Title: see Section 2.3.2, Question 1

Q.2 Year: see Section 2.3.2, Question 2

Q.3 Month: see Section 2.3.2, Question 3

Q.4 Page Being Coded: see Section 2.3.2, Question 4

Q.5 Number of Pages: see Section 2.3.1.3, Question 4. The total number of visuals was impossible to count, especially in a lengthy and complex magazine, such as Playboy.

##### B. VISUAL OVERVIEW

Q.6 Color: see Section 2.3.2, Question 7

Q.7 Size: see Section 2.3.2, Question 8. This instrument added a new response, "1.5 x 1.5 inches...." Other instruments did not count anything that small. But, this category became necessary mostly to record very small adult images from departments, such as, Hustler's "Bits and Pieces".

Q.8 Type of Visual: see Section 2.3.2, Question 9

Q.9 Part of Series or of Another Visual: see Section 2.3.2, Question 10

Q.10 Special Theme: see Section 2.3.2, Question 14, Section 2.3.1.3, Question 37, for the first 10 categories. The remaining categories are new: 11) natural disaster; 12) nuclear disaster; 13) environmental pollution; 14) other cultural milieu - non-American; 15) entertainment/sports; 16) fantasy/sci-fi; 17) fairy tale; 18) political theme; 19) historical theme; 20) art; 21) religious theme; 22) fictional literature; and 23) other.

Q.11 Props: see Section 2.3.2, Question 50. This question refers only to violent props.

Q.12 Human or Anthropomorphized Character Present: this is a new question aimed at identifying violent visuals that have no character, human or anthropomorphized. Without this question, the existence of visuals depicting guns, knives, vicious dogs, swastikas, etc. would not be coded.

In order to capture the existence of such visuals, the coder was first asked if a human or anthropomorphized character were present. If the answer was 1) Yes, the coder moved on to the next question. If the answer was No, the coder chose between, 2) No, but criminal or violent props or symbols are present; and 3) No, but animal characters are present.

If either No answer was coded, the coder skipped the rest of the questions until the final two, Questions 48 and 49. The instruction to code the last two questions was given verbally at the beginning of the training session, and is not included in the instrument.

Q.13 Nature of the Visual's Criminality: this new question identified the reason why the visual was being coded. It could have been because it depicted a criminal or violent 1) activity; 2) prop or symbol, or 3) clothing. "Clothing" could be a violent prop if it identified the wearer as a violent person, e.g., a Hell's Angel, or a medieval executioner.

#### C. ROLE OF CHARACTERS

"Character A": The victim of the crime or violence, or, where characters are equal, the first or predominant character.

Qs 14 and 15. Type of Character, and How the Character is Portrayed. These companion questions mainly addressed the problem of adults depicted in visuals in costume. Should the character's basic nature or its costume be coded?

Question 14 asked whether or not the character was an actual human, animal, etc. Question 15 asked how the character was portrayed.

Q.16 Sex of Character A: see Section 2.3.2, Question 17

Q.17 Race/Ethnicity of Character A: see Sections 2.3.2, Question 18.

Q.18 Age of Character A: this new question divided the adult age span into equal parts: 1) young adult - 18-39 years; 2) middle age - 40-60 years; 3) elderly - 61 or over; as well as providing responses of mixed age groups, unspecified ages, etc.

Q.19 Nudity of Character A: see Section 2.3.2, Question 23. A new response, 5) "anal/rectal closeup," was added at this time because it first became an issue in the coding of adult crime and violence visuals. (Anal/rectal closeups may also exist in other adult visuals, but such depictions were not the subject of this study).

"Character B": the perpetrator of the crime or violence, or, where characters are equal, the first or predominant character.

Q.20 Type of Character: see Question 14, above.

Q.21 How the Character is Portrayed: see Question 15, above.

Q.22 Sex of Character B: see Section 2.3.2, Question 17.

Q.23 Race/Ethnicity of Character B: see Section 2.3.2, Question 18.

Q.24 Age of Character B: see Question 18, above.

Q.25 Nudity of Character B: see Question 19, above.

Q.26 Roles of Character A: this question was an extension of Section 2.3.2, Question 38, and Section 2.3.1.3, Question 99, the Authority question. This instrument added responses covering roles in illegal businesses. It also allowed Character A to be coded for two roles. It was, therefore, possible to learn that the character was, for instance, 5) a boss/manager of, 7) an illegal sex business.

Q.27 Roles of Character B: this question was the same as Question 26, above. By allowing two roles for each character, their relationship could be more clearly delineated.

Q.28 Protector: see Section 2.3.2, Question 39, and Section 2.3.1.3, Question 114. The term "protester" was dropped from the question because there was a tendency for coders to code

any character who happened to be gripping. In this instrument, only active protection could be coded. The action had to be equivalent to the crime, such as, physical protection or calling the police.

#### D. TYPES OF ACTIVITIES

Questions 29 through 44: because the Adult Crime and Violence Instrument was concerned only with potentially illegal and violent activities involving adults, it did not include the purely sexual activities listed in the child instruments. However, sexual activities were included that involved sexual violence or potentially illegal sexual activities, such as, sex-dealing and invasion of privacy (for a discussion of the matrix system employed by Questions 29 through 44, see Section 2.3.2, Question 54.

The individual activities listed in Questions 29 through 44 are almost the same as their counterparts in Part A, the adult cartoon section of the crime and violence instrument. Two new questions were added, Questions 33 and 43.

**Q.33 Wearing or Displaying Violent Prop or Symbol:** this question was included in the Types of Activities section because, for purposes of this instrument, "wearing a violent prop", such as, a swastika or Hell's Angels insignia, was to be considered a violent activity.

**Q.43 Homosexual/Lesbian Activity:** the coders did not code this activity unless it occurred in association with a violent or illegal activity. If a homosexual or lesbian activity was depicted without violence or potential criminality, then the response to this question was "0, none." In other words, in practice, this question was treated as a modifier (see Questions 45 through 47, below).

#### Modifiers:

These three questions provided additional information regarding the above activities. Like the activities, they were coded according to the degree of their representation (e.g., depicted, implied, or discussed).

**Q.45 Racial Theme Involved in the Visual:** this new question was aimed at depictions of slavery, racial stereotyping, etc. See also Part A, Question 22, of this instrument.

**Q.46 Satanic/Occult Theme:** this question targeted depictions of ritualized evil of a supernatural nature. It involved either Devil worship or the grotesque imitation of Christian rites, or it depicted supernatural matters of a sinister or ominous nature. See also Part A, Question 23, of this instrument.

Q.47 Scatological/Morbid Theme: this question was concerned with visuals that inspired revulsion, usually through depictions of bodily functions, such as, defecation, regurgitation, or diseases. This modifier corresponded to Section 2.3.2, Question 64.

E. USE OF PROPS

Q.48 Violent Props for Sexual Purposes: see Section 2.3.2, Question 51.

Q.49 Physical Setting: see Section 2.3.2, Question 12.

CODING INSTRUMENT  
for  
Content Analysis of Representations of Adult Figures  
with Criminal or Violent Components  
in  
Mainstream Erotica/Pornography

PART A  
CARTOON UNIT

June 19, 1985

The Office of Juvenile Justice and Delinquency Prevention  
Cooperative Agreement #84-JN-AX-K007

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NOT FOR DISTRIBUTION



A. MAGAZINE/CODER DATA

1. Magazine TITLE:

1. Playboy
2. Penthouse
3. Hustler

2. YEAR: \_\_\_\_\_

3. MONTH: \_\_\_\_\_

4. PAGE of cartoon being coded: \_\_\_\_\_

5. NUMBER of Cartoons in Issue: \_\_\_\_\_

B. CARTOON OVERVIEW

6. Is the cartoon in COLOR?

0. No
1. Yes

7. SIZE of cartoon:

Note: If the cartoon covers portions of both the left and right pages, code the total amount of space covered (e.g., two-half pages equals one whole page)

1. BLANK - DO NOT USE
2. 1/4 up to but not including 1/2 page
3. 1/2 up to but not including one full page
4. Full page
5. One cartoon covers two pages (or folds out to more)

C. TYPES OF ACTIVITIES:

KEY -- Degree of Depiction:

- 0. N/A or No
- 1. Depicted
- 2. Just occurred, about to occur
- 3. Discussed
- 4. Implied

Satanic:

- 5. Depicted
- 6. Just occurred, about to occur
- 7. Discussed
- 8. Implied

Degree

VIOLENT:

8. Killing:

(e.g., any activity resulting in death, manslaughter)

9. Assault/Battery:

(e.g., stabbing, slicing, shooting, maiming, torture, self-mutilation, whipping, kicking, punching, slapping, shoving, pushing)

10. Violent sexual activity:

(e.g., rape, attempted rape, any type of forced or violent sexual activity, castration, mutilation of sexual parts, sadism/masochism, knowingly transmitting VD)

11. Other violent activity (non-sexual): \_\_\_\_\_

(e.g., tying, restraining, force, terrorism, hijacking, lynching, arson, kidnapping, driving while drunk causing harm, slavery, surgery/cutting)

12. Suicide: \_\_\_\_\_

(self-victim with no perpetrator)

ILLEGAL:

13. Theft: \_\_\_\_\_

(e.g., robbery, armed and unarmed, burglary, breaking and entering, purse snatching, shoplifting, selling or receiving stolen property)

14. Drug-related activity: \_\_\_\_\_

(e.g., drug use, possession, or distribution, drug smuggling, alcoholism, public drunkenness, steroid use in sports, driving while intoxicated)

15. White collar crime by a person(s) representing corporate or governmental or other religious, professional institution(s) \_\_\_\_\_

(e.g. bribery in office, patronage (gov't), offering or receiving kickbacks, price fixing, adulterating products, false advertising, fraud, false arrest, malpractice, environmental pollution)

16. Crime committed against the general public (non-violent, often no direct victim): \_\_\_\_\_

(e.g. perjury, treason, draft dodging, tax evasion, embezzlement, counterfeiting, forgery, loan sharking, gambling, booking, welfare cheating)

17. Accident: \_\_\_\_\_

SEXUAL:

18. Sex dealing: \_\_\_\_\_

(e.g., procuring, pimping, prostitution, production, distribution, purchase, sale, of pornography, live sex shows, topless bars, massage parlors, etc.)

19. Invasion of privacy: \_\_\_\_\_

(e.g., flashing, exhibiting, peeping, voyeurism, obscene phone call, sexual activity in a public place, adult sexual molestation, pinching)

20. Other illegal sexual behavior: \* \_\_\_\_\_

(e.g., adultery, bigamy, homosexuality, incest, necrophilia, bestiality)

21. Anal-genital, anal-oral, or anal-object activity: \_\_\_\_\_

MODIFIERS

22. Racial theme involved in the cartoon: \_\_\_\_\_

(e.g., racial stereotyping, slavery)

23. Satanic/Occult or scatological/morbid theme involved in the cartoon: \_\_\_\_\_

(If satanic/occult theme, use responses 5-8 under the Degree of Depiction Key (pg. 2))

-----  
\* Cohabitation, homosexuality and other potentially illegal sexual behavior will not be sufficient for selection of a cartoon to code. These activities will be coded in association with other violence or crime.

D. ROLE OF CHARACTERS

Primary Character, generally a VICTIM of the criminal or violent activity but can be SELF-VICTIM:

24. Sex:

0. Male
1. Female
2. Both
3. Impersonal victim: general public
4. Unspecified
5. 0 and 3
6. 1 and 3
7. 2 and 3
8. Offstage
9. N/A

25. Race:

0. N/A
1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Unspecified or mixed
9. Offstage

26. Age:

0. N/A
1. Young adult (18-39)
2. Middle age (40-60)
3. Elderly (61 or over)
4. Mixed age group
5. Unspecified
6. Offstage

27. Is the Primary Character (VICTIM) identified by any of the following PHYSICAL DEPICTIONS?

0. No or N/A
1. Normal human
2. Animal (anthropomorphized or natural)
3. Devil or demon-like character
4. Science fiction creature or Mythological/fantasy creature
5. Deformed human being or human monster
6. Dismembered human being
7. Human corpse
8. Anthropomorphized object
9. Human body part or organ (including blood alone, brain, eyes, etc.)

Secondary Character, generally a PERPETRATOR of the Criminal or Violent Activity:

28. Sex:

0. Male
1. Female
2. Both
3. General public/economic or governmental institution
4. Unspecified
5. 0 and 3
6. 1 and 3
7. 2 and 3
8. Offstage
9. N/A

29. Race:

0. N/A
1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Unspecified (or mixed)
9. Offstage

30. Age:

0. N/A
1. Young adult (18-39)
2. Middle age (40-60)
3. Elderly (61 or over)
4. Mixed age group
5. Unspecified
6. Offstage



31. Is the Secondary Character (Perpetrator) characterized by any of the following PHYSICAL DEPICTIONS?

0. No or N/A
1. Normal human
2. Animal (anthropomorphized or natural)
3. Devil or demon-like character
4. Science fiction creature or Mythological/fantasy creature
5. Deformed human being or human monster
6. Dismembered human being
7. Human corpse
8. Anthropomorphized object
9. Human body part or organ (including blood alone, brain, eyes, etc.)

32. Is ANY character ACTIVELY serving as a PROTECTOR/PROTESTER, benevolently protecting an apparent victim from harm?

0. No.

1. Family or other kin

(e.g., spouse, parent, sibling, adult offspring, cousin, grandparent, step-relation)

2. Romantic

(e.g., boyfriend, girlfriend, lover)

3. Helping Profession/Religious

(e.g., teacher, instructor, doctor, dentist, nurse, therapist, sexologist, social worker, rape crisis center worker; clergy, nun, saint, guru, biblical figure)

4. Government/Military

(e.g., judge, lawyer, probation officer, law enforcement agency, police officer, sheriff, firefighter, military figure, military institution)

5. Boss/Manager or agent for boss/manager

(e.g., employer, business owner or manager, corporation, or other legal relationship, but not a pimp or loan shark)

6. Entertainment/Sports

(e.g., actor, entertainer, producer, director, movie critic, athlete, sports commentator, sports club owner)

7. Other unspecified role or relationship

8. Self-defense

9. No, but there are others in the cartoon who are not protecting or protesting

33. What is the "Perpetrator's" ROLE OR RELATIONSHIP to the "victim"?

Note: Select the first role response that is most obvious. Select a second response if there IS another role, e.g., 1 5 if the perpetrator is the FATHER in a family-owned business. If there is no second role, code a "0" in the second role.

0. None or N/A
1. Family or other kin  
(e.g., spouse, parent, sibling, adult offspring, cousin, grandparent, step-relation)
2. Romantic  
(e.g., boyfriend, girlfriend, lover)
3. Helping Profession/Religious  
(e.g., teacher, instructor, doctor, dentist, nurse, therapist, sexologist, social worker, rape crisis center worker; clergy, nun, saint, guru, biblical figure)
4. Government/Military  
(e.g., judge, lawyer, probation officer, law enforcement agency, police officer, sheriff, firefighter, military figure, military institution)
5. Boss/Manager (legal relationship)  
(e.g., employer, business owner or manager, corporation)
6. Entertainment/Sports  
(e.g., actor, entertainer, producer, director, movie critic, athlete, sports commentator, sports club owner)
7. Illegal business relationship: SEXUAL (pimp, madam, prostitute, "trick")
8. Illegal business relationship: NON-SEXUAL (mafia, bookie, loan shark)
9. Other Unspecified role or relationship

Nudity:

34. Is the Primary Character (VICTIM) depicted as partially or completely NUDE?

0. No
1. Dressed in sexual/fetish clothing
2. Full frontal nudity
3. Rear nudity (includes buttocks only)
4. Genital closeup
5. Full-side nudity - no genitals showing
6. Both #4 and #5
7. Nude from waist up
8. Genital area implied but not showing (nude, but the genitalia are not clearly visible)
9. Character off-stage

35. Is the Secondary Character (PERPETRATOR) depicted partially or completely nude?

0. No
1. Dressed in sexual/fetish clothing
2. Full frontal nudity
3. Rear nudity (includes buttocks only)
4. Genital closeup
5. Full-side nudity - no genitals showing
6. Both #4 and #5
7. Nude from waist up
8. Genital area implied but not showing (nude, but genitalia are not clearly visible)
9. Character off-stage

**CODING INSTRUMENT**  
for  
**Content Analysis of Representations of Adult Figures**  
**with Criminal or Violent Components**  
in  
**Mainstream Erotica/Pornography**

**PART B:**  
**VISUAL UNIT**

**July 11, 1985**

**The Office of Juvenile Justice and Delinquency Prevention**  
**Cooperative Agreement #84-JN-AX-K007**

**FOR PROJECT USE ONLY**  
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A. MAGAZINE/CODER DATA

1. Magazine TITLE:

1. Playboy
2. Penthouse
3. Hustler

2. YEAR:    \_\_\_  \_\_\_

3. MONTH:   \_\_\_  \_\_\_

4. PAGE of visual being coded:   \_\_\_  \_\_\_  \_\_\_

5. Total number of PAGES in the magazine:   \_\_\_  \_\_\_  \_\_\_

B. VISUAL OVERVIEW

6. The visual is:

0. Black & white or monochrome
1. Color

7. SIZE of visual:

Note: If the visual covers portions of both the left and right pages, code the total amount of space covered (e.g., two-half pages equals one whole page)

0. 1.5 x 1.5 inches up to, but not including 1/4 page (see example in upper right-hand corner of this page)
1. 1/4 up to, but not including 1/2 page
2. 1/2 up to, but not including full page
3. Full page
4. Between 1 and 2 full pages
5. One visual covers two pages (or folds out to more)

8. TYPE of visual:

1. Illustration
2. Photograph
3. Still photo taken from an American movie
4. Combination: both photo and illustration
5. Still photo taken from foreign movie OR movie with a foreign producer/director
6. Still photo taken from a television clip
7. Advertisement (Photograph or illustration. If the ad is an illustration note it on the Coder Comment Sheet)

9. Is the visual part of a SERIES or part of ANOTHER VISUAL?

SERIES: More than one picture with the same model(s), theme, or story line.

0. No
1. Part of a series which is located in one single eye span
2. Part of the centerfold/playmate/pet of the month series
3. Part of multi-page "photo essay" series (PHOTO ESSAY: a series of pictures with either a story line or the same model(s), or both)
4. Part of a multi-page series which is not a photo essay; for example, illustrations or photographs which accompany a feature article, or pictures of scenes from different movies
5. Visual is incorporated within another single large visual

10. Does the visual have a SPECIAL THEME?

- 00. No
- 01. New Year
- 02. Valentine's Day
- 03. Easter
- 04. 4th of July
- 05. Thanksgiving
- 06. Christmas
- 07. Weddings & anniversaries
- 08. Death, funerals
- 09. War
- 10. Crucifixion
- 11. Natural disaster
- 12. Nuclear disaster
- 13. Environmental pollution
- 14. Other cultural milieu (non-American)
- 15. Entertainment/sports
- 16. Fantasy/sci-fi
- 17. Fairytale (No children or Pseudo-children present)
- 18. Political theme
- 19. Historical theme
- 20. Art
- 21. Religious theme (not including crucifixion)
- 22. Fictional literature
- 23. Other



11. Are any of the following PROPS present in the visual?

Note: If more than one response applies, select the most significant one. If "animal" is coded as a character, do not include as a prop.

- 0. No
- 1. Body fragment, blood
- 2. Gun ballistic instrument
- 3. Fire (burning, exploding)
- 4. Knife: bladed or pointed instruments/utensils
- 5. Bat/club/stick
- 6. Whip (or other sadistic device)
- 7. Chain(s)/rope: instrument of restraint
- 8. Violent animal or insect (As prop, NOT character)
- 9. Symbol (swastika, KKK symbol, violent graffiti)

12. Are there human or anthropomorphized CHARACTERS portrayed in the visual?

- 1. Yes
- 2. No, but criminal or violent props or symbols are present (Answer NO OR N/A for the rest of the questions)
- 3. No, but animal characters are present (Answer NO OR N/A for the rest of the questions)

13. What is the primary NATURE of the visual's criminality or violence?

Note: There must be a human or anthropomorphized character portrayed in the visual to answer this question.

- 0. N/A: There is no human or anthropomorphized character
- 1. Criminal or violent activity
- 2. Criminal or violent prop or symbol
- 3. Criminal or violent clothing

## C. ROLE OF CHARACTERS

### CHARACTER A:

#### 14. TYPE of character:

0. There is no character A
1. Offstage
2. Adult's body part
3. Human adult 18 years of age or older
4. An animal
5. Anthropomorphized object
6. Mythical/fantasy/sci-fi creature or monster
7. Religious/supernatural figure
8. Animal substitute (e.g., stuffed animal)
9. Other or mixed depictions

#### 15. Is Character A PORTRAYED in any of the following ways?

0. No
1. Human as animal or animal as human
2. As dismembered or mutilated creature
3. As deformed creature or monster
4. As corpse
5. As object (non-edible)
6. As object (edible)
7. As having superhuman powers
8. As handicapped
9. Other

16. SEX of Character A:

- 0. N/A
- 1. Male
- 2. Female
- 3. Both males and females
- 4. Male twins
- 5. Female twins
- 6. Offstage
- 7. Unspecified sex
- 8. Other (e.g., transsexual, hermaphrodite, etc.)

17. RACE/ETHNICITY of Character A:

- 0. N/A
- 1. Caucasian
- 2. Black
- 3. Asian/Oriental
- 4. American Indian
- 5. Hispanic
- 6. Jewish
- 7. Arab
- 8. Mixed racial group
- 9. Unknown, unspecified, or other minority

18. AGE of Character A:

0. N/A
1. Young adult (18-39)
2. Middle age (40-60)
3. Elderly (61 or over)
4. Mixed age group
5. Unspecified
6. Offstage

19. Is Character A partially or completely NUDE?

0. No
1. Dressed in sexual/fetish clothing
2. Full frontal nudity
3. Full rear nudity
4. Genital closeup
5. Anal/rectal closeup
6. Both #4 and #5
7. Nude from waist up
8. Genital area implied but not showing
9. Other

**CHARACTER B:**

**20. Type of Character:**

0. There is no Character B
1. Offstage
2. Adult's body part
3. Human adult 18 years of age or older
4. An animal
5. Anthropomorphized object
6. Mythical/fantasy/sci-fi creature or monster
7. Religious/supernatural figure
8. Animal substitute (e.g., stuffed animal)
9. Other or mixed depictions

**21. Is Character B PORTRAYED in any of the following ways?**

0. No
1. Human as animal or animal as human
2. As dismembered or mutilated creature
3. As deformed creature or monster
4. As corpse
5. As object (non-edible)
6. As object (edible)
7. As having superhuman powers
8. As handicapped
9. Other

22. SEX of Character B:

0. N/A
1. Male
2. Female
3. Both males and females
4. Male twins
5. Female twins
6. Offstage
7. Unspecified sex
8. Other (e.g., transsexual, hermaphrodite, etc.)

23. RACE/ETHNICITY of Character B:

0. N/A
1. Caucasian
2. Black
3. Asian/Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unknown, unspecified, or other minority

24. AGE of Character B:

0. N/A
1. Young adult (18-39)
2. Middle age (40-60)
3. Elderly (61 or over)
4. Mixed group
5. Unspecified
6. Offstage

25. Is the Character B partially or completely NUDE?

0. No
1. Dressed in sexual/fetish clothing
2. Full frontal nudity
3. Full rear nudity
4. Genital closeup
5. Anal/rectal closeup
6. Both #4 and #5
7. Nude from waist up
8. Genital area implied but not showing
9. Other

26. Does Character A play any of the following ROLES?

Note: Put the number corresponding to the most obvious role of Character A in the first slot and any other role played by that character in the second slot. If there is no second role, put a 0 in the second slot (e.g., 6 0).

0. No

1. Family or other kin

(e.g., spouse, parent, sibling, adult offspring, cousin, grandparent, step-relation)

2. Romantic figure

(e.g., boyfriend, girlfriend, lover)

3. Helping Profession/Religious figure

(e.g., teacher, instructor, doctor, dentist, nurse, therapist, sexologist, social worker, rape crisis center worker; clergy, nun, saint, guru, biblical figure)

4. Government/Military figure

(e.g., judge, lawyer, probation officer, law enforcement agency, police officer, sheriff, firefighter, military figure, military institution)

5. Boss/Manager

(e.g., employer, business owner or manager, corporation)

6. Entertainer/Sports figure (e.g., actor, entertainer, producer, director, movie critic, athlete, sports commentator, sports club owner)

7. Illegal business figure: SEXUAL (pimp, madam, prostitute, "trick")

8. Illegal business figure: NON-SEXUAL (mafia, bookie, loan shark)

9. Other or unspecified role



27. Does Character B play any of the following ROLES?

Note: Put the number corresponding to the most obvious role of Character B in the first slot and any other role played by that character in the second slot. If there is no second role, put a 0 in the second slot (e.g., 6 - 0).

0. No

1. Family or other kin

(e.g., spouse, parent, sibling, adult offspring, cousin, grandparent, step-relation)

2. Romantic figure

(e.g., boyfriend, girlfriend, lover)

3. Helping Profession/Religious figure

(e.g., teacher, instructor, doctor, dentist, nurse, therapist, sexologist, social worker, rape crisis center workers, clergy, nun, saint, guru, biblical figure)

4. Government/Military figure

(e.g., judge, lawyer, probation officer, law enforcement agency, police officer, sheriff, firefighter, military figure, military institution)

5. Boss/Manager

(e.g., employer, business owner or manager, corporation)

6. Entertainer/Sports figure (e.g., actor, entertainer, producer, director, movie critic, athlete, sports commentator, sports club owner)

7. Illegal business figure: SEXUAL (pimp, madam, prostitute, "trick")

8. Illegal business figure: NON-SEXUAL (mafia, bookie, loan shark)

9. Other or unspecified role

28. Is ANY character ACTIVELY serving as PROTECTOR of an apparent victim? Select the response with the lowest number.

- 0. No
- 1. Family or other kin  
(e.g., spouse, parent, sibling, adult offspring, cousin, grandparent, step-relation)
- 2. Romantic figure  
(e.g., boyfriend, girl friend, lover)
- 3. Helping Profession/Religious figure  
(e.g., teacher, instructor, doctor, dentist, nurse, therapist, sexologist, social worker, rape crisis center worker, clergy, nun, saint, guru, biblical figure)
- 4. Government/Military figure  
(e.g., judge, lawyer, probation officer, law enforcement agency, police officer, sheriff, firefighter, military figure, military institution)
- 5. Boss/Manager  
(e.g., employer, business owner or manager, corporation)
- 6. Entertainer/Sports figure  
(e.g., actor, entertainer, producer, director, movie critic, athlete, sports commentator, sports club owner)
- 7. Other unspecified figure
- 8. Self-defense
- 9. No - but there are others in the visual who are not protecting or are protecting inappropriately.

#### D. TYPES OF ACTIVITIES

| KEY: | <u>Degree of Depiction</u>          | <u>Character A</u>        | <u>Character B</u>        |
|------|-------------------------------------|---------------------------|---------------------------|
| 0.   | No                                  | 0. None                   | 0. None                   |
| 1.   | Depicted                            | 1. Initiator              | 1. Initiator              |
| 2.   | Just occurred, about to occur       | 2. Recipient              | 2. Recipient              |
| 3.   | Implied in the visual itself        | 3. Mutual Participant     | 3. Mutual Participant     |
| 4.   | Implied in text referring to visual | 4. Observer               | 4. Observer               |
| 5.   | Implied in both the visual and text | 5. Unaware                | 5. Unaware                |
|      |                                     | 6. Other Unspecified role | 6. Other Unspecified role |

**DIRECTIONS:** Next to each category are three spaces. In the first space, write the number corresponding to the degree of depiction of that activity. In the second space, write the number corresponding to Character A's level of involvement in the activity. In the third space, write in the number corresponding to Character B's level of involvement.

**VIOLENT:**

Degree

A

B

29. Killing:

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(e.g., any violent or criminal activity resulting in death, manslaughter)

30. Assault/Battery:

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(e.g., stabbing, slicing, shooting, maiming, torture, self-mutilation, whipping, kicking, punching, slapping, shoving, pushing)

31. Violent sexual activity:

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(e.g., rape, attempted rape, any type of forced or violent sexual activity, castration, mutilation of sexual parts, sadism, masochism, knowingly transmitting VD)

32. Other violent activity (non-sexual):

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(e.g., tying, restraining, force, war, terrorism, hijacking, arson, kidnapping, driving while drunk causing harm, surgery/cutting)

33. Wearing or displaying violent prop or symbol (includes clothing):

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34. Suicide:

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(recipient of self-inflicted violence, no initiator)

**ILLEGAL:**

35. Theft:

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(e.g., robbery, armed and unarmed, burglary, breaking and entering, purse snatching, shoplifting, selling or receiving stolen property)

**Degree**      **A**      **B**

36. Drug-related activity:

-----

(e.g., drug use, possession or distribution, drug smuggling, alcoholism, public drunkenness, steroid use in sports, driving while intoxicated)

37. White collar crime by person representing corporate or governmental or other religious, professional institution

-----

(e.g., bribery in office, patronage (gov't), offering or receiving kickbacks, price fixing, adulterating products, false advertising, fraud, false arrest, malpractice, environmental pollution)

38. Crime committed against the general public or institution: (non-violent, often no direct victim)

-----

(e.g., perjury, treason, draft dodging, tax evasion, embezzlement, counterfeiting, forgery, loan sharking, gambling, booking, welfare cheating)

39. Accident:

-----

SEXUAL:

40. Sex-dealing:

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(e.g., procuring, pimping, prostitution, the production, distribution, purchase or sale of pornography, live sex shows, topless bars, massage parlors, sex for hire, sex for promotion or job security)

|   | <u>Degree</u> | <u>A</u> | <u>B</u> |
|---|---------------|----------|----------|
| 41. <u>Invasion of privacy:</u><br><br>(e.g., indecent exposure, flashing, exhibiting, peeping, voyeurism, obscene phone call, adult sexual molestation, pinching)  | -----         | -----    | -----    |
| 42. <u>Other illegal sexual behavior:</u><br><br>(e.g., adultery, bigamy, incest, necrophilia, bestiality)<br><br>(NOTE: Cohabitation, fornication, and other potentially illegal sexual behavior will <u>not</u> be sufficient for selection of a visual to code. These activities will be coded in <u>association</u> with other violence or crime) | -----         | -----    | -----    |
| 43. <u>Homosexual/Lesbian activity:</u>   | -----         | -----    | -----    |
| 44. <u>Anal-genital, anal-oral, or anal-object activity</u>   | -----         | -----    | -----    |

**MODIFIERS:**

**Degree**

45. Racial theme involved in the visual:

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(e.g., racial stereotyping, slavery)

46. Satanic/Occult theme involved in the visual:

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47. Scatological/Morbid theme involved in the visual:

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E. USE OF PROPS

48. Are any of the following items used for sexual purposes?

Note: If more than one response applies, select the most significant one. If "animal" is coded as a character, do not include as a prop.

- 0. No
- 1. Body fragment, blood
- 2. Gun
- 3. Fire (burning, exploding)
- 4. Knife: bladed or pointed instruments/utensils
- 5. Bat/club/stick
- 6. Whip
- 7. Chain(s)/rope: instrument of restraint
- 8. Violent animal or insect (As prop, NOT character)
- 9. Symbol (swastika, KKK symbol, violent graffiti)



49. PHYSICAL SETTING of the visual is:

01. Unspecified (blank or abstract background), or other
02. Home/doorway/yard
03. Bed/bedroom/hotel room
04. Bathroom/private or public toilet
05. Religious setting (church, temple, etc).
06. School building or grounds
07. Medical setting (hospital, doctor/dentist office)
08. Scientific research setting (no doctor/patient relationship)
09. Playground/sports area/park
10. Country/nature/beach
11. Farm, barnyard
12. Streets, sidewalks, alley
13. Store
14. Movies/shows
15. On mode of transportation
16. Business office
17. Jail, prison
18. Restaurant, bar/lounge, casino
19. Brothel/massage parlor/"red light" district
20. Graveyard/morgue/funeral home
21. Bizarre, fantastic or unreal setting
22. "PPH" domain: mansion or private home of magazine owner
23. "PPH" restaurant/bar/lounge/casino/vacation spot
24. Courtroom/police station
25. Other cultural/national milieu

## 2.4 CODING PROCEDURE

The coding procedure consisted of several phases, some of which were repeated in various forms for different instruments. Coder training took place for each instrument. The training involved familiarizing coders with the new instrumentation, and teaching new definitions and concepts needed for coding. For example, the cartoon and visual portrayals of children often were ambiguous, both in the child's physical depiction and in the use of associated cues. Thus, determination of a character's age could be difficult. Often, cartoonists portrayed small children engaged in precocious activity totally inconsistent with the developmental reality of children's physical and mental capacities. In coder training for the adult crime and violence instrument, parameters were required to delineate what was to be considered violent or illegal. Certain sexual acts, for instance, are illegal in some states, and certain props, such as a gun or a whip are viewed as potentially violent, independent of usage.

The initial coding phase involved several days of "set-up." During set-up, each magazine was examined page by page for images to be coded. The images were recorded on a set-up sheet, which was affixed to the inside cover of each magazine. Later, when a magazine was circulated for coding, another coder would determine whether or not to code each image based upon the coding criteria. In this manner a check was put into place whereby two coders considered the codability of each image. During coding, the staff randomly distributed magazines each morning and collected them at night. Data sheets were marked in red ink, any corrections or changes were initialed by the coder, and the completed forms filed in manila folders and locked in steel file cabinets. The staff maintained careful records of the daily flow of magazines. In addition to checking each data sheet for readability before sending it to the data entry contractor, approximately two sheets per coder per week were checked for accuracy by the staff to determine if any coding problems had developed with any specific coder. All magazines not in the project's collection were coded at the Library of Congress.

At the end of the magazine coding activity, a debriefing session was conducted for the coders. Coders were asked to record any "coder conventions" they had developed to assist them with coding. For example, some coders taped separate instrument questions on their carrels in order to facilitate coding. Project hypotheses were revealed to the coders and they were encouraged to ask questions during a group discussion concerning the goals of the project. Finally, some of the initial findings from the Child Cartoon data were presented during debriefing, and the significance of the findings and future use were discussed.

### 2.4.1 Coder Training

Coder training was designed and implemented for the purpose of teaching the coders how to use each instrument. In addition to becoming familiar with each question and possible responses, coders needed to understand fully the project terms or phrases in order to establish a uniform protocol for magazine coding. For example, each instrument had strict definitions for each activity. Differences between an implied activity and a depicted activity were crafted, as was the term Pseudo-Child for the Child Visual Unit wherein adults meeting specific parameters for childish or child-like characteristics, were identified and coded as representations of children (See Exhibit \_\_\_\_). Each instrument required the presentation of new sets of concepts and definitions. Thus, new training was initiated for each of the instruments: child cartoons; child visuals; and crime and violence cartoons and visuals.

2.4.1.1 Training for Child Cartoon Coding: The initial coder training for the Child Cartoon Instrumentation began on January 22, 1985. It consisted of an introduction to the project by the Principal Investigator and 3 1/2 days of in-depth lessons explaining the child cartoon instrumentation and coding processes, followed by several weeks of instrument refinement and set-up for coding.

On Day One, the Principal Investigator introduced the overall content and analysis issues via a slide presentation and discussion. Content analysis techniques were explicated with a presentation of adults, children and animals depicted in great works of art. These paintings were shown on slides in their entirety and then as discrete components of the whole. The art content, thereby, was analyzed. Thus, the analysis of adults, children and animals depicted in cartoons was crafted within an overall non-threatening technique of decoding the larger art environment.

The Principal Investigator reviewed general training materials which were subsequently prepared for coders by two research associates. Under the supervision of the Principal Investigator, the two research associates alternated training lessons, one observing and taking notes while the other taught. Coders used the initial pilot-tested child cartoon instrument, and lessons were conducted from the first question to the last on a question-by-question basis. Each lesson took one to two hours, based on lesson plans prepared in advance (see Appendix). Lessons included brief explanations of the section to be covered and detailed explanations of each question, with slides to explicate various categories. Discussion was encouraged. Discrepancies between the "correct" response and the coders' responses were due either to a coder misunderstanding, which was immediately corrected, or to a problem with the original question. These problems were recorded and dealt with later by the staff.

Collective practice coding took place after the coders understood the definitions and instructions relative to each question. A slide was shown and answers for the questions were coded individually. Following this, the trainers explained "correct" responses and the rationales for each response. Review sessions were held every three or four lessons. Five to ten slides were shown per session and coders answered questions previously covered. This helped to tie the lessons together and provided a broader understanding of how the instrument was to function.

### 1. Training for Magazine Set-Up

Before coding could begin, it was necessary to "set-up" each magazine. Each set-up sheet identified six points: 1) the magazine issue; 2) the page numbers containing child cartoons; 3) the date of set-up; 4) the coder who set-up the magazine; 5) the date coded and 6) the coder number. The coders had learned how to recognize a child, and what the definition entailed. A lesson on how to set-up the magazines was conducted, followed by practice set-up. Two people set-up each magazine as a check on accuracy in the selection of child cartoons. The Principal Investigator and both research associates were available for questions. Set-up took five days, inclusive of training.

### 2. Development of Coder Assistance Materials for Child Cartoon Training

Preliminary coding activities had revealed a measurable inexperience among coders regarding the ability to judge the age of child characters. Those coders who had reared or taught small children were able to gauge ages more accurately by physical depiction than were younger or unmarried coders. These younger coders were not similarly child-familiar and thus required extensive practice in the age evaluation of depicted children. Therefore, an Age Evaluation Guide (AEG) was developed. The Principal Investigator presented a half-day slide session and discussion on age evaluation of children in cartoons and on the cues associated with the culture of childhood. Here, the problem of accurate identification of a child's depicted age was facilitated by the use of normal child body development diagrams reproduced from illustrations taken from the child development literature. Selected child illustrations were verified as appropriate by a practicing pediatrician, working in the pediatrics department of a major university medical school. Additionally, drawing instruction book illustrations which depicted adult-to-child body ratio by age were reproduced and provided in the AEG.

The AEG was included within the larger framework of the portfolio called, "The Culture of Childhood" (see appendix

\_\_\_\_). This portfolio was more fully developed to serve as an additional reality check for coders. Here, illustrations of age-appropriate motor skills, activities, and age-specific cues, such as clothing, toys and play equipment, were provided to enable coders to "touch base" cognitively in judging the actual, depicted, physical age of a child character. Each coder received a copy of the Culture of Childhood portfolio for constant reference. Many coders chose to tape these images on their carrels as an instant bench mark for a reality check on age assessment.

Approximately two days were devoted to training coders to recognize and identify physiological indicators of emotional expression in an image. An Emotional Expression Guide (EEG) was created for hands-on accessibility and distributed to each coder (see appendix \_\_\_\_). The full guide consisted of model images of empirically labeled single, primary, and mixed primary emotional expressions, in women and men, taken from two scholarly publications (i.e., Ekman & Friesen, 1975; Izard, 1971) as well as images of adults and children expressing empirically labeled emotions. The latter were reproduced from articles on emotional expression in the popular magazine, Psychology Today (September, 1975 and August, 1983).

It became readily apparent that without extensive training regarding the patterns of facial muscular activity, most coders would be unable to judge accurately the character's emotional states as suggested by the artist's drawing. The nine basic cross-cultural emotions (Interest-Excitement; Enjoyment-Joy; Surprise-Startle; Distress-Anguish; Disgust-Revulsion; Anger-Rage; Shame-Humiliation; Fear-Terror; Contempt-Scorn; Izard, 1971, pp.243-245) recognized in the study of physiognomy of faces as well as the emotions identified by Ekman & Friesen, (1975) were duplicated for coder use. Coders practiced emotional judgement using the Ekman and Friesen series. Using these pictorial models, the upper and lower facial areas were cut in half, then mixed and matched, as part of the expression-testing protocol. The coders quizzed each other in groups of three, building toward a consensus and a fuller understanding of the emotional expressions in humans and animals. One of the special cartoon expressions which was not found readily in any of the emotional expression models was a category identified as "malicious intent".

Numerous cartoons included adults (and some children) who were drawn with an upper anger or disgust brow and a lower joy (smile) mouth. The resulting appearance of both anger and pleasure was identified as "malicious intent" (see exhibit \_\_\_\_). While no such precise combination was present in the crosscultural facial models provided by scholars, these expressions were present in certain cartoon characters.

Darwin's Expressions of Emotions in Animals and Man

(Murray, 1904) also was used to illustrate and elucidate biological cues that identify emotional expressions in adults, children and animals.

### 3. Impact of Training on Instrument Revision

During training, the coders raised many important questions, identifying problems resistant to instrumentation. Careful notes were taken, and staff meetings were held daily to discuss and resolve the issues raised and corrective changes were implemented. Often, the corrective procedures brought into clearer focus additional problems, requiring new solutions. The coders were notified verbally of the changes; their instruments and manuals updated by hand; and, after a significant accumulation of changes were noted, new versions of the instrumentation were copied and distributed.

Some of the issues raised by the large coding team were very important, necessitating major revisions of the Child Cartoon instrumentation (see section 2.3). As is the nature of any innovative, new and experimental research effort, the instrument had grown and changed since the initial pilot test in August, 1984. In essence, the need to clarify and craft uniform explanations logical to all coders was required. The coders can be said to have conducted a second pilot test of the instrument, which resulted in greatly improved and sophisticated instrumentation.

### 4. Child Magnets

Following the initial training sessions, the Principal Investigator directed a set-up of "child magnets," magazine images with child-associated content especially attractive to a child. This activity helped the coders learn what types of child related elements are present in the material. For example, fairy tale or Walt Disney characters were child magnets, as were space ships, cowboys, toys, and dolls. Child magnets were not coded since, by definition, these did not include children in the cartoon. However, page numbers and the identifying "magnet" cues were recorded during set-up to identify the overall number of images particularly appealing to children. A description of this activity is found in Appendix \_\_\_\_.

Following Child Magnet set-up, both the revised Child Cartoon Instrument and the Manual were distributed to each coder. Additional training and discussion of instrument changes took place in order to clarify questions which remained resistant to uniform interpretation. While the pilot study had included several Hustler magazines, the full complement of Hustler magazines did not arrive until coding had begun. Thus, unusual problems were encountered when coders began practicing on large numbers of more recent Hustler Child Cartoon images. These cartoons required additional

categories and resulted in additional problems of clarity. Again, as in most exploratory research efforts, new discoveries created new difficulties which lead to revisions and, eventually, to solutions.

Two weeks were spent in an on-going iterative dialogue with the coders, honing these 126 questions into an instrument responsive to their cognitive needs. On February 25, the final version of the Child Cartoon Instrument and Manual was finished and formal coding was initiated.

#### 2.4.1.2 Training for Child Visual Coding:

The Child Visual training process closely resembled Child Cartoon training. With the existing Child Cartoon Instrument already developed and refined, much less time was required to develop instrumentation. Training for Child Visual set-up and discussion of child visual definitions took place in mid-March. These discussions led to several insights on child visuals, further distinctive from cartoon information, which were integrated into the final instrument. The Principal Investigator and staff met frequently with the coders to discuss their findings during Child Visual set-up. Coder descriptions of their findings in magazine depictions of children were extremely helpful for finalizing the instrument. Coding child visuals was very complex and different from the coding of child cartoons, and thus additional instrument development time was required to create an objective and accurate tool of measurement. A coder memo which could be updated easily was the print communication method chosen.

During the two weeks of child visual revision, coders were given several projects to re-focus their attention, including a survey of nude images, and a survey of children in liquor and cigarette ads. The results of each study are found in appendix \_\_\_\_\_. In addition, an extensive pilot test of the adult cartoon crime and violence instrument was conducted, with selected images for coding. Different coders responses were compared, and the results were used during instrument revision.

Following a brief refresher training session on child visuals with the Principal Investigator, instrument testing and practice coding for child visuals began. This process of discussion and practice was followed for five days, until the end of the first coding session.

The second coding session began May 6. Seven coders chose to remain for the second coding session. This necessitated hiring and training five new coders as well as re-training experienced coders. Applying the re-focus technique, the experienced coders continued on the survey of nude images, while the new coders were slowly integrated by counting children in alcohol and cigarette advertisements.

The training-practice/coding-revising cycle was then resumed for child visual analysis. Minor changes were made to the Child Visual Instrument, and, when the new coders were acclimated, formal Child Visual coding began May 14th. A guide to sexual and drug-related "slang" terms was developed for child visuals and adult crime and violence coding when it became evident that coders were missing information due to a lack of familiarity with certain street language.

#### 2.4.1.3 Training for Adult Crime and Violence Cartoons and Visuals:

Training for the Adult Crime and Violence Instrument, Part A - Cartoon began June 14, followed by set-up, additional training, practice coding, and formal coding. Training for the Adult Crime and Violence Instrument, Part B - Visual, began July 11, followed by set-up and formal coding. The cycle of practice coding, problem identification, coder recommendations, staff revision and additional training, were followed for both instruments. During this training phase, few examples were presented by staff as coders had developed expertise in locating problem visuals. Therefore, coders were asked to set aside those images which were not being handled adequately by the instruments. These complex images were subjected to group analysis. Resulting instrument refinements were initiated then, based upon the combined knowledge of the experienced coding team and staff. During working sessions, cartoon and visual image analysis problems and snags in language and definition were re-worked for clarity in order to hold for analysis across the larger numbers of visuals and cartoons.

The final, highly sophisticated, instrument forms were then a result of an on-going, iterative program of analysis, discussion, refinement. This was a democratic, participative activity which drew together the working knowledge and analytical skills of the larger coding group. This refinement activity was crucial since the cartoon and visual scenarios provided a mix of literally thousands of characters, scenes, ages and interactions, each requiring logical and uniform problem solutions. It was impossible to identify classifications which would fit the needs of each of these multivariate combinations. However, over time, hundreds of overall solutions were finally honed which adequately addressed the greatest number of problems for this mix of characters and activities across all magazines.

For example, while the instrumentation was able to identify sources of age discrepancy for a Principal Child character and a second child in a cartoon, certain information was lost if a third child was present, playing a lesser role, but presenting a third source of age discrepancy. A code of evaluation priorities, then, is reflected in each final instrumentation.



**Guidelines for distributing Magazines**

1. Distribute untouched magazines. Follow path around carrels (see map).
2. Pull years for that day off shelf, enough for 6 - 8 magazines per person.
3. Sign out fresh magazines pulled that day on the "record of magazines distributed each morning" sheet.
3. Check order of magazines by month. It should be: January through December from left to right.
4. Check the random sheet to see which month to begin on for each year. Take that month through the end of the year and put on bottom of that year. **DISTRIBUTE FROM BOTTOM.** (e.g., Random Sheet says to start with 6 (June) for that year. Put June to December **BEFORE** January to May. Then, distribute from bottom of pile, i.e., June, July, August, September, October, November, December, January, February, March, April, May.)

Door

Closet

|           |            |
|-----------|------------|
| Skip (15) | Carol (13) |
| 9         | 10         |
| Jane (18) | Bruce (10) |
| 12        | 11         |

|            |           |
|------------|-----------|
| Rose (16)  | Wanda (3) |
| 8          | 7         |
| Leile (14) | Mary (1)  |
| 5          | 6         |

|                |               |
|----------------|---------------|
| Leslie K. (20) | Anthony (19)  |
| 4              | 3             |
| Julie E (17)   | Andrea K. (5) |
| 1              | 2             |

PATH FOR DISTRIBUTING  
MAGAZINES FOR CODING

### 2.4.2 Coding

Following training, the coding procedure involved several steps. First, all images to be coded in any given magazine were recorded on a set-up sheet and attached inside the front cover. The magazines were then collected and redistributed, permitting a second coder to evaluate the set-up sheet, coding only those images which s/he felt fulfilled the image criteria. The images were then coded. The staff distributed and collected magazines daily, and maintained detailed records of magazine flow and incoming completed data sheets. Periodically, data sheets were checked by staff for coding accuracy. Magazines missing from the collection were coded at the Library of Congress. All data sheets were organized into groups, or batches, to be keyed.

#### 2.4.2.1 Coding Process

The coding process consisted of a variety of activities: setting up each magazine for coding, distribution of magazines, coding, collection of magazines, and record keeping. In addition, data sheets were checked for accuracy, and missing magazines were coded at the Library of Congress.

Each coder had a carrel composed of a desk and shelf. Coders worked on the desk and stored their completed magazines on the top shelf. At the end of the day, they arranged their materials in a prescribed manner to facilitate collection.

1. Set-up: Set-up took place prior to coding. Each magazine was carefully paged through by at least one coder, who recorded the page numbers containing items to be coded. The process of distributing magazines for set-up was not done randomly. For Child Cartoons and Child Visuals, each coder received one or two years of magazines per day. After set-up, the magazines were returned to the cabinets. Adult Cartoon and Visuals involved a five month sample for set-up. Upon completion, the five months were banded and returned to the cabinets, having them readily accessible for coding.

During the set-up phase, each coder was given a magazine stack to be set-up that day. The topmost magazine from the pile was set-up first. The decision to code an item would be made by another coder during actual coding. The magazines were set-up from the back to the front, page by page. If more than one item was on a single page, each was assigned an alphabetical letter starting with "A" in the uppermost left of the page and continuing through the alphabet, left to right, top to bottom.

In addition to the manual and memo updates, guidelines were given by the Principal Investigator, which explicated

the cartoon or visual content that would qualify it to be written on the set-up sheet. When an item was chosen by a coder for set-up, the page number and alphabetical letter (if applicable) were entered on the set-up sheet. After the entire magazine was set-up, the total number of images was entered on the set-up sheet with that day's date, the coder identification number, the magazine name, month and year of publication. The next topmost magazine then was set-up in the same manner.

Those magazines that were totally set-up were placed in the upper right portion of the desk shelf. If the coder was in the middle of a magazine at the close of the workday, the partially completed magazine was placed in the upper left portion of the desk shelf. Those magazines not yet started remained in the lower left portion of the desk top. The partially completed magazine would be the next day's topmost magazine, to be completely set-up by the coder who had begun setting it up.

2. Distribution: Each morning six to ten magazines were distributed to each coder for that day's coding (see the "Guidelines For Distributing Magazines"). The details of the process changed slightly over time as the system was improved to increase efficiency. Originally, a "Path For Distributing Magazines For Coding" (See Appendix) was used by simply passing out the magazines, one by one, along this path. First, the magazines left over from the previous day were distributed, following the path around the carrels. Then the random list of magazines was consulted to determine which years should be pulled that day, and those years were checked off the list. The magazines were signed out on the "Record of Magazines Distributed Each Morning" sheet.

Each year's batch of magazines was checked for monthly order, January to December from left to right. During Adult Cartoon and Visual coding, only the five sample months from each year were pulled and marked off on the sheet. These would be checked against the "Random List of Magazines for Coding Adult Cartoons and Visuals," and placed in order from January to December.

For Child Cartoon and Child Visual coding, the randomly assigned month at which to begin distributing magazines was checked. For Adult Cartoon and Visual coding, the first month assigned was the first month distributed. Magazines were distributed one by one, following the path around the carrels, and placed face down on the carrels. When all magazines were distributed, each pile was turned right side up so that the coders began with the first magazine distributed. Later this process was revised to facilitate distribution. Instead of distributing the magazines one at a time, they were placed face down in adjacent piles on the floor. Each pile then was distributed to a coder following the path around the carrels.

3. Coding: The coders found a pile of magazines on their desk each morning for that day's coding. Taking the topmost magazine first, the coder worked back to front, page by page, coding onto a data sheet each cartoon or visual that met the requirements for codability. All items listed on the set-up sheet were located in this process and judged for codability while coding the magazine.

When an item qualified for coding, a coding data sheet was used. On this data sheet, the coder initials, identification number, and that day's date were entered in the upper right-hand box. If the item had been assigned an alphabetical letter from the set-up phase, this letter also was placed in the coders identification box on the coding sheet.

All instrument questions then were applied to the item being coded. Responses were marked on the data sheet. If the coder chose to change an answer, the original response was crossed out and the changed entry was placed beside the original entry. Coding manuals were available for reference.

When the item was completely coded, the coder's identification number and that day's date were entered on the set-up sheet across from the page number for that item. If that item had not been set-up initially, then the page number was added to the set-up sheet with this information.

After the magazine was completely coded, the total number of data sheets produced for that magazine was entered on the set-up sheet. This magazine, with coding sheets and set-up sheet, then was shelved on the upper right-hand desk shelf. The next topmost magazine was coded, but from front page to back page this time, alternating with each new magazine from the pile.

If at the end of the day the coder had partially completed a magazine, it was placed with its completed coding sheets and its set-up sheet in the upper left hand portion of the desk shelf. Any uncoded magazines remained in the left hand area of the desk top. The partially completed magazine was returned to the coder who had begun coding. It became the topmost magazine for the next day, to be completely coded by one coder.

Each coder received several "coder comment sheets" for noting any of several situations. These were placed at the back of the instrument and contained columns for the magazine's title, year and month of publication, and the page that was being commented on. Examples of entries included significant cartoons or visuals that did not meet the criteria for codability. For example, an advertisement for a book of photographs of nude boys, without a boy depicted in the ad, could not be coded using the visual instrument. Similarly, an alleged letter from a high school teacher to Playboy

Forum stating his use of Playboy in class discussions of religion and censorship could not be coded.

The coders also noted specific staff requests on the comment sheets. For instance, coders noted the time period at which certain phenomenon began to occur (as when erect penises were found in photographs). They were asked also to note cartoons and visuals that could not be completely coded (more than one violent prop used for sexual purposes). They also indicated when racial comments were made.

4. Collection: Magazine collection began around 3:00 p.m. and continued until one hour after the end of the work day. The first step was to collect all the completed magazines placed by the coders on the upper right hand side of the shelf in their carrels. When more than one magazine was coded, completed magazines were separated into piles for Playboy, Penthouse and Hustler. Each completed magazine was recorded on the "Record of Magazines Coded per Day" (see Appendix). As the magazines were recorded, the completed data sheets were pulled from the inside cover. They were organized by coder and filed by magazine in a temporary daily file. The magazines then were filed by year and locked in the cabinet.

Next, all partially completed magazines from the upper left side of the carrels were collected. Completed data sheets were filed in the temporary daily file, and partially completed data sheets were left in the magazines. These magazines were placed in the locked cabinet for distribution the next day. Finally, "untouched" magazines were collected and placed in the locked cabinet for the next day's coding.

5. Daily Tasks: Certain tasks were performed daily to maintain coding workflow and record-keeping (see "Daily Tasks: Morning and Evening Shifts"). In the morning the magazines were distributed, and any missing magazines were added to the list of missing magazines to be coded at the Library of Congress (see last part of this section). After the magazines were distributed (see "Distribution," above) The temporary file of data sheets from the previous day was pulled, and each data sheet was checked for legibility and completeness of each question. If any response on the data sheet was illegible or omitted, it was returned to the coder for correction, with the magazines if necessary.

After all the data sheets were scanned and corrected, they were counted and filed in manila folders. The number of sheets per coder was counted and recorded on the "Daily Record of the Number of Cartoons Coded per Coder" and on the "Weekly Record of the Number of Cartoons Coded per Coder" (see Appendix). During the Adult Cartoon and Visual coding process, the number of data sheets produced was recorded daily, by magazine (Playboy, Penthouse or Hustler). At the end of the week, the daily totals per coder were added to

DAILY TASKS: MORNING SHIFT (8 am to 4 pm)

BEFORE 8:30 A.M.:

1. Pull magazines for the day's analysis. (Approximately 3 years per day)
2. Note the missing magazines on a daily list. Try to locate them A.S.A.P.
3. Log out the magazines to be coded that day on the daily record.
4. Distribute partially completed magazines to the correct coder. Place the magazines face down on the coder's work space.
5. Distribute untouched magazines from the previous day according to the path for distribution. Place the magazines face down on the coder's work space.
6. Distribute magazines for that day's analysis according to the randomization list and the path for distribution. Place the magazines face down on the coder's work space. Turn the whole pile right side up when all magazines have been distributed.

DURING THE DAY:

1. Scan the data sheets completed the previous day.
2. Pull data sheets with errors to be corrected.
3. Coordinate distribution and collection of "problem" data sheets, including the magazines if necessary to complete the data sheet.
4. Coordinate spot checking
5. Keep daily notes on all activities.

DAILY TASKS: EVENING SHIFT (10 am - 6 pm)

BEFORE 12:00 P.M.:

1. Count the scanned data sheets from the previous day's analysis and record the number of data sheets completed per coder, with totals, on both the daily record and weekly record.
2. File the data sheets by magazine, year, and month.

DURING THE DAY:

1. Assist with spot checking.
2. Keep daily notes on all activities.

AT THE END OF THE DAY:

1. Count, record, and file the magazines completed that day:
  - \* Record the magazine and coder on the daily record; if there are no data sheets for the magazines, write down "0 visuals"
  - \* Pull data sheets from magazines and file in the "DAILY FILE"
  - \* File magazines back into the cabinet by month and year
2. Collect all partially completed magazines, file the completed data sheets in the "DAILY FILE", and place the partially completed magazines and partially completed data sheets in a pile in the bottom of the cabinet.
3. Collect all untouched magazines and put them in a pile, with a label, in the bottom of the cabinet.



obtain both overall daily totals and weekly totals per coder, and the overall daily totals were added to get a grand total for that week. Copies of these records were distributed to the senior staff so that coding progress could be tracked.

The data sheets were then removed from the temporary locked files and filed by magazine, by year, and by month. The labels for the manila folders were color coded for clarity. Eventually the data sheets were removed from the locked files, photocopied, and the originals were sent to the data entry contractor. The photocopied sheets were then stored for security in locked cabinets.

6. Spot Checking: Two data sheets per coder per week were carefully checked by the staff for accurate coding. These were pulled randomly from the data sheet files, photocopied, and the original returned to the file. The staff member then pulled the corresponding item in the magazine issue, and checked the coder's work. Any technical problems or errors were detected and noted by the staff member. For example, after switching from one instrument to another, a coder might have forgotten that a question was revised, and needed a simple reminder. All complex or controversial problems were handled by the Principal Investigator.

7. Library of Congress: The coders met at The Library of Congress on a pre-set day to code the issues of Playboy, Penthouse and Hustler not available in the office. A staff member requested the bound-by-year volumes that contained the needed issues. These were distributed to the coders. As magazines were completed, the staff member collected the set-up sheets and coding sheets for scanning and review. Completed coding sheets were filed in the manila folders and locked in the file cabinets with the other completed coding sheets.

#### 2.4.2.2 Record Keeping Methods

To handle the volume of coding materials, a variety of record-keeping strategies were developed. These housekeeping activities took two forms -- sheets that the coders themselves filled out, and sheets for which the staff was responsible. The set-up sheet inside the cover of each magazine was completed by coders during the set-up phase. There were four different set-up sheets, one for each instrument.

The staff kept daily records of magazines distributed and magazines completed. Both a weekly and a daily record of the number of data sheets coded per day were also maintained. Additionally, a list of magazines by year in random order was used to assure the random distribution of magazines.

##### 1. Initial Child Cartoon Set-up Sheet

The set-up sheet was created in order to have a record for each magazine of its exact status in the coding process. Information such as the date of set-up, the date of coding, the coder identification number, and the page numbers of items coded all were recorded here. Also, if miscoded data sheets needed to be retrieved, the set-up sheet provided a quick reference. The set-up sheet stayed inside the front cover of the magazines for the duration of each coding phase.

At the top of the initial Child Cartoon set-up sheet, the coders wrote their identification number, the name and issue of the magazine, the total number of cartoons in the magazine, and the date of set-up.

In the first column, the coders noted all cartoons or illustrations which (a) contained or referred to a child, or (b) would attract the attention of a child viewer (child magnets). In the second column, B, coders indicated whether or not the cartoon was in fact a Child Cartoon. If it was, they wrote in the same page number in Column B. If it was only a Child Magnet, the coder used the "Key For Child Magnet Symbols and Explanations" and wrote in the codes that described the cartoon. The third and fourth columns under "Cartoon" were not used at that time, nor was the visual section at the left. Instead, new set-up sheets were created for each different instrument.

## 2. Second Child Cartoon set-up Sheet

Due to the large number of child magnets found during set-up, the initial Child Cartoon set-up sheet became crowded with information. In order to increase readability, and to retain a list of only those items that were coded, a second set-up sheet was used for actual Child Cartoon coding.

When a coder received a magazine to code Child Cartoons, s/he found the initial set-up sheet inside the front cover. The second coder did not write on the initial coding sheet. At the top of the page of the second set-up sheet, the coders wrote the name and issue of the magazine, the date of set-up taken from the initial set-up sheet, and the date of coding.

From the initial set-up sheet, the coder copied the total number of cartoons in the magazine onto the box labelled "TOTAL" on the bottom left of the second set-up sheet.

If there were no Child Cartoons in the magazine, the coder wrote "NO CHILD CARTOONS" on the second set-up sheet and moved on to the next magazine.

The coder looked in column B on the initial coding sheet and copied those page numbers into the column labelled "Page #" on the second set-up sheet. The coder then coded each cartoon, writing in his or her coder ID number and the date the cartoon was coded on the second set-up sheet next to the page number.

If the coder found a Child Cartoon which was not indicated as such on the initial coding sheet the coder coded the cartoon and added it to the list of cartoon page numbers on only the second set-up sheet.

If a coder found that s/he thought that a cartoon, classified as a Child Cartoon on the initial set-up sheet, did not fit the criteria for a Child Cartoon, the coder wrote N/A in the "coder #" column on the second set-up sheet. If s/he thought that the cartoon in question was a Child Magnet, the appropriate keys were written on the initial set-up sheet, or on the second set-up sheet.

The coder totaled the numbers of cartoons he or she coded for that magazine, and wrote this number on the set-up sheet to the right of the box labelled "TOTAL" at the bottom of the page.

### 3. Key for Child Magnet Symbols and Explanations

Most Child Magnets were keyed by the coder during set up, and the rest were keyed during coding. The keys were used as a guide to the types of elements contained in the Child magnets (See section 2.4.1 on Child Magnets, and Appendix).

### 4. Child Visual set-up Sheet

During the Child Visual set-up, only the page numbers of the items to be coded needed to be recorded on the set-up sheet. Thus a new set-up sheet was devised, based on the experience with the Child Cartoon versions. The same document was used for Adult Cartoon and Adult Visual coding, with only the name of the document changing.

Coders wrote the magazine issue at the top of the page, the page numbers of all Child Visuals found in that magazine in the left column, the number of visuals set-up at the top of the page, and the date of set-up and the coder ID number on the bottom of the page. The column labelled "KEYS" was left blank.

The coder who later coded the magazine wrote down his or her coder ID number and the date in the two right columns. The number of Child Visuals which were actually coded was written at the top of the page. The coder looked at each Child Visual and determined whether or not to code it based on the criteria.

### 5. Record of Magazines Distributed Each Morning

This form recorded the magazines, in order, which were distributed daily. At the top of the page the current date was recorded. The name of the magazine went in the left column, the issue in the center column, and any comments about distribution or the magazines went in the right column.

### 6. Record of Magazines Coded per Day

At the end of the day, all completed magazines were collected, the data sheets filed in manila folders, and the magazines recorded. The date they were finished was recorded on the upper right of the page. The name of the magazine went into the left column, the issue into the middle column, and the coder ID number for each finished magazine was recorded in the right column. This document remained the same for the Child Visual, Adult Cartoon, and Adult Visual coding processes.

### 7. Random List of Magazines for Coding Child Cartoons

(See Section 2.4.2.1 on randomization and distribution of the magazines) Each magazine, Playboy, Penthouse and Hustler, was randomized by year using a random digit generator. For each magazine, there was a list by year with the randomly assigned numbers in consecutive order on the left with the chronological number on the right, AND a list by year with the chronological numbers in consecutive order on the left with the random number on the right. As the magazines were distributed, the years were checked-off this list. Thus, at any given point in the research, staff could determine which years had been completed and in what order.

To assure randomization by month as well, so that each coder received different months in different years, a number between one and twelve was generated for the first random year. Each following year was assigned a month in consecutive order down the list. This system was followed for all the magazines. Except for Playboy, only the initial random month assignment was recorded on the far right of the page.

### 8. Random List of Magazines for Coding Child Visuals

This list was generated in the same manner as the one for Child Cartoons, but modified slightly for clarity. Each year of the magazine was assigned a random number, and listed in random order on the left, with the random number just to the right of each year. The first year was assigned a random month, and the months continued from there chronologically, listed to the right of the random number. On the same page, each year was listed chronologically with its corresponding random number on the right.

### 9. Random List of Magazines for Coding Adult Cartoons and Visuals

The same list of randomized years was used for Adult Cartoons and Visuals as for Child Visuals. For Adult Cartoons and Visuals, however, a random sample of five issues per year was coded. The issues were listed by year and by month. The years were listed chronologically in the left column, followed by three columns, representing Playboy, Penthouse and Hustler. The randomly chosen months were listed next to each year in the appropriate column. As each magazine was distributed, it was marked off on this sheet.

### 10. Weekly Record of the Number of Child Cartoons Coded per Coder

This was a weekly record, compiled by day, of the exact number of data sheets coded per coder, with totals for each day and week. This document remained virtually the same for

the Child Visual, Adult Cartoon, and Adult Visual coding processes. In the left column the coder numbers were listed in order. Several columns followed, with a space at the top for the correct date to be filled in. A grid pattern was formed such that, horizontally, the number of data sheets coded per day per coder were listed, with a column at the end for that week's total. The daily totals were written into the bottom of each column. At the bottom right, where the horizontal list of daily totals and the vertical list of weekly totals per coder intersected, the grand total for each week was entered.

#### 11. Daily Record of the Number of Cartoons Coded per Coder

This was a daily record, for one day only, of the exact number of data sheets completed per coder. This document remained virtually the same for the Child Visual, Adult Cartoon, and Adult Visual coding processes. The coder numbers were listed in the left column, and the number of items coded per coder was recorded in the right column. The total for each day was recorded at the bottom of the right column.

During Child Visual coding, the daily reports became unnecessary since the weekly reports contained identical information. However, during Adult Cartoon coding, issues of all three magazines were being coded each day and it became necessary to separate the number coded for each magazine. The Daily Record of the Number of Cartoons (or Visuals) Coded Per Coder was modified to facilitate that effort by having a separate column for Playboy, Penthouse and Hustler.







and Explanations

- SC - Santa Claus
- G - Guns, Knives, other Violent Symbols
- A - Animal(s)
- C - Costume(s)
- H - Hero (Heroine), Cowboy(s), Indian(s)
- T - Toy(s), Doll(s), Childish Activity, Game(s), Sport(s)
- M - Mythology Scene, Monster(s), Fantasy Scene
- F - Fairy Tale Scene
- P - Child Party Symbols
- S - School Symbols, Desks, Blackboards, Pendants
- R - Religious Person or Symbol, Holiday (Halloween, Christmas (Tree), Easter, Valentine's Day, St. Patrick's Day)
- L - Literary Allusions, reference to Childhood Symbols, History relative to Children (Knights, Pirates)
- Q - Hi-tech, Space, Science Fiction
- Y - Comic Strip
- YY - Child in Comic Strip
- \* - Parents and Adult Children
- N/A - Not a Magnet
- N - *Nudity (SIMPLE)*
- E - *Excretory*
- D - *Death*

Modifiers

- X - Sex
- V - Violence
- B - Blood







Random List of Magazines for Coding Child Cartoons

Playboy

| <u>Random</u> | <u>Year</u> | <u>Chron. #</u> | <u>Random. #</u> |
|---------------|-------------|-----------------|------------------|
| 1.            | 1962        | 10              | 10               |
| 2.            | 1983        | 31              | 11               |
| 3.            | 1968        | 16              | 12               |
| 4.            | 1972        | 20              | 1                |
| 5.            | 1955        | 3               | 2                |
| 6.            | 1970        | 18              | 3                |
| 7.            | 1957        | 5               | 4                |
| 8.            | 1978        | 26              | 5                |
| 9.            | 1971        | 19              | 6                |
| 10.           | 1973        | 21              | 7                |
| 11.           | 1984        | 32              | 8                |
| 12.           | 1956        | 4               | 9                |
| 13.           | 1959        | 7               | 10               |
| 14.           | 1954        | 2               | 11               |
| 15.           | 1980        | 28              | 12               |
| 16.           | 1975        | 23              | 1                |
| 17.           | 1960        | 8               | 2                |
| 18.           | 1953        | 1               | 3                |
| 19.           | 1966        | 14              | 4                |
| 20.           | 1981        | 29              | 5                |
| 21.           | 1965        | 13              | 6                |
| 22.           | 1963        | 11              | 7                |
| 23.           | 1958        | 6               | 8                |
| 24.           | 1964        | 12              | 9                |
| 25.           | 1979        | 27              | 10               |
| 26.           | 1982        | 30              | 11               |
| 27.           | 1977        | 25              | 12               |
| 28.           | 1969        | 17              | 1                |
| 29.           | 1967        | 15              | 2                |
| 30.           | 1974        | 22              | 3                |
| 31.           | 1961        | 9               | 4                |
| 32.           | 1976        | 24              | 5                |

Chronological List of Magazines for Coding of Child Cartoons

Playboy

| <u>Chronological</u> | <u>No.</u> | <u>Year</u> | <u>Random</u> | <u>No.</u> |
|----------------------|------------|-------------|---------------|------------|
|                      | 1.         | 1953        |               | 18         |
|                      | 2.         | 1954        |               | 14         |
|                      | 3.         | 1955        |               | 5          |
|                      | 4.         | 1956        |               | 12         |
|                      | 5.         | 1957        |               | 7          |
|                      | 6.         | 1958        |               | 23         |
|                      | 7.         | 1959        |               | 13         |
|                      | 8.         | 1960        |               | 17         |
|                      | 9.         | 1961        |               | 31         |
|                      | 10.        | 1962        |               | 1          |
|                      | 11.        | 1963        |               | 22         |
|                      | 12.        | 1964        |               | 24         |
|                      | 13.        | 1965        |               | 21         |
|                      | 14.        | 1966        |               | 19         |
|                      | 15.        | 1967        |               | 29         |
|                      | 16.        | 1968        |               | 3          |
|                      | 17.        | 1969        |               | 28         |
|                      | 18.        | 1970        |               | 6          |
|                      | 19.        | 1971        |               | 9          |
|                      | 20.        | 1972        |               | 4          |
|                      | 21.        | 1973        |               | 10         |
|                      | 22.        | 1974        |               | 30         |
|                      | 23.        | 1975        |               | 16         |
|                      | 24.        | 1976        |               | 32         |
|                      | 25.        | 1977        |               | 27         |
|                      | 26.        | 1978        |               | 8          |
|                      | 27.        | 1979        |               | 25         |
|                      | 28.        | 1980        |               | 15         |
|                      | 29.        | 1981        |               | 20         |
|                      | 30.        | 1982        |               | 26         |
|                      | 31.        | 1983        |               | 2          |
|                      | 32.        | 1984        |               | 11         |

## Random List of Magazines for Coding Child Cartoons

Penthouse

| <u>Random No.</u> | <u>Year</u> | <u>Chronological No.</u> |
|-------------------|-------------|--------------------------|
| 1.                | 1977        | 9                        |
| 2.                | 1974        | 6                        |
| 3.                | 1978        | 10                       |
| 4.                | 1971        | 3                        |
| 5.                | 1979        | 11                       |
| 6.                | 1976        | 8                        |
| 7.                | 1973        | 5                        |
| 8.                | 1984        | 16                       |
| 9.                | 1982        | 14                       |
| 10.               | 1981        | 13                       |
| 11.               | 1969        | 1                        |
| 12.               | 1975        | 7                        |
| 13.               | 1980        | 12                       |
| 14.               | 1970        | 2                        |
| 15.               | 1983        | 15                       |
| 16.               | 1972        | 4                        |

**Chronological List of Magazines for Coding Child Cartoons**

**Penthouse**

| <b><u>Chronological No.</u></b> | <b><u>Year</u></b> | <b><u>Random No.</u></b> |
|---------------------------------|--------------------|--------------------------|
| 1.                              | 1969               | 11                       |
| 2.                              | 1970               | 14                       |
| 3.                              | 1971               | 4                        |
| 4.                              | 1972               | 16                       |
| 5.                              | 1973               | 7                        |
| 6.                              | 1974               | 2                        |
| 7.                              | 1975               | 12                       |
| 8.                              | 1976               | 6                        |
| 9.                              | 1977               | 1                        |
| 10.                             | 1978               | 3                        |
| 11.                             | 1979               | 5                        |
| 12.                             | 1980               | 13                       |
| 13.                             | 1981               | 10                       |
| 14.                             | 1982               | 9                        |
| 15.                             | 1983               | 15                       |
| 16.                             | 1984               | 8                        |



Random List of Magazines for Coding Child Cartoons

Hustler

| <u>Random No.</u> | <u>Year</u> | <u>Chronological No.</u> |
|-------------------|-------------|--------------------------|
| 1.                | 1974        | 1                        |
| 2.                | 1975        | 2                        |
| 3.                | 1978        | 5                        |
| 4.                | 1977        | 4                        |
| 5.                | 1980        | 7                        |
| 6.                | 1984        | 11                       |
| 7.                | 1981        | 8                        |
| 8.                | 1982        | 9                        |
| 9.                | 1979        | 6                        |
| 10.               | 1976        | 3                        |
| 11.               | 1983        | 10                       |

Chronological List of Magazines for Coding Child Cartoons

Hustler

| <u>Chronological No.</u> | <u>Year</u> | <u>Random No.</u> |
|--------------------------|-------------|-------------------|
| 1.                       | 1974        | 1                 |
| 2.                       | 1975        | 2                 |
| 3.                       | 1976        | 10                |
| 4.                       | 1977        | 4                 |
| 5.                       | 1978        | 3                 |
| 6.                       | 1979        | 9                 |
| 7.                       | 1980        | 5                 |
| 8.                       | 1981        | 7                 |
| 9.                       | 1982        | 8                 |
| 10.                      | 1983        | 11                |
| 11.                      | 1984        | 6                 |

**RANDOM LIST OF MAGAZINES FOR CODING CHILD VISUALS**

**PLAYBOY**

| <u>YEAR</u> | <u>RANDOM NUMBER</u> | <u>MONTH</u> | <u>YEAR</u> | <u>RANDOM NUMBER</u> |
|-------------|----------------------|--------------|-------------|----------------------|
| 1977        | 1                    | 2            | 1953        | 18                   |
| 1972        | 2                    | 3            | 1954        | 7                    |
| 1975        | 3                    | 4            | 1955        | 14                   |
| 1974        | 4                    | 5            | 1956        | 11                   |
| 1967        | 5                    | 6            | 1957        | 28                   |
| 1965        | 6                    | 7            | 1958        | 20                   |
| 1954        | 7                    | 8            | 1959        | 12                   |
| 1968        | 8                    | 9            | 1960        | 29                   |
| 1976        | 9                    | 10           | 1961        | 17                   |
| 1971        | 10                   | 11           | 1962        | 25                   |
| 1956        | 11                   | 12           | 1963        | 15                   |
| 1959        | 12                   | 1            | 1964        | 23                   |
| 1970        | 13                   | 2            | 1965        | 6                    |
| 1955        | 14                   | 3            | 1966        | 24                   |
| 1963        | 15                   | 4            | 1967        | 5                    |
| 1969        | 16                   | 5            | 1968        | 8                    |
| 1961        | 17                   | 6            | 1969        | 16                   |
| 1953        | 18                   | 7            | 1970        | 13                   |
| 1984        | 19                   | 8            | 1971        | 10                   |
| 1958        | 20                   | 9            | 1972        | 2                    |
| 1983        | 21                   | 10           | 1973        | 27                   |
| 1981        | 22                   | 11           | 1974        | 4                    |
| 1964        | 23                   | 12           | 1975        | 3                    |
| 1966        | 24                   | 1            | 1976        | 9                    |
| 1962        | 25                   | 2            | 1977        | 1                    |
| 1982        | 26                   | 3            | 1978        | 33                   |
| 1973        | 27                   | 4            | 1979        | 30                   |
| 1957        | 28                   | 5            | 1980        | 31                   |
| 1960        | 29                   | 6            | 1981        | 22                   |
| 1979        | 30                   | 7            | 1982        | 26                   |
| 1980        | 31                   | 8            | 1983        | 21                   |
| 1985        | 32                   | 9            | 1984        | 19                   |
| 1978        | 33                   | 10           | 1985        | 32                   |

RANDOM LIST OF MAGAZINES FOR CODING CHILD VISUALS

HUSTLER

| <u>YEAR</u> | <u>RANDOM NUMBER</u> | <u>MONTH</u> | <u>YEAR</u> | <u>RANDOM NUMBER</u> |
|-------------|----------------------|--------------|-------------|----------------------|
| 1982        | 1                    | 2            | 1974        | 3                    |
| 1977        | 2                    | 3            | 1975        | 9                    |
| 1974        | 3                    | 4            | 1976        | 5                    |
| 1983        | 4                    | 5            | 1977        | 2                    |
| 1976        | 5                    | 6            | 1978        | 12                   |
| 1985        | 6                    | 7            | 1979        | 10                   |
| 1980        | 7                    | 8            | 1980        | 7                    |
| 1981        | 8                    | 9            | 1981        | 8                    |
| 1975        | 9                    | 10           | 1982        | 1                    |
| 1979        | 10                   | 11           | 1983        | 4                    |
| 1984        | 11                   | 12           | 1984        | 11                   |
| 1978        | 12                   | 1            | 1985        | 6                    |

RANDOM LIST OF MAGAZINES FOR CODING CHILD VISUALS

PENTHOUSE

| <u>YEAR</u> | <u>RANDOM NUMBER</u> | <u>MONTH</u> | <u>YEAR</u> | <u>RANDOM NUMBER</u> |
|-------------|----------------------|--------------|-------------|----------------------|
| 1983        | 1                    | 12           | 1969        | 10                   |
| 1972        | 2                    | 1            | 1970        | 13                   |
| 1974        | 3                    | 2            | 1971        | 14                   |
| 1975        | 4                    | 3            | 1972        | 2                    |
| 1984        | 5                    | 4            | 1973        | 9                    |
| 1981        | 6                    | 5            | 1974        | 3                    |
| 1982        | 7                    | 6            | 1975        | 4                    |
| 1978        | 8                    | 7            | 1976        | 15                   |
| 1973        | 9                    | 8            | 1977        | 17                   |
| 1969        | 10                   | 9            | 1978        | 8                    |
| 1980        | 11                   | 10           | 1979        | 16                   |
| 1985        | 12                   | 11           | 1980        | 11                   |
| 1970        | 13                   | 12           | 1981        | 6                    |
| 1971        | 14                   | 1            | 1982        | 7                    |
| 1976        | 15                   | 2            | 1983        | 1                    |
| 1979        | 16                   | 3            | 1984        | 5                    |
| 1977        | 17                   | 4            | 1985        | 12                   |

| EAR | PB MONTHS    | PH MONTHS   | # MONTHS      | YEAR | PB MONTHS    | PH MONTHS   | # MONTHS     |
|-----|--------------|-------------|---------------|------|--------------|-------------|--------------|
| '53 | 2,3,4,7,9    |             |               | '80  | 5,8,10,11,12 | 2,3,5,6,8   | 2,5,6,7,11   |
| '54 | 2,3,5,8,12   |             |               | '81  | 3,6,7,9,11   | 2,6,8,10,12 | 4,5,6,8,10   |
| '55 | 2,5,6,8,9    |             |               | '82  | 2,5,6,8,11   | 1,4,5,7,10  | 2,6,10,11,12 |
| '56 | 2,3,7,10,12  |             |               | '83  | 5,7,8,11,12  | 3,4,5,8,12  | 2,7,10,11,12 |
| '57 | 3,7,10,11,12 |             |               | '84  | 3,4,5,6,8    | 1,2,3,6,8   | 2,4,5,8,12   |
| '58 | 4,5,7,8,11   |             |               |      |              |             |              |
| '59 | 2,3,4,5,12   |             |               |      |              |             |              |
| '60 | 2,3,9,10,11  |             |               |      |              |             |              |
| '61 | 1,6,9,11,12  |             |               |      |              |             |              |
| '62 | 1,2,6,8,12   |             |               |      |              |             |              |
| '63 | 3,4,8,9,11   |             |               |      |              |             |              |
| '64 | 1,2,4,8,11   |             |               |      |              |             |              |
| '65 | 2,3,7,8,12   |             |               |      |              |             |              |
| '66 | 3,5,6,7,8    |             |               |      |              |             |              |
| '67 | 1,3,5,4,7    |             |               |      |              |             |              |
| '68 | 1,3,8,10,12  |             |               |      |              |             |              |
| '69 | 5,6,7,8,10   | 10          |               |      |              |             |              |
| '70 | 1,4,7,11,12  | 1,2,4,7,10  |               |      |              |             |              |
| '71 | 5,6,7,10,12  | 1,2,3,10,12 |               |      |              |             |              |
| '72 | 1,2,4,5,8    | 2,3,5,6,10  |               |      |              |             |              |
| '73 | 4,5,7,8,12   | 1,2,5,7,8   |               |      |              |             |              |
| '74 | 2,3,7,8,9    | 2,4,8,10,12 | 6,8           |      |              |             |              |
| '75 | 2,6,9,11,12  | 5,7,8,10,12 | 4,6,8,11,12   |      |              |             |              |
| '76 | 1,3,4,11,12  | 1,2,4,5,8   | 4,5,8,10,11   |      |              |             |              |
| '77 | 1,2,3,5,6    | 3,4,5,6,7   | 7,8,10,11,12  |      |              |             |              |
| '78 | 1,2,9,10,12  | 2,3,4,5,8   | 2,3,5,6,11,12 |      |              |             |              |
| '79 | 2,3,5,6,12   | 1,3,5,11,12 | 2,4,6,7,12    |      |              |             |              |

**WEEKLY RECORD OF THE NUMBER  
OF CHILD CARTOONS CODED PER CODER**

| CODER ID#               | DATE |  |  |  |  |  |  | TOTALS |
|-------------------------|------|--|--|--|--|--|--|--------|
| 1                       |      |  |  |  |  |  |  |        |
| 2                       |      |  |  |  |  |  |  |        |
| 3                       |      |  |  |  |  |  |  |        |
| 4                       |      |  |  |  |  |  |  |        |
| 5                       |      |  |  |  |  |  |  |        |
| 6                       |      |  |  |  |  |  |  |        |
| 7                       |      |  |  |  |  |  |  |        |
| 8                       |      |  |  |  |  |  |  |        |
| 9                       |      |  |  |  |  |  |  |        |
| 10                      |      |  |  |  |  |  |  |        |
| 11                      |      |  |  |  |  |  |  |        |
| 12                      |      |  |  |  |  |  |  |        |
|                         |      |  |  |  |  |  |  |        |
|                         |      |  |  |  |  |  |  |        |
| <b>CODER<br/>TOTALS</b> |      |  |  |  |  |  |  |        |

**TOTAL NUMBER  
OF CHILD  
CARTOONS CODED**

**DAILY RECORD OF NUMBER OF  
CARTOONS CODED PER CODER**

**DATE** \_\_\_\_\_

| <b>CODER</b> | <b>NUMBER OF CARTOONS</b> |
|--------------|---------------------------|
| 01           |                           |
| 02           |                           |
| 03           |                           |
| 04           |                           |
| 05           |                           |
| 06           |                           |
| 07           |                           |
| 08           |                           |
| 09           |                           |
| 10           |                           |
| 11           |                           |
| 12           |                           |
| <b>TOTAL</b> |                           |



### 2.4.3 Coder Debriefing and Feedback

Coder debriefing involved several stages. First, a field trip was initiated to the Library of Congress where coders spent two days coding Time magazine for crime, violence and child images. It was felt this activity would serve three purposes:

- 1) facilitate a psychologically "soft" exit activity for the coders following 13 weeks of coding images in erotica/pornography;
- 2) check the applicability of the coding instrument against "neutral" magazine material, and;
- 3) offer information indicating whether a formal research study on images in Time and similar media was in order.

Second, coders spent one day recording their individual coding conventions, for each of the instruments used in the coding process. This task entailed the recording of verbal coding conventions, presented in working sessions by staff, as well as any guidelines or shortcuts implemented by the individual coder. For instance, some coders reported memorizing the questions and responses to some of the instruments, thus enabling them to code more quickly, using only the key words provided on the coding sheet.

Each coder was given the actual instruments that s/he used in coding. Some coders had worked with all instruments, while others used only one or two of the instruments, depending upon the date of their employment. With the instruments in hand, each coder began the recording process by writing the date, the instrument being discussed, and their assigned coder numbers (optional) on the Coder Convention Sheet. Next, general coding conventions were recorded, as well as conventions corresponding to specific questions and response choices. The question and response numbers were recorded in the left column of the sheet, and the corresponding comments in the right column. This procedure was followed by each coder for each instrument with which they coded.

The recording phase of the debriefing process was conducted immediately upon completion of the Child Cartoon Unit. However, comments on the Child Visual Unit and the Adult Crime and Violence Unit (Parts A & B) were recorded in a single, one hour session at the end of the entire coding process. Hence, the coders reported difficulty recalling the detail required for this task when reporting conventions for these last two units.

Also, it should be noted that during the recall task, a

carryover effect was reported from instrument to instrument. While this blurring was not a problem when the coder was actually working with the specific instrument, when coders were asked to recall details from previous instruments it was quite difficult to identify discrete questions across instruments. Additionally, it became evident that this recording task would have yielded more accurate reports if undertaken immediately upon completion of coding with each instrument.

A full-day debriefing was scheduled for the conclusion of coding: a half-day on August 1 with the Principal Investigator, and a half day on August 2 with the Associate Director. All coders currently employed on the project, as well as those employed in the past, were invited to debriefing lecture/discussions.

On the first day of debriefing, several documents were distributed; materials on the project background; a list of pertinent publications; and the "Spiderman" comic book prepared by the National Committee for the Prevention of Child Abuse. The latter was distributed in order to facilitate discussion on the use of the cartoon experience to address child sexual abuse. Several overhead transparencies were presented identifying the Principal Investigator's working hypotheses, theories and research questions (see appendix). Coders were then presented with an extensive hour and a half slide presentation, identifying the research gestalt, the need for additional studies and current research on the pornography issue. The remaining hours were devoted to questions, answers and discussion.

Since a number of coders had voiced concern regarding genital arousal to violent and/or sexual stimuli, this was one of the major concepts addressed in debriefing. During debriefing, the complex physiological reactions to images of sex and violence were again discussed, and coders were cautioned not to be concerned if, during coding, genital stimulation had been triggered by a variety of images. The Principal Investigator described labeling and misattribution theory. She reiterated that the human system appears to have no mechanism that truly differentiates between "sexual" and other arousal states, reminding coders that genital stimulation could reflect many emotions: e.g., fear, shame, hope, hate, joy, anxiety, and confusion. Coders were urged to raise any concerns, problems, or feelings they wished, either during this session or at any later time, with the Principal Investigator. They were also reminded of the availability of the project psychologist.

THE CULTURE OF CHILDHOOD

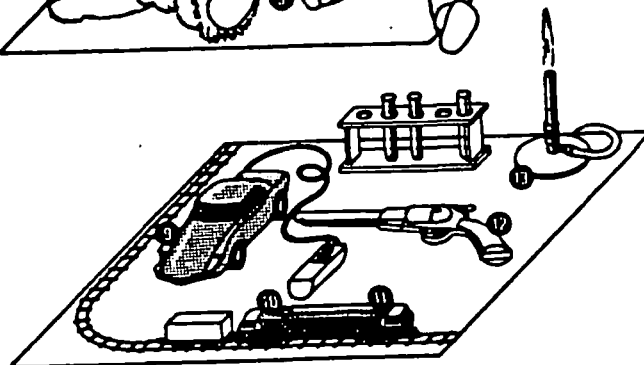
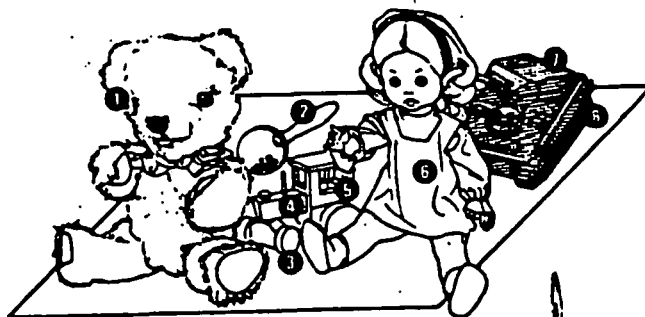
AGE EVALUATION GUIDE

THE FOLLOWING ARE ILLUSTRATIONS\* OF TYPICALLY NORMAL PHYSICAL DEVELOPMENT AND AGE APPROPRIATE ACTIVITIES AND SYMBOLS. THESE ILLUSTRATIONS ARE TO SERVE AS BENCH MARKS FOR ASSESSING DEPICTIONS OF CHILDREN, CHILD CUES AND SYMBOLS IN EROTICA/PORNOGRAPHY

\* Illustrations taken from: Child's Body, A Parent's Manual by the Diagram Group, Paddington Press, 1978.

For Internal Use Only: Not for Distribution

TYPICAL CHILD CUES/SYMBOLS



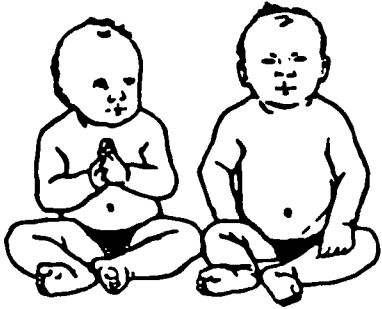
## Fetal Development



## Newborn

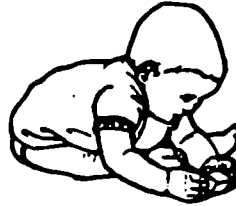


# Nine Months

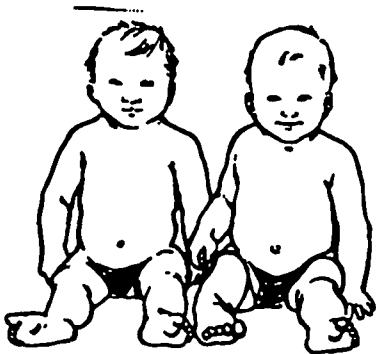


GIRL

BOY

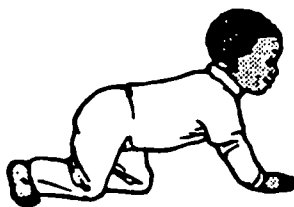


# One Year

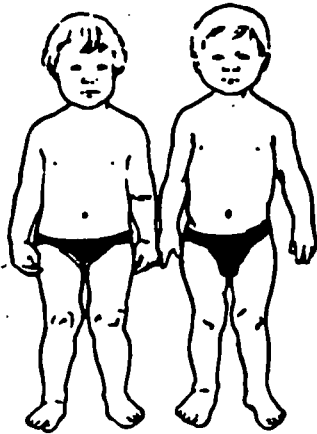


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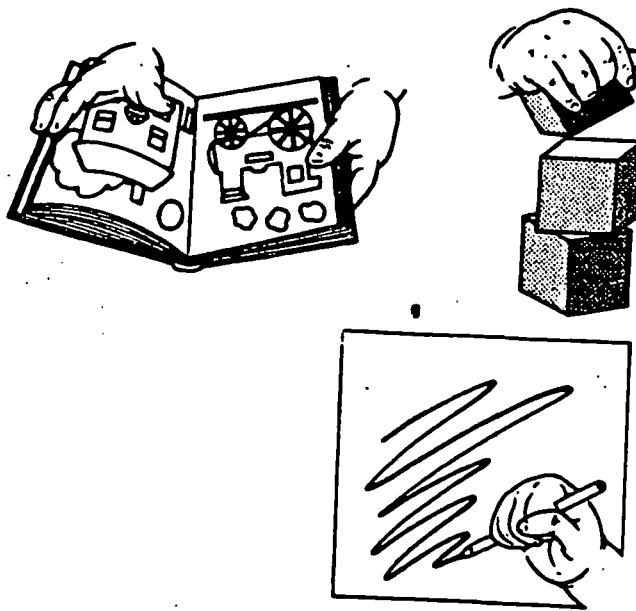
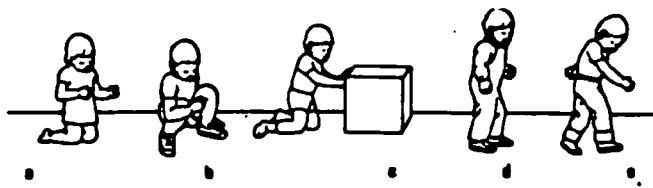
# Eighteen Months



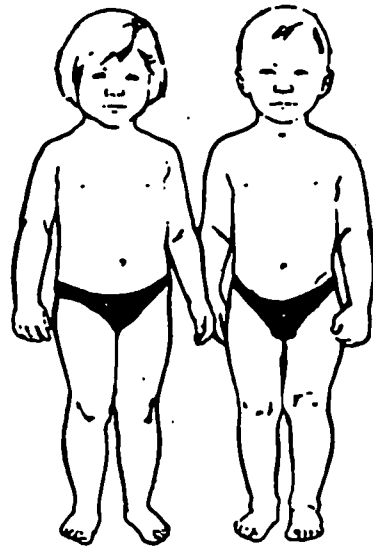
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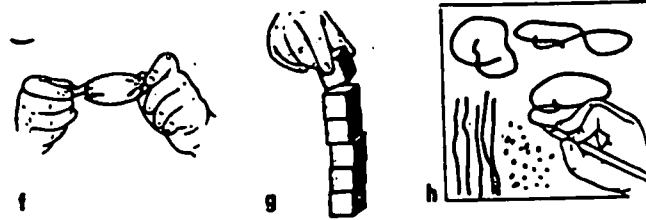
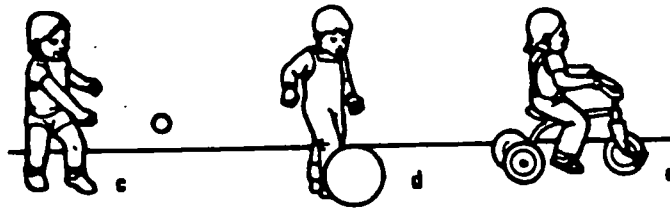
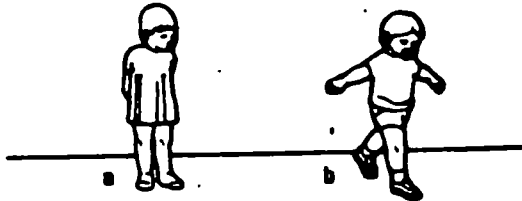
## EIGHTEEN MONTHS: DEVELOPMENT



# Two Years

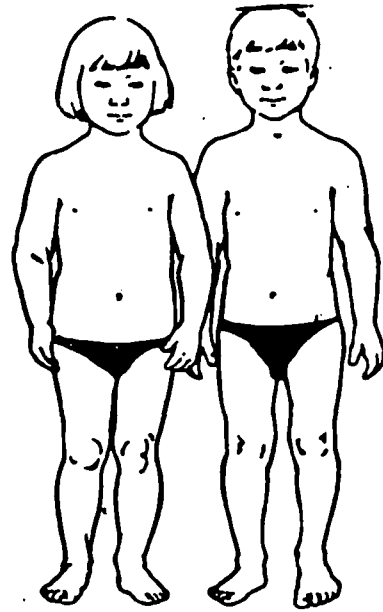


GIRL  
BOY



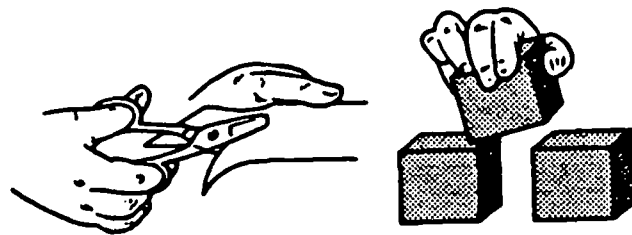
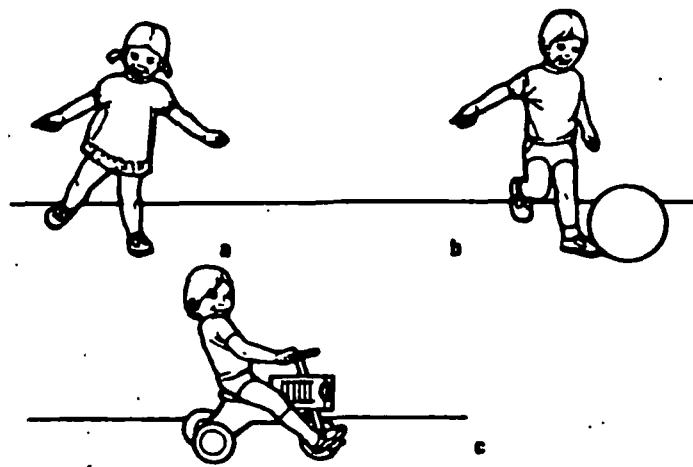


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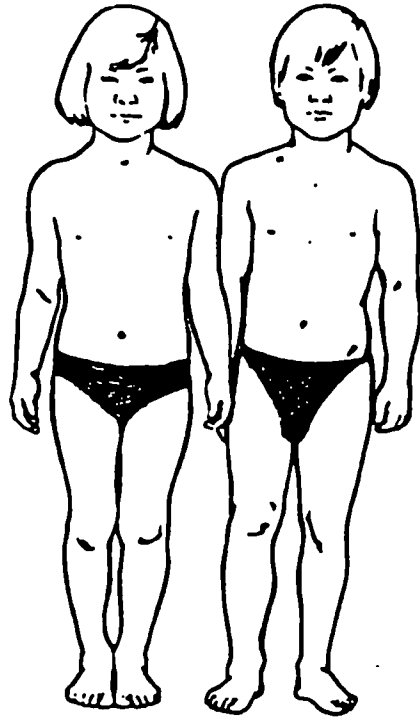


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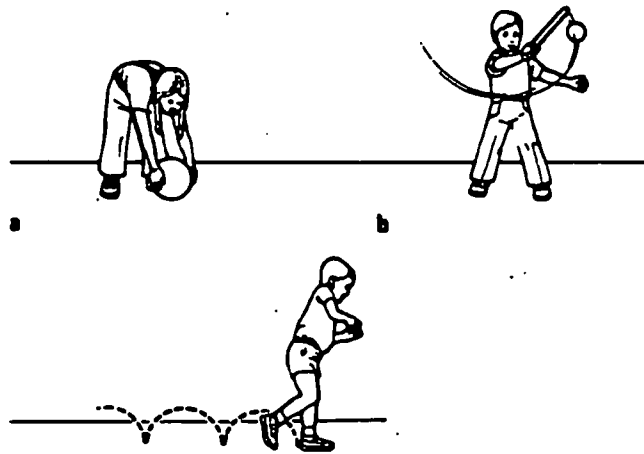


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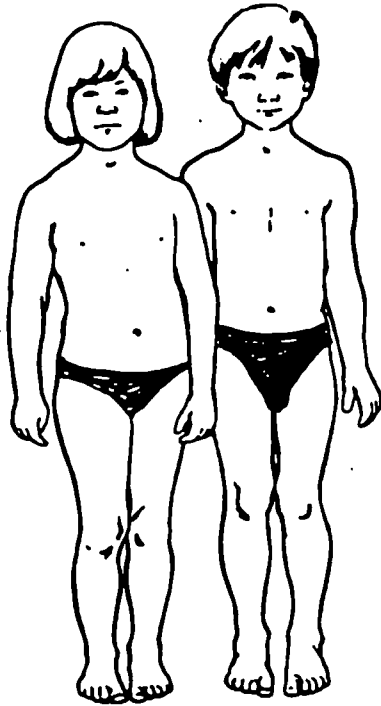


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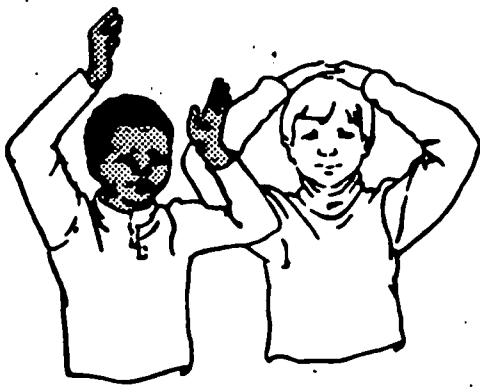


# Five Years

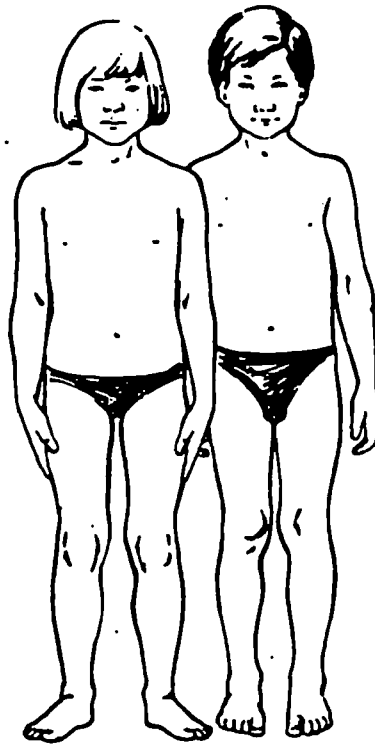


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# Six Years

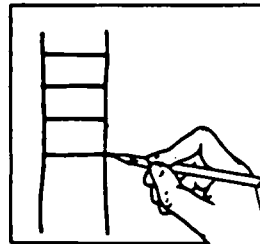


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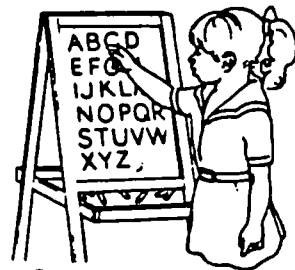
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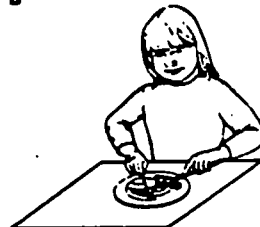
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b

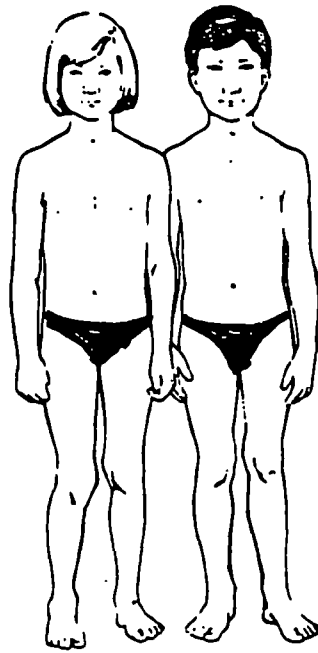


c



d

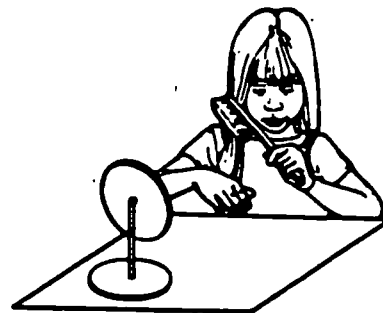
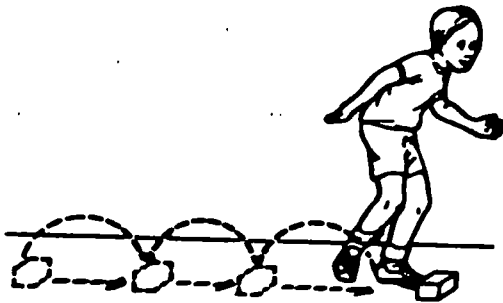
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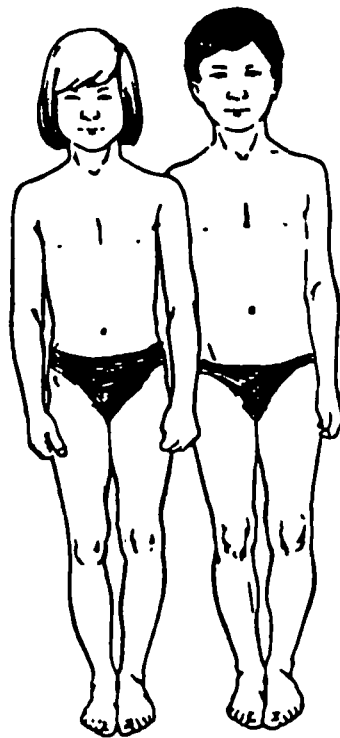
GIRI.

BOY

# Seven Years

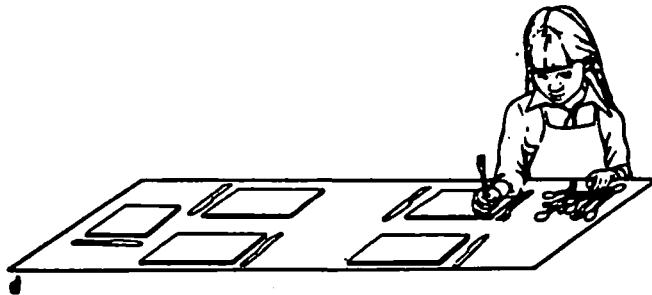
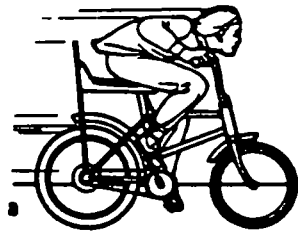
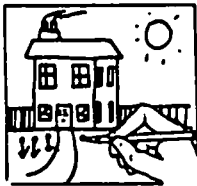


# Eight Years



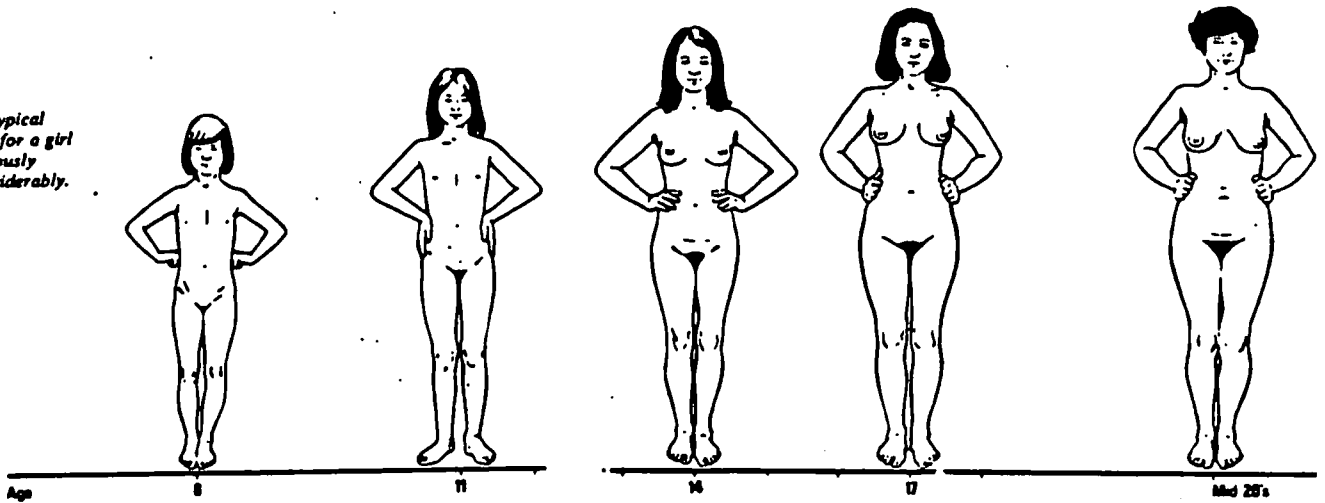
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BOY

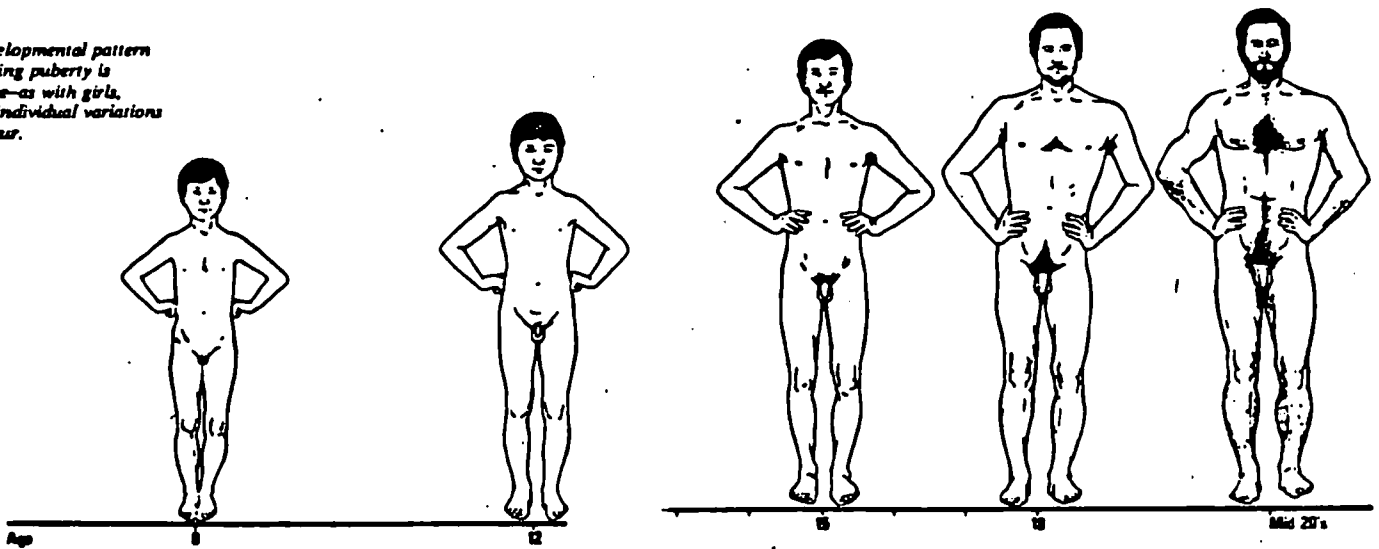


## PHYSICAL CHANGES AT PUBERTY

*Illustrated here is a typical development pattern for a girl during puberty—obviously individuals vary considerably.*



*A typical developmental pattern for a boy during puberty is illustrated here—as with girls, considerable individual variations obviously occur.*

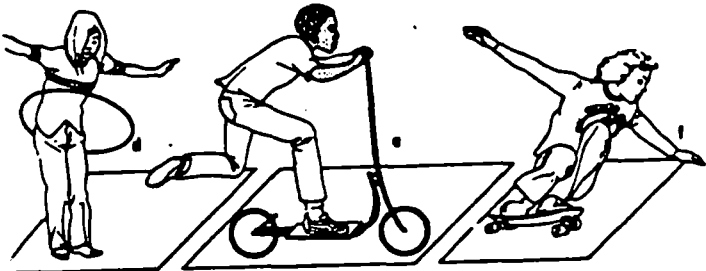
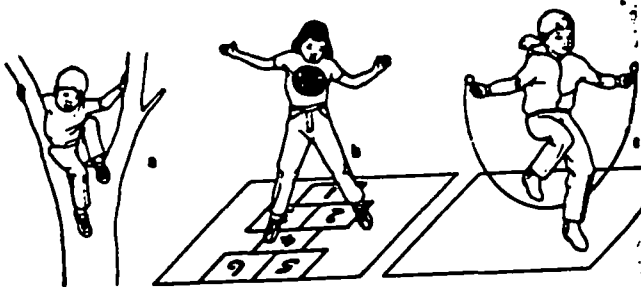
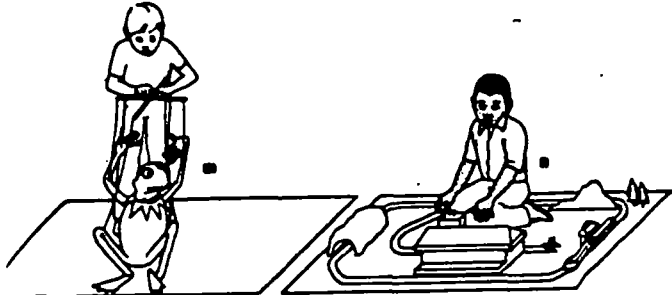
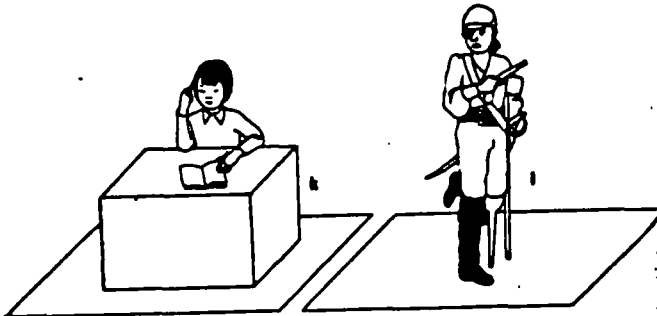
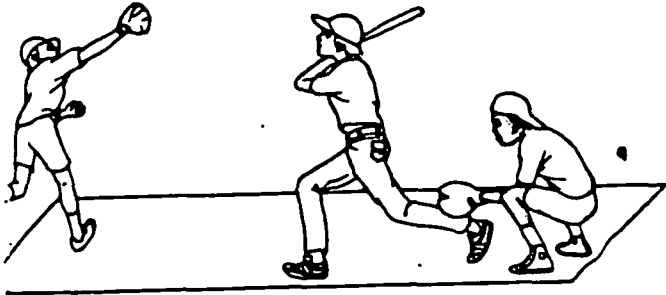
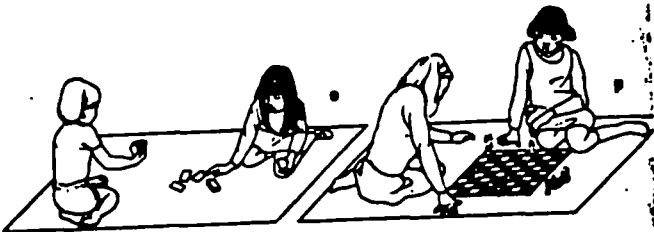
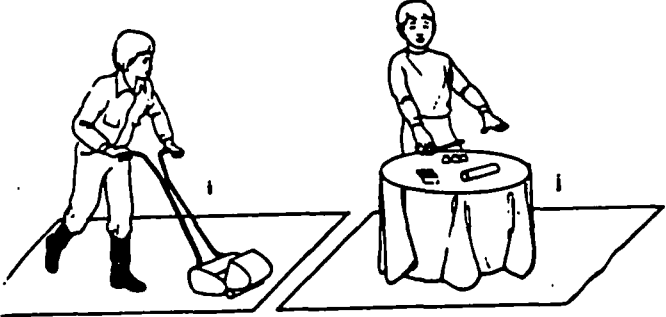
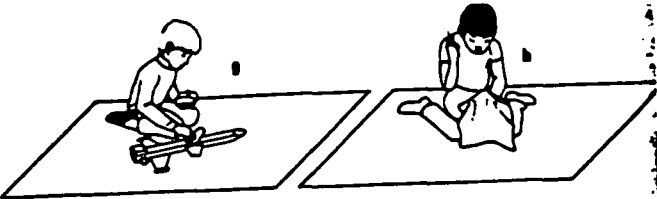


TWO TO TWELVE YEARS

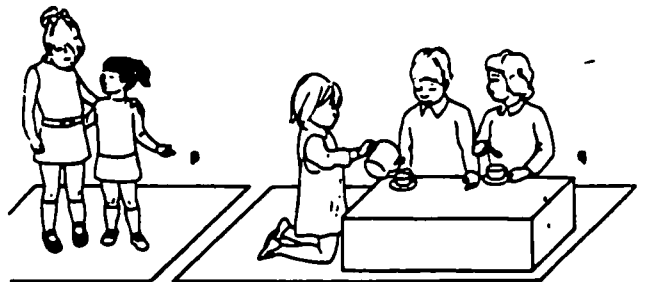
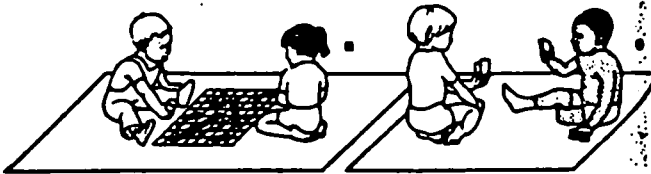
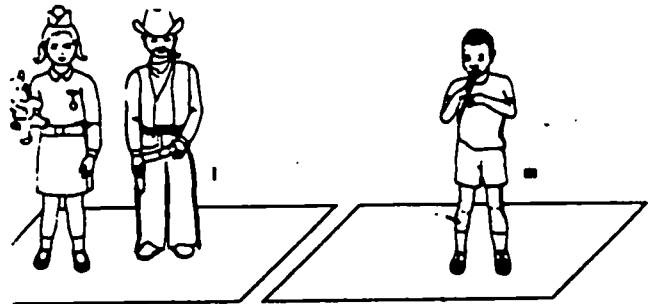
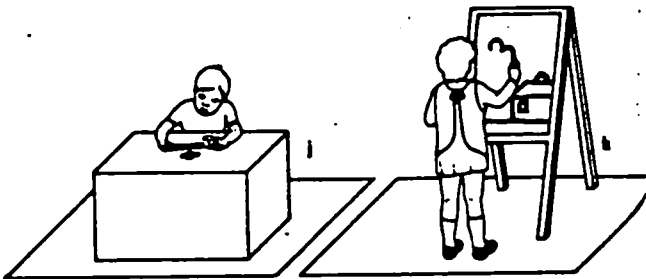
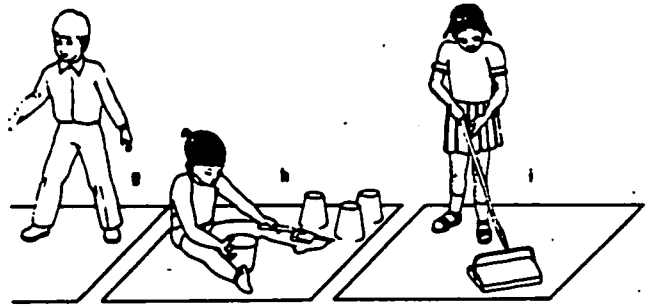
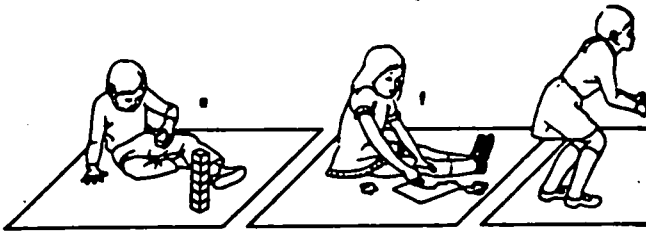
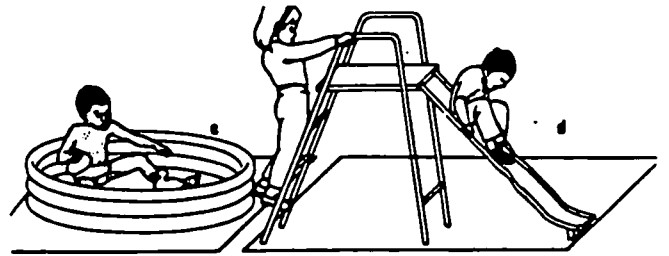
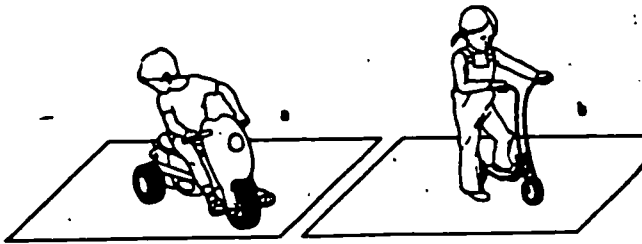
SOME TYPICAL AND APPROPRIATE SYMBOLS,  
ACTIVITIES, AND POSTURES



Five to Twelve Years



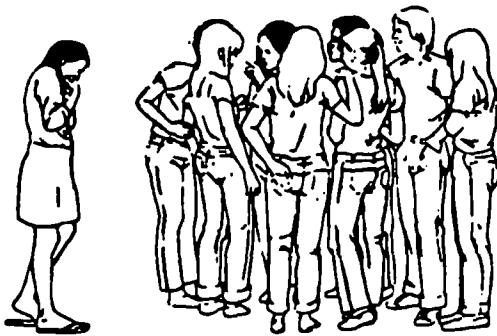
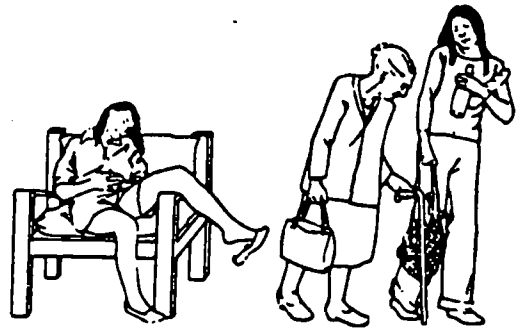
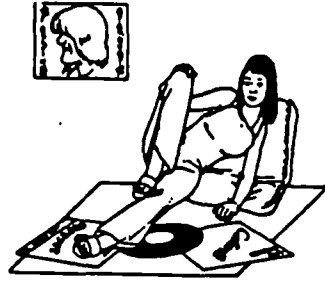
# Two to Five Years

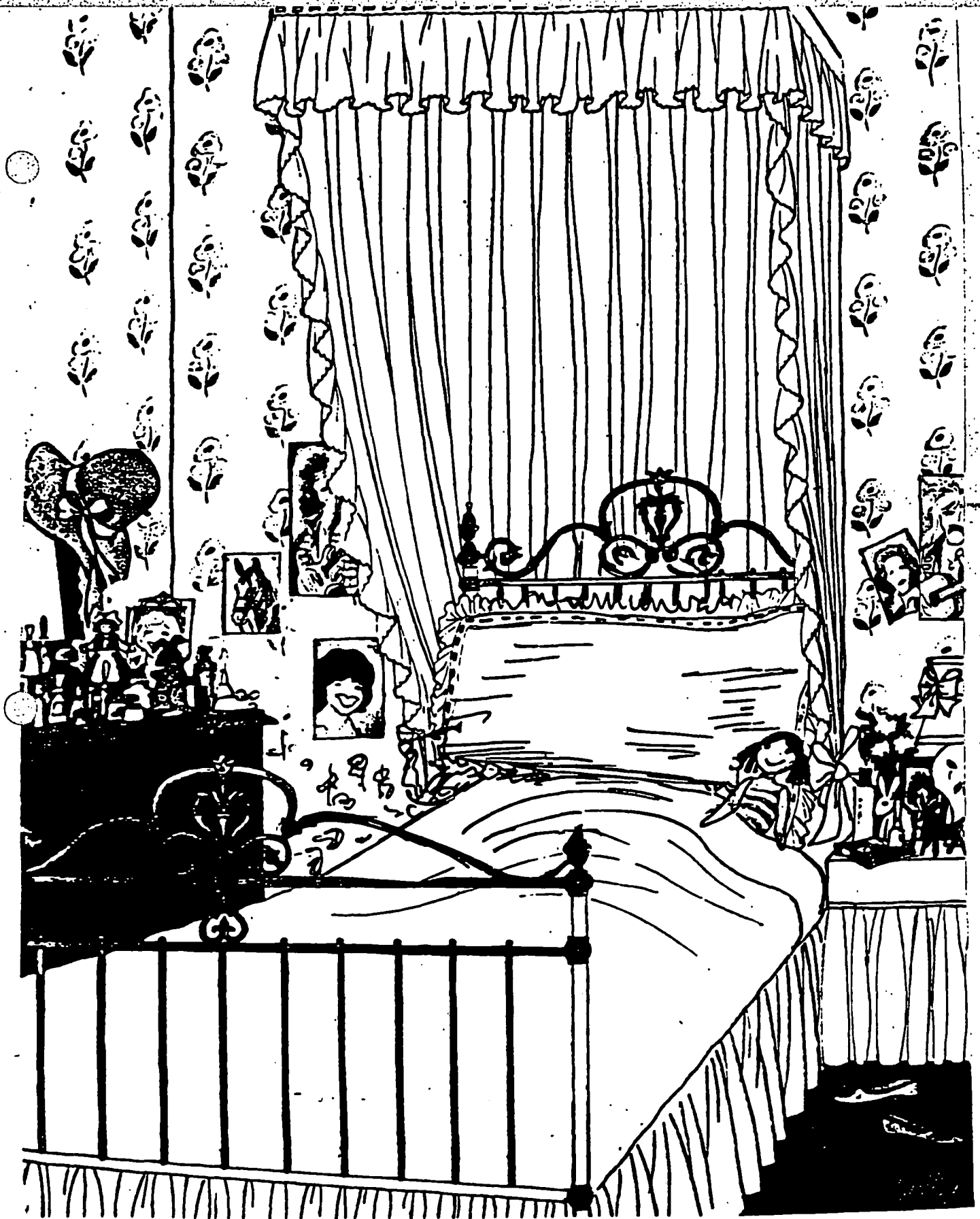


ADOLESCENCE

SOME TYPICAL AND APPROPRIATE SYMBOLS,  
ACTIVITIES, AND POSTURES

ADOLESCENCE





# IN MY BEDROOM



## TEENAGE FEMALE BEDROOM SYMBOLS:

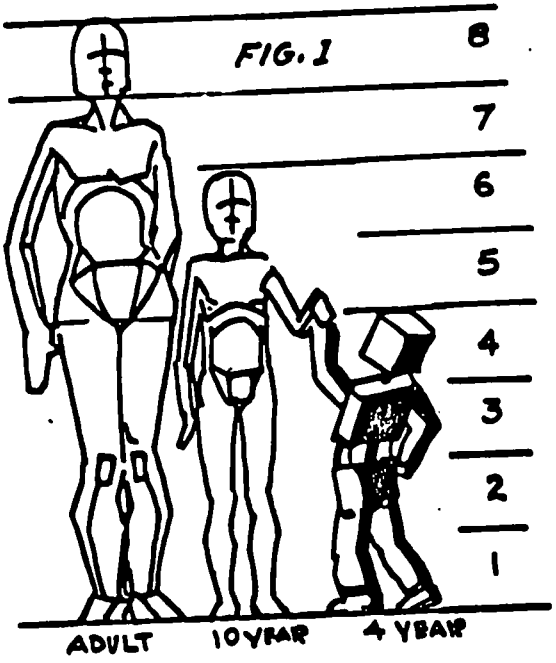
GENERALLY FLUFFY, FRILLY, IN PINKS,  
RED AND WHITE...HEARTS, DOLLS,  
TEDDY BEARS, WHITE LACE, DOLL HOUSE,  
ETC.

Seventeen Magazine  
October, 1984

**BLOCK FORMS AND PLANES**

# CHILDREN

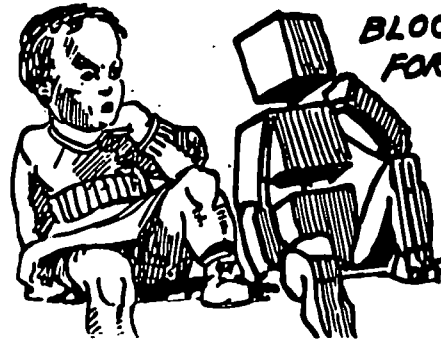
**PROPORTION AND CONSTRUCTION**



**FORMS AND PLANES**



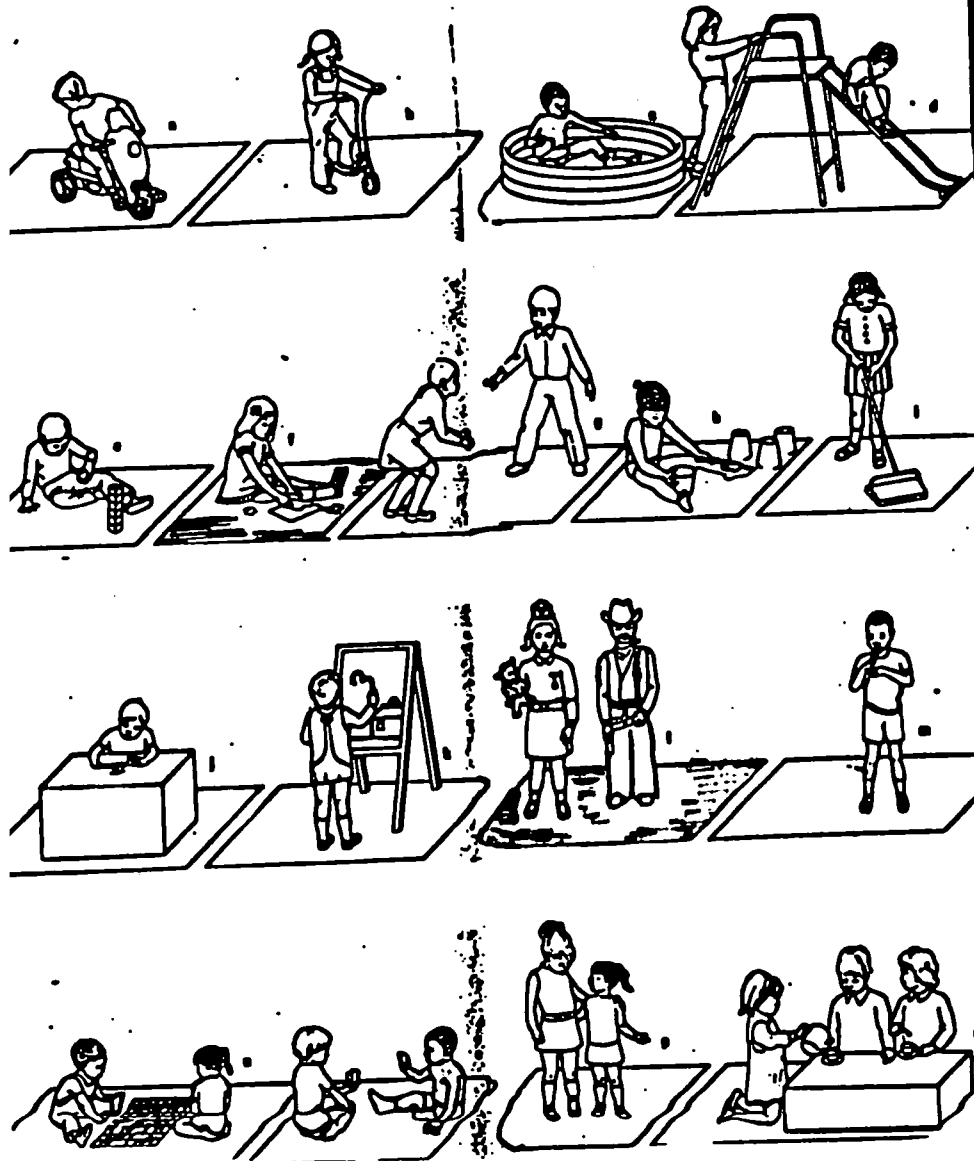
THE HEAD OF A CHILD IN PROPORTION TO ITS FIGURE IS LARGER THAN THE ADULT HEAD IS, IN PROPORTION TO ITS FIGURE - SEE FIG. 1



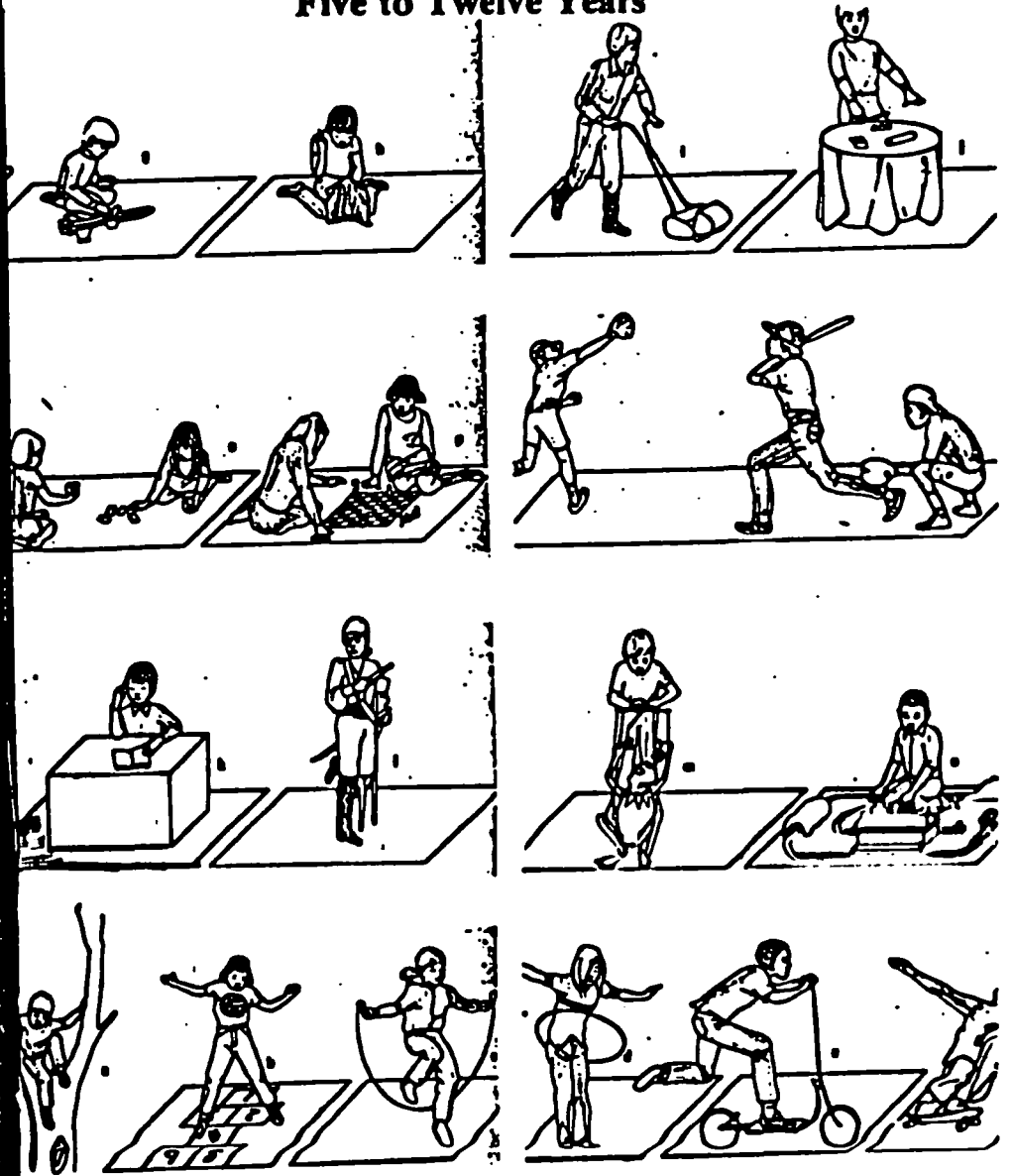




Two to Five Years



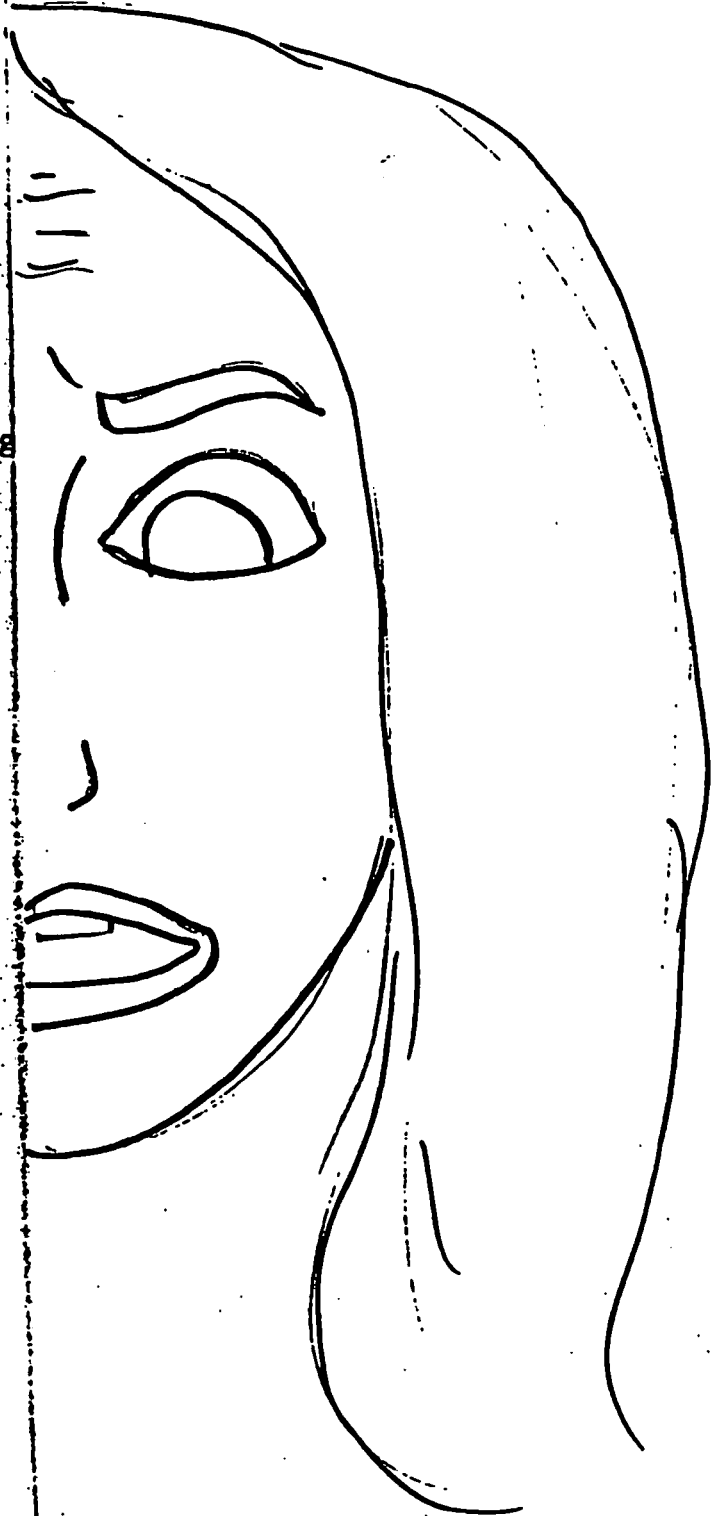
Five to Twelve Years



EMOTIONAL EXPRESSION GUIDE

# F E A R \*

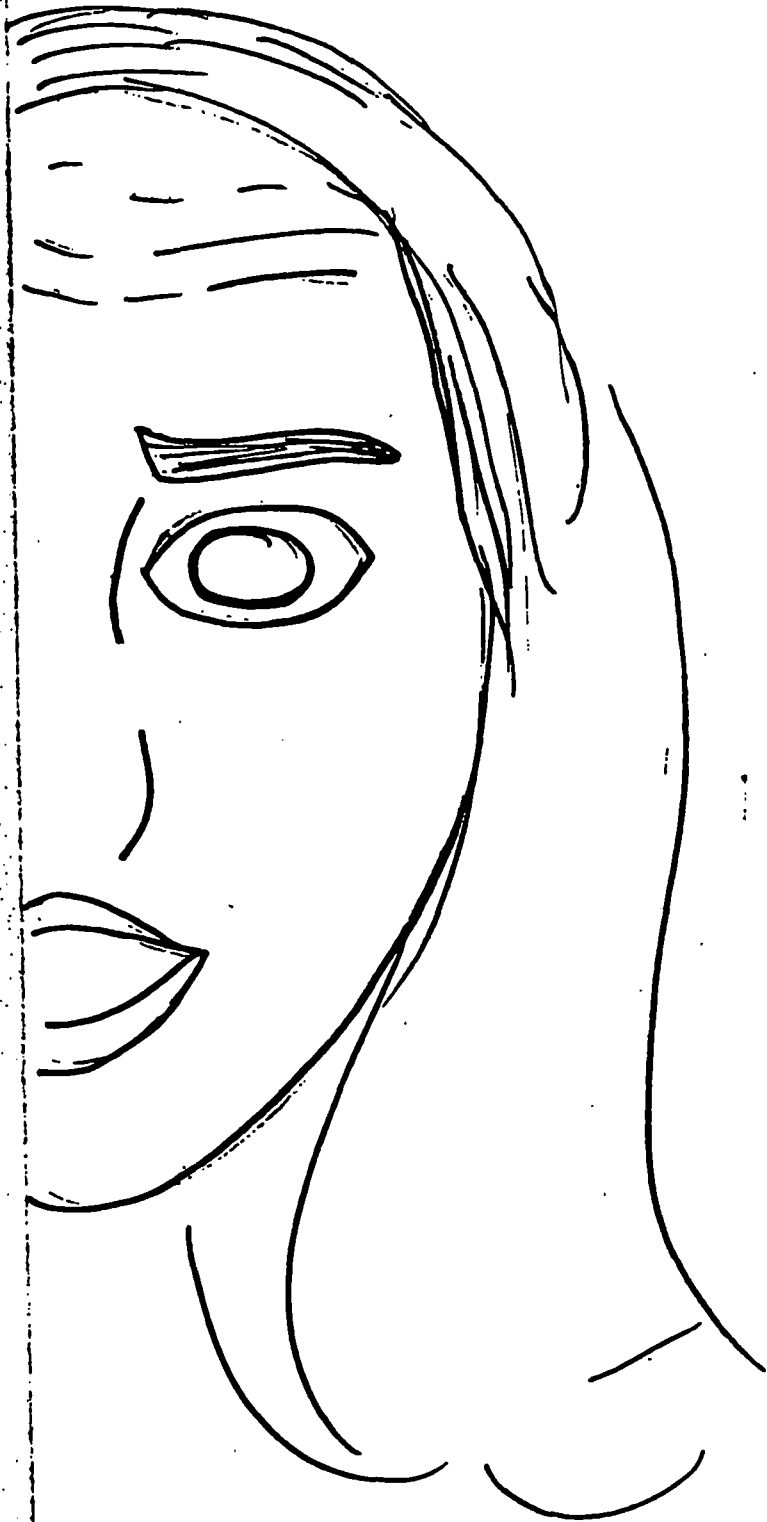
- The brows are raised and drawn together
- The wrinkles in the forehead are in the center, not across the entire forehead
- The upper eyelid is raised, exposing sclera, the lower eyelid is tensed and drawn up
- The mouth is open and the lips are either tensed slightly and drawn back or stretched and drawn back



\* All definitions are taken from Paul Ekman & Wallace Friesen, Unmasking The Face, New Jersey, 19

## SURPRISE

- The brow is raised, curved and high
- The skin below the brow is stretched
- Horizontal wrinkles go across the forehead
- Eyelids are opened; upper lid raised and lower lid drawn down; white of eye (sclera) shows above the iris and often below as well
- The jaw drops open; lips and teeth are parted, but no tension or stretching of mouth takes place.



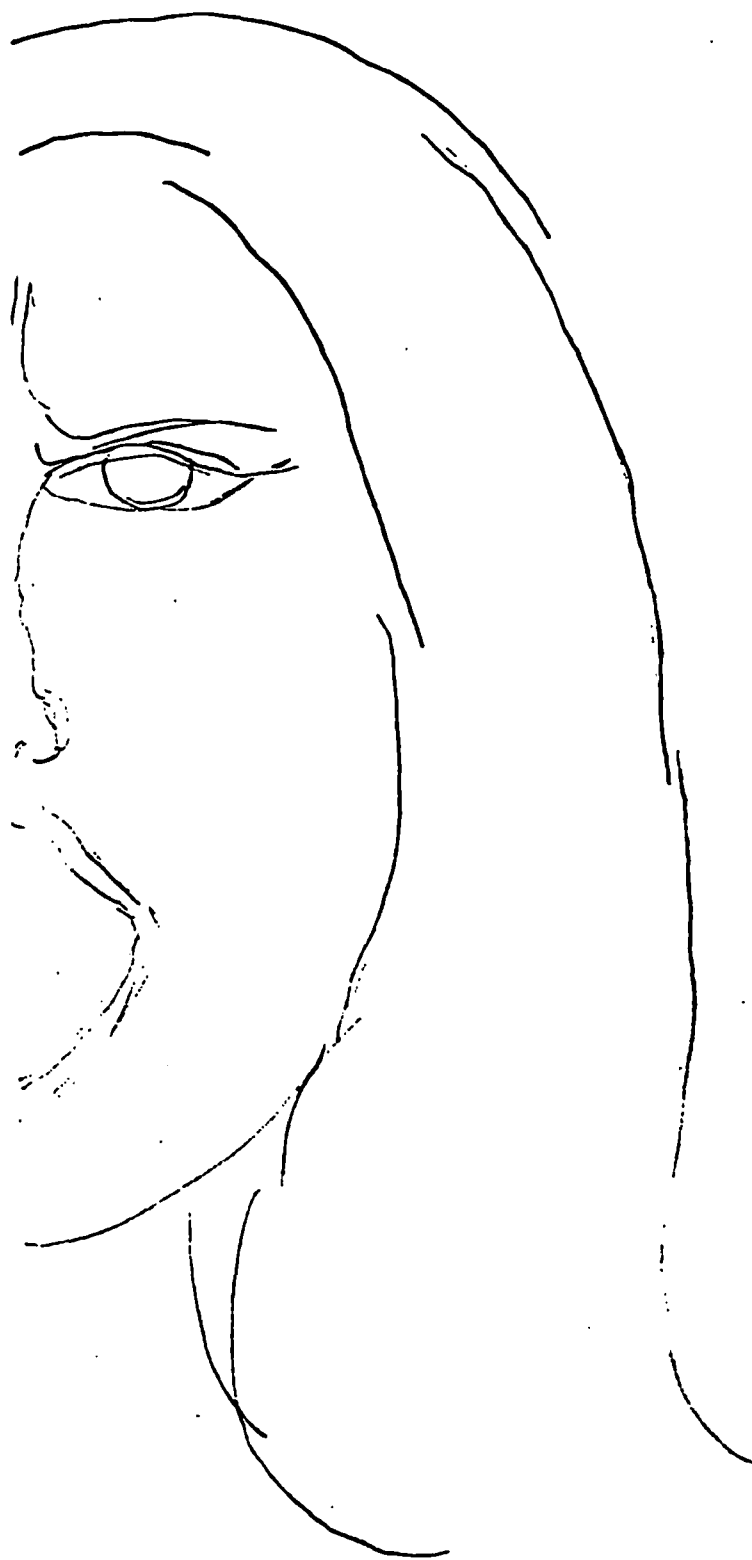
-The upper lid is tense and may or may not be lowered by the action of the brow.

-The eyes have a hard stare and may have a bulging appearance.

-The nostrils may be dilated, but this is not essential to the anger facial expression and may also occur in sadness.

-The lips are in either of two basic positions: pressed firmly together with the corners straight or down; or open, tensed in a squarish shape as if shouting.

-There is ambiguity unless anger is registered in all three facial areas.



# INFANT FACIAL ARCHETYPES



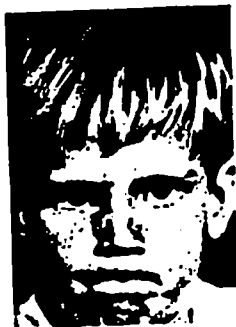
Fear



Disgust



Happiness



Anger



**Joy**  
*Mouth forms smile, cheeks lifted, twinkle in eyes.*



**Anger**  
*Brows drawn together and downward, eyes fixed, mouth squarish.*



**Interest**  
*Brows raised or knit, mouth softly rounded, lips pursed.*



**Disgust**  
*Nose wrinkled, upper lip raised, tongue pushed outward.*



**Sadness**  
*Brows' inner corners raised, drawn out and down.*



**Fear**  
*Brows level, drawn in and up, eyelids lifted, mouth retracted.*



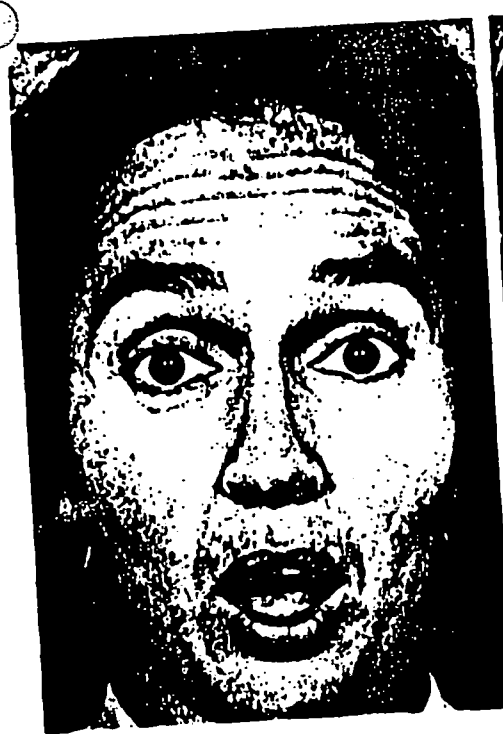
**Surprise**  
*Brows raised, eyes widened, mouth rounded in oval shape.*



**Distress**  
*Eyes tightly closed, mouth, as in anger, squared and angular.*

surprise

surprise



surprise

purpose

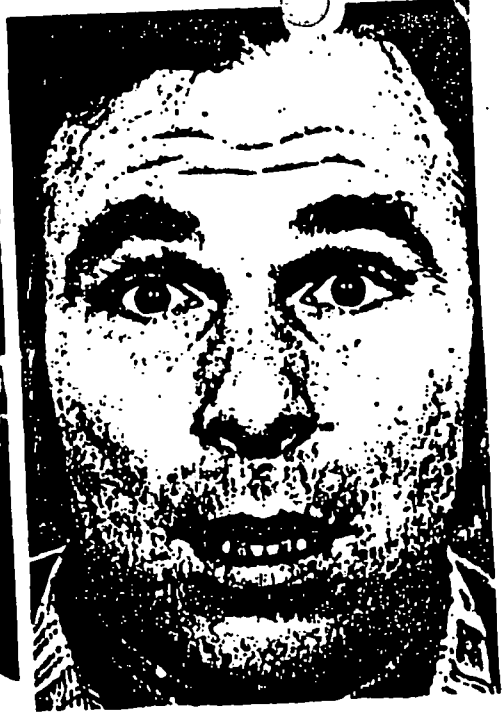


purpose

2

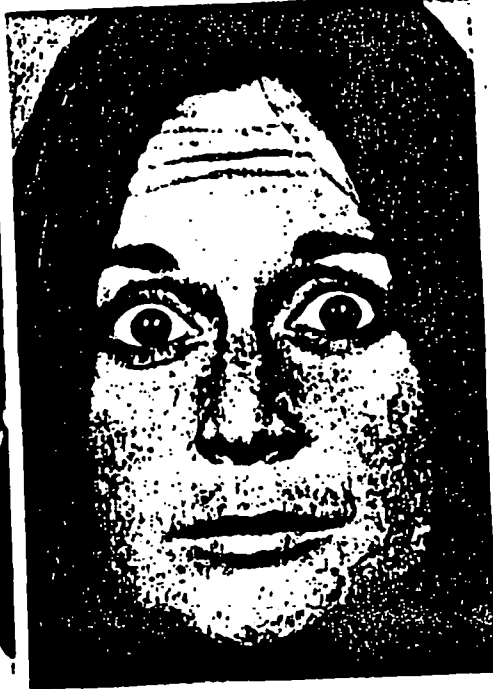
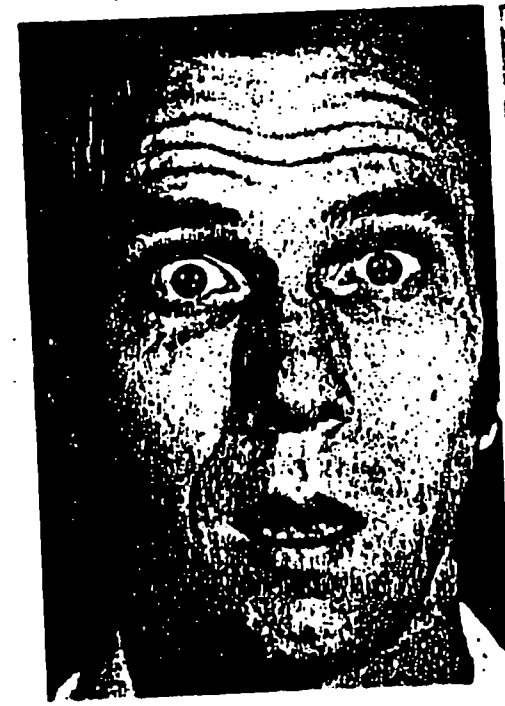
surprise

1



4  
question  
surprise

3  
surprise  
fear





6  
fear

5  
fear

8  
fear

7  
fear



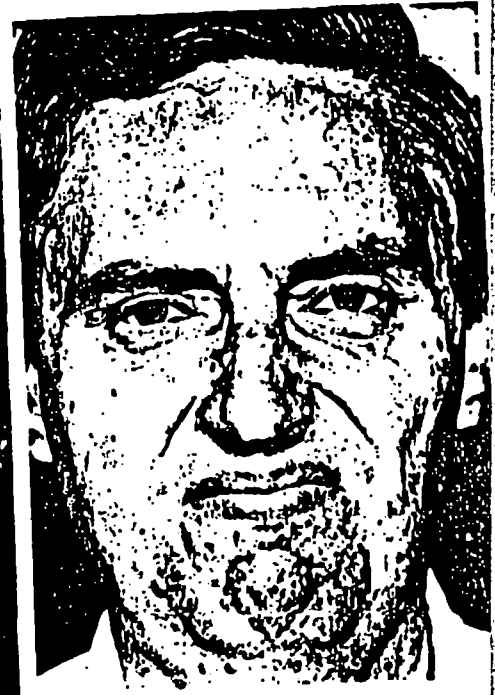
10  
fear

9  
slight fear



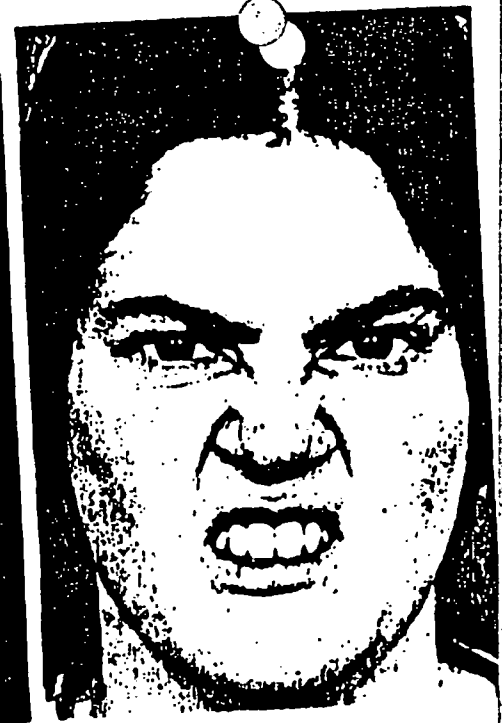
12  
disgust/contempt

11  
disgust



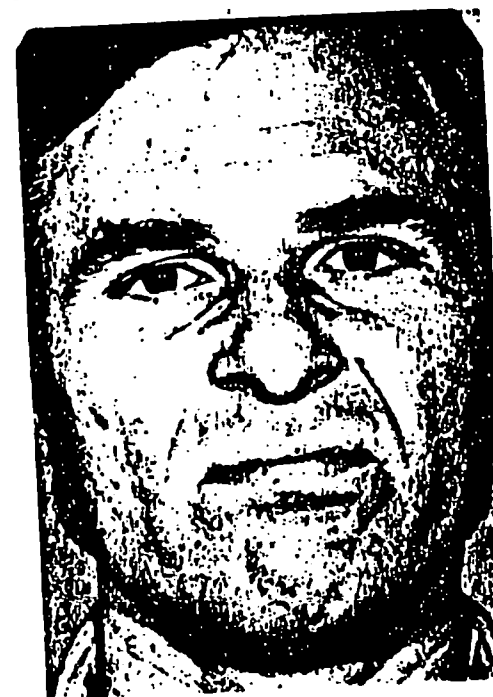
14  
disgust/anger

13  
disgust



16  
disgust/contempt

15  
contempt



18

slight anger

17

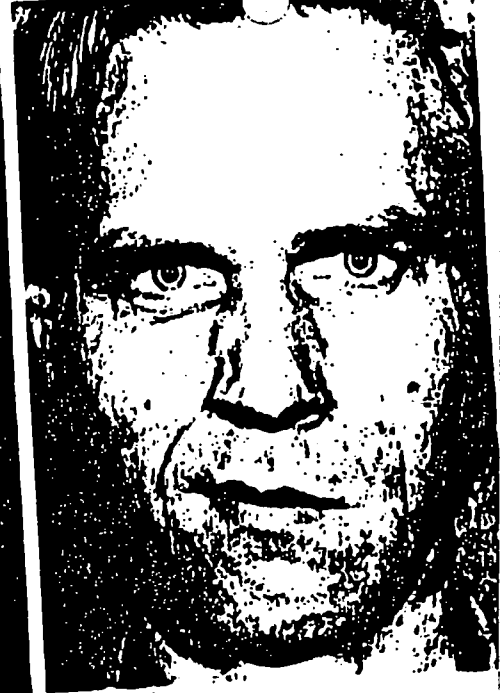
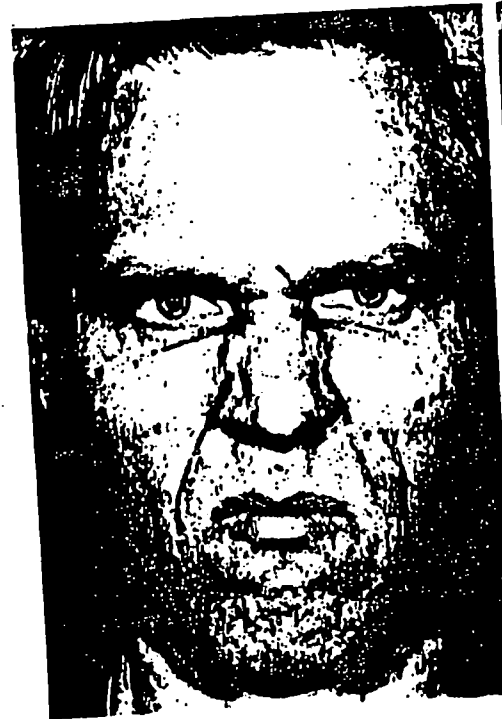
contempt

20

anger

19

anger



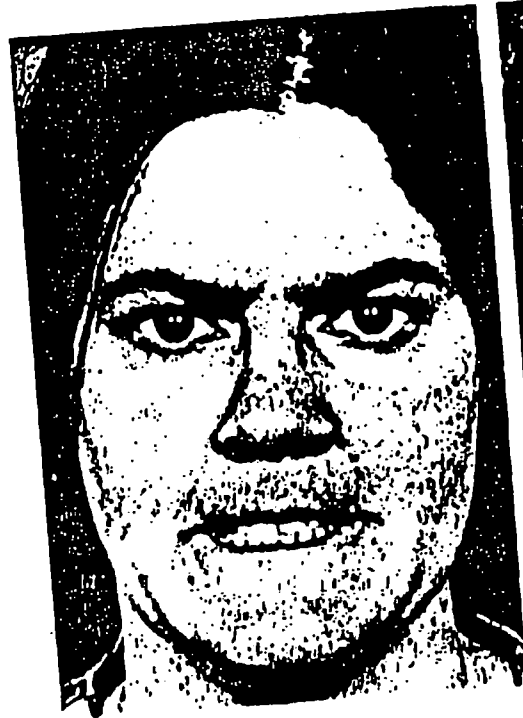
22  
anger



21  
anger



24  
anger



23  
anger



26  
Anger (piercing)

25  
happiness



28  
happiness.

27  
happiness



38

sad

37

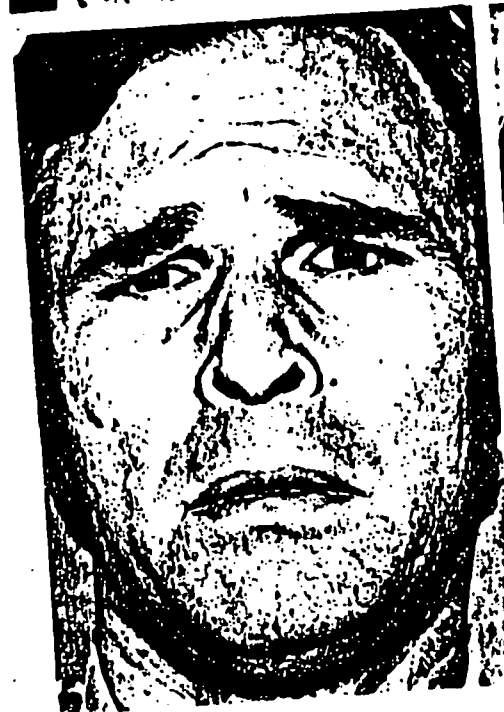
sad

40

sad

39

sad



30  
happiness

29  
happiness



32  
slight happiness

31  
happiness





34

sadness

33

slight sadness

36

sadness

35

sadness



42

happiness/surprise

41

happiness/surprise

44

fear/surprise

43

fear/surprise

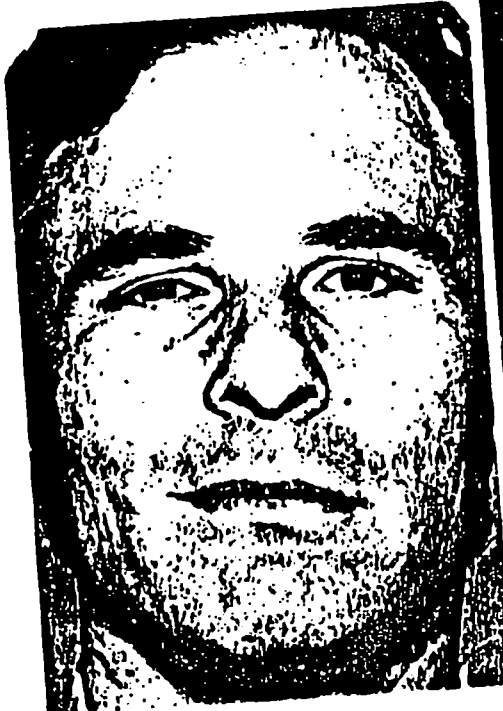


49

happiness/contempt

50

anger/disgust

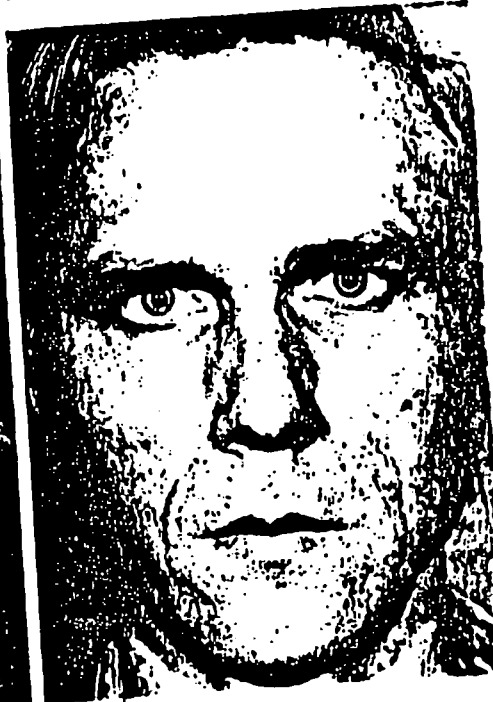


51

sadness/fear

52

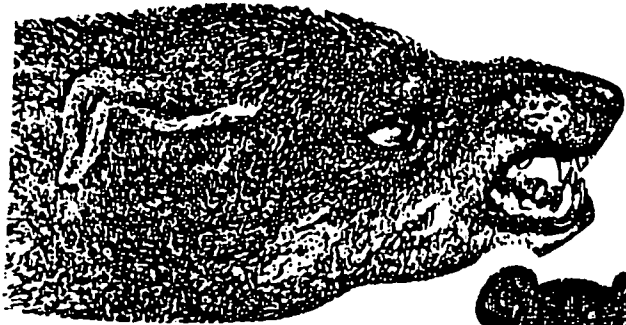
neutral



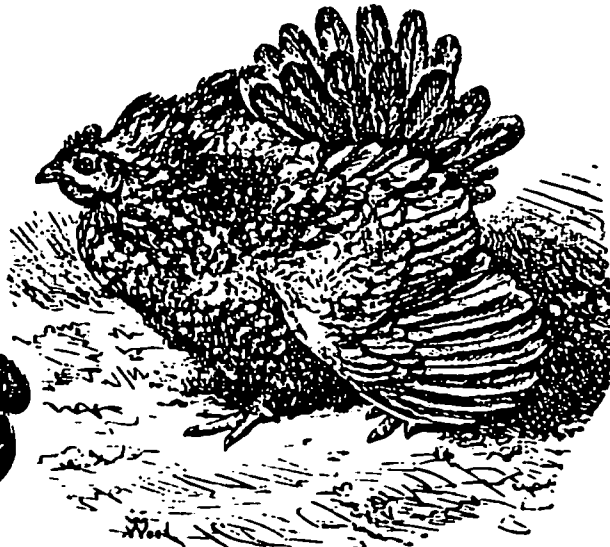
53  
neutral

54  
neutral

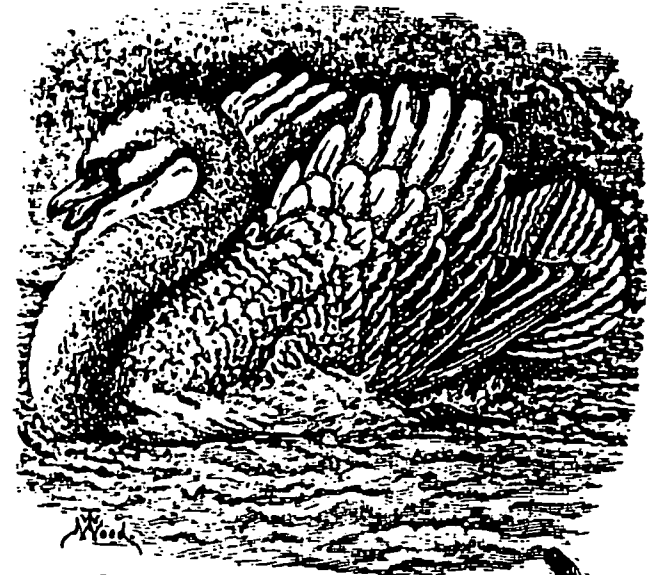




Head of snarling Dog. From life, by Mr. Wood.



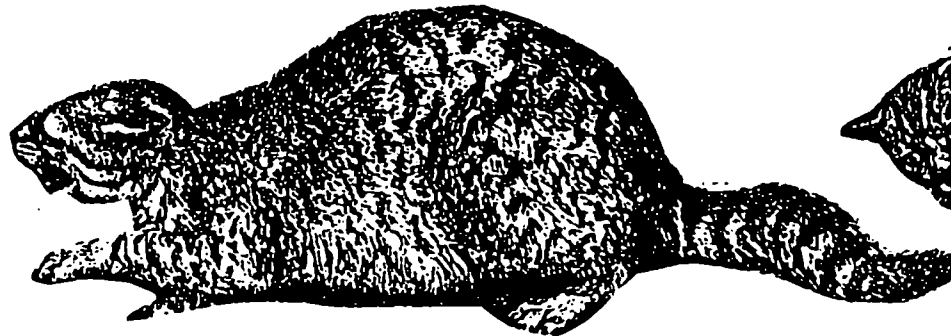
-Hen driving away a dog from her chickens.  
Drawn from life by Mr. Wood.



-Swan driving away an intruder. Drawn from life by Mr.



FIG. 4.—Small dog watching a cat on a table. From a photograph taken by Mr. Hejlander.



-Cat, savage, and prepared to fight, drawn from life by Mr. Wood.



-Cat in an affectionate frame of mind, by Mr. Wood.

# EMOTIONAL EXPRESSIONS IN ANIMALS

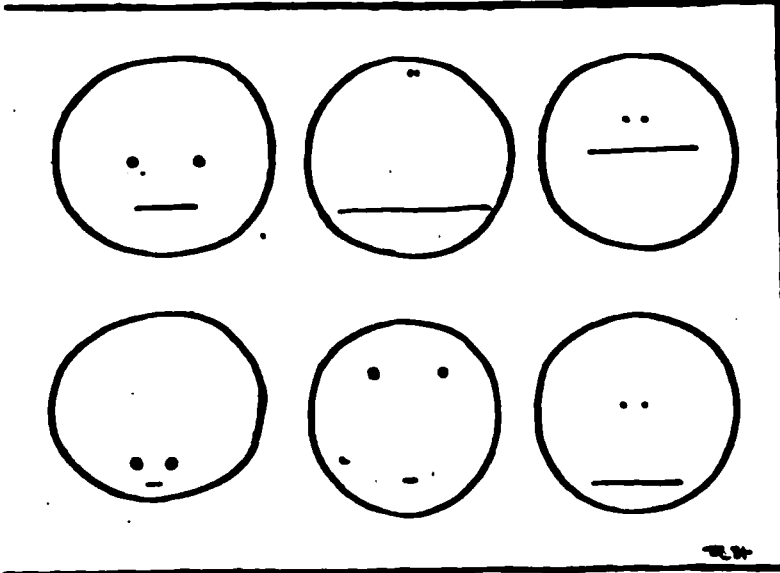


Figure 3.2 Essence of the Face

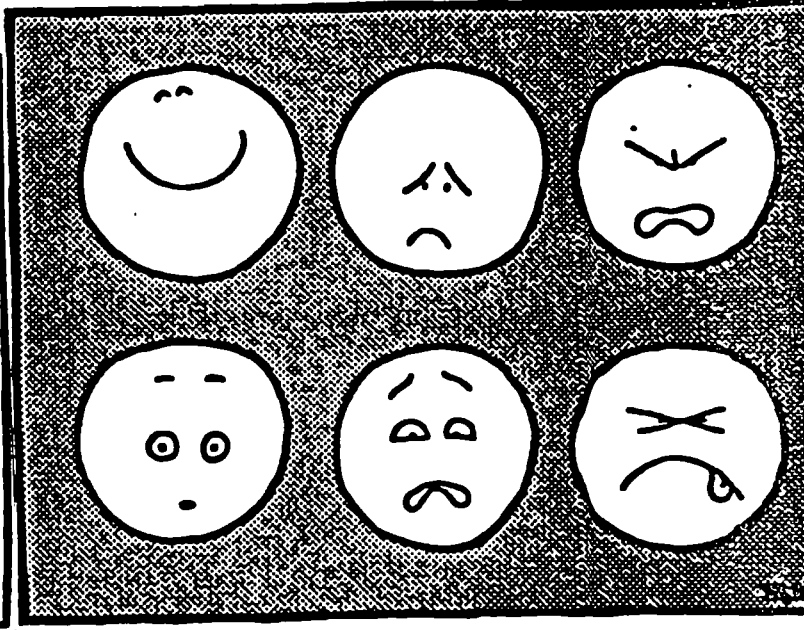


Figure 3.3 Essence of Emotion

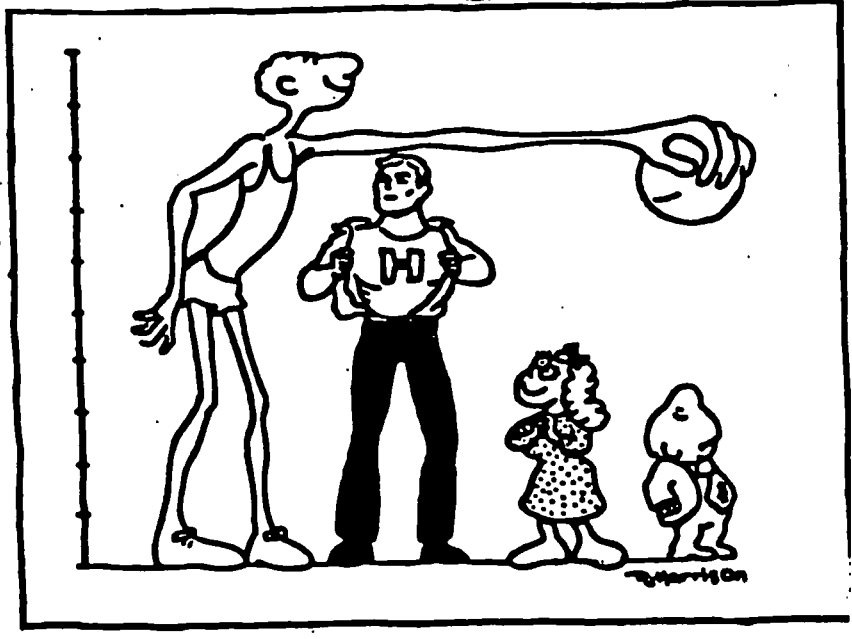


Figure 3.4 Essence of the Cartoon Figures

# Facial Expressions

Profile

Frontal



face hidden



blank expression



happy/joyous



sad



anger



interest, curiosity



surprise, shock



fear



distressed



disgust



anger/happy



sad/happy



fear/happy



CONTEMPORARY THEORIES

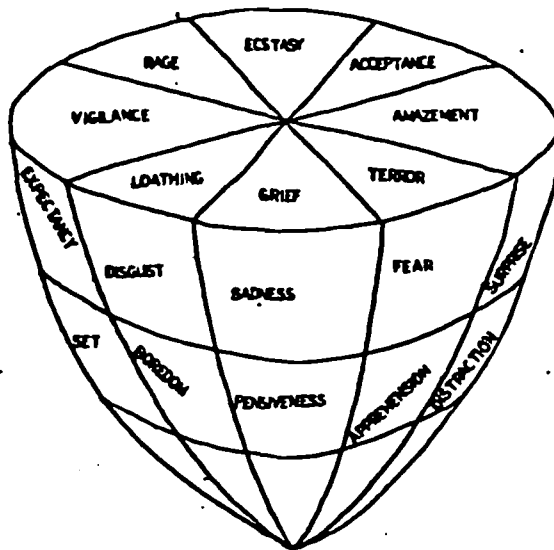


Figure 6-1. A multidimensional model of the emotions (adapted from Plutchik, 1962).



**CHART 9-1**  
*The Fundamental Emotions*

1. Interest-Excitement



concentrating, attending,  
ing, attracted, curious

2. Enjoyment-Joy



glad, merry, delighted,  
joyful

3. Surprise-Startle



sudden reaction to  
something unexpected,  
astonished

4. Distress-Anguish



sad, unhappy, miser-  
able, feels like crying

5. Disgust-Contempt



sneering, scornful, dis-  
dainful, revulsion

**CHART 9-1 (cont.)**

6. Anger-Rage



angry, hostile, furious,  
enraged

7. Shame-Humiliation



shy, embarrassed,  
ashamed, guilty

8. Fear-Terror



scared, afraid, terrif  
panicked

**The Division of Disgust-Contempt into Two Emotion Categories**

5. Disgust-Revulsion



repugnance, aversion,  
distaste, sickened

9. Contempt-Scorn



disdainful, sneering, de-  
risive, haughty

**CHART 13-1**  
*Examples of the Emotion Recognition Triads*

Emotion Recognition Triad, with Enjoyment-Joy as the Keyed Emotion



[Surprise]



[Enjoyment]



[Disgust]

**CHART 13-1 (cont.)**

Emotion Recognition Triad, with Distress-Anguish as the Keyed Emotion



[Shame]



[Distress]



[Interest]

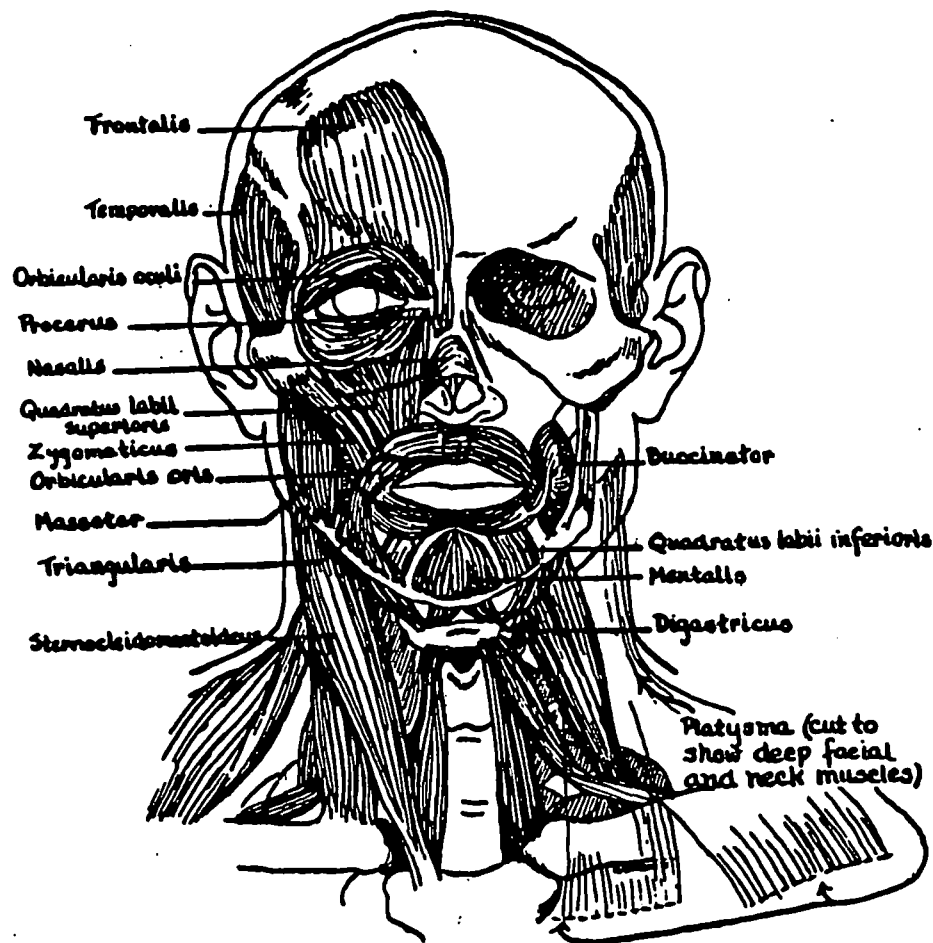


Figure 9-1. The major muscles of the face and neck (frontal view).

sive components of emotion convey information both to the expresser and to observing or interacting individuals. Consequently, the information conveyed by a given emotion may provide clues as to the patterning involved in the facial component of that emotion. (I do not mean that my theory, or any existing theory of emotion, can now state precisely the neuromuscular involvements and patternings associated with each primary emotion.)

Certain clues as to the nature of a particular facial expression can be derived from the commonsense definition of the emotion, and at present these are apt to correspond to what can be indicated by theory. Anger is an emotion involving attention, concentration, and, in effect,

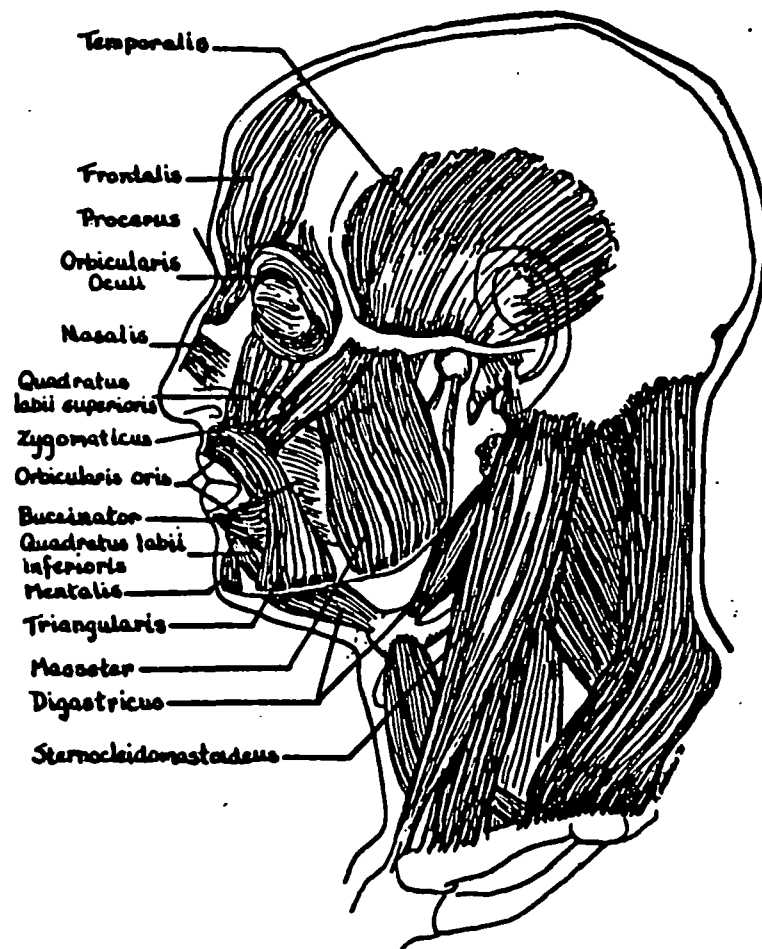


Figure 9-2. The major muscles of the face and neck (lateral view).

an effort to increase physical or symbolic interaction with the object fine tuning and stretching of the relevant sensory-perceptual-cognit mechanisms. Disgust is an emotion of rejection, shame one which plies a desire to conceal the self, or at least the face. Anger is associated with the concept of threat or attack, while fear is usually associated with withdrawal and retreat. All of these characteristics give some clue as to how the emotions might be expressed in face and posture.

The process of selecting photographs to represent the fundamental emotions was guided also by the descriptions of the various emotional expressions in the literature. Drawings of the facial muscles and of facial (motor) and trigeminal (sensory) nerves are shown in Figures

107147

( )

Part 1  
Volume III

107147  
3 of 3 (Part 1 of Vol. 3)

## PREFACE

The Office of Juvenile Justice and Delinquency Prevention has compiled a comprehensive package of materials related to cooperative agreement #84-JN-AX-K007, "Role of Pornography and Media Violence in Family Violence, Sexual Abuse and Exploitation, and Juvenile Delinquency," awarded to the American University School of Education. Due to questions that were raised concerning the soundness of the research, OJJDP is making all three versions of the final report available for public review. The package consists of three parts. Part 1 consists of three volumes (I, II and III) submitted to the grantee, American University, as a draft report by the project's principal investigator. Part 2 also consists of three volumes (I, II and III) that were delivered to OJJDP by American University, and submitted as the official final report of the grantee. Part 3 consists of a single volume (I) that was subsequently prepared by the principal investigator as a proposed substitute report for Part 2, Volume I, of the official final report.

Only material in part 2 is included in the OJJDP cooperative agreement file and constitutes the official final report of the grantee. OJJDP has decided, with the concurrence of the grantee, to also make the material in Parts 1 and 3 available, upon request, to the public for the purpose of providing full and complete information about the project.

Dissemination of this package should not be viewed as an endorsement by the Department of Justice or the Office of Juvenile Justice and Delinquency Prevention of the points of view, opinions, or conclusions of the authors, as necessarily representing the official position or policies of the Department of Justice or the Office of Juvenile Justice and Delinquency Prevention, or as an expressed or implied endorsement or approval of the soundness of the methodology, the accuracy of the data contained therein, or the interpretation of the research findings.

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  - III. ADULT CARTOONS; CRIME AND VIOLENCE
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30. Sex of Principal Child, Initiator, Penthouse
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36. Sex of Other Characters, Recipient, Playboy
37. Sex of Other Characters, Recipient, Penthouse
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Other Characters by Playboy, Penthouse, Hustler
53. Physical Depiction/Description,  
Other Characters by Age, Playboy
54. Physical Depiction/Description,  
Other Characters by Age, Penthouse
55. Physical Depiction/Description,  
Other Characters by Age, Hustler
56. Physical Depiction/Description,  
Other Characters by Sex, Playboy
57. Physical Depiction/Description,  
Other Characters by Sex, Penthouse
58. Physical Depiction/Description,  
Other Characters by Sex, Hustler
59. Emotional Expression of the Principal Child
60. Emotional Expression of the Other Character

C. FAIRY TALE DEPICTIONS

1. Sex of Fairy Tale Characters, Playboy, Penthouse, Hustler
2. Number of Fairy Tales, Cartoons/Violent  
Sexual, or Nonviolent/Non Sexual, Playboy, Penthouse, Hustler
3. Number of Fairy Tale Cartoons, Violent/Sexual, Pooled
4. Number of Fairy Tale Cartoons, Violent/Sexual, Playboy
5. Number of Fairy Tale Cartoons, Violent/Sexual, Penthouse
6. Number of Fairy Tale Cartoons, Violent/Sexual, Hustler
7. Number of Fairy Tale Cartoons, Nonviolent/Nonsexual, Pooled

**D. ACTIVITIES (LEVELS OF DEPICTION)**

1. Murderous a Maiming Activity
2. Inflicting Pain
3. Force or Planned Force
4. Violent Message
5. Violent Discussion
6. Violent Fantasy
7. Other Violent Activities
8. Genital or Anal Sex
9. Venereal Disease
10. Sexual Foreplay
11. Being nude or Removing Clothing
12. Sexual Invasion of Privacy
13. Sexual Arousal
14. Sexual Message
15. Sexual Discussion
16. Sexual Fantasy
17. Other Sexual Activity
18. Excretory Activity
19. Sexual Medical/Surgical Activity
20. General Affectionate Activity
21. General Discussion
22. Non-Sexual, Non-Violent Fantasy
23. Non-Sexual, Non-Violent Activity
24. Illegal Activities

**E. CHARTS**

1. **SIDE and COLOR of cartoon: POOLED**
2. **Number of cartoons which depict or refer to a human involved in a SEXUAL RELATION or INTERACTION with any of the above: POOLED**
3. **PROPS used to identify or help identify the cartoon as involving a sexual scenario: POOLED**
4. **PROPS used to identify the scenario as VIOLENT: POOLED**
5. **PROPS used to identify the scenario as VIOLENT and used for SEXUAL PURPOSES: POOLED**
6. **SEX of the Principal Child: POOLED**
7. **RACE/ETHNICITY of Principal Child: POOLED**
8. **AGE bracket of the ONLY or YOUNGEST Principal Child based on PHYSICAL DEPICTION: POOLED**
9. **AGE bracket of the ONLY or YOUNGEST Principal Child based on CUES: POOLED**

CHARTS Continued

10. AGE bracket of the OLDEST Principal Child based on PHYSICAL DEPICTION, when the Principal Child has two or more age brackets: POOLED
11. AGE bracket of the OLDEST Principal Child based on CUES, when the Principal Child has two or more age brackets: POOLED
12. The most significant CUE which caused a DISCREPANCY between an AGE BASED ON THE PHYSICAL DEPICTION of the Principal Child and the AGE BASED ON CUES: POOLED
13. AGE bracket of the ONLY or YOUNGEST Principal Child based on PHYSICAL DEPICTION: PLAYBOY
14. AGE bracket of the ONLY or YOUNGEST Principal Child based on CUES: PLAYBOY
15. AGE bracket of the OLDEST Principal Child based on PHYSICAL DEPICTION, when the Principal Child has two or more age brackets: PLAYBOY
16. AGE bracket of the OLDEST Principal Child based on CUES, when the Principal Child has two or more age brackets: PLAYBOY
17. The most significant CUE which caused a DISCREPANCY between an AGE BASED ON THE PHYSICAL DEPICTION of the Principal Child and the AGE BASED ON CUES: PLAYBOY
18. AGE bracket of the ONLY or YOUNGEST Principal Child based on PHYSICAL DEPICTION: PENTHOUSE
19. AGE bracket of the ONLY or YOUNGEST Principal Child based on CUES: PENTHOUSE
20. AGE bracket of the OLDEST Principal Child based on PHYSICAL DEPICTION, when the Principal Child has two or more age brackets: PENTHOUSE
21. AGE bracket of the OLDEST Principal Child based on CUES, when the Principal Child has two or more age brackets: PENTHOUSE
22. The most significant CUE which caused a DISCREPANCY between an AGE BASED ON THE PHYSICAL DEPICTION of the Principal Child and the AGE BASED ON CUES: PENTHOUSE
23. AGE bracket of the ONLY or YOUNGEST Principal Child based on PHYSICAL DEPICTION: HUSTLER
24. AGE bracket of the ONLY or YOUNGEST Principal Child based on CUES: HUSTLER

CHARTS Continued

25. AGE bracket of the OLDEST Principal Child based on PHYSICAL DEPICTION, when the Principal Child has two or more age brackets: HUSTLER
26. AGE bracket of the OLDEST Principal Child based on CUES, when the Principal Child has two or more age brackets: HUSTLER
27. The most significant CUE which caused a DISCREPANCY between an AGE BASED ON THE PHYSICAL DEPICTION of the Principal Child and the AGE BASED ON CUES: HUSTLER
28. State of DRESS or UNDRRESS of the Principal Child: POOLED
29. SEX of the Other Character: POOLED
30. Other Character RACE: POOLED
31. AGE bracket of the ONLY or YOUNGEST other CHARACTER based on PHYSICAL DEPICTION: POOLED
32. AGE bracket of the ONLY or YOUNGEST Other Character based on CUES: POOLED
33. AGE bracket of the OLDEST Other Character based on PHYSICAL DEPICTION, when the Other Character has two or more age brackets: POOLED
34. AGE bracket of the OLDEST Other Character based on CUES, when the Other Character has two or more age brackets: POOLED
35. The most significant CUE which caused a DISCREPANCY between an AGE BASED ON THE PHYSICAL DEPICTION of the Other Character and the AGE BASED ON CUES: POOLED
36. Number of Other Characters whose relation to, or role with regard to, the Principal Child is one of AUTHORITY: POOLED

CHARTS Continued

37. SEX of the Tertiary Character: POOLED
38. Tertiary Character RACE: POOLED
39. AGE of the main Tertiary Character based on PHYSICAL DEPICTION or CUES: POOLED
40. Number of Tertiary Characters whose relation to, or role with regard to, the Principal Child is one of AUTHORITY: POOLED
41. Number of Child cartoons in two consecutive eye spans involving children:
42. Number of child cartoons juxtaposed with SEXUAL and VIOLENT PICTURES:
43. Number of child cartoons juxtaposed with SEXUAL or VIOLENT PICTURES:
44. Number of child cartoons juxtaposed with SEXUAL and VIOLENT TEXT or CAPTIONS:
45. Number of child cartoons juxtaposed with SEXUAL or VIOLENT TEXT or CAPTIONS:
46. Child cartoon in the same eye span as an ARTICLE or INTERVIEW by a National figure discussing any of these issues: POOLED

F. TIMEGRAPHS

Number of Activities in Child Cartoons  
With Principal Child as Recipient of Activities

|     |            |                               |
|-----|------------|-------------------------------|
| 1.  | Overlay:   | Violent/Sexual (V/S)          |
| 2.  | Overlay:   | Non-Violent/Non-Sexual (NV/S) |
| 3.  | Overlay:   | Violent (V)                   |
| 4.  | Overlay:   | Sexual (S)                    |
| 5.  | Playboy:   | V/S                           |
| 6.  | Playboy:   | NV/S                          |
| 7.  | Playboy:   | V                             |
| 8.  | Playboy:   | S                             |
| 9.  | Penthouse: | V/S                           |
| 10. | Penthouse: | NV/S                          |
| 11. | Penthouse: | V                             |
| 12. | Penthouse: | S                             |
| 13. | Hustler:   | V/S                           |
| 14. | Hustler:   | NV/S                          |
| 15. | Hustler:   | V                             |
| 16. | Hustler:   | S                             |
| 17. | Pooled:    | V/S                           |
| 18. | Pooled:    | NV/S                          |
| 19. | Pooled:    | V                             |
| 20. | Pooled:    | S                             |

F. TIMEGRAPHS (continued)

Number of Activities in Child Cartoons  
With Principal Child as Initiator of Activities

|     |            |                               |
|-----|------------|-------------------------------|
| 21. | Overlay:   | Violent/Sexual (V/S)          |
| 22. | Overlay:   | Non-Violent/Non/Sexual (NV/S) |
| 23. | Overlay:   | Violent (V)                   |
| 24. | Overlay:   | Sexual (S)                    |
| 25. | Playboy:   | V/S                           |
| 26. | Playboy:   | NV/S                          |
| 27. | Playboy:   | V                             |
| 28. | Playboy:   | S                             |
| 29. | Penthouse: | V/S                           |
| 30. | Penthouse: | NV/S                          |
| 31. | Penthouse: | V                             |
| 32. | Penthouse: | S                             |
| 33. | Hustler:   | V/S                           |
| 34. | Hustler:   | NV/S                          |
| 35. | Hustler:   | V                             |
| 36. | Hustler:   | S                             |
| 37. | Pooled:    | V/S                           |
| 38. | Pooled:    | NV/S                          |
| 39. | Pooled:    | V                             |
| 40. | Pooled:    | S                             |

Number of Activities in Child Cartoons  
With Principal Child as Observer of Activities

|     |            |                               |
|-----|------------|-------------------------------|
| 41. | Overlay:   | Violent/Sexual (V/S)          |
| 42. | Overlay:   | Non-Violent/Non-Sexual (NV/S) |
| 43. | Overlay:   | Violent (V)                   |
| 44. | Oveflay:   | Sexual (S)                    |
| 45. | Playboy:   | V/S                           |
| 46. | Playboy:   | NV/S                          |
| 47. | Playboy:   | V                             |
| 48. | Playboy:   | S                             |
| 49. | Penthouse: | V/S                           |
| 50. | Penthouse: | NV/S                          |
| 51. | Penthouse: | V                             |
| 52. | Penthouse: | S                             |
| 53. | Hustler:   | V/S                           |
| 54. | Hustler:   | NV/S                          |
| 55. | Hustler:   | V                             |
| 56. | Hustler:   | S                             |
| 57. | Pooled:    | V/S                           |
| 58. | Pooled:    | NV/S                          |
| 59. | Pooled:    | V                             |
| 60. | Pooled:    | S                             |



Number of Child Cartoons With Child In a  
Sexual Encounter With An Adult or Older Juvenile

|     |            |                |
|-----|------------|----------------|
| 61. | Overlay:   | Adult          |
| 62. | Overlay:   | Adult/Juvenile |
| 63. | Playboy:   | Adult          |
| 64. | Playboy:   | Adult/Juvenile |
| 65. | Penthouse: | Adult          |
| 66. | Penthouse: | Adult/Juvenile |
| 67. | Hustler:   | Adult          |
| 68. | Hustler:   | Adult/Juvenile |
| 69. | Pooled:    | Adult          |
| 70. | Pooled:    | Adult/Juvenile |

Number of Child Cartoons With A Nursery or  
Fairy Tale Character from the Culture of Childhood

|     |           |
|-----|-----------|
| 71. | Overlay   |
| 72. | Playboy   |
| 73. | Penthouse |
| 74. | Hustler   |
| 75. | Pooled    |

Number of Child Cartoons  
By Age Based on Physical Depiction of  
Principal Child

- 76. Aborted Fetus
- 77. Fetus in Utero
- 78. Newborn (Up to 1 Month)
- 79. Infant (1 Month - 2 Years)
- 80. 3 - 5 Yrs. Old
- 81. 6 - 11 Yrs. Old
- 82. 12 - 15 Yrs. Old
- 83. 16 - 17 Yrs. Old
- 84. 18 or Over
- 85. Overlay
- 86. Overlay

Number of Child Cartoons  
By Age Based on Physical Depiction of  
Principal Child

- 76. Aborted Fetus
- 77. Fetus in Utero
- 78. Newborn (Up to 1 Month)
- 79. Infant (1 Month - 2 Years)
- 80. 3 - 5 Yrs. Old
- 81. 6 - 11 Yrs. Old
- 82. 12 - 15 Yrs. Old
- 83. 16 - 17 Yrs. Old
- 84. 18 or Over
- 85. Overlay
- 86. Overlay

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### II. CHILD VISUAL DATA

#### A. IMAGE FREQUENCY

1. Frequencies, all variables
2. Number of child visuals per year
3. Number of child visuals per month

#### B. CHARACTER DESCRIPTIONS

|     |  |    |    |              |
|-----|--|----|----|--------------|
| 1.  | Age of Principal Child, physical description | PB | PH | H (Bar)      |
| 2.  | " " " " "                                    | PB | PH | H (Stacked)  |
| 3.  | " " " cues                                   | PB | PH | H (Bar)      |
| 4.  | " " " "                                      | PB | PH | H (Stacked)  |
| 5.  | Sources of age discrepancy, Princ. Child     | PB | PH | H (Bar)      |
| 6.  | " " " " "                                    |    |    | (Stacked)    |
| 7.  | " " " " "                                    | PB | PH | H (Pie)      |
| 8.  | " " " " "                                    |    |    | Pooled (Pie) |
| 9.  | Age of PC (depicted) by race/ethnicity       | PB | PH | H            |
| 10. | Age of Other Characters, phys. depiction     | PB | PH | H (Bar)      |
| 11. | " " " " "                                    | PB | PH | H (Stacked)  |
| 12. | " " " cues                                   | PB | PH | H (Bar)      |
| 13. | " " " "                                      | PB |    | H (Stacked)  |
| 14. | " " " by sex                                 | PB | PH | H            |
| 15. | " " " by race/ethnicity                      | PB | PH | H            |
| 16. | Sex of Principal Child                       | PB | PH | H (Bar)      |
| 17. | " " " "                                      | PB | PH | H (Stacked)  |
| 18. | " " " "                                      | PB | PH | H (Pie)      |
| 19. | " " " "                                      |    |    | Pooled (Pie) |
| 20. | Sex of PC by race/ethnicity                  | PB | PH | H            |
| 21. | Sex of Other Characters                      | PB | PH | (Bar)        |
| 22. | " " " "                                      |    |    | PH (Stacked) |
| 23. | " " " "                                      | PB | PH | H (Pie)      |
| 24. | " " " "                                      |    |    | Pooled (Pie) |
| 25. | Sex of OC by race/ethnicity                  | PB | PH | H            |
| 26. | Race of Principal Child                      | PB | PH | H (Bar)      |
| 27. | " " " "                                      |    |    | PH (Stacked) |
| 28. | " " " "                                      | PB | PH | H (Pie)      |
| 29. | " " " "                                      |    |    | Pooled (Pie) |
| 30. | Race of Other Characters                     | PB | PH | H (Bar)      |
| 31. | " " " "                                      | PB | PH | H (Stacked)  |
| 32. | " " " "                                      | PB | PH | H (Pie)      |
| 33. | " " " "                                      |    |    | Pooled (Pie) |
| 34. | Dress of Principal Child                     | PB | PH | H (Bar)      |
| 35. | " " " "                                      | PB | PH | H (Stacked)  |
| 36. | " " " "                                      | PB | PH | H (Pie)      |
| 37. | " " " "                                      |    |    | Pooled (Pie) |
| 38. | Authority, role of Other Character           | PB | PH | H (Bar)      |
| 39. | " " " "                                      |    |    | PB (Stacked) |
| 40. | " " " "                                      |    |    | PH H (Pie)   |
| 41. | " " " "                                      |    |    | Pooled (Pie) |

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C. LEVELS OF DEPICTION: ACTIVITIES

|                        |                              |
|------------------------|------------------------------|
| 1. Levels of Depiction | Affection                    |
| 2. " "                 | Invasion of privacy          |
| 3. " "                 | Being nude                   |
| 4. " "                 | Sexual foreplay              |
| 5. " "                 | Genital sex                  |
| 6. " "                 | Anal sex                     |
| 7. " "                 | Other non-violent/non-sexual |
| 8. " "                 | Force                        |
| 9. " "                 | Pain                         |
| 10. " "                | Murderous/maiming            |
| 11. " "                | Medical/surgical sex         |
| 12. " "                | Scatological                 |

D. LEVELS OF INVOLVEMENT

1. ACTIVITIES: VIOLENT, SEXUAL, NON-VIOLENT/NON-SEXUAL
2. Violent Activity
  3. Force
  4. Pain
  5. Murderous/maiming
  6. Scatological
7. Sexual Activity
  8. Invasion of privacy
  9. Being nude
  10. Sexual foreplay
  11. Genital/anal sex
  12. Medical/surgical
13. General Activity
  14. Affection
  15. Other non-violent non-sexual

E. CHILD CARTOON-CHILD VISUAL COMPARISONS

|                                     |             |
|-------------------------------------|-------------|
| 1. Affectionate activity            | Number      |
| 2. " "                              | Number/year |
| 3. Invasion of privacy              | Number      |
| 4. " "                              | Number/year |
| 5. Being Nude                       | Number      |
| 6. " "                              | Number/year |
| 7. Sexual foreplay                  | Number      |
| 8. " "                              | Number/year |
| 9. Genital or anal sex              | Number      |
| 10. " " "                           | Number/year |
| 11. General non-violence/non-sexual | Number      |

Table of Contents cont'd.

|     |                        |   |   |             |
|-----|------------------------|---|---|-------------|
| 12. | "                      | " | " | Number/year |
| 13. | Force or planned force |   |   | Number      |
| 14. | "                      | " | " | Number/year |
| 15. | Inflicting pain        |   |   | Number      |
| 16. | "                      | " | " | Number/year |
| 17. | Killing or maiming     |   |   | Number      |
| 18. | "                      | " | " | Number/year |
| 19. | Medical/surgical       |   |   | Number      |
| 20. | "                      | " | " | Number/year |
| 21. | Scatological           |   |   | Number      |
| 22. | "                      | " | " | Number/year |

F. SETTING

|     |   |   |               |                     |
|-----|---|---|---------------|---------------------|
| 1.  | Sexual Props                                |   |               | PB PH H (Bar) (Pie) |
| 2.  | "   | " |               | PB PH H (Stacked)   |
| 3.  | "   | " |               | PB PH H (Pie)       |
| 4.  | "   | " |               | PB PH H (Pie)       |
| 5.  | "   | " |               | Pooled (Pie)        |
| 6.  | Violent Props                               |   |               | Hustler (Bar)       |
| 7.  | "   | " |               | Hustler (Stacked)   |
| 8.  | "   | " |               | PB PH H             |
| 9.  | "   | " |               | Pooled              |
| 10. | "   | " | used sexually | PB PH H (Bar)       |
| 11. | "   | " | " "           | PB PH H (Stacked)   |
| 12. | "   | " | " "           | PB PH H (Pie)       |
| 13. | "   | " | " "           | Pooled (Pie)        |
| 14. | Child props                                 |   |               | PB PH H (Bar)       |
| 15. | "   | " |               | PB PH H (Stacked)   |
| 16. | "   | " |               | PB PH H (Pie)       |
| 17. | "   | " |               | Pooled (Pie)        |
| 18. | Child setting                               |   |               | PB PH H (Bar)       |
| 19. | "   | " |               | PB PH H (Stacked)   |
| 20. | "   | " |               | PB PH H (Pie)       |
| 21. | "   | " |               | Pooled (Pie)        |
| 22. | Child in sexual relations                   |   |               | PB PH H (Bar)       |
| 23. | "   | " | " "           | PB PH H (Stacked)   |
| 24. | "   | " | " "           | PB PH H (Pie)       |
| 25. | "   | " | " "           | Pooled (Pie)        |
| 26. | Exposure of sexual parts                    |   |               | PB PH H (Bar)       |
| 27. | "   | " | " "           | PB PH H (Stacked)   |
| 28. | "   | " | " "           | PB PH H (Pie)       |
| 29. | "   | " | " "           | Pooled (Pie)        |
| 30. | Number of visuals in 2 consecutive eyespans |   |               |                     |
| 31. | Number of visuals in the same eyespan       |   |               |                     |

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### III. ADULT CARTOONS. CRIME AND VIOLENCE

#### A. IMAGE FREQUENCY

1. Frequencies, all variables
2. Number of Adult Cartoons per Year
3. Number of Adult Cartoons per Month
4. Average number of Adult Cartoons per Year, per Issue

#### B. CHARACTER DESCRIPTIONS

1. Age bracket of Primary Character PB,PH,H (Bar)
2. Age bracket of Primary Character PB,PH,H (Stacked)
3. " " Playboy (pie)
4. " " Penthouse (pie)
5. " " Hustler (pie)
6. " " Pooled (pie)
7. Age bracket of Secondary Character PE,PH,H (bar)
8. " " " (Stacked)
9. " " Playboy (pie)
10. " " Penthouse (pie)
11. " " Hustler (pie)
12. " " Pooled (pie)
13. Sex of Primary Character PB,PH,H (bar)
14. " " " (stacked)
15. " " Playboy (pie)
16. " " Penthouse (pie)
17. " " Hustler (pie)
18. " " Pooled (pie)
19. Sex of Secondary Character PB,PH,H (bar)
20. " " " (stacked)
21. " " Playboy (pie)
22. " " Penthouse (pie)
23. " " Hustler (pie)
24. " " Pooled (pie)
25. Sex of Primary Character by Sex of Secondary Character
26. Race of Victim and Perpetrator
27. Race of the Primary Character PB,PH,H (bar)
28. " " " (Stacked)
29. Race of the Secondary Character " (bar)
30. " " " (stacked)
31. Race of Primary Character by Race of Secondary Character
32. Number showing Sexdealing, by Sex PB,PH,H
33. Number showing Sexdealing, by Level of Depiction, Primary Character PB,PH,H
34. " " " Secondary Character PB,PH,H

IV. ADULT VISUALS, CRIME AND VIOLENCE

A. IMAGE FREQUENCY

1. Frequencies, all variables
2. Number of Adult Visuals per Year
3. Number of Adult Visuals per Magazine

B. CHARACTER DESCRIPTIONS

1. Age bracket of Character: A (Victim) PB,PH,H (Bar)
2. " " " (stacked)
3. " " " Playboy (pie)
4. " " " Penthouse (pie)
5. " " " Hustler (pie)
6. " " " Pooled (pie)
7. Age bracket of Character B (Perp.) PE,PH,H (bar)
8. " " " (Stacked)
9. " " " Playboy (pie)
10. " " " Penthouse (pie)
11. " " " Hustler (pie)
12. " " " Pooled (pie)
13. Sex of Character A (Victim) PB,PH,H (bar)
14. Sex of Character B (Perpetrator) PB,PH,H (bar)
15. Race of the Character A PB,PH,H (bar)
16. Race of the Character B " (bar)
17. Characteristics of Character A PB,PH,H (Bar)
18. " " " (stacked)
19. " " " Playboy (pie)
20. " " " Penthouse (pie)
21. " " " Hustler (pie)
22. " " " Pooled (pie)
23. Characteristics off Character B PB,PH,H (Bar)
24. " " " (stacked)
25. " " " Playboy (pie)
26. " " " Penthouse (pie)
27. " " " Hustler (pie)
28. " " " Pooled (pie)
29. Portrayal of Character A PB,PH,H (Bar)
30. " " " (stacked)
31. " " " Playboy (pie)
32. " " " Penthouse (pie)
33. " " " Hustler (pie)
34. " " " Pooled (pie)
35. Portrayal of Character B PB,PH,H (bar)
36. " " " (stacked)
37. " " " Playboy (pie)
38. " " " Penthouse (pie)
39. " " " Hustler (pie)
40. " " " Pooled (pie)



ADULT VISUALS - TABLE OF CONTENTS  
(continued)

C. ACTIVITIES

1. Violent Abusive Activities
2. Sexual Activities/Miscellaneous Activities
3. Character Activities
4. Basic Activity Facts

PAGES PER ISSUE

PLAYBOY

Total Issues (1956-1984): 148  
 Total Pages (1956-1984): 74,045  
 Average Pages per Issue: 213  
 Missing Issues, Page Numbers Estimated: 9

| <u>1956</u> |         | <u>1957</u> |    | <u>1958</u> |         | <u>1959</u> |     | <u>1960</u> |     | <u>1961</u> |         | <u>1962</u> |     |
|-------------|---------|-------------|----|-------------|---------|-------------|-----|-------------|-----|-------------|---------|-------------|-----|
| Jan         | Missing | Jan         | 80 | Jan         | 72      | Jan         | 80  | Jan         | 88  | Jan         | 120     | Jan         | 158 |
| Feb         | Missing | Feb         | 80 | Feb         | Missing | Feb         | 80  | Feb         | 112 | Feb         | 136     | Feb         | 136 |
| Mar         | 72      | Mar         | 80 | Mar         | 80      | Mar         | 104 | Mar         | 102 | Mar         | 136     | Mar         | 136 |
| Apr         | 72      | Apr         | 80 | Apr         | 80      | Apr         | 90  | Apr         | 104 | Apr         | 152     | Apr         | 142 |
| May         | 72      | May         | 80 | May         | 80      | May         | 88  | May         | 110 | May         | 134     | May         | 142 |
| June        | 72      | June        | 80 | June        | 80      | June        | 88  | June        | 102 | June        | 136     | June        | 152 |
| July        | 72      | July        | 72 | July        | 72      | July        | 96  | July        | 86  | July        | 114     | July        | 112 |
| Aug         | Missing | Aug         | 72 | Aug         | 72      | Aug         | 104 | Aug         | 110 | Aug         | Missing | Aug         | 124 |
| Sept        | 80      | Sept        | 80 | Sept        | 88      | Sept        | 124 | Sept        | 144 | Sept        | 170     | Sept        | 208 |
| Oct         | 88      | Oct         | 88 | Oct         | 96      | Oct         | 124 | Oct         | 140 | Oct         | 176     | Oct         | 198 |
| Nov         | 88      | Nov         | 88 | Nov         | 96      | Nov         | 112 | Nov         | 150 | Nov         | 182     | Nov         | 194 |
| Dec         | 88      | Dec         | 88 | Dec         | 104     | Dec         | 140 | Dec         | 150 | Dec         | 210     | Dec         | 228 |

|                |     |     |      |      |      |      |      |
|----------------|-----|-----|------|------|------|------|------|
| Total          | 938 | 968 | 1003 | 1230 | 1398 | 1807 | 1930 |
| Average        | 78  | 81  | 83   | 103  | 117  | 151  | 161  |
| Issues missing | 0   | 0   | 1    | 0    | 0    | 1    | 0    |

| <u>1963</u>      | <u>1964</u>    | <u>1965</u>    | <u>1966</u>    | <u>1967</u>    | <u>1968</u>    | <u>1969</u>    |
|------------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Jan Missing      | Jan 248        | Jan 238        | Jan 262        | Jan 272        | Jan 272        | Jan 292        |
| Feb 146          | Feb 186        | Feb 178        | Feb 192        | Feb 198        | Feb 194        | Feb 226        |
| Mar 170          | Mar 182        | Mar 182        | Mar 176        | Mar 190        | Mar 186        | Mar 222        |
| Apr 190          | Apr 188        | Apr 190        | Apr 224        | Apr 214        | Apr 218        | Apr 266        |
| May 198          | May 182        | May 206        | May 230        | May 206        | May 226        | May 250        |
| June 198         | June 184       | June 228       | June 200       | June 222       | June 218       | June 266       |
| July 154         | July 148       | July 162       | July 170       | July 178       | July 202       | July 222       |
| Aug 144          | Aug 148        | Aug 168        | Aug 180        | Aug 178        | Aug 170        | Aug 222        |
| Sept 240         | Sept 232       | Sept 266       | Sept 286       | Sept 262       | Sept 258       | Sept 314       |
| Oct 240          | Oct 222        | Oct 230        | Oct 228        | Oct 216        | Oct 240        | Oct 276        |
| Nov 220          | Nov 210        | Nov 226        | Nov 254        | Nov 238        | Nov 242        | Nov 298        |
| Dec <u>278</u>   | Dec <u>292</u> | Dec <u>304</u> | Dec <u>354</u> | Dec <u>320</u> | Dec <u>326</u> | Dec <u>352</u> |
| Total 2176       | 2422           | 2578           | 2756           | 2694           | 2752           | 3206           |
| Average 198      | 202            | 215            | 230            | 225            | 229            | 267            |
| Issues missing 1 | 0              | 0              | 0              | 0              | 0              | 0              |

| <u>1970</u> |            | <u>1971</u> |            | <u>1972</u> |            | <u>1973</u> |            | <u>1974</u> |            | <u>1975</u> |     | <u>1976</u> |            |
|-------------|------------|-------------|------------|-------------|------------|-------------|------------|-------------|------------|-------------|-----|-------------|------------|
| Jan         | 304        | Jan         | 284        | Jan         | 284        | Jan         | 260        | Jan         | 294        | Jan         | 272 | Jan         | 246        |
| Feb         | 230        | Feb         | 230        | Feb         | 230        | Feb         | 210        | Feb         | 214        | Feb         | 206 | Feb         | 198        |
| Mar         | 238        | Mar         | 230        | Mar         | 230        | Mar         | 222        | Mar         | 218        | Mar         | 210 | Mar         | 206        |
| Apr         | 242        | Apr         | 258        | Apr         | 254        | Apr         | 246        | Apr         | 250        | Apr         | 226 | Apr         | 218        |
| May         | 250        | May         | 258        | May         | 262        | May         | 254        | May         | 232        | May         | 226 | May         | 222        |
| June        | 238        | June        | 266        | June        | 262        | June        | 254        | June        | 250        | June        | 222 | June        | 234        |
| July        | 202        | July        | 214        | July        | 230        | July        | 222        | July        | 218        | July        | 206 | July        | 206        |
| Aug         | 206        | Aug         | 214        | Aug         | 222        | Aug         | 218        | Aug         | 198        | Aug         | 198 | Aug         | 198        |
| Sept        | 290        | Sept        | 282        | Sept        | 258        | Sept        | 270        | Sept        | 246        | Sept        | 230 | Sept        | 214        |
| Oct         | 264        | Oct         | 260        | Oct         | 236        | Oct         | 240        | Oct         | 228        | Oct         | 218 | Oct         | 234        |
| Nov         | 266        | Nov         | 286        | Nov         | 278        | Nov         | 258        | Nov         | 250        | Nov         | 226 | Nov         | 258        |
| Dec         | <u>344</u> | Dec         | <u>346</u> | Dec         | <u>346</u> | Dec         | <u>340</u> | Dec         | <u>338</u> | Dec         | 300 | Dec         | <u>302</u> |

|                |      |      |      |      |      |      |      |
|----------------|------|------|------|------|------|------|------|
| Total          | 3074 | 3128 | 3092 | 2994 | 2936 | 2740 | 2736 |
| Average        | 256  | 261  | 258  | 250  | 245  | 228  | 228  |
| Issues missing | 0    | 0    | 0    | 0    | 0    | 0    | 0    |

|                       | <u>1977</u> | <u>1978</u> | <u>1979</u> | <u>1980</u> | <u>1981</u> | <u>1982</u> |
|-----------------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Jan                   | 250         | 294         | 410         | 334         | 334         | 318         |
| Feb                   | 202         | 214         | 222         | 238         | 230         | 218         |
| Mar                   | 218         | 250         | 250         | 262         | 258         | 256         |
| Apr                   | 250         | 254         | 282         | 298         | 282         | 258         |
| May                   | 244         | Missing     | 294         | Missing     | 274         | 266         |
| June                  | 260         | 282         | 306         | 306         | 298         | 290         |
| July                  | 234         | 244         | 250         | 266         | 258         | 254         |
| Aug                   | 210         | 242         | 250         | 266         | 258         | 238         |
| Sept                  | 246         | 266         | 286         | 256         | 258         | 238         |
| Oct                   | 278         | 290         | 272         | 250         | 250         | 234         |
| Nov                   | 282         | 314         | 306         | 306         | 290         | 266         |
| Dec                   | <u>324</u>  | <u>392</u>  | <u>414</u>  | <u>392</u>  | <u>384</u>  | <u>334</u>  |
| <b>Total</b>          | <b>2998</b> | <b>3319</b> | <b>3542</b> | <b>3463</b> | <b>3374</b> | <b>3170</b> |
| <b>Average</b>        | <b>250</b>  | <b>277</b>  | <b>295</b>  | <b>289</b>  | <b>281</b>  | <b>264</b>  |
| <b>Issues missing</b> | <b>0</b>    | <b>1</b>    | <b>0</b>    | <b>1</b>    | <b>0</b>    | <b>0</b>    |

|      | <u>1983</u> |
|------|-------------|
| Jan  | 276         |
| Feb  | 214         |
| Mar  | 214         |
| Apr  | 226         |
| May  | 236         |
| June | 270         |
| July | 236         |
| Aug  | 206         |
| Sept | 214         |
| Oct  | 218         |
| Nov  | 238         |
| Dec  | <u>332</u>  |

|      | <u>1984</u> |
|------|-------------|
| Jan  | 292         |
| Feb  | 186         |
| Mar  | 205         |
| Apr  | 222         |
| May  | 226         |
| June | Missing     |
| July | 198         |
| Aug  | 214         |
| Sept | 214         |
| Oct  | 226         |
| Nov  | 222         |
| Dec  | <u>308</u>  |

|         |      |
|---------|------|
| Total   | 2880 |
| Average | 240  |
| Issues  |      |
| missing | 0    |

|      |
|------|
| 2741 |
| 228  |
|      |
| 1    |

PAGES PER ISSUE

PENTHOUSE

Total Issues (1969-1984): 184  
 Total Pages (1969-1984): 32,526  
 Average Pages per Issue: 177  
 Issues Missing, Page Numbers Estimated: 8

1969

January N/A  
 February N/A  
 March N/A  
 April N/A  
 May N/A  
 June N/A  
 July N/A  
 August N/A  
 September Missing  
 October 98  
 November 98  
 December 106

Total: 403  
 Average: 101  
 Missing: 1

1970

January 96  
 February 98  
 March 98  
 April Missing  
 May Missing  
 June Missing  
 July 90  
 August 90  
 September 98  
 October 98  
 November 98  
 December 140

1,209  
 101  
 3

1971

January 84  
 February 98  
 March 98  
 April 98  
 May 98  
 June 98  
 July 98  
 August 90  
 Septemb. 122  
 October 122  
 November 122  
 December 178

1,306  
 109  
 0

1972

January 122  
 February 122  
 March 122  
 April 122  
 May 128  
 June 122  
 July 122  
 August 122  
 September 130  
 October 138  
 November 162  
 December 206

1,618  
 135  
 0

Penthouse

1973

|           |     |
|-----------|-----|
| January   | 138 |
| February  | 138 |
| March     | 138 |
| April     | 138 |
| May       | 146 |
| June      | 146 |
| July      | 146 |
| August    | 154 |
| September | 168 |
| October   | 168 |
| November  | 168 |
| December  | 220 |

---

Total: 1,868  
Average: 156  
Missing: 0

1974

|           |     |
|-----------|-----|
| January   | 152 |
| February  | 152 |
| March     | 152 |
| April     | 152 |
| May       | 152 |
| June      | 152 |
| July      | 152 |
| August    | 152 |
| September | 164 |
| October   | 152 |
| November  | 180 |
| December  | 210 |

---

1,922  
160  
0

1975

|           |     |
|-----------|-----|
| January   | 154 |
| February  | 154 |
| March     | 154 |
| April     | 154 |
| May       | 158 |
| June      | 154 |
| July      | 154 |
| August    | 154 |
| September | 162 |
| October   | 170 |
| November  | 198 |
| December  | 210 |

---

1,976  
165  
0

1976

|           |     |
|-----------|-----|
| January   | 174 |
| February  | 154 |
| March     | 174 |
| April     | 182 |
| May       | 174 |
| June      | 186 |
| July      | 206 |
| August    | 202 |
| September | 202 |
| October   | 202 |
| November  | 222 |
| December  | 234 |

---

2,312  
193  
0



Penthouse

1977

|           |     |
|-----------|-----|
| January   | 202 |
| February  | 170 |
| March     | 174 |
| April     | 178 |
| May       | 178 |
| June      | 178 |
| July      | 170 |
| August    | 170 |
| September | 194 |
| October   | 218 |
| November  | 234 |
| December  | 260 |

1978

|           |     |
|-----------|-----|
| January   | 218 |
| February  | 170 |
| March     | 202 |
| April     | 202 |
| May       | 202 |
| June      | 218 |
| July      | 202 |
| August    | 186 |
| September | 202 |
| October   | 218 |
| November  | 234 |
| December  | 258 |

1979

|           |     |
|-----------|-----|
| January   | 216 |
| February  | 198 |
| March     | 202 |
| April     | 214 |
| May       | 234 |
| June      | 234 |
| July      | 206 |
| August    | 202 |
| September | 290 |
| October   | 226 |
| November  | 258 |
| December  | 278 |

1980

|           |           |
|-----------|-----------|
| January   | 246       |
| February  | 198       |
| March     | 206       |
| April     | 226       |
| May       | 214       |
| June      | 226       |
| July      | 202       |
| August    | 198       |
| September | 202       |
| October   | 214       |
| November  | - Missing |
| December  | 266       |

Total: 2,326  
Average: 194  
Missing: 0

2,512  
209  
0

2,758  
230  
0

2,616  
218  
1

Penthouse

1981

January 222  
February 194  
March 210  
April 206  
May 208  
June 202  
July 198  
August 194  
September 202  
October 210  
November 220  
December 242

---

Total: 2,508  
Average: 209  
Missing: 0

1982

January 214  
February 210  
March 202  
April 194  
May 194  
June 202  
July 194  
August 202  
September 194  
October 202  
November - Missing  
December 242

---

2,455  
205  
1

1983

January 230  
February 194  
March 190  
April 194  
May 198  
June - Missing  
July 198  
August 198  
September 190  
October 190  
November 198  
December 214

---

2,393  
199  
1

1984

January 214  
February 182  
March 182  
April 178  
May 182  
June 186  
July 182  
August 166  
September 226  
October 210  
November 214  
December 222

---

2,344  
195  
0

PAGES PER ISSUE

HUSTLER

|   |        |
|---|--------|
| Total Issues (1974-1984):               | 138    |
| Total Pages (1974-1984):                | 16,420 |
| Average Pages per Issue:                | 124    |
| Issues Missing, Page Numbers Estimates: | 3      |

1974

|           |     |
|-----------|-----|
| January   | N/A |
| February  | N/A |
| March     | N/A |
| April     | N/A |
| May       | N/A |
| June      | N/A |
| July      | 104 |
| August    | 104 |
| September | 104 |
| October   | 104 |
| November  | 104 |
| December  | 120 |

1975

|           |     |
|-----------|-----|
| January   | 120 |
| February  | 120 |
| March     | 104 |
| April     | 104 |
| May       | 104 |
| June      | 104 |
| July      | 104 |
| August    | 104 |
| September | 104 |
| October   | 104 |
| November  | 104 |
| December  | 130 |

1976

|           |     |
|-----------|-----|
| January   | 130 |
| February  | 104 |
| March     | 104 |
| April     | 120 |
| May       | 120 |
| June      | 120 |
| July      | 146 |
| August    | 136 |
| September | 134 |
| October   | 120 |
| November  | 120 |
| December  | 130 |

1977

|           |     |
|-----------|-----|
| January   | 130 |
| February  | 120 |
| March     | 120 |
| April     | 120 |
| May       | 120 |
| June      | 120 |
| July      | 130 |
| August    | 120 |
| September | 128 |
| October   | 128 |
| November  | 128 |
| December  | 138 |

|          |     |
|----------|-----|
| Total:   | 640 |
| Average: | 107 |
| Missing: | 0   |

|       |
|-------|
| 1,306 |
| 109   |
| 0     |

|       |
|-------|
| 1,484 |
| 124   |
| 0     |

|       |
|-------|
| 1,502 |
| 125   |
| 0     |

Hustler

1978

January 136  
February 126  
March 126  
April 126  
May 134  
June - Missing  
July 136  
August 126  
September 126  
October 126  
November 126  
December 126

1979

January 128  
February 118  
March 118  
April 122  
May 120  
June 120  
July 138  
August 120  
September 120  
October 120  
November 120  
December 120

1980

January 130  
February 120  
March 128  
April 126  
May 128  
June 128  
July 146  
August 136  
September 136  
October 136  
November 136  
December 136

1981

January 136  
February 136  
March 136  
April 136  
May 136  
June 136  
July 146  
August 136  
September - Missing  
October 136  
November 136  
December 136

Total: 1,543  
Average: 129  
Missing: 1

1,464  
122  
0

1,586  
132  
0

1,644  
137  
1

Hustler

1982

January 146  
February 136  
March 136  
April 136  
May 136  
June 136  
July 136  
August 136  
September 138  
October 136  
November 136  
December 136

1983

January 136  
February 136  
March 136  
April 136  
May 136  
June - Missing  
July 146  
August 136  
September 136  
October 136  
November 152  
December 168

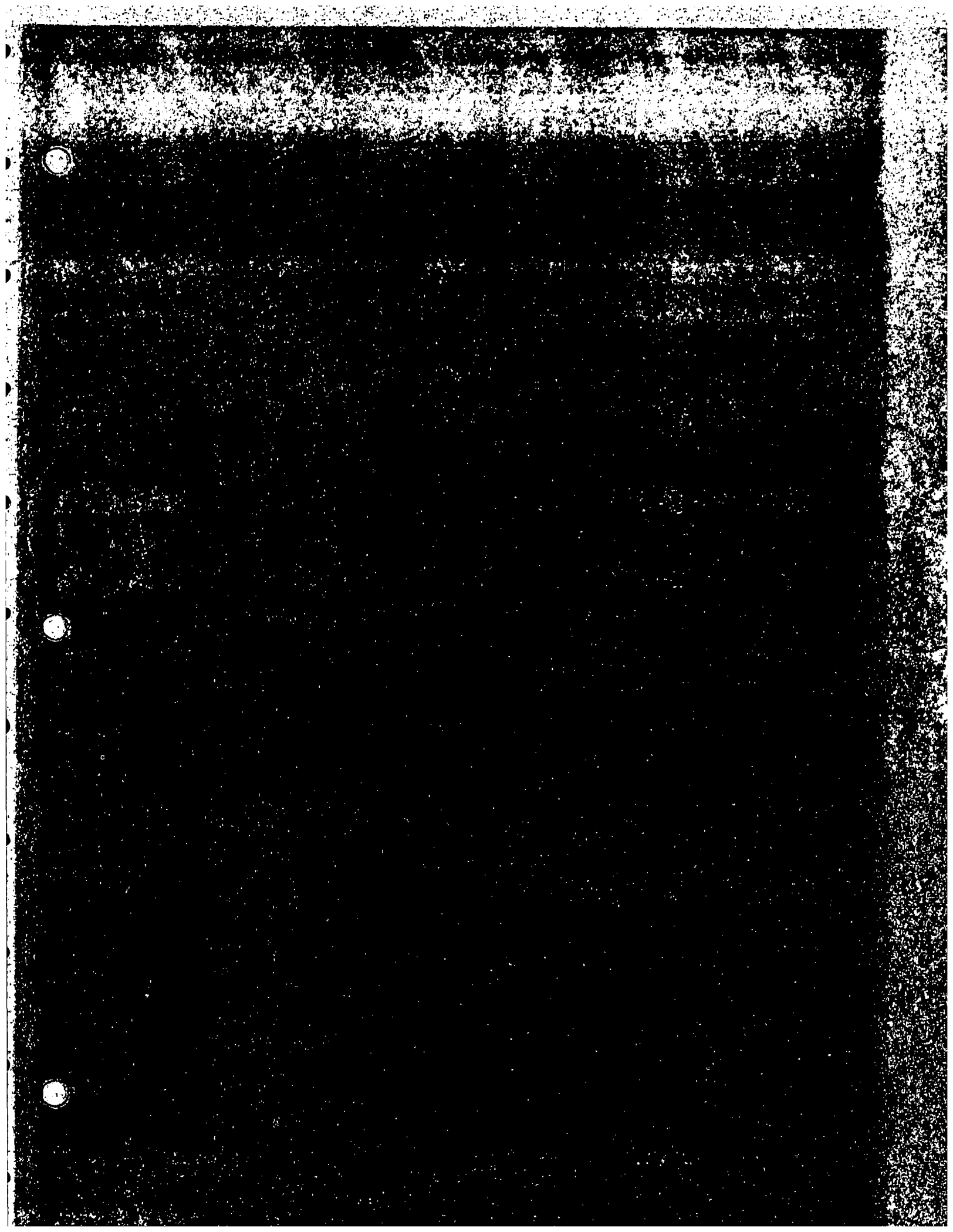
1984

January 200  
February 200  
March 168  
April 168  
May 136  
June 136  
July 162  
August 136  
September 136  
October 152  
November 152  
December 166

Total: 1,644  
Average: 137  
Missing: 0

1,695  
141  
1

1,912  
159  
0



**CODING INSTRUMENT**  
for  
**Content Analysis of Representations of Figures with  
Child Components ("Children")**  
in  
**Mainstream Erotica/Pornography**

**CARTOON UNIT**  
**INITIAL FINDINGS**

**POOLED DATA**  
for

**PLAYBOY  
PENTHOUSE  
HUSTLER**

**May, 1985**

**The Office of Juvenile Justice and Delinquency Prevention**  
**Cooperative Agreement #84-JN-AX-K007**

**FOR PROJECT USE ONLY  
NOT FOR DISTRIBUTION**

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### Part 2. Individual Character Analysis

- F. Principal Child
- G. Other Character
- H. Tertiary Character



PART 1  
THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

1. Coding Instrument UNIT:

- |       |   |
|-------|---|
| 2,016 | <ol style="list-style-type: none"><li>1. Child cartoon</li><li>2. Child visual</li><li>3. Child visual: Pseudo-Child</li><li>4. Adult cartoon</li><li>5. Adult visual</li><li>6. Text</li></ol> |
|-------|---|

2. Magazine TITLE:

- |       |  |
|-------|--|
| 1,196 | <ol style="list-style-type: none"><li>1. Playboy</li></ol>   |
| 265   | <ol style="list-style-type: none"><li>2. Penthouse</li></ol> |
| 555   | <ol style="list-style-type: none"><li>3. Hustler</li></ol>   |
| 2,016 |  |

3. CODER Information:

Coder Identification Number: \_ \_

4. General Information

SEE TABLE 1 Year: \_ \_

SEE TABLE 2 Month: \_ \_

Total # of pages per issue: \_ \_ \_

Total # of cartoons per issue: \_ \_

Total # of child cartoons per issue: \_ \_

Page of cartoon being coded: \_ \_ \_

B. CARTOON OVERVIEW

5. On which SIDE of the open magazine is the cartoon located?

|              |                   |
|--------------|-------------------|
| 1            | 0. Cover          |
| 974          | 1. Left           |
| 1,036        | 2. Right          |
| 5            | 3. Left and right |
| <u>2,016</u> |                   |

6. COLOR of cartoon:

|              |                    |
|--------------|--------------------|
| 1,020        | 1. Black and white |
| 994          | 2. Color           |
| 2            | 0. Missing         |
| <u>2,016</u> |                    |

7. SIZE of cartoon:

|              |                                 |
|--------------|---------------------------------|
| 145          | 1. Less than 1/4 page           |
| 1,033        | 2. 1/4 to 1/3 page              |
| 85           | 3. Half page                    |
| 8            | 4. Between 1/2 and full page    |
| 740          | 5. Full Page                    |
| 4            | 6. One cartoon covers two pages |
| 2            | 0. Missing                      |
| <u>2,016</u> |                                 |

8. NAME of cartoonist:

|       |                        |
|-------|------------------------|
| 35    | 00. N/A. No name given |
| 28    | 01. Billette           |
| 24    | 02. Buck Brown         |
| 46    | 03. D. Collins         |
| 87    | 04. John Dempsey       |
| 54    | 05. DeDini             |
| 58    | 06. Erikson            |
| 35    | 07. Ffolkes            |
| 32    | 08. S. Harris          |
| 22    | 09. Hoest              |
| 43    | 10. Interlandi         |
| 90    | 11. Kiraz              |
| 35    | 12. Kliban             |
| 62    | 13. J. Kohl            |
| 28    | 14. Bill Lee           |
| 8     | 15. Mal                |
| 13    | 16. Bill Maul          |
| 21    | 17. Raymonde           |
| 39    | 18. Revilo             |
| 60    | 19. Brian Savage       |
| 13    | 20. Smilby             |
| 23    | 21. Sokol              |
| 145   | 22. Dwaine B. Tinsley  |
| 67    | 23. Trosley            |
| 57    | 24. Gahan Wilson       |
| 891   | 25. Other or illegible |
| ----- |                        |
| 2,016 |                        |

9. NUMBER OF CHARACTERS in the cartoon:

|       |             |
|-------|-------------|
| 18    | 0. None     |
| 80    | 1. 1        |
| 700   | 2. 2        |
| 440   | 3. 3        |
| 218   | 4. 4        |
| 362   | 5. 5 to ten |
| 198   | 6. Mob      |
| ----- |             |
| 2,016 |             |

10. Are there any apparently LIFELESS bodies depicted in the cartoon?

|       |                            |
|-------|----------------------------|
| 1,888 | 0. No                      |
| 75    | 1. Lifeless child(ren)     |
| 30    | 2. Lifeless adult(s)       |
| 18    | 3. Lifeless animal(s)      |
| 2     | 4. Both (1) and (2) above. |
| -     | 5. Both (1) and (3)        |
| -     | 6. Both (2) and (3)        |
| 3     | 7. All of the above        |
| ----- |                            |
| 2,016 |                            |

11. PHYSICAL SETTING of the cartoon is:

|     |   |
|-----|---|
| 125 | 01. Unspecified (blank, grey, or abstract background) |
| 626 | 02. Home/doorway/yard                                 |
| 132 | 03. Bed/bedroom/hotel room                            |
| 16  | 04. Bathroom/private toilet                           |
| 37  | 05. Religious setting (church, temple, etc.)          |
| 79  | 06. School building or grounds                        |
| 100 | 07. Medical setting (hospital, doctor/dentist office) |
| 86  | 08. Playground/park                                   |
| 153 | 09. Country/nature/beach                              |
| 172 | 10. Streets and sidewalks                             |
| 12  | 11. Alley or vacant lot                               |
| 72  | 12. Store   |
| 23  | 13. Movies/shows                                      |
| 4   | 14. Sky/air   |
| 43  | 15. On mode of transportation                         |
| 61  | 16. Business office                                   |
| 15  | 17. Restaurant  |
| 18  | 18. Bar/lounge  |
| 7   | 19. Public toilet                                     |
| 9   | 20. Brothel/massage parlor/"red light" district       |
| 6   | 21. Graveyard/morgue                                  |
| 57  | 22. Specifically child's bedroom/nursery              |
| 153 | 23. Other   |
| 10  | 0. Missing  |

-----  
2.106

C. THEME OF CARTOON

12. Is the point of the cartoon within the CONTEXT of any of the following general subjects or settings?

|       |   |
|-------|---|
| 194   | 0. N/A or unspecified   |
| 1,310 | 1. Standard daily life (home, school, work, play)                       |
| 70    | 2. Social subject (peace, environment, racism, etc.)                    |
| 22    | 3. Political subject (elections, legislatures, etc.)                    |
| 77    | 4. Religious subject (relating to church services/nativity scene, etc.) |
| 83    | 5. Combination of above   |
| 4     | 6. Group camping  |
| 87    | 7. Other cultural/national milieu                                       |
| 169   | 8. Other  |
| ----- |   |
| 2,016 |   |

A: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following activities?

13. Assault:

|       |               |
|-------|---------------|
| 1,694 | 0. No         |
| 171   | 1. Sexual     |
| 151   | 2. Non-sexual |
| ----- |               |
| 2,016 |               |

14. Murder:

|       |               |
|-------|---------------|
| 1,840 | 0. No         |
| 55    | 1. Sexual     |
| 121   | 2. Non-sexual |
| ----- |               |
| 2,016 |               |

15. Child in sexual encounter with adult:

|       |        |
|-------|--------|
| 1,496 | 0. No  |
| 520   | 1. Yes |
| ----- |        |
| 2,016 |        |

16. Child in sexual encounter with older child:

|       |        |
|-------|--------|
| 1,956 | 0. No  |
| 60    | 1. Yes |
| ----- |        |
| 2,016 |        |

17. Child in sexual encounter with family member:

|       |        |
|-------|--------|
| 1,924 | 0. No  |
| 92    | 1. Yes |
| ----- |        |
| 2,016 |        |

18. Erotica/Pornography - Adult as sexual instrument or object for media use:

|       |        |
|-------|--------|
| 1,955 | 0. No  |
| 61    | 1. Yes |
| ----- |        |
| 2,016 |        |

19. Indecent exposure:

|       |        |
|-------|--------|
| 1,877 | 0. No  |
| 129   | 1. Yes |
| ----- |        |
| 2,016 |        |

20. Child as sexual instrument or object for media use:

|       |        |
|-------|--------|
| 1,989 | 0. No  |
| 27    | 1. Yes |
| ----- |        |
| 2,016 |        |

21. Obscene phone call:

|       |        |
|-------|--------|
| 2,005 | 0. No  |
| 11    | 1. Yes |
| ----- |        |
| 2,016 |        |

22. Paid nudity:

|       |        |
|-------|--------|
| 1,994 | 0. No  |
| 22    | 1. Yes |
| ----- |        |
| 2,016 |        |

23. Procuring/pimping:

|       |        |
|-------|--------|
| 1,986 | 0. No  |
| 30    | 1. Yes |
| ----- |        |
| 2,016 |        |

24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:

|       |        |
|-------|--------|
| 1,906 | 0. No  |
| 110   | 1. Yes |
| ----- |        |
| 2,016 |        |

25. Adultery:

|       |        |
|-------|--------|
| 1,925 | 0. No  |
| 91    | 1. Yes |
| ----- |        |
| 2,016 |        |

B. Does the cartoon and/or its caption potentially connect the child(ren) with any of the following potentially ILLEGAL OR VIOLENT NON-SEXUAL activities?

26. Alcohol use:

|       |        |
|-------|--------|
| 1,956 | 0. No  |
| 60    | 1. Yes |
| ----- |        |
| 2,016 |        |

27. Arson:

|       |        |
|-------|--------|
| 2,012 | 0. No  |
| 4     | 1. Yes |
| ----- |        |
| 2,016 |        |

28. Child abuse and/or neglect, non-sexual:

|       |        |
|-------|--------|
| 1,902 | 0. No  |
| 113   | 1. Yes |
| ----- |        |
| 2,016 |        |

29. Drug use, selling or pushing:

|       |        |
|-------|--------|
| 1,954 | 0. No  |
| 62    | 1. Yes |
| ----- |        |
| 2,016 |        |

30. Kidnapping:

|       |        |
|-------|--------|
| 1,967 | 0. No  |
| 49    | 1. Yes |
| ----- |        |
| 2,016 |        |



31. Runaway:

2,005  
11  
-----  
2,016

- 0. No
- 1. Yes

32. Theft:

2,005  
11  
-----  
2,016

- 0. No
- 1. Yes

33. Other potentially illegal or violent non-sexual activity:

1,695  
223  
98  
-----  
2,016

- 0. No
- 1. Sexual
- 2. Non-sexual

34. SEXUAL ORIENTATION of the cartoon:

443  
1,405  
44  
9  
68  
57  
-----  
2,016

- 0. N/A or unspecified
- 1. Heterosexual
- 2. Homosexual
- 3. Bisexual
- 4. Autoerotic
- 5. Mixed orientation: Combination of the above (e.g. orgy or group sex)

35. Does the cartoon depict or its caption refer to a human involved in a SEXUAL RELATION OR INTERACTION with any of the following?

|       |                                   |
|-------|-----------------------------------|
| 917   | 0. N/A or unspecified             |
| 939   | 1. Another human(s)               |
| 42    | 2. Animal(s)                      |
| 54    | 3. Object(s)                      |
| 22    | 4. Object and another human(s)    |
| 21    | 5. Fictitious, unreal creature(s) |
| 14    | 6. Supernatural being(s)          |
| 7     | 7. Animal and another human       |
| <hr/> |                                   |
| 2,016 |                                   |

36. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

|       |                                     |
|-------|-------------------------------------|
| 1,697 | 00. N/A                             |
| 8     | YES: 01. Alice in Wonderland        |
| 1     | 02. Beauty and the Beast            |
| -     | 03. Captain Kangaroo                |
| 10    | 04. Cinderella                      |
| 3     | 05. Easter Bunny                    |
| 4     | 06. Goldilocks and the Three Bears  |
| 6     | 07. Hansel and Gretel               |
| -     | 08. Jack and Jill                   |
| 1     | 09. Jack and the Beanstalk          |
| 3     | 10. Little Bo Peep                  |
| 1     | 11. Little Jack Horner              |
| 11    | 12. Little Red Riding Hood          |
| -     | 13. Mr. Rogers Neighborhood         |
| 5     | 14. Pinocchio                       |
| 5     | 15. Rapunzel                        |
| 109   | 16. Santa Claus                     |
| -     | 17. Sesame Street                   |
| 2     | 18. Sleeping Beauty                 |
| 10    | 19. Snow White and the Seven Dwarfs |
| 4     | 20. Tooth Fairy                     |
| 3     | 21. Wizard of Oz                    |
| 133   | 22. Other                           |
| ----- |                                     |
| 2,016 |                                     |

37. Does the cartoon have a SPECIAL THEME?

1,366 N/A: 00. No special theme in cartoon

| <u>Holidays:</u> |                     |       | <u>Cycle of Life:</u>             |
|------------------|---------------------|-------|-----------------------------------|
| YES:             |                     | 70    | 09. Childbirth:<br>In wedlock     |
| 9                | 01. New Year        | 126   | 10. Childbirth:<br>Out-of-Wedlock |
| 1                | 02. Valentine's Day | 10    | 11. Menstruation                  |
| 4                | 03. Easter          | 19    | 12. Loss of virginity             |
| 2                | 04. 4th of July     | 4     | 13. Birthday                      |
| 18               | 05. Halloween       | 1     | 14. Graduation                    |
| 5                | 06. Thanksgiving    | 23    | 15. Weddings and<br>anniversaries |
| 193              | 07. Christmas       | 70    | 16. Death, funerals               |
| 6                | 08. Other           | 44    | 17. Abortion                      |
|                  |                     | 44    | 18. Other                         |
|                  |                     | 1     | 22. Missing                       |
|                  |                     | ----- |                                   |
|                  |                     | 2,016 |                                   |

38. Does the cartoon and/or its caption refer to EROTICA/PORNOGRAPHY? (The sex industry itself or the use of its products by individuals or society, e.g.: film, magazine, video, letters to the editor, products obtained via catalogue, etc.)

|       |         |  |
|-------|---------|--|
| 1,692 | 0.      | The subject is not present or referred to  |
| 11    | YES: 1. | Erotica/pornography is present or referred to, but is not part of the point of the cartoon |
| 43    | 2.      | Erotica/pornography is present or referred to, and is part of the point of the cartoon     |
| ----- |         |  |
| 2,016 |         |  |

D. TYPE AND EXPLICITNESS OF CARTOON ACTIVITY

39. Does the cartoon and/or its caption present a MURDEROUS or MAIMING activity? (e.g., consumption of human flesh, decapitation, dismemberment, bludgeoning, smashing, shooting, stabbing, mutilation of other, choking, strangling, hanging, gagging, self-mutilation, burning, etc.)

1,726

0. N/A, No

94

YES: 1. The actual activity is graphically depicted (present)

90

2. The activity has either graphically just occurred (past) or is about to occur (future)

15

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

91

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

40. Does the cartoon and/or its caption present activity INFLICTING PAIN? (e.g., violent hitting, punching, kicking, pounding, or whipping, or inserting or attaching items into body that cause pain)

1,726

0. N/A, No

96

YES: 1. The actual activity is graphically depicted (present)

80

2. The activity has either graphically just occurred (past) or is about to occur (future)

21

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

93

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

41. Does the cartoon and/or its caption present activity involving FORCE or PLANNED FORCE? (e.g., restraint, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

|                |         |   |
|----------------|---------|---|
| 1,729          | 0.      | N/A, No   |
| 154            | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 26             | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 23             | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 84             | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| -----<br>2,016 |         |   |

42. Does the cartoon and/or its caption present activity that relays a VIOLENT MESSAGE? (e.g., violent or aggressive gesture, verbal threat, verbal coercion)

|                |         |   |
|----------------|---------|---|
| 1,687          | 0.      | N/A, No   |
| 122            | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 14             | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 136            | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 57             | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| -----<br>2,016 |         |   |

43. Does the cartoon and/or its caption present activity involving VIOLENT DISCUSSION? (e.g., presenting violently educative information, telling violent story, making violent statement or observation)

1,778

0. N/A. No

16

YES: 1. The actual activity is graphically depicted (present)

1

2. The activity has either graphically just occurred (past) or is about to occur (future)

154

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

67

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

44. Does the cartoon and/or its caption present activity involving a VIOLENT FANTASY or MEMORY?

1,926

0. N/A. No

32

YES: 1. The actual activity is graphically depicted (present)

4

2. The activity has either graphically just occurred (past) or is about to occur (future)

22

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

32

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (including unspecified, unclear violent activity)

1,758

0. N/A, No

94

YES: 1. The actual activity is graphically depicted (present)

20

2. The activity has either graphically just occurred (past) or is about to occur (future)

37

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

107

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

46. Does the cartoon and/or its caption present activity involving GENITAL or ANAL SEX (e.g., coitus; anal/genital, anal/oral or oral/genital contact; inserting items into vagina or anus)

1,360

0. N/A, No

92

YES: 1. The actual activity is graphically depicted (present)

89

2. The activity has either graphically just occurred (past) or is about to occur (future)

71

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

404

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016



47. Does the cartoon and/or its caption present activity involving VENEREAL DISEASE?

2,006

0. N/A, No

1

YES: 1. The actual activity is graphically depicted (present)

-

2. The activity has either graphically just occurred (past) or is about to occur (future)

7

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

2

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

1,820

0. N/A, No

131

YES: 1. The actual activity is graphically depicted (present)

27

2. The activity has either graphically just occurred (past) or is about to occur (future)

7

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

31

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

1,527

0. N/A. No

437

YES: 1. The actual activity is graphically depicted (present)

12

2. The activity has either graphically just occurred (past) or is about to occur (future)

14

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

26

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

50. Does the cartoon and/or its caption present activity involving SEXUAL INVASION OF PRIVACY? (e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, obscene phone call)

1,801

0. N/A. No

166

YES: 1. The actual activity is graphically depicted (present)

12

2. The activity has either graphically just occurred (past) or is about to occur (future)

14

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

23

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

51. Does the cartoon and/or its caption present SEXUAL AROUSAL as an activity? (e.g., masturbation, autoeroticism, having an erection)

1,860

0. N/A, No

69

YES: 1. The actual activity is graphically depicted (present)

5

2. The activity has either graphically just occurred (past) or is about to occur (future)

27

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

23

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

52. Does the cartoon and/or its caption present activity that relays a SEXUAL MESSAGE? (e.g., sexual gestures, including beckoning, licking lips; verbal sexual overture)

1,824

0. N/A, No

59

YES: 1. The actual activity is graphically depicted (present)

9

2. The activity has either graphically just occurred (past) or is about to occur (future)

47

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

77

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

53. Does the cartoon and/or its caption present activity involving SEXUAL DISCUSSION? (e.g., presentation of sexually educative information, telling sexual story, making a sexual statement or observation)

1,217

0. N/A, No

53

YES: 1. The actual activity is graphically depicted (present)

4

2. The activity has either graphically just occurred (past) or is about to occur (future)

409

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

333

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

54. Does the cartoon and/or its caption present activity involving a SEXUAL FANTASY OR MEMORY?

1,851

0. N/A, No

40

YES: 1. The actual activity is graphically depicted (present)

5

2. The activity has either graphically just occurred (past) or is about to occur (future)

41

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

79

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

55. Does the cartoon and/or its caption present OTHER SEXUAL activity? (including unspecified or unclear sexual activity)

1,590

0. N/A, No

32

YES: 1. The actual activity is graphically depicted (present)

39

2. The activity has either graphically just occurred (past) or is about to occur (future)

23

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

332

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

1,922

0. N/A, No

49

YES: 1. The actual activity is graphically depicted (present)

14

2. The activity has either graphically just occurred (past) or is about to occur (future)

21

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

10

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

57. Does the cartoon and/or its caption present activity involving MEDICAL/SURGICAL procedures relating to sexual parts? (e.g., abortion, hysterectomy, vasectomy, artificial insemination)

- |           |         |   |
|-----------|---------|---|
| 1,918     | 0.      | N/A. No   |
| 31        | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 25        | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 21        | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 21        | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| <u>21</u> |         |   |
| 2,016     |         |   |

58. Does the cartoon and/or its caption present general AFFECTIONATE activity? (e.g., non-sexual gestures, such as shaking hands, holding hands, arm-in-arm, arm around waist or shoulder; a verbal endearment gazing into each other's eyes)

- |          |         |   |
|----------|---------|---|
| 1,747    | 0.      | N/A. No   |
| 242      | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 3        | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 19       | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 5        | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| <u>5</u> |         |   |
| 2,016    |         |   |

59. Does the cartoon and/or its caption present activity involving GENERAL DISCUSSION? (e.g., presentation of general educative information, telling non-sexual and non-violent story, making non-sexual and non-violent statement)

|                |         |   |
|----------------|---------|---|
| 1,043          | 0.      | N/A, No   |
| 74             | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 8              | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 879            | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 12             | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| -----<br>2,016 |         |   |

60. Does the cartoon and/or its caption present activity involving a NON-SEXUAL, NON-VIOLENT FANTASY or MEMORY?

|                |         |   |
|----------------|---------|---|
| 1,907          | 0.      | N/A, No   |
| 36             | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 3              | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 57             | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 13             | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| -----<br>2,016 |         |   |

61. Does the cartoon and/or its caption present any OTHER NON-SEXUAL, NON-VIOLENT activity? (including unspecified or unclear non-sexual, non-violent activity)

1,386

0. N/A, No

576

YES: 1. The actual activity is graphically depicted (present)

14

2. The activity has either graphically just occurred (past) or is about to occur (future)

23

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

17

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016



62. Do any of the above activities directly involve TRICKERY or FRAUD?

1,700  
307  
9  
-----  
2,016

0. No  
1. Yes  
Missing

63. Are any PROPS used to identify or help identify the cartoon as involving a SEXUAL scenario?

NOTE: If more than one response applies, select the prop that best identifies the cartoon scenerio as sexual.

1,647  
241  
20  
43  
6  
18  
41  
-----  
2,016

NO: 0. N/A. No prop is used as defined in this manner  
YES: 1. Clothing  
2. Item used to aid or enhance sexual activity  
3. Item used in role of a sexual partner  
4. Birth control aids  
5. Abortion cues  
6. Item used as phallic or other sexual symbol

64. Are any PROPS used to identify the scenario as VIOLENT?

Note: If more than one response applies, select the response with the lowest number.

|       |      |    |   |                           |   |
|-------|------|----|---|---------------------------|---|
| 1,633 | NO:  | 0. | N/A. No props are used in this manner                 |                           |   |
| 125   | YES: | 1. | Body fragment, blood                                  | 38                        | 5. Bat/club                                       |
| 39    |      | 2. | Gun   | 7                         | 6. Whip   |
| 12    |      | 3. | Fire  | 26                        | 7. Chain(s)/Rope:<br>Instrument of<br>Restraint   |
| 49    |      | 4. | Knife: Bladed or<br>pointed instru-<br>ments/utensils | 4<br>83<br>-----<br>2,016 | 8. Stick<br>9. Other, including<br>violent symbol |

65. Are any of the items listed below used for SEXUAL PURPOSES?

Note: If more than one response applies, select the response with the lowest number.

|       |      |    |   |                           |   |
|-------|------|----|---|---------------------------|---|
| 1,931 | NO:  | 0. | N/A. No props are used in this manner                 |                           |   |
| 28    | YES: | 1. | Body fragment, blood                                  | 8                         | 5. Bat/club                                       |
| 3     |      | 2. | Gun   | 6                         | 6. Whip   |
| -     |      | 3. | Fire  | 8                         | 7. Chain(s)/Rope:<br>Instrument of<br>Restraint   |
| 10    |      | 4. | Knife: Bladed or<br>pointed instru-<br>ments/utensils | 2<br>20<br>-----<br>2,016 | 8. Stick<br>9. Other, including<br>violent symbol |

E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

66. Is the cartoon located in the same eye-span as TEXT dealing with children?

|       |         |                                     |
|-------|---------|-------------------------------------|
| 1.303 | 0.      | N/A. No                             |
| 420   | YES: 1. | Article/feature                     |
| 6     | 2.      | Movie/video/record/book/etc. review |
| 29    | 3.      | Letters to editor                   |
| 34    | 4.      | Sex advice column                   |
| 224   | 5.      | Other (Humor, Fiction, etc.)        |
| ----- |         |                                     |
| 2,016 |         |                                     |

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

|       |    |     |
|-------|----|-----|
| 1,127 | 0. | No  |
| 889   | 1. | Yes |
| ----- |    |     |
| 2,016 |    |     |

68. Is the cartoon in the same EYE SPAN as text or caption directly referring to SEXUAL activity?

|       |    |     |
|-------|----|-----|
| 1,004 | 0. | No  |
| 1,012 | 1. | Yes |
| ----- |    |     |
| 2,016 |    |     |

69. Is the cartoon in the same EYE SPAN as text or caption directly referring to VIOLENT activity?

|       |    |     |
|-------|----|-----|
| 1,062 | 0. | No  |
| 954   | 1. | Yes |
| ----- |    |     |
| 2,016 |    |     |

70. Is the cartoon in the same EYE SPAN as an ARTICLE or INTERVIEW by a NATIONAL figure discussing any of the following?

1,685

0. No, N/A

132

YES: 1. Serious social issue

18

2. Religious issue

24

3. Sports

93

4. Entertainment, art

39

5. Sex Features/Humor

25

6. Other

-----  
2,016

71. Is the cartoon JUXTAPOSED in the same eye span with SEXUAL PICTURE(s)?

1,402

0. N/A, No

614

1. Yes, it is juxtaposed with sexual or sexualized people, animals, objects, or props

-----  
2,016

72. Is the cartoon JUXTAPOSED in the same eye span with VIOLENT PICTURE(s)?

1,677

0. N/A, No

339

1. Yes, it is juxtaposed with violent people, animals, objects or props in cartoons, photographs, and illustrations

-----  
2,016

PART 2

CHARACTER ANALYSIS SECTION

F. PRINCIPAL CHILD

73. SEX of the Principal Child:

|       |                               |
|-------|-------------------------------|
| 261   | 1. Unspecified                |
| 896   | 2. Male                       |
| 650   | 3. Female                     |
| 160   | 4. Both male and female       |
| 7     | 5. Male and unspecified sex   |
| 3     | 6. Female and unspecified sex |
| 39    | 0. Missing                    |
| <hr/> |                               |
| 2,016 |                               |

74. RACE/ETHNICITY of the Principal Child:

|       |                         |
|-------|-------------------------|
| 170   | 0. N/A or other         |
| 1,670 | 1. Caucasian            |
| 52    | 2. Black                |
| 9     | 3. Asian-Oriental       |
| 7     | 4. American Indian      |
| 4     | 5. Hispanic             |
| 56    | 6. Jewish               |
| 1     | 7. Arab                 |
| 34    | 8. Mixed racial group   |
| 13    | 9. Unspecified minority |
| <hr/> |                         |
| 2,016 |                         |

75. Is there MORE THAN ONE child as the Principal Child?

|       |        |
|-------|--------|
| 1,689 | 0. No  |
| 327   | 1. Yes |
| <hr/> |        |
| 2,016 |        |

76. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on PHYSICAL DEPICTION?

|       |  |
|-------|--|
| 197   | 0. N/A (child hidden), or unspecified                        |
| 62    | 1. Fetus (in utero)  |
| 25    | 2. Fetus (aborted)   |
| 109   | 3. Newborn: Neonate, up to 1 month old                       |
| 142   | 4. Infant: 1 month through 2 years                           |
| 362   | 5. Preschool age: 3 through 5 years of age                   |
| 475   | 6. Schoolage to puberty: Elementary school age, 6 through 11 |
| 193   | 7. Early puberty: Jr. high school age, 12 through 15         |
| 277   | 8. Late puberty: Sr. high school age, 16 through 17          |
| 174   | 9. Adult: 18 years or over                                   |
| <hr/> |  |
| 2,016 |  |

77. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on PHYSICAL DEPICTION?

|       |  |
|-------|--|
| 1,896 | 0. N/A (child hidden), or unspecified                        |
| 2     | 1. Fetus (in utero)  |
| -     | 2. Fetus (aborted)   |
| 1     | 3. Newborn: Neonate, up to 1 month old                       |
| 2     | 4. Infant: 1 month through 2 years                           |
| 18    | 5. Preschool, age: 3 through 5 years of age                  |
| 47    | 6. Schoolage to puberty: Elementary school age, 6 through 11 |
| 34    | 7. Early puberty: Jr. high school age, 12 through 15         |
| 13    | 8. Late puberty: Sr. high school age, 16 through 17          |
| 3     | 9. Adult: 18 years or over                                   |
| <hr/> |  |
| 2,016 |  |

78. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on the CUES?

|             |  |
|-------------|--|
| 71          | 0. N/A (child hidden), or unspecified                        |
| 78          | 1. Fetus (in utero)  |
| 34          | 2. Fetus (aborted)   |
| 134         | 3. Newborn: Neonate, up to 1 month old                       |
| 122         | 4. Infant: 1 month through 2 years                           |
| 294         | 5. Preschool age: 3 through 5 years of age                   |
| 542         | 6. Schoolage to puberty: Elementary school age, 6 through 11 |
| 232         | 7. Early puberty: Jr. high school age, 12 through 15         |
| 371         | 8. Late puberty: Sr. high school age, 16 through 17          |
| 138         | 9. Adult: 18 years or over                                   |
| <hr/> 2,016 |  |

79. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on the CUES?

|             |  |
|-------------|--|
| 1,877       | 0. N/A (child hidden), or unspecified                        |
| 2           | 1. Fetus (in utero)  |
| 1           | 2. Fetus (aborted)   |
| 1           | 3. Newborn: Neonate, up to 1 month old                       |
| 4           | 4. Infant: 1 month through 2 years                           |
| 18          | 5. Preschool age: 3 through 5 years of age                   |
| 52          | 6. Schoolage to puberty: Elementary school age, 6 through 11 |
| 36          | 7. Early puberty: Jr. high school age, 12 through 15         |
| 20          | 8. Late puberty: Sr. high school age, 16 through 17          |
| 5           | 9. Adult: 18 years or over                                   |
| <hr/> 2,016 |  |

80. If there is a discrepancy between an age based on the physical depiction of the Principal Child and the age based on the cues, what is the most significant CUE?

1,387

96

93

79

267

84

10

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2,016

0. N/A

1. Juvenile clothing/hairstyle

2. Furniture or equipment (including toys, dolls, etc.)

3. Facial expression

4. Caption

5. Culture of childhood cue(s)

6. Boy or girl scout cue



81. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

|          |   |
|----------|---|
| 231      | 00. N/A (child is hidden or offstage)   |
| 2        | YES: 01. Anthropomorphized animal   |
| 11       | 02. Anthropomorphized object  |
| 19       | 03. Object as symbol of child   |
| 3        | 04. Elf, under 18   |
| 33       | 05. Angel/cherub/cupid under 18   |
| 2        | 06. Devil, or demon-like character, under 18  |
| 6        | 07. Science fiction creature, under 18  |
| 29       | 08. Deformed human being or monster   |
| 11       | 09. Dismembered human being   |
| -        | 10. (Not to be used to maintain consistency)  |
| 43       | 11. Human corpse (Includes aborted fetus)   |
| 149      | 12. None of the above, but the character does <u>not</u> appear to be a natural human child and is clearly the offspring a human parent |
| 15       | 13. The child has a natural handicap or birth defect  |
| 1,342    | 14. The character is a natural human child without handicap or birth defect   |
| 115      | 15. The character is a natural human child with exaggerated sexual parts  |
| 5        | 16. Mixed physical depictions   |
| <u>5</u> |   |
| 2,016    |   |

**82. STATE OF DRESS OR UNDRESS of Principal Child:**

|             |    |   |
|-------------|----|---|
| 284         | 0. | N/A   |
| 1,188       | 1. | Dressed in typical childlike or juvenile clothing   |
| 109         | 2. | Dressed in mature clothing  |
| 42          | 3. | Dressed in sexual clothing  |
| 14          | 4. | Undergarment(s) showing   |
| 115         | 5. | Exposed or partially exposed sexual parts (e.g., breast or buttock)   |
| 77          | 6. | Implied nudity: Nudity conveyed but not revealed (e.g., nude from shoulders or waist up, and rest of body not depicted) |
| 164         | 7. | Genital exposure or full nudity   |
| 23          | 8. | Scout uniform or equivalent   |
| <hr/> 2,016 |    |   |

**83. PLACEMENT of the Principal Child in the picture:**

|             |    |            |
|-------------|----|------------|
| 1,619       | 1. | Foreground |
| 173         | 2. | Background |
| 215         | 3. | Offstage   |
| 9           | 0. | Missing    |
| <hr/> 2,016 |    |            |

84. List the first activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)

SEE TABLE 3

85. List the second activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)

SEE TABLE 4

86. List the first activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)

SEE TABLE 5

87. List the second activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)

SEE TABLE 6

88. List the activity number in which the Principal Child is an observer of the activity. — — (Code as "00" if not applicable)

SEE TABLE 7

89. EMOTIONAL EXPRESSION of the Principal Child:

Note: If the child's face is visible, select the most appropriate description(s)

|       |   |
|-------|---|
| 729   | 0. "Blank": no discernible expression                 |
| 112   | 1. Interested: mildly interested or curious           |
| 496   | 2. Joyous: happy, pleased, smiling, amused, contented |
| 141   | 3. Distressed: reluctant, dismayed, worried           |
| 46    | 4. Disgusted: rejecting, annoyed, contemptuous        |
| 77    | 5. Angry: angered, enraged                            |
| 138   | 6. Surprised, shocked, baffled                        |
| 139   | 7. Fearful: terrified, horrified                      |
| 97    | 8. Sad, resigned, or haunted                          |
| 41    | 9. Fear and smiling; fear brow, mouth turned up       |
| <hr/> |   |
| 2,016 |   |

G. OTHER CHARACTER

90. SEX of the Other Character:

|       |                                       |
|-------|---------------------------------------|
| 56    | 0. N/A: No Other Character is present |
| 38    | 1. Unspecified                        |
| 1,141 | 2. Male                               |
| 650   | 3. Female                             |
| 131   | 4. Both male and female               |
| ----- | 5. Male and unspecified sex           |
| 2,016 | 6. Female and unspecified sex         |

91. RACE/ETHNICITY of the Other Character:

|       |                         |
|-------|-------------------------|
| 165   | 0. N/A or Other         |
| 1,729 | 1. Caucasian            |
| 30    | 2. Black                |
| 15    | 3. Asian-Oriental       |
| 6     | 4. American Indian      |
| 6     | 5. Hispanic             |
| 33    | 6. Jewish               |
| 6     | 7. Arab                 |
| 14    | 8. Mixed racial group   |
| 12    | 9. Unspecified minority |
| ----- |                         |
| 2,016 |                         |

92. Is there MORE THAN ONE Other Character?

|       |        |
|-------|--------|
| 1,787 | 0. No  |
| 229   | 1. Yes |
| ----- |        |
| 2,016 |        |

93. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 137   | 0. | N/A (child hidden), or unspecified                                |
| 1     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| 2     | 3. | Newborn: neonate, up to 1 month old                               |
| 16    | 4. | Infant: 1 month through 2 years of age                            |
| 72    | 5. | Preschool age: 3 through 5 years of age                           |
| 62    | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 46    | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 74    | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 1,606 | 9. | Adult: 18 years or over   |
| <hr/> |    |   |
| 2,016 |    |   |

94. If the Other Character has two or more age brackets, what is the AGE bracket of the OLDEST Other Character, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 1,990 | 0. | N/A or unspecified  |
| -     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| -     | 3. | Newborn: neonate, up to 1 month old                               |
| -     | 4. | Infant: 1 month through 2 years of age                            |
| 1     | 5. | Preschool age: 3 through 5 years of age                           |
| 5     | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 3     | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 3     | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 14    | 9. | Adult: 18 years or over   |
| <hr/> |    |   |
| 2,016 |    |   |

95. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on the CUES?

|       |  |
|-------|--|
| 85    | 0. N/A or unspecified  |
| 1     | 1. Fetus (in utero)  |
| -     | 2. Fetus (aborted)   |
| 3     | 3. Newborn: neonate, up to 1 month old                               |
| 8     | 4. Infant: 1 month through 2 years of age                            |
| 59    | 5. Preschool age: 3 through 5 years of age                           |
| 73    | 6. Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 45    | 7. Early puberty: Jr. high school age (12 through 15)                |
| 100   | 8. Late puberty: Sr. high school age (16 through 17)                 |
| 1,642 | 9. Adult: 18 years or over   |
| <hr/> |  |
| 2,016 |  |

96. If the Other Character has two or more age brackets, what is the apparent AGE bracket of the OLDEST Other Character, based on the CUES?

|       |  |
|-------|--|
| 1,987 | 0. N/A or unspecified  |
| -     | 1. Fetus (in utero)  |
| -     | 2. Fetus (aborted)   |
| -     | 3. Newborn: neonate, up to 1 month old                               |
| 1     | 4. Infant: 1 month through 2 years of age                            |
| 2     | 5. Preschool age: 3 through 5 years of age                           |
| 4     | 6. Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 3     | 7. Early puberty: Jr. high school age (12 through 15)                |
| 5     | 8. Late puberty: Sr. high school age (16 through 17)                 |
| 14    | 9. Adult: 18 years or over   |
| <hr/> |  |
| 2,016 |  |

97. If there is a discrepancy between an age based on the physical depiction of the Other Character and the age based on the cues, what is the most significant CUE?

|       |   |
|-------|---|
| 1,862 | 0. N/A  |
| 23    | 1. Juvenile clothing/hairstyle                          |
| 26    | 2. Furniture or equipment (including toys, dolls, etc.) |
| 20    | 3. Facial expression                                    |
| 55    | 4. Caption  |
| 29    | 5. Culture of childhood cue(s)                          |
| 1     | 6. Boy or girl scout cue                                |
| <hr/> |   |
| 2,016 |   |



98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

|       |      |  |
|-------|------|--|
| 93    | 00.  | N/A. No Other Character present  |
| 40    | YES: | 01. Anthropomorphized animal   |
| 20    |      | 02. Anthropomorphized object   |
| 5     |      | 03. Object as symbol of child  |
| 13    |      | 04. Elf  |
| 18    |      | 05. Angel/cherub/cupid   |
| 5     |      | 06. Devil, or demon-like character   |
| 6     |      | 07. Science fiction creature   |
| 29    |      | 08. Deformed human being or monster  |
| 6     |      | 09. Dismembered human being  |
| 1     |      | 10. Anthropomorphized animal corpse  |
| 14    |      | 11. Human corpse   |
| 104   | NO:  | 12. None of the above, but the character does <u>not</u> appear to be a natural human being and is clearly the offspring of a human parent |
| 12    |      | 13. The character has a natural handicap or birth defect   |
| 1,621 |      | 14. The character is a natural human being without handicap or birth defect  |
| 14    |      | 15. The other character is a natural human child with exaggerated sexual parts   |
| 15    |      | 16. Mixed physical depictions  |
| <hr/> |      |  |
| 2,016 |      |  |

99. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

|     |      |     |  |
|-----|------|-----|--|
| 874 | NO:  | 00. | N/A. There is no role of authority involved                              |
| 25  | YES: | 01. | Unspecified relative   |
| 677 |      | 02. | Parent, step-parent, guardian  |
| 13  |      | 03. | Older sibling, step-sibling, cousin                                      |
| 28  |      | 04. | Grandparent  |
| 7   |      | 05. | Other relative: aunt, uncle, cousin, etc.                                |
| 3   |      | 06. | Baby sitter  |
| 22  |      | 07. | Neighbor   |
| 56  |      | 08. | Teacher/instructor   |
| 8   |      | 09. | Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc. |
| 16  |      | 10. | Clergy   |
| 1   |      | 11. | Nun  |
| 72  |      | 12. | Other religious figure (saint, guru, Biblical figure)                    |
| 28  |      | 13. | Doctor/dentist (medical)   |
| 7   |      | 14. | Nurse  |
| 4   |      | 15. | Health care professional (sexologist, therapist, social worker, etc.)    |
| 34  |      | 16. | Government/political figure  |
| 6   |      | 17. | Judge/lawyer/probation officer   |
| 21  |      | 18. | Police officer/sheriff/fire fighter                                      |
| 11  |      | 19. | Military figure  |
| -   |      | 20. | Sports figure  |
| 3   |      | 21. | Movie/television star  |
| 43  |      | 22. | Business owner/manager   |
| 57  |      | 23. | Other  |

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2,016

100. PLACEMENT of the Other Character in the picture:

|       |               |
|-------|---------------|
| 59    | 0. N/A        |
| 1,767 | 1. Foreground |
| 144   | 2. Background |
| 46    | 3. Offstage   |
| ----- |               |
| 2,016 |               |

101. List one main activity number in which the Other Character is a recipient of the activity. — — (Code as "00" if not applicable)

SEE TABLE 8

102. List one main activity number in which the Other Character is an observer of the activity. — — (Code as "00" if not applicable)

SEE TABLE 9

103. List the activity number in which the Other Character is an initiator of the activity. — — (Code as "00" if not applicable)

SEE TABLE 10

TABLE OF CONTENTS

IV. ADULT VISUALS, CRIME AND VIOLENCE

A. IMAGE FREQUENCY

1. Frequencies, all variables
2. Number of Adult Visuals per Year
3. Number of Adult Visuals per Magazine

B. CHARACTER DESCRIPTIONS

1. Age bracket of Character A (Victim) PB,PH,H (Bar)
2. " " " (stacked)
3. " " " Playboy (pie)
4. " " " Penthouse (pie)
5. " " " Hustler (pie)
6. " " " Pooled (pie)
7. Age bracket of Character B (Perp.) PB,PH,H (bar)
8. " " " (Stacked)
9. " " " Playboy (pie)
10. " " " Penthouse (pie)
11. " " " Hustler (pie)
12. " " " Pooled (pie)
13. Sex of Character A (Victim) PB,PH,H (Bar)
14. Sex of Character B (Perpetrator) PB,PH,H (bar)
15. Race of the Character A PB,PH,H (bar)
16. Race of the Character B " (bar)
17. Characteristics of Character A PB,PH,H (Bar)
18. " " " (stacked)
19. " " " Playboy (pie)
20. " " " Penthouse (pie)
21. " " " Hustler (pie)
22. " " " Pooled (pie)
23. Characteristics off Character B PB,PH,H (Bar)
24. " " " (stacked)
25. " " " Playboy (pie)
26. " " " Penthouse (pie)
27. " " " Hustler (pie)
28. " " " Pooled (pie)
29. Portrayal of Character A PB,PH,H (Bar)
30. " " " (stacked)
31. " " " Playboy (pie)
32. " " " Penthouse (pie)
33. " " " Hustler (pie)
34. " " " Pooled (pie)
35. Portrayal of Character B PB,PH,H (bar)
36. " " " (stacked)
37. " " " Playboy (pie)
38. " " " Penthouse (pie)
39. " " " Hustler (pie)
40. " " " Pooled (pie)

ADULT VISUALS - TABLE OF CONTENTS  
(continued)

C. ACTIVITIES

1. Violent Abusive Activities
2. Sexual Activities/Miscellaneous Activities
3. Character Activities
4. Basic Activity Facts

PAGES PER ISSUE

PLAYBOY

Total Issues (1956-1984): 148  
 Total Pages (1956-1984): 74,045  
 Average Pages per Issue: 213  
 Missing Issues, Page Numbers Estimated: 9

| <u>1956</u> |         | <u>1957</u> |    | <u>1958</u> |         | <u>1959</u> |     | <u>1960</u> |     | <u>1961</u> |         | <u>1962</u> |     |
|-------------|---------|-------------|----|-------------|---------|-------------|-----|-------------|-----|-------------|---------|-------------|-----|
| Jan         | Missing | Jan         | 80 | Jan         | 72      | Jan         | 80  | Jan         | 88  | Jan         | 120     | Jan         | 158 |
| Feb         | Missing | Feb         | 80 | Feb         | Missing | Feb         | 80  | Feb         | 112 | Feb         | 136     | Feb         | 136 |
| Mar         | 72      | Mar         | 80 | Mar         | 80      | Mar         | 104 | Mar         | 102 | Mar         | 136     | Mar         | 136 |
| Apr         | 72      | Apr         | 80 | Apr         | 80      | Apr         | 90  | Apr         | 104 | Apr         | 152     | Apr         | 142 |
| May         | 72      | May         | 80 | May         | 80      | May         | 88  | May         | 110 | May         | 134     | May         | 142 |
| June        | 72      | June        | 80 | June        | 80      | June        | 88  | June        | 102 | June        | 136     | June        | 152 |
| July        | 72      | July        | 72 | July        | 72      | July        | 96  | July        | 86  | July        | 114     | July        | 112 |
| Aug         | Missing | Aug         | 72 | Aug         | 72      | Aug         | 104 | Aug         | 110 | Aug         | Missing | Aug         | 124 |
| Sept        | 80      | Sept        | 80 | Sept        | 88      | Sept        | 124 | Sept        | 144 | Sept        | 170     | Sept        | 208 |
| Oct         | 88      | Oct         | 88 | Oct         | 96      | Oct         | 124 | Oct         | 140 | Oct         | 176     | Oct         | 198 |
| Nov         | 88      | Nov         | 88 | Nov         | 96      | Nov         | 112 | Nov         | 150 | Nov         | 182     | Nov         | 194 |
| Dec         | 88      | Dec         | 88 | Dec         | 104     | Dec         | 140 | Dec         | 150 | Dec         | 210     | Dec         | 228 |

|                |     |     |      |      |      |      |      |
|----------------|-----|-----|------|------|------|------|------|
| Total          | 938 | 968 | 1003 | 1230 | 1398 | 1807 | 1930 |
| Average        | 78  | 81  | 83   | 103  | 117  | 151  | 161  |
| Issues missing | 0   | 0   | 1    | 0    | 0    | 1    | 0    |

| <u>1963</u>      | <u>1964</u> | <u>1965</u> | <u>1966</u> | <u>1967</u> | <u>1968</u> | <u>1969</u> |
|------------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Jan Missing      | Jan 248     | Jan 238     | Jan 262     | Jan 272     | Jan 272     | Jan 292     |
| Feb 146          | Feb 186     | Feb 178     | Feb 192     | Feb 198     | Feb 194     | Feb 226     |
| Mar 170          | Mar 182     | Mar 182     | Mar 176     | Mar 190     | Mar 186     | Mar 222     |
| Apr 190          | Apr 188     | Apr 190     | Apr 224     | Apr 214     | Apr 218     | Apr 266     |
| May 198          | May 182     | May 206     | May 230     | May 206     | May 226     | May 250     |
| June 198         | June 184    | June 228    | June 200    | June 222    | June 218    | June 266    |
| July 154         | July 148    | July 162    | July 170    | July 178    | July 202    | July 222    |
| Aug 144          | Aug 148     | Aug 168     | Aug 180     | Aug 178     | Aug 170     | Aug 222     |
| Sept 240         | Sept 232    | Sept 266    | Sept 286    | Sept 262    | Sept 258    | Sept 314    |
| Oct 240          | Oct 222     | Oct 230     | Oct 228     | Oct 216     | Oct 240     | Oct 276     |
| Nov 220          | Nov 210     | Nov 226     | Nov 254     | Nov 238     | Nov 242     | Nov 298     |
| Dec 278          | Dec 292     | Dec 304     | Dec 354     | Dec 320     | Dec 326     | Dec 352     |
| <br>             |             |             |             |             |             |             |
| Total 2176       | 2422        | 2578        | 2756        | 2694        | 2752        | 3206        |
| Average 198      | 202         | 215         | 230         | 225         | 229         | 267         |
| Issues missing 1 | 0           | 0           | 0           | 0           | 0           | 0           |

| <u>1970</u> |            | <u>1971</u> |            | <u>1972</u> |            | <u>1973</u> |            | <u>1974</u> |            | <u>1975</u> |     | <u>1976</u> |            |
|-------------|------------|-------------|------------|-------------|------------|-------------|------------|-------------|------------|-------------|-----|-------------|------------|
| Jan         | 304        | Jan         | 284        | Jan         | 284        | Jan         | 260        | Jan         | 294        | Jan         | 272 | Jan         | 246        |
| Feb         | 230        | Feb         | 230        | Feb         | 230        | Feb         | 210        | Feb         | 214        | Feb         | 206 | Feb         | 198        |
| Mar         | 238        | Mar         | 230        | Mar         | 230        | Mar         | 222        | Mar         | 218        | Mar         | 210 | Mar         | 206        |
| Apr         | 242        | Apr         | 258        | Apr         | 254        | Apr         | 246        | Apr         | 250        | Apr         | 226 | Apr         | 218        |
| May         | 250        | May         | 258        | May         | 262        | May         | 254        | May         | 232        | May         | 226 | May         | 222        |
| June        | 238        | June        | 266        | June        | 262        | June        | 254        | June        | 250        | June        | 222 | June        | 234        |
| July        | 202        | July        | 214        | July        | 230        | July        | 222        | July        | 218        | July        | 206 | July        | 206        |
| Aug         | 206        | Aug         | 214        | Aug         | 222        | Aug         | 218        | Aug         | 198        | Aug         | 198 | Aug         | 198        |
| Sept        | 290        | Sept        | 282        | Sept        | 258        | Sept        | 270        | Sept        | 246        | Sept        | 230 | Sept        | 214        |
| Oct         | 264        | Oct         | 260        | Oct         | 236        | Oct         | 240        | Oct         | 228        | Oct         | 218 | Oct         | 234        |
| Nov         | 266        | Nov         | 286        | Nov         | 278        | Nov         | 258        | Nov         | 250        | Nov         | 226 | Nov         | 258        |
| Dec         | <u>344</u> | Dec         | <u>346</u> | Dec         | <u>346</u> | Dec         | <u>340</u> | Dec         | <u>338</u> | Dec         | 300 | Dec         | <u>302</u> |

|                |      |      |      |      |      |      |      |
|----------------|------|------|------|------|------|------|------|
| Total          | 3074 | 3128 | 3092 | 2994 | 2936 | 2740 | 2736 |
| Average        | 256  | 261  | 258  | 250  | 245  | 228  | 228  |
| Issues missing | 0    | 0    | 0    | 0    | 0    | 0    | 0    |



|      | <u>1977</u> | <u>1978</u> | <u>1979</u> | <u>1980</u> | <u>1981</u> | <u>1982</u> |
|------|-------------|-------------|-------------|-------------|-------------|-------------|
| Jan  | 250         | 294         | 410         | 334         | 334         | 318         |
| Feb  | 202         | 214         | 222         | 238         | 230         | 218         |
| Mar  | 218         | 250         | 250         | 262         | 258         | 256         |
| Apr  | 250         | 254         | 282         | 298         | 282         | 258         |
| May  | 244         | Missing     | 294         | Missing     | 274         | 266         |
| June | 260         | 282         | 306         | 306         | 298         | 290         |
| July | 234         | 244         | 250         | 266         | 258         | 254         |
| Aug  | 210         | 242         | 250         | 266         | 258         | 238         |
| Sept | 246         | 266         | 286         | 256         | 258         | 238         |
| Oct  | 278         | 290         | 272         | 250         | 250         | 234         |
| Nov  | 282         | 314         | 306         | 306         | 290         | 266         |
| Dec  | <u>324</u>  | <u>392</u>  | <u>414</u>  | <u>392</u>  | <u>384</u>  | <u>334</u>  |

|                |      |      |      |      |      |      |
|----------------|------|------|------|------|------|------|
| Total          | 2998 | 3319 | 3542 | 3463 | 3374 | 3170 |
| Average        | 250  | 277  | 295  | 289  | 281  | 264  |
| Issues missing | 0    | 1    | 0    | 1    | 0    | 0    |

| <u>1983</u> |            | <u>1984</u> |            |
|-------------|------------|-------------|------------|
| Jan         | 276        | Jan         | 292        |
| Feb         | 214        | Feb         | 186        |
| Mar         | 214        | Mar         | 205        |
| Apr         | 226        | Apr         | 222        |
| May         | 236        | May         | 226        |
| June        | 270        | June        | Missing    |
| July        | 236        | July        | 198        |
| Aug         | 206        | Aug         | 214        |
| Sept        | 214        | Sept        | 214        |
| Oct         | 218        | Oct         | 226        |
| Nov         | 238        | Nov         | 222        |
| Dec         | <u>332</u> | Dec         | <u>308</u> |

|                   |      |      |
|-------------------|------|------|
| Total             | 2880 | 2741 |
| Average           | 240  | 228  |
| Issues<br>missing | 0    | 1    |

Penthouse

1973

January 138  
February 138  
March 138  
April 138  
May 146  
June 146  
July 146  
August 154  
September 168  
October 168  
November 168  
December 220

---

1974

January 152  
February 152  
March 152  
April 152  
May 152  
June 152  
July 152  
August 152  
September 164  
October 152  
November 180  
December 210

---

1975

January 154  
February 154  
March 154  
April 154  
May 158  
June 154  
July 154  
August 154  
September 162  
October 170  
November 198  
December 210

---

1976

January 174  
February 154  
March 174  
April 182  
May 174  
June 186  
July 206  
August 202  
September 202  
October 202  
November 222  
December 234

---

Total: 1,868  
Average: 156  
Missing: 0

1,922  
160  
0

1,976  
165  
0

2,312  
193  
0

Penthouse

1977

|           |     |
|-----------|-----|
| January   | 202 |
| February  | 170 |
| March     | 174 |
| April     | 178 |
| May       | 178 |
| June      | 178 |
| July      | 170 |
| August    | 170 |
| September | 194 |
| October   | 218 |
| November  | 234 |
| December  | 260 |

Total: 2,326  
Average: 194  
Missing: 0

1978

|           |     |
|-----------|-----|
| January   | 218 |
| February  | 170 |
| March     | 202 |
| April     | 202 |
| May       | 202 |
| June      | 218 |
| July      | 202 |
| August    | 186 |
| September | 202 |
| October   | 218 |
| November  | 234 |
| December  | 258 |

2,512  
209  
0

1979

|           |     |
|-----------|-----|
| January   | 216 |
| February  | 198 |
| March     | 202 |
| April     | 214 |
| May       | 234 |
| June      | 234 |
| July      | 206 |
| August    | 202 |
| September | 290 |
| October   | 226 |
| November  | 258 |
| December  | 278 |

2,758  
230  
0

1980

|           |           |
|-----------|-----------|
| January   | 246       |
| February  | 198       |
| March     | 206       |
| April     | 226       |
| May       | 214       |
| June      | 226       |
| July      | 202       |
| August    | 198       |
| September | 202       |
| October   | 214       |
| November  | - Missing |
| December  | 266       |

2,616  
218  
1

Penthouse

1981

|           |     |
|-----------|-----|
| January   | 222 |
| February  | 194 |
| March     | 210 |
| April     | 206 |
| May       | 208 |
| June      | 202 |
| July      | 198 |
| August    | 194 |
| September | 202 |
| October   | 210 |
| November  | 220 |
| December  | 242 |

---

Total: 2,508  
Average: 209  
Missing: 0

1982

|           |           |
|-----------|-----------|
| January   | 214       |
| February  | 210       |
| March     | 202       |
| April     | 194       |
| May       | 194       |
| June      | 202       |
| July      | 194       |
| August    | 202       |
| September | 194       |
| October   | 202       |
| November  | - Missing |
| December  | 242       |

---

2,455  
205  
1

1983

|           |           |
|-----------|-----------|
| January   | 230       |
| February  | 194       |
| March     | 190       |
| April     | 194       |
| May       | 198       |
| June      | - Missing |
| July      | 198       |
| August    | 198       |
| September | 190       |
| October   | 190       |
| November  | 198       |
| December  | 214       |

---

2,393  
199  
1

1984

|           |     |
|-----------|-----|
| January   | 214 |
| February  | 182 |
| March     | 182 |
| April     | 178 |
| May       | 182 |
| June      | 186 |
| July      | 182 |
| August    | 166 |
| September | 226 |
| October   | 210 |
| November  | 214 |
| December  | 222 |

---

2,344  
195  
0

PAGES PER ISSUE

HUSTLER

|   |        |
|---|--------|
| Total Issues (1974-1984):               | 138    |
| Total Pages (1974-1984):                | 16,420 |
| Average Pages per Issue:                | 124    |
| Issues Missing, Page Numbers Estimates: | 3      |

| <u>1974</u> |       | <u>1975</u> |       | <u>1976</u> |       | <u>1977</u> |       |
|-------------|-------|-------------|-------|-------------|-------|-------------|-------|
| January     | N/A   | January     | 120   | January     | 130   | January     | 130   |
| February    | N/A   | February    | 120   | February    | 104   | February    | 120   |
| March       | N/A   | March       | 104   | March       | 104   | March       | 120   |
| April       | N/A   | April       | 104   | April       | 120   | April       | 120   |
| May         | N/A   | May         | 104   | May         | 120   | May         | 120   |
| June        | N/A   | June        | 104   | June        | 120   | June        | 120   |
| July        | 104   | July        | 104   | July        | 146   | July        | 130   |
| August      | 104   | August      | 104   | August      | 136   | August      | 120   |
| September   | 104   | September   | 104   | September   | 134   | September   | 128   |
| October     | 104   | October     | 104   | October     | 120   | October     | 128   |
| November    | 104   | November    | 104   | November    | 120   | November    | 128   |
| December    | 120   | December    | 130   | December    | 130   | December    | 138   |
|             | <hr/> |             | <hr/> |             | <hr/> |             | <hr/> |
| Total:      | 640   |             | 1,306 |             | 1,484 |             | 1,502 |
| Average:    | 107   |             | 109   |             | 124   |             | 125   |
| Missing:    | 0     |             | 0     |             | 0     |             | 0     |

Hustler

1978

January 136  
February 126  
March 126  
April 126  
May 134  
June - Missing  
July 136  
August 126  
September 126  
October 126  
November 126  
December 126

1979

January 128  
February 118  
March 118  
April 122  
May 120  
June 120  
July 138  
August 120  
September 120  
October 120  
November 120  
December 120

1980

January 130  
February 120  
March 128  
April 126  
May 128  
June 128  
July 146  
August 136  
September 136  
October 136  
November 136  
December 136

1981

January 136  
February 136  
March 136  
April 136  
May 136  
June 136  
July 146  
August 136  
September - Missing  
October 136  
November 136  
December 136

Total: 1,543  
Average: 129  
Missing: 1

1,464  
122  
0

1,586  
132  
0

1,644  
137  
1

Hustler

- 3 -

1982

January 146  
February 136  
March 136  
April 136  
May 136  
June 136  
July 136  
August 136  
September 138  
October 136  
November 136  
December 136

Total: 1,644  
Average: 137  
Missing: 0

1983

January 136  
February 136  
March 136  
April 136  
May 136  
June - Missing  
July 146  
August 136  
September 136  
October 136  
November 152  
December 168

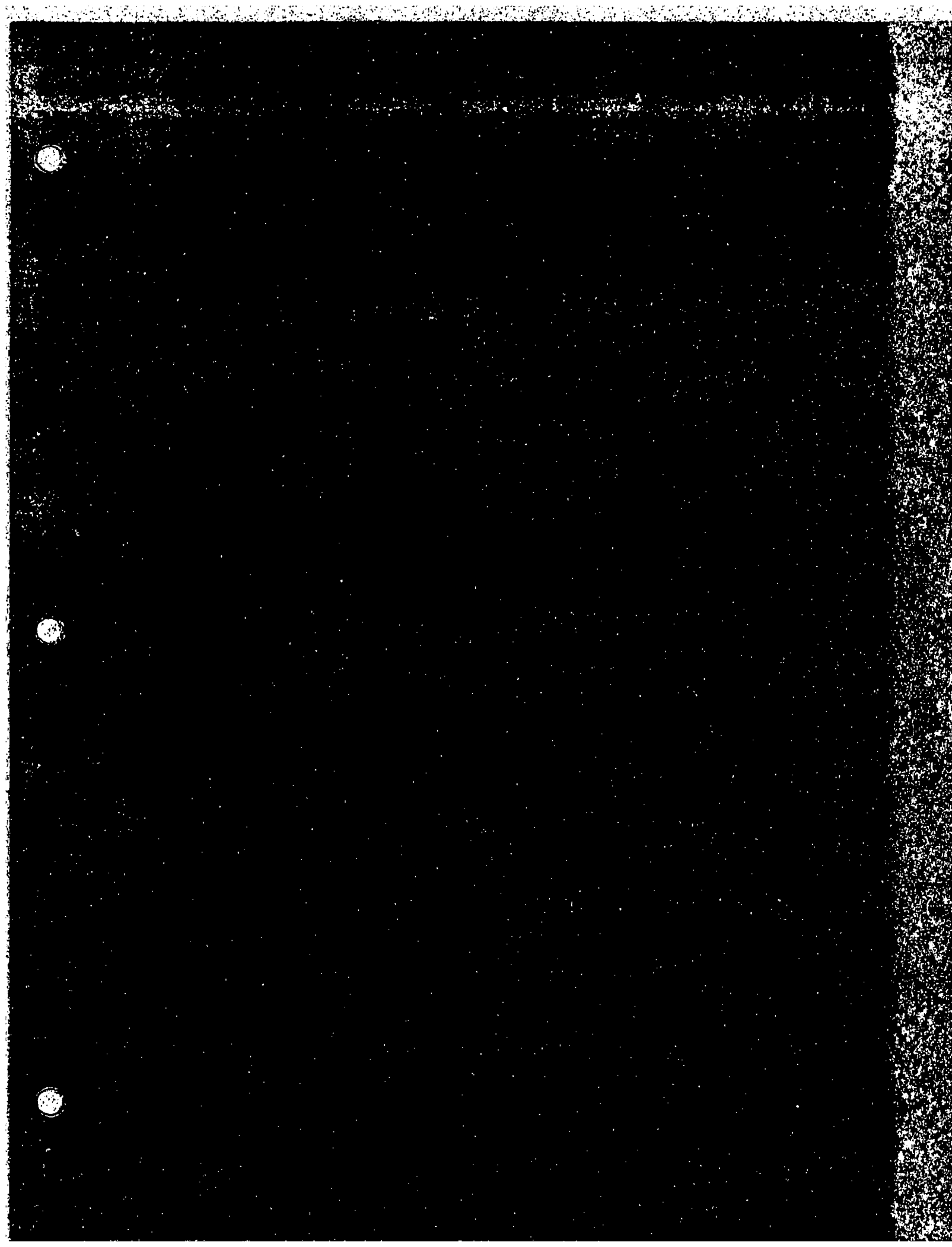
1,695  
141  
1

1984

January 200  
February 200  
March 168  
April 168  
May 136  
June 136  
July 162  
August 136  
September 136  
October 152  
November 152  
December 166

1,912  
159  
0





**CODING INSTRUMENT**  
for  
**Content Analysis of Representations of Figures with  
Child Components ("Children")**  
in  
**Mainstream Erotica/Pornography**

**CARTOON UNIT**

**INITIAL FINDINGS**

**POOLED DATA**

for

**PLAYBOY  
PENTHOUSE  
HUSTLER**

**May, 1985**

**The Office of Juvenile Justice and Delinquency Prevention  
Cooperative Agreement #84-JN-AX-K007**

**FOR PROJECT USE ONLY  
NOT FOR DISTRIBUTION**

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  - B. Cartoon Overview**
  - C. Theme of Cartoon**
  - D. Type and Explicitness of Activity**
  - E. Cartoon's Relationship to Surrounding Text and Images**
  
- Part 2. Individual Character Analysis**
  - F. Principal Child**
  - G. Other Character**
  - H. Tertiary Character**

PART 1

THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

1. Coding Instrument UNIT:

2,016

1. Child cartoon
2. Child visual
3. Child visual: Pseudo-Child
4. Adult cartoon
5. Adult visual
6. Text

2. Magazine TITLE:

1,196

1. Playboy

265

2. Penthouse

555

3. Hustler

-----  
2,016

3. CODER Information:

Coder Identification Number: \_ \_

4. General Information

SEE TABLE 1 Year: \_ \_

SEE TABLE 2 Month: \_ \_

Total # of pages per issue: \_ \_ \_

Total # of cartoons per issue: \_ \_

Total # of child cartoons per issue: \_ \_

Page of cartoon being coded: \_ \_ \_

B. CARTOON OVERVIEW

5. On which SIDE of the open magazine is the cartoon located?

|       |                   |
|-------|-------------------|
| 1     | 0. Cover          |
| 974   | 1. Left           |
| 1,036 | 2. Right          |
| 5     | 3. Left and right |
| ----- |                   |
| 2,016 |                   |

6. COLOR of cartoon:

|       |                    |
|-------|--------------------|
| 1,020 | 1. Black and white |
| 994   | 2. Color           |
| 2     | 0. Missing         |
| ----- |                    |
| 2,016 |                    |

7. SIZE of cartoon:

|       |                                 |
|-------|---------------------------------|
| 145   | 1. Less than 1/4 page           |
| 1,033 | 2. 1/4 to 1/3 page              |
| 85    | 3. Half page                    |
| 8     | 4. Between 1/2 and full page    |
| 740   | 5. Full Page                    |
| 4     | 6. One cartoon covers two pages |
| 2     | 0. Missing                      |
| ----- |                                 |
| 2,016 |                                 |

8. NAME of cartoonist:

|       |                        |
|-------|------------------------|
| 35    | 00. N/A. No name given |
| 28    | 01. Billette           |
| 24    | 02. Buck Brown         |
| 46    | 03. D. Collins         |
| 87    | 04. John Dempsey       |
| 54    | 05. DeDini             |
| 58    | 06. Erikson            |
| 35    | 07. Ffolkes            |
| 32    | 08. S. Harris          |
| 22    | 09. Hoest              |
| 43    | 10. Interlandi         |
| 90    | 11. Kiraz              |
| 35    | 12. Kliban             |
| 62    | 13. J. Kohl            |
| 28    | 14. Bill Lee           |
| 8     | 15. Mal                |
| 13    | 16. Bill Maul          |
| 21    | 17. Raymonde           |
| 39    | 18. Revilo             |
| 60    | 19. Brian Savage       |
| 13    | 20. Smilby             |
| 23    | 21. Sokol              |
| 145   | 22. Dwaine B. Tinsley  |
| 67    | 23. Trosley            |
| 57    | 24. Gahan Wilson       |
| 891   | 25. Other or illegible |
| ----- |                        |
| 2,016 |                        |

9. NUMBER OF CHARACTERS in the cartoon:

|              |             |
|--------------|-------------|
| 18           | 0. None     |
| 80           | 1. 1        |
| 700          | 2. 2        |
| 440          | 3. 3        |
| 218          | 4. 4        |
| 362          | 5. 5 to ten |
| 198          | 6. Mob      |
| <u>2,016</u> |             |

10. Are there any apparently LIFELESS bodies depicted in the cartoon?

|              |                           |
|--------------|---------------------------|
| 1,888        | 0. No                     |
| 75           | 1. Lifeless child(ren)    |
| 30           | 2. Lifeless adult(s)      |
| 18           | 3. Lifeless animal(s)     |
| 2            | 4. Both (1) and (2) above |
| -            | 5. Both (1) and (3)       |
| -            | 6. Both (2) and (3)       |
| 3            | 7. All of the above       |
| <u>2,016</u> |                           |

11. PHYSICAL SETTING of the cartoon is:

|       |   |
|-------|---|
| 125   | 01. Unspecified (blank, grey, or abstract background) |
| 626   | 02. Home/doorway/yard                                 |
| 132   | 03. Bed/bedroom/hotel room                            |
| 16    | 04. Bathroom/private toilet                           |
| 37    | 05. Religious setting (church, temple, etc.)          |
| 79    | 06. School building or grounds                        |
| 100   | 07. Medical setting (hospital, doctor/dentist office) |
| 86    | 08. Playground/park                                   |
| 153   | 09. Country/nature/beach                              |
| 172   | 10. Streets and sidewalks                             |
| 12    | 11. Alley or vacant lot                               |
| 72    | 12. Store   |
| 23    | 13. Movies/shows                                      |
| 4     | 14. Sky/air   |
| 43    | 15. On mode of transportation                         |
| 61    | 16. Business office                                   |
| 15    | 17. Restaurant  |
| 18    | 18. Bar/lounge  |
| 7     | 19. Public toilet                                     |
| 9     | 20. Brothel/massage parlor/"red light" district       |
| 6     | 21. Graveyard/morgue                                  |
| 57    | 22. Specifically child's bedroom/nursery              |
| 153   | 23. Other   |
| 10    | 0. Missing  |
| ----- |   |
| 2.106 |   |



C. THEME OF CARTOON

12. Is the point of the cartoon within the CONTEXT of any of the following general subjects or settings?

|       |   |
|-------|---|
| 194   | 0. N/A or unspecified   |
| 1,310 | 1. Standard daily life (home, school, work, play)                       |
| 70    | 2. Social subject (peace, environment, racism, etc.)                    |
| 22    | 3. Political subject (elections, legislatures, etc.)                    |
| 77    | 4. Religious subject (relating to church services/nativity scene, etc.) |
| 83    | 5. Combination of above   |
| 4     | 6. Group camping  |
| 87    | 7. Other cultural/national milieu                                       |
| 169   | 8. Other  |
| ----- |   |
| 2,016 |   |

A: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following activities?

13. Assault:

|       |               |
|-------|---------------|
| 1,694 | 0. No         |
| 171   | 1. Sexual     |
| 151   | 2. Non-sexual |
| ----- |               |
| 2,016 |               |

14. Murder:

|       |               |
|-------|---------------|
| 1,840 | 0. No         |
| 55    | 1. Sexual     |
| 121   | 2. Non-sexual |
| ----- |               |
| 2,016 |               |

15. Child in sexual encounter with adult:

|       |        |
|-------|--------|
| 1,496 | 0. No  |
| 520   | 1. Yes |
| ----- |        |
| 2,016 |        |

16. Child in sexual encounter with older child:

1,956  
60  
-----  
2,016

0. No  
1. Yes

17. Child in sexual encounter with family member:

1,924  
92  
-----  
2,016

0. No  
1. Yes

18. Erotica/Pornography - Adult as sexual instrument or object for media use:

1,955  
61  
-----  
2,016

0. No  
1. Yes

19. Indecent exposure:

1,877  
129  
-----  
2,016

0. No  
1. Yes

20. Child as sexual instrument or object for media use:

1,989  
27  
-----  
2,016

0. No  
1. Yes

21. Obscene phone call:

2,005  
11  
-----  
2,016

0. No  
1. Yes

22. Paid nudity:

1,994  
22  
-----  
2,016

0. No  
1. Yes

23. Procuring/pimping:

1,986  
30  
-----  
2,016

0. No  
1. Yes

24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:

1,906  
110

0. No  
1. Yes

-----  
2,016

25. Adultery:

1,925  
91

0. No  
1. Yes

-----  
2,016

B. Does the cartoon and/or its caption potentially connect the child(ren) with any of the following potentially ILLEGAL OR VIOLENT NON-SEXUAL activities?

26. Alcohol use:

1,956  
60

0. No  
1. Yes

-----  
2,016

27. Arson:

2,012  
4

0. No  
1. Yes

-----  
2,016

28. Child abuse and/or neglect, non-sexual:

1,902  
113

0. No  
1. Yes

-----  
2,016

29. Drug use, selling or pushing:

1,954  
62

0. No  
1. Yes

-----  
2,016

30. Kidnapping:

1,967  
49

0. No  
1. Yes

-----  
2,016

31. Runaway:

2,005  
11  
-----  
2,016

- 0. No
- 1. Yes

32. Theft:

2,005  
11  
-----  
2,016

- 0. No
- 1. Yes

33. Other potentially illegal or violent non-sexual activity:

1,695  
223  
98  
-----  
2,016

- 0. No
- 1. Sexual
- 2. Non-sexual

34. SEXUAL ORIENTATION of the cartoon:

443  
1,405  
44  
9  
68  
57  
-----  
2,016

- 0. N/A or unspecified
- 1. Heterosexual
- 2. Homosexual
- 3. Bisexual
- 4. Autoerotic
- 5. Mixed orientation: Combination of the above (e.g. orgy or group sex)

35. Does the cartoon depict or its caption refer to a human involved in a SEXUAL RELATION OR INTERACTION with any of the following?

|       |    |                                |
|-------|----|--------------------------------|
| 917   | 0. | N/A or unspecified             |
| 939   | 1. | Another human(s)               |
| 42    | 2. | Animal(s)                      |
| 54    | 3. | Object(s)                      |
| 22    | 4. | Object and another human(s)    |
| 21    | 5. | Fictitious, unreal creature(s) |
| 14    | 6. | Supernatural being(s)          |
| 7     | 7. | Animal and another human       |
| <hr/> |    |                                |
| 2,016 |    |                                |

36. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

|       |                                     |
|-------|-------------------------------------|
| 1,697 | 00. N/A                             |
| 8     | YES: 01. Alice in Wonderland        |
| 1     | 02. Beauty and the Beast            |
| -     | 03. Captain Kangaroo                |
| 10    | 04. Cinderella                      |
| 3     | 05. Easter Bunny                    |
| 4     | 06. Goldilocks and the Three Bears  |
| 6     | 07. Hansel and Gretel               |
| -     | 08. Jack and Jill                   |
| 1     | 09. Jack and the Beanstalk          |
| 3     | 10. Little Bo Peep                  |
| 1     | 11. Little Jack Horner              |
| 11    | 12. Little Red Riding Hood          |
| -     | 13. Mr. Rogers Neighborhood         |
| 5     | 14. Pinocchio                       |
| 5     | 15. Rapunzel                        |
| 109   | 16. Santa Claus                     |
| -     | 17. Sesame Street                   |
| 2     | 18. Sleeping Beauty                 |
| 10    | 19. Snow White and the Seven Dwarfs |
| 4     | 20. Tooth Fairy                     |
| 3     | 21. Wizard of Oz                    |
| 133   | 22. Other                           |
| ----- |                                     |
| 2,016 |                                     |

37. Does the cartoon have a SPECIAL THEME?

1,366 N/A: 00. No special theme in cartoon

| <u>Holidays:</u> |                     | <u>Cycle of Life:</u> |                                   |
|------------------|---------------------|-----------------------|-----------------------------------|
| YES:             |                     | 70                    | 09. Childbirth:<br>In wedlock     |
| 9                | 01. New Year        | 126                   | 10. Childbirth:<br>Out-of-Wedlock |
| 1                | 02. Valentine's Day | 10                    | 11. Menstruation                  |
| 4                | 03. Easter          | 19                    | 12. Loss of virginity             |
| 2                | 04. 4th of July     | 4                     | 13. Birthday                      |
| 18               | 05. Halloween       | 1                     | 14. Graduation                    |
| 5                | 06. Thanksgiving    | 23                    | 15. Weddings and<br>anniversaries |
| 193              | 07. Christmas       | 70                    | 16. Death, funerals               |
| 6                | 08. Other           | 44                    | 17. Abortion                      |
|                  |                     | 44                    | 18. Other                         |
|                  |                     | 1                     | 22. Missing                       |
|                  |                     | -----                 |                                   |
|                  |                     | 2,016                 |                                   |

38. Does the cartoon and/or its caption refer to EROTICA/PORNOGRAPHY? (The sex industry itself or the use of its products by individuals or society, e.g.: film, magazine, video, letters to the editor, products obtained via catalogue, etc.)

|       |         |  |
|-------|---------|--|
| 1,692 | 0.      | The subject is not present or referred to  |
| 11    | YES: 1. | Erotica/pornography is present or referred to, but is not part of the point of the cartoon |
| 43    | 2.      | Erotica/pornography is present or referred to, and is part of the point of the cartoon     |
| ----- |         |  |
| 2,016 |         |  |

D. TYPE AND EXPLICITNESS OF CARTOON ACTIVITY

39. Does the cartoon and/or its caption present a MURDEROUS or MAIMING activity? (e.g., consumption of human flesh, decapitation, dismemberment, bludgeoning, smashing, shooting, stabbing, mutilation of other, choking, strangling, hanging, gagging, self-mutilation, burning, etc.)

1,726

0. N/A. No

94

YES: 1. The actual activity is graphically depicted (present)

90

2. The activity has either graphically just occurred (past) or is about to occur (future)

15

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

91

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

40. Does the cartoon and/or its caption present activity INFLICTING PAIN? (e.g., violent hitting, punching, kicking, pounding, or whipping, or inserting or attaching items into body that cause pain)

1,726

0. N/A. No

96

YES: 1. The actual activity is graphically depicted (present)

80

2. The activity has either graphically just occurred (past) or is about to occur (future)

21

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

93

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016



41. Does the cartoon and/or its caption present activity involving FORCE or PLANNED FORCE? (e.g., restraint, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

|       |         |   |
|-------|---------|---|
| 1,729 | 0.      | N/A, No   |
| 154   | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 26    | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 23    | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 84    | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| ----- |         |   |
| 2,016 |         |   |

42. Does the cartoon and/or its caption present activity that relays a VIOLENT MESSAGE? (e.g., violent or aggressive gesture, verbal threat, verbal coercion)

|       |         |   |
|-------|---------|---|
| 1,687 | 0.      | N/A, No   |
| 122   | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 14    | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 136   | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 57    | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| ----- |         |   |
| 2,016 |         |   |

43. Does the cartoon and/or its caption present activity involving VIOLENT DISCUSSION? (e.g., presenting violently educative information, telling violent story, making violent statement or observation)

1,778

0. N/A. No

16

YES: 1. The actual activity is graphically depicted (present)

1

2. The activity has either graphically just occurred (past) or is about to occur (future)

154

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

67

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

44. Does the cartoon and/or its caption present activity involving a VIOLENT FANTASY or MEMORY?

1,926

0. N/A. No

32

YES: 1. The actual activity is graphically depicted (present)

4

2. The activity has either graphically just occurred (past) or is about to occur (future)

22

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

32

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (including unspecified, unclear violent activity)

1,758

0. N/A, No

94 YES: 1. The actual activity is graphically depicted (present)

20 2. The activity has either graphically just occurred (past) or is about to occur (future)

37 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

107 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

46. Does the cartoon and/or its caption present activity involving GENITAL or ANAL SEX (e.g., coitus; anal/genital, anal/oral or oral/genital contact; inserting items into vagina or anus)

1,360

0. N/A, No

92 YES: 1. The actual activity is graphically depicted (present)

89 2. The activity has either graphically just occurred (past) or is about to occur (future)

71 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

404 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

47. Does the cartoon and/or its caption present activity involving VENEREAL DISEASE?

2,006

0. N/A, No

1

YES: 1. The actual activity is graphically depicted (present)

-

2. The activity has either graphically just occurred (past) or is about to occur (future)

7

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

2

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

1,820

0. N/A, No

131

YES: 1. The actual activity is graphically depicted (present)

27

2. The activity has either graphically just occurred (past) or is about to occur (future)

7

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

31

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

1,527

0. N/A, No

437

YES: 1. The actual activity is graphically depicted (present)

12

2. The activity has either graphically just occurred (past) or is about to occur (future)

14

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

26

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

50. Does the cartoon and/or its caption present activity involving SEXUAL INVASION OF PRIVACY? (e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, obscene phone call)

1,801

0. N/A, No

166

YES: 1. The actual activity is graphically depicted (present)

12

2. The activity has either graphically just occurred (past) or is about to occur (future)

14

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

23

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

51. Does the cartoon and/or its caption present SEXUAL AROUSAL as an activity? (e.g., masturbation, autoeroticism, having an erection)

1,860

0. N/A, No

69

YES: 1. The actual activity is graphically depicted (present)

5

2. The activity has either graphically just occurred (past) or is about to occur (future)

27

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

23

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

52. Does the cartoon and/or its caption present activity that relays a SEXUAL MESSAGE? (e.g., sexual gestures, including beckoning, licking lips; verbal sexual overture)

1,824

0. N/A, No

59

YES: 1. The actual activity is graphically depicted (present)

9

2. The activity has either graphically just occurred (past) or is about to occur (future)

47

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

77

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

53. Does the cartoon and/or its caption present activity involving SEXUAL DISCUSSION? (e.g., presentation of sexually educative information, telling sexual story, making a sexual statement or observation)

1,217

0. N/A, No

53

YES: 1. The actual activity is graphically depicted (present)

4

2. The activity has either graphically just occurred (past) or is about to occur (future)

409

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

333

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

54. Does the cartoon and/or its caption present activity involving a SEXUAL FANTASY OR MEMORY?

1,851

0. N/A, No

40

YES: 1. The actual activity is graphically depicted (present)

5

2. The activity has either graphically just occurred (past) or is about to occur (future)

41

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

79

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

55. Does the cartoon and/or its caption present OTHER SEXUAL activity? (including unspecified or unclear sexual activity)

1,590

0. N/A, No

32 YES: 1. The actual activity is graphically depicted (present)

39 2. The activity has either graphically just occurred (past) or is about to occur (future)

23 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

332

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

1,922

0. N/A, No

49 YES: 1. The actual activity is graphically depicted (present)

14 2. The activity has either graphically just occurred (past) or is about to occur (future)

21 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

10

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016



57. Does the cartoon and/or its caption present activity involving MEDICAL/SURGICAL procedures relating to sexual parts? (e.g., abortion, hysterectomy, vasectomy, artificial insemination)

1,918

0. N/A. No

31

YES: 1. The actual activity is graphically depicted (present)

25

2. The activity has either graphically just occurred (past) or is about to occur (future)

21

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

21

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

58. Does the cartoon and/or its caption present general AFFECTIONATE activity? (e.g., non-sexual gestures, such as shaking hands, holding hands, arm-in-arm, arm around waist or shoulder; a verbal endearment gazing into each other's eyes)

1,747

0. N/A. No

242

YES: 1. The actual activity is graphically depicted (present)

3

2. The activity has either graphically just occurred (past) or is about to occur (future)

19

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

5

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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2,016

59. Does the cartoon and/or its caption present activity involving GENERAL DISCUSSION? (e.g., presentation of general educative information, telling non-sexual and non-violent story, making non-sexual and non-violent statement)

1,043

0. N/A, No

74

YES: 1. The actual activity is graphically depicted (present)

8

2. The activity has either graphically just occurred (past) or is about to occur (future)

879

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

12

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

60. Does the cartoon and/or its caption present activity involving a NON-SEXUAL, NON-VIOLENT FANTASY or MEMORY?

1,907

0. N/A, No

36

YES: 1. The actual activity is graphically depicted (present)

3

2. The activity has either graphically just occurred (past) or is about to occur (future)

57

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

13

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

61. Does the cartoon and/or its caption present any OTHER NON-SEXUAL, NON-VIOLENT activity? (including unspecified or unclear non-sexual, non-violent activity)

1,386

0. N/A, No

576

YES: 1. The actual activity is graphically depicted (present)

14

2. The activity has either graphically just occurred (past) or is about to occur (future)

23

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

17

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
2,016

62. Do any of the above activities directly involve TRICKERY or FRAUD?

1,700  
307  
9  
-----  
2,016

0. No  
1. Yes  
Missing

63. Are any PROPS used to identify or help identify the cartoon as involving a SEXUAL scenario?

NOTE: If more than one response applies, select the prop that best identifies the cartoon scenerio as sexual.

1,647  
241  
20  
43  
6  
18  
41  
-----  
2,016

NO: 0. N/A. No prop is used as defined in this manner  
YES: 1. Clothing  
2. Item used to aid or enhance sexual activity  
3. Item used in role of a sexual partner  
4. Birth control aids  
5. Abortion cues  
6. Item used as phallic or other sexual symbol

64. Are any PROPS used to identify the scenario as VIOLENT?

Note: If more than one response applies, select the response with the lowest number.

|       |      |    |   |                           |   |
|-------|------|----|---|---------------------------|---|
| 1,633 | NO:  | 0. | N/A. No props are used in this manner                 |                           |   |
| 125   | YES: | 1. | Body fragment, blood                                  | 38                        | 5. Bat/club                                       |
| 39    |      | 2. | Gun   | 7                         | 6. Whip   |
| 12    |      | 3. | Fire  | 26                        | 7. Chain(s)/Rope:<br>Instrument of<br>Restraint   |
| 49    |      | 4. | Knife: Bladed or<br>pointed instru-<br>ments/utensils | 4<br>83<br>-----<br>2,016 | 8. Stick<br>9. Other, including<br>violent symbol |

65. Are any of the items listed below used for SEXUAL PURPOSES?

Note: If more than one response applies, select the response with the lowest number.

|       |      |    |   |                           |   |
|-------|------|----|---|---------------------------|---|
| 1,931 | NO:  | 0. | N/A. No props are used in this manner                 |                           |   |
| 28    | YES: | 1. | Body fragment, blood                                  | 8                         | 5. Bat/club                                       |
| 3     |      | 2. | Gun   | 6                         | 6. Whip   |
| -     |      | 3. | Fire  | 8                         | 7. Chain(s)/Rope:<br>Instrument of<br>Restraint   |
| 10    |      | 4. | Knife: Bladed or<br>pointed instru-<br>ments/utensils | 2<br>20<br>-----<br>2,016 | 8. Stick<br>9. Other, including<br>violent symbol |

E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

66. Is the cartoon located in the same eye-span as TEXT dealing with children?

|       |      |  |
|-------|------|--|
| 1,303 | 0.   | N/A. No                                |
| 420   | YES: | 1. Article/feature                     |
| 6     |      | 2. Movie/video/record/book/etc. review |
| 29    |      | 3. Letters to editor                   |
| 34    |      | 4. Sex advice column                   |
| 224   |      | 5. Other (Humor, Fiction, etc.)        |
| ----- |      |  |
| 2,016 |      |  |

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

|       |    |     |
|-------|----|-----|
| 1,127 | 0. | No  |
| 889   | 1. | Yes |
| ----- |    |     |
| 2,016 |    |     |

68. Is the cartoon in the same EYE SPAN as text or caption directly referring to SEXUAL activity?

|       |    |     |
|-------|----|-----|
| 1,004 | 0. | No  |
| 1,012 | 1. | Yes |
| ----- |    |     |
| 2,016 |    |     |

69. Is the cartoon in the same EYE SPAN as text or caption directly referring to VIOLENT activity?

|       |    |     |
|-------|----|-----|
| 1,062 | 0. | No  |
| 954   | 1. | Yes |
| ----- |    |     |
| 2,016 |    |     |

70. Is the cartoon in the same EYE SPAN as an ARTICLE or INTERVIEW by a NATIONAL figure discussing any of the following?

|       |      |                         |
|-------|------|-------------------------|
| 1,685 | 0.   | No, N/A                 |
| 132   | YES: | 1. Serious social issue |
| 18    |      | 2. Religious issue      |
| 24    |      | 3. Sports               |
| 93    |      | 4. Entertainment, art   |
| 39    |      | 5. Sex Features/Humor   |
| 25    |      | 6. Other                |
| ----- |      |                         |
| 2,016 |      |                         |

71. Is the cartoon JUXTAPOSED in the same eye span with SEXUAL PICTURE(s)?

|       |    |  |
|-------|----|--|
| 1,402 | 0. | N/A, No  |
| 614   | 1. | Yes, it is juxtaposed with sexual or sexualized people, animals, objects, or props |
| ----- |    |  |
| 2,016 |    |  |

72. Is the cartoon JUXTAPOSED in the same eye span with VIOLENT PICTURE(s)?

|       |    |  |
|-------|----|--|
| 1,677 | 0. | N/A, No  |
| 339   | 1. | Yes, it is juxtaposed with violent people, animals, objects or props in cartoons, photographs, and illustrations |
| ----- |    |  |
| 2,016 |    |  |

PART 2

CHARACTER ANALYSIS SECTION

F. PRINCIPAL CHILD

73. SEX of the Principal Child:

|       |                               |
|-------|-------------------------------|
| 261   | 1. Unspecified                |
| 896   | 2. Male                       |
| 650   | 3. Female                     |
| 160   | 4. Both male and female       |
| 7     | 5. Male and unspecified sex   |
| 3     | 6. Female and unspecified sex |
| 39    | 0. Missing                    |
| ----- |                               |
| 2,016 |                               |

74. RACE/ETHNICITY of the Principal Child:

|       |                         |
|-------|-------------------------|
| 170   | 0. N/A or other         |
| 1,670 | 1. Caucasian            |
| 52    | 2. Black                |
| 9     | 3. Asian-Oriental       |
| 7     | 4. American Indian      |
| 4     | 5. Hispanic             |
| 56    | 6. Jewish               |
| 1     | 7. Arab                 |
| 34    | 8. Mixed racial group   |
| 13    | 9. Unspecified minority |
| ----- |                         |
| 2,016 |                         |

75. Is there MORE THAN ONE child as the Principal Child?

|       |        |
|-------|--------|
| 1,689 | 0. No  |
| 327   | 1. Yes |
| ----- |        |
| 2,016 |        |



76. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 197   | 0. | N/A (child hidden), or unspecified                        |
| 62    | 1. | Fetus (in utero)  |
| 25    | 2. | Fetus (aborted)   |
| 109   | 3. | Newborn: Neonate, up to 1 month old                       |
| 142   | 4. | Infant: 1 month through 2 years                           |
| 362   | 5. | Preschool age: 3 through 5 years of age                   |
| 475   | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 193   | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 277   | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 174   | 9. | Adult: 18 years or over                                   |
| <hr/> |    |   |
| 2,016 |    |   |

77. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 1,896 | 0. | N/A (child hidden), or unspecified                        |
| 2     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| 1     | 3. | Newborn: Neonate, up to 1 month old                       |
| 2     | 4. | Infant: 1 month through 2 years                           |
| 18    | 5. | Preschool, age: 3 through 5 years of age                  |
| 47    | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 34    | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 13    | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 3     | 9. | Adult: 18 years or over                                   |
| <hr/> |    |   |
| 2,016 |    |   |

78. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on the CUES?

|       |    |   |
|-------|----|---|
| 71    | 0. | N/A (child hidden), or unspecified                        |
| 78    | 1. | Fetus (in utero)  |
| 34    | 2. | Fetus (aborted)   |
| 134   | 3. | Newborn: Neonate, up to 1 month old                       |
| 122   | 4. | Infant: 1 month through 2 years                           |
| 294   | 5. | Preschool age: 3 through 5 years of age                   |
| 542   | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 232   | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 371   | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 138   | 9. | Adult: 18 years or over                                   |
| <hr/> |    |   |
| 2,016 |    |   |

79. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on the CUES?

|       |    |   |
|-------|----|---|
| 1,877 | 0. | N/A (child hidden), or unspecified                        |
| 2     | 1. | Fetus (in utero)  |
| 1     | 2. | Fetus (aborted)   |
| 1     | 3. | Newborn: Neonate, up to 1 month old                       |
| 4     | 4. | Infant: 1 month through 2 years                           |
| 18    | 5. | Preschool age: 3 through 5 years of age                   |
| 52    | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 36    | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 20    | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 5     | 9. | Adult: 18 years or over                                   |
| <hr/> |    |   |
| 2,016 |    |   |

80. If there is a discrepancy between an age based on the physical depiction of the Principal Child and the age based on the cues, what is the most significant CUE?

|             |    |  |
|-------------|----|--|
| 1,387       | 0. | N/A  |
| 96          | 1. | Juvenile clothing/hairstyle                          |
| 93          | 2. | Furniture or equipment (including toys, dolls, etc.) |
| 79          | 3. | Facial expression                                    |
| 267         | 4. | Caption  |
| 84          | 5. | Culture of childhood cue(s)                          |
| 10          | 6. | Boy or girl scout cue                                |
| <hr/> 2,016 |    |  |

81. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- |       |          |   |
|-------|----------|---|
| 231   | 00.      | N/A (child is hidden or offstage)   |
| 2     | YES: 01. | Anthropomorphized animal  |
| 11    | 02.      | Anthropomorphized object  |
| 19    | 03.      | Object as symbol of child   |
| 3     | 04.      | Elf, under 18   |
| 33    | 05.      | Angel/cherub/cupid under 18   |
| 2     | 06.      | Devil, or demon-like character, under 18  |
| 6     | 07.      | Science fiction creature, under 18  |
| 29    | 08.      | Deformed human being or monster   |
| 11    | 09.      | Dismembered human being   |
| -     | 10.      | (Not to be used to maintain consistency)  |
| 43    | 11.      | Human corpse (Includes aborted fetus)   |
| 149   | 12.      | None of the above, but the character does <u>not</u> appear to be a natural human child and is clearly the offspring a human parent |
| 15    | 13.      | The child has a natural handicap or birth defect  |
| 1,342 | 14.      | The character is a natural human child without handicap or birth defect   |
| 115   | 15.      | The character is a natural human child with exaggerated sexual parts  |
| 5     | 16.      | Mixed physical depictions   |

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2,016

82. STATE OF DRESS OR UNDRRESS of Principal Child:

|       |    |   |
|-------|----|---|
| 284   | 0. | N/A   |
| 1,188 | 1. | Dressed in typical childlike or juvenile clothing   |
| 109   | 2. | Dressed in mature clothing  |
| 42    | 3. | Dressed in sexual clothing  |
| 14    | 4. | Undergarment(s) showing   |
| 115   | 5. | Exposed or partially exposed sexual parts (e.g., breast or buttock)   |
| 77    | 6. | Implied nudity: Nudity conveyed but not revealed (e.g., nude from shoulders or waist up, and rest of body not depicted) |
| 164   | 7. | Genital exposure or full nudity   |
| 23    | 8. | Scout uniform or equivalent   |
| ----- |    |   |
| 2,016 |    |   |

83. PLACEMENT of the Principal Child in the picture:

|       |    |            |
|-------|----|------------|
| 1,619 | 1. | Foreground |
| 173   | 2. | Background |
| 215   | 3. | Offstage   |
| 9     | 0. | Missing    |
| ----- |    |            |
| 2,016 |    |            |

84. List the first activity number in which the Principal Child is a recipient of the activity.    \_\_ \_\_ (Code as "00" if not applicable)

SEE TABLE 3

85. List the second activity number in which the Principal Child is a recipient of the activity.    \_\_ \_\_ (Code as "00" if not applicable)

SEE TABLE 4

86. List the first activity number in which the Principal Child is an initiator of the activity.    \_\_ \_\_ (Code as "00" if not applicable)

SEE TABLE 5

87. List the second activity number in which the Principal Child is an initiator of the activity.    \_\_ \_\_ (Code as "00" if not applicable)

SEE TABLE 6

88. List the activity number in which the Principal Child is an observer of the activity.    \_\_ \_\_ (Code as "00" if not applicable)

SEE TABLE 7

89. EMOTIONAL EXPRESSION of the Principal Child:

Note: If the child's face is visible, select the most appropriate description(s)

|       |   |
|-------|---|
| 729   | 0. "Blank": no discernible expression                 |
| 112   | 1. Interested: mildly interested or curious           |
| 496   | 2. Joyous: happy, pleased, smiling, amused, contented |
| 141   | 3. Distressed: reluctant, dismayed, worried           |
| 46    | 4. Disgusted: rejecting, annoyed, contemptuous        |
| 77    | 5. Angry: angered, enraged                            |
| 138   | 6. Surprised, shocked, baffled                        |
| 139   | 7. Fearful: terrified, horrified                      |
| 97    | 8. Sad, resigned, or haunted                          |
| 41    | 9. Fear and smiling; fear brow, mouth turned up       |
| ----- |   |
| 2,016 |   |

G. OTHER CHARACTER

90. SEX of the Other Character:

|       |    |                                    |
|-------|----|------------------------------------|
| 56    | 0. | N/A: No Other Character is present |
| 38    | 1. | Unspecified                        |
| 1,141 | 2. | Male                               |
| 650   | 3. | Female                             |
| 131   | 4. | Both male and female               |
| ----- | 5. | Male and unspecified sex           |
| 2,016 | 6. | Female and unspecified sex         |

91. RACE/ETHNICITY of the Other Character:

|       |    |                      |
|-------|----|----------------------|
| 165   | 0. | N/A or Other         |
| 1,729 | 1. | Caucasian            |
| 30    | 2. | Black                |
| 15    | 3. | Asian-Oriental       |
| 6     | 4. | American Indian      |
| 6     | 5. | Hispanic             |
| 33    | 6. | Jewish               |
| 6     | 7. | Arab                 |
| 14    | 8. | Mixed racial group   |
| 12    | 9. | Unspecified minority |
| ----- |    |                      |
| 2,016 |    |                      |

92. Is there MORE THAN ONE Other Character?

|       |    |     |
|-------|----|-----|
| 1,787 | 0. | No  |
| 229   | 1. | Yes |
| ----- |    |     |
| 2,016 |    |     |



93. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 137   | 0. | N/A (child hidden), or unspecified                                |
| 1     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| 2     | 3. | Newborn: neonate, up to 1 month old                               |
| 16    | 4. | Infant: 1 month through 2 years of age                            |
| 72    | 5. | Preschool age: 3 through 5 years of age                           |
| 62    | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 46    | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 74    | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 1,606 | 9. | Adult: 18 years or over   |
| ----- |    |   |
| 2,016 |    |   |

94. If the Other Character has two or more age brackets, what is the AGE bracket of the OLDEST Other Character, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 1,990 | 0. | N/A or unspecified  |
| -     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| -     | 3. | Newborn: neonate, up to 1 month old                               |
| -     | 4. | Infant: 1 month through 2 years of age                            |
| 1     | 5. | Preschool age: 3 through 5 years of age                           |
| 5     | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 3     | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 3     | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 14    | 9. | Adult: 18 years or over   |
| ----- |    |   |
| 2,016 |    |   |

95. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on the CUES?

|       |    |   |
|-------|----|---|
| 85    | 0. | N/A or unspecified  |
| 1     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| 3     | 3. | Newborn: neonate, up to 1 month old                               |
| 8     | 4. | Infant: 1 month through 2 years of age                            |
| 59    | 5. | Preschool age: 3 through 5 years of age                           |
| 73    | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 45    | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 100   | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 1,642 | 9. | Adult: 18 years or over   |
| <hr/> |    |   |
| 2,016 |    |   |

96. If the Other Character has two or more age brackets, what is the apparent AGE bracket of the OLDEST Other Character, based on the CUES?

|       |    |   |
|-------|----|---|
| 1,987 | 0. | N/A or unspecified  |
| -     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| -     | 3. | Newborn: neonate, up to 1 month old                               |
| 1     | 4. | Infant: 1 month through 2 years of age                            |
| 2     | 5. | Preschool age: 3 through 5 years of age                           |
| 4     | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 3     | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 5     | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 14    | 9. | Adult: 18 years or over   |
| ----- |    |   |
| 2,016 |    |   |

97. If there is a discrepancy between an age based on the physical depiction of the Other Character and the age based on the cues, what is the most significant CUE?

|       |    |  |
|-------|----|--|
| 1,862 | 0. | N/A  |
| 23    | 1. | Juvenile clothing/hairstyle                          |
| 26    | 2. | Furniture or equipment (including toys, dolls, etc.) |
| 20    | 3. | Facial expression                                    |
| 55    | 4. | Caption  |
| 29    | 5. | Culture of childhood cue(s)                          |
| 1     | 6. | Boy or girl scout cue                                |
| ----- |    |  |
| 2,016 |    |  |

98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

|       |      |  |
|-------|------|--|
| 93    |      | 00. N/A. No Other Character present  |
| 40    | YES: | 01. Anthropomorphized animal   |
| 20    |      | 02. Anthropomorphized object   |
| 5     |      | 03. Object as symbol of child  |
| 13    |      | 04. Elf  |
| 18    |      | 05. Angel/cherub/cupid   |
| 5     |      | 06. Devil, or demon-like character   |
| 6     |      | 07. Science fiction creature   |
| 29    |      | 08. Deformed human being or monster  |
| 6     |      | 09. Dismembered human being  |
| 1     |      | 10. Anthropomorphized animal corpse  |
| 14    |      | 11. Human corpse   |
| 104   | NO:  | 12. None of the above, but the character does <u>not</u> appear to be a natural human being and is clearly the offspring of a human parent |
| 12    |      | 13. The character has a natural handicap or birth defect   |
| 1,621 |      | 14. The character is a natural human being without handicap or birth defect  |
| 14    |      | 15. The other character is a natural human child with exaggerated sexual parts   |
| 15    |      | 16. Mixed physical depictions  |
| <hr/> |      |  |
| 2,016 |      |  |

99. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- |     |      |     |  |
|-----|------|-----|--|
| 874 | NO:  | 00. | N/A. There is no role of authority involved                              |
| 25  | YES: | 01. | Unspecified relative   |
| 677 |      | 02. | Parent, step-parent, guardian  |
| 13  |      | 03. | Older sibling, step-sibling, cousin                                      |
| 28  |      | 04. | Grandparent  |
| 7   |      | 05. | Other relative: aunt, uncle, cousin, etc.                                |
| 3   |      | 06. | Baby sitter  |
| 22  |      | 07. | Neighbor   |
| 56  |      | 08. | Teacher/instructor   |
| 8   |      | 09. | Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc. |
| 16  |      | 10. | Clergy   |
| 1   |      | 11. | Nun  |
| 72  |      | 12. | Other religious figure (saint, guru, Biblical figure)                    |
| 28  |      | 13. | Doctor/dentist (medical)   |
| 7   |      | 14. | Nurse  |
| 4   |      | 15. | Health care professional (sexologist, therapist, social worker, etc.)    |
| 34  |      | 16. | Government/political figure  |
| 6   |      | 17. | Judge/lawyer/probation officer   |
| 21  |      | 18. | Police officer/sheriff/fire fighter                                      |
| 11  |      | 19. | Military figure  |
| -   |      | 20. | Sports figure  |
| 3   |      | 21. | Movie/television star  |
| 43  |      | 22. | Business owner/manager   |
| 57  |      | 23. | Other  |

-----  
2,016

100. PLACEMENT of the Other Character in the picture:

|       |               |
|-------|---------------|
| 59    | 0. N/A        |
| 1,767 | 1. Foreground |
| 144   | 2. Background |
| 46    | 3. Offstage   |
| ----- |               |
| 2,016 |               |

101. List one main activity number in which the Other Character is a recipient of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 8

102. List one main activity number in which the Other Character is an observer of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 9

103. List the activity number in which the Other Character is an initiator of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 10

IV. ADULT VISUALS, CRIME AND VIOLENCE

A. IMAGE FREQUENCY

1. Frequencies, all variables
2. Number of Adult Visuals per Year
3. Number of Adult Visuals per Magazine

B. CHARACTER DESCRIPTIONS

|     |                                      |                 |
|-----|--------------------------------------|-----------------|
| 1.  | Age bracket of Character: A (Victim) | PB,PH,H (Bar)   |
| 2.  | "                                    | " (stacked)     |
| 3.  | "                                    | Playboy (pie)   |
| 4.  | "                                    | Penthouse (pie) |
| 5.  | "                                    | Hustler (pie)   |
| 6.  | "                                    | Pooled (pie)    |
| 7.  | Age bracket of Character B (Perp.)   | PB,PH,H (bar)   |
| 8.  | "                                    | " (Stacked)     |
| 9.  | "                                    | Playboy (pie)   |
| 10. | "                                    | Penthouse (pie) |
| 11. | "                                    | Hustler (pie)   |
| 12. | "                                    | Pooled (pie)    |
| 13. | Sex of Character A (Victim)          | PB,PH,H (bar)   |
| 14. | Sex of Character B (Perpetrator)     | PB,PH,H (bar)   |
| 15. | Race of the Character A              | PB,PH,H (bar)   |
| 16. | Race of the Character B              | " (bar)         |
| 17. | Characteristics of Character A       | PB,PH,H (Bar)   |
| 18. | "                                    | " (stacked)     |
| 19. | "                                    | Playboy (pie)   |
| 20. | "                                    | Penthouse (pie) |
| 21. | "                                    | Hustler (pie)   |
| 22. | "                                    | Pooled (pie)    |
| 23. | Characteristics off Character B      | PB,PH,H (Bar)   |
| 24. | "                                    | " (stacked)     |
| 25. | "                                    | Playboy (pie)   |
| 26. | "                                    | Penthouse (pie) |
| 27. | "                                    | Hustler (pie)   |
| 28. | "                                    | Pooled (pie)    |
| 29. | Portrayal of Character A             | PB,PH,H (Bar)   |
| 30. | "                                    | " (stacked)     |
| 31. | "                                    | Playboy (pie)   |
| 32. | "                                    | Penthouse (pie) |
| 33. | "                                    | Hustler (pie)   |
| 34. | "                                    | Pooled (pie)    |
| 35. | Portrayal of Character B             | PB,PH,H (bar)   |
| 36. | "                                    | " (stacked)     |
| 37. | "                                    | Playboy (pie)   |
| 38. | "                                    | Penthouse (pie) |
| 39. | "                                    | Hustler (pie)   |
| 40. | "                                    | Pooled (pie)    |

ADULT VISUALS - TABLE OF CONTENTS  
(continued)

C. ACTIVITIES

1. Violent Abusive Activities
2. Sexual Activities/Miscellaneous Activities
3. Character Activities
4. Basic Activity Facts



PAGES PER ISSUE

PLAYBOY

Total Issues (1956-1984): 148  
 Total Pages (1956-1984): 74,045  
 Average Pages per Issue: 213  
 Missing Issues, Page Numbers Estimated: 9

| 1956                  |            | 1957       |             | 1958        |             | 1959        |             | 1960 |     | 1961 |         | 1962 |     |
|-----------------------|------------|------------|-------------|-------------|-------------|-------------|-------------|------|-----|------|---------|------|-----|
| Jan                   | Missing    | Jan        | 80          | Jan         | 72          | Jan         | 80          | Jan  | 88  | Jan  | 120     | Jan  | 158 |
| Feb                   | Missing    | Feb        | 80          | Feb         | Missing     | Feb         | 80          | Feb  | 112 | Feb  | 136     | Feb  | 136 |
| Mar                   | 72         | Mar        | 80          | Mar         | 80          | Mar         | 104         | Mar  | 102 | Mar  | 136     | Mar  | 136 |
| Apr                   | 72         | Apr        | 80          | Apr         | 80          | Apr         | 90          | Apr  | 104 | Apr  | 152     | Apr  | 142 |
| May                   | 72         | May        | 80          | May         | 80          | May         | 88          | May  | 110 | May  | 134     | May  | 142 |
| June                  | 72         | June       | 80          | June        | 80          | June        | 88          | June | 102 | June | 136     | June | 152 |
| July                  | 72         | July       | 72          | July        | 72          | July        | 96          | July | 86  | July | 114     | July | 112 |
| Aug                   | Missing    | Aug        | 72          | Aug         | 72          | Aug         | 104         | Aug  | 110 | Aug  | Missing | Aug  | 124 |
| Sept                  | 80         | Sept       | 80          | Sept        | 88          | Sept        | 124         | Sept | 144 | Sept | 170     | Sept | 208 |
| Oct                   | 88         | Oct        | 88          | Oct         | 96          | Oct         | 124         | Oct  | 140 | Oct  | 176     | Oct  | 198 |
| Nov                   | 88         | Nov        | 88          | Nov         | 96          | Nov         | 112         | Nov  | 150 | Nov  | 182     | Nov  | 194 |
| Dec                   | 88         | Dec        | 88          | Dec         | 104         | Dec         | 140         | Dec  | 150 | Dec  | 210     | Dec  | 228 |
| <b>Total</b>          | <b>938</b> | <b>968</b> | <b>1003</b> | <b>1230</b> | <b>1398</b> | <b>1807</b> | <b>1930</b> |      |     |      |         |      |     |
| <b>Average</b>        | <b>78</b>  | <b>81</b>  | <b>83</b>   | <b>103</b>  | <b>117</b>  | <b>151</b>  | <b>161</b>  |      |     |      |         |      |     |
| <b>Issues missing</b> | <b>0</b>   | <b>0</b>   | <b>1</b>    | <b>0</b>    | <b>0</b>    | <b>1</b>    | <b>0</b>    |      |     |      |         |      |     |

|                | <u>1963</u> | <u>1964</u> | <u>1965</u> | <u>1966</u> | <u>1967</u> | <u>1968</u> | <u>1969</u> |
|----------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Jan            | Missing     | 248         | 238         | 262         | 272         | 272         | 292         |
| Feb            | 146         | 186         | 178         | 192         | 198         | 194         | 226         |
| Mar            | 170         | 182         | 182         | 176         | 190         | 186         | 222         |
| Apr            | 190         | 188         | 190         | 224         | 214         | 218         | 266         |
| May            | 198         | 182         | 206         | 230         | 206         | 226         | 250         |
| June           | 198         | 184         | 228         | 200         | 222         | 218         | 266         |
| July           | 154         | 148         | 162         | 170         | 178         | 202         | 222         |
| Aug            | 144         | 148         | 168         | 180         | 178         | 170         | 222         |
| Sept           | 240         | 232         | 266         | 286         | 262         | 258         | 314         |
| Oct            | 240         | 222         | 230         | 228         | 216         | 240         | 276         |
| Nov            | 220         | 210         | 226         | 254         | 238         | 242         | 298         |
| Dec            | <u>278</u>  | <u>292</u>  | <u>304</u>  | <u>354</u>  | <u>320</u>  | <u>326</u>  | <u>352</u>  |
| Total          | 2176        | 2422        | 2578        | 2756        | 2694        | 2752        | 3206        |
| Average        | 198         | 202         | 215         | 230         | 225         | 229         | 267         |
| Issues missing | 1           | 0           | 0           | 0           | 0           | 0           | 0           |

| <u>1970</u> |            | <u>1971</u> |            | <u>1972</u> |            | <u>1973</u> |            | <u>1974</u> |            | <u>1975</u> |     | <u>1976</u> |            |
|-------------|------------|-------------|------------|-------------|------------|-------------|------------|-------------|------------|-------------|-----|-------------|------------|
| Jan         | 304        | Jan         | 284        | Jan         | 284        | Jan         | 260        | Jan         | 294        | Jan         | 272 | Jan         | 246        |
| Feb         | 230        | Feb         | 230        | Feb         | 230        | Feb         | 210        | Feb         | 214        | Feb         | 206 | Feb         | 198        |
| Mar         | 238        | Mar         | 230        | Mar         | 230        | Mar         | 222        | Mar         | 218        | Mar         | 210 | Mar         | 206        |
| Apr         | 242        | Apr         | 258        | Apr         | 254        | Apr         | 246        | Apr         | 250        | Apr         | 226 | Apr         | 218        |
| May         | 250        | May         | 258        | May         | 262        | May         | 254        | May         | 232        | May         | 226 | May         | 222        |
| June        | 238        | June        | 266        | June        | 262        | June        | 254        | June        | 250        | June        | 222 | June        | 234        |
| July        | 202        | July        | 214        | July        | 230        | July        | 222        | July        | 218        | July        | 206 | July        | 206        |
| Aug         | 206        | Aug         | 214        | Aug         | 222        | Aug         | 218        | Aug         | 198        | Aug         | 198 | Aug         | 198        |
| Sept        | 290        | Sept        | 282        | Sept        | 258        | Sept        | 270        | Sept        | 246        | Sept        | 230 | Sept        | 214        |
| Oct         | 264        | Oct         | 260        | Oct         | 236        | Oct         | 240        | Oct         | 228        | Oct         | 218 | Oct         | 234        |
| Nov         | 266        | Nov         | 286        | Nov         | 278        | Nov         | 258        | Nov         | 250        | Nov         | 226 | Nov         | 258        |
| Dec         | <u>344</u> | Dec         | <u>346</u> | Dec         | <u>346</u> | Dec         | <u>340</u> | Dec         | <u>338</u> | Dec         | 300 | Dec         | <u>302</u> |

|                |      |      |      |      |      |      |      |
|----------------|------|------|------|------|------|------|------|
| Total          | 3074 | 3128 | 3092 | 2994 | 2936 | 2740 | 2736 |
| Average        | 256  | 261  | 258  | 250  | 245  | 228  | 228  |
| Issues missing | 0    | 0    | 0    | 0    | 0    | 0    | 0    |

|                | <u>1977</u> | <u>1978</u> | <u>1979</u> | <u>1980</u> | <u>1981</u> | <u>1982</u> |
|----------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Jan            | 250         | 294         | 410         | 334         | 334         | 318         |
| Feb            | 202         | 214         | 222         | 238         | 230         | 218         |
| Mar            | 218         | 250         | 250         | 262         | 258         | 256         |
| Apr            | 250         | 254         | 282         | 298         | 282         | 258         |
| May            | 244         | Missing     | 294         | Missing     | 274         | 266         |
| June           | 260         | 282         | 306         | 306         | 298         | 290         |
| July           | 234         | 244         | 250         | 266         | 258         | 254         |
| Aug            | 210         | 242         | 250         | 266         | 258         | 238         |
| Sept           | 246         | 266         | 286         | 256         | 258         | 238         |
| Oct            | 278         | 290         | 272         | 250         | 250         | 234         |
| Nov            | 282         | 314         | 306         | 306         | 290         | 266         |
| Dec            | <u>324</u>  | <u>392</u>  | <u>414</u>  | <u>392</u>  | <u>384</u>  | <u>334</u>  |
| Total          | 2998        | 3319        | 3542        | 3463        | 3374        | 3170        |
| Average        | 250         | 277         | 295         | 289         | 281         | 264         |
| Issues missing | 0           | 1           | 0           | 1           | 0           | 0           |

NOV 1983

|      | <u>1983</u> |
|------|-------------|
| Jan  | 276         |
| Feb  | 214         |
| Mar  | 214         |
| Apr  | 226         |
| May  | 236         |
| June | 270         |
| July | 236         |
| Aug  | 206         |
| Sept | 214         |
| Oct  | 218         |
| Nov  | 238         |
| Dec  | <u>332</u>  |

|      | <u>1984</u> |
|------|-------------|
| Jan  | 292         |
| Feb  | 186         |
| Mar  | 205         |
| Apr  | 222         |
| May  | 226         |
| June | Missing     |
| July | 198         |
| Aug  | 214         |
| Sept | 214         |
| Oct  | 226         |
| Nov  | 222         |
| Dec  | <u>308</u>  |

|         |      |
|---------|------|
| Total   | 2880 |
| Average | 240  |
| Issues  |      |
| missing | 0    |

|      |
|------|
| 2741 |
| 228  |
|      |
| 1    |

104. EMOTIONAL EXPRESSION of the Other Character:

Note: Select the most appropriate description(s):

- |     |  |
|-----|--|
| 180 | 00. N/A  |
| 250 | 01. "Blank": no discernible expression                 |
| 66  | 02. Unspecified expression (e.g., face covered)        |
| 117 | 03. Interested: mildly interested or curious           |
| 398 | 04. Joyous: happy, pleased, smiling, amused, contented |
| 171 | 05. Distressed: reluctant, dismayed, worried           |
| 101 | 06. Disgusted: rejecting, annoyed, contemptuous        |
| 186 | 07. Angry: angered, enraged                            |
| 190 | 08. Surprised, shocked, baffled                        |
| 92  | 09. Fearful: terrified, horrified                      |
| 76  | 10. Sad, resigned, or haunted                          |
| 72  | 11. Pleasure and anger/disgust                         |
| 81  | 12. Fear and smiling                                   |
| 36  | 13. Fear and sadness                                   |
- 2,016

H. TERTIARY CHARACTER

105. SEX of the Tertiary Character:

|       |    |                                       |
|-------|----|---------------------------------------|
| 708   | 0. | N/A: No Tertiary Character is present |
| 36    | 1. | Unspecified                           |
| 698   | 2. | Male                                  |
| 434   | 3. | Female                                |
| 140   | 4. | Both male and female                  |
| -     | 5. | Male and unspecified sex              |
| -     | 6. | Female and unspecified sex            |
| ----- |    |                                       |
| 2,016 |    |                                       |

106. RACE/ETHNICITY of the Tertiary Character:

|       |    |                      |
|-------|----|----------------------|
| 839   | 0. | N/A or Other         |
| 1,068 | 1. | Caucasian            |
| 24    | 2. | Black                |
| 10    | 3. | Asian-Oriental       |
| 5     | 4. | American Indian      |
| 4     | 5. | Hispanic             |
| 28    | 6. | Jewish               |
| 1     | 7. | Arab                 |
| 20    | 8. | Mixed racial group   |
| 17    | 9. | Unspecified minority |
| ----- |    |                      |
| 2,016 |    |                      |

107. What is the apparent AGE bracket of the main Tertiary Character, based on PHYSICAL DEPICTION or CUES?

|              |    |   |
|--------------|----|---|
| 774          | 0. | N/A (child hidden)  |
| 3            | 1. | Fetus (in utero)  |
| -            | 2. | Fetus (aborted)   |
| 4            | 3. | Newborn: Neonate, up to 1 month old                       |
| 5            | 4. | Infant: 1 month through 2 years                           |
| 16           | 5. | Preschool age: 3 through 5 years of age                   |
| 44           | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 16           | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 52           | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 1,102        | 9. | Adult: 18 years or over                                   |
| <u>-----</u> |    |   |
| 2,016        |    |   |



108. Is the Tertiary Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

|       |      |   |
|-------|------|---|
| 810   |      | 00. N/A. No Tertiary Character present.   |
| 32    | YES: | 01. Anthropomorphized animal  |
| 12    |      | 02. Anthropomorphized object  |
| 4     |      | 03. Object as symbol of child   |
| 6     |      | 04. Elf   |
| 7     |      | 05. Angel/cherub/cupid  |
| 1     |      | 06. Devil, or demon-like character  |
| 1     |      | 07. Science fiction creature  |
| 15    |      | 08. Deformed human being or monster   |
| 4     |      | 09. Dismembered human being   |
| 1     |      | 10. Anthropomorphized animal corpse   |
| 16    |      | 11. Human corpse  |
| 41    | NO:  | 12. None of the above, but the character does <u>not</u> appear to be a natural human being |
| 2     |      | 13. The character has a natural handicap or birth defect                                    |
| 1,044 |      | 14. The character is a natural human being without handicap or birth defect                 |
| 7     |      | 15. The Tertiary Character is a natural human child with exaggerated sexual parts           |
| 13    |      | 16. Mixed physical depictions   |
| <hr/> |      |   |
| 2,016 |      |   |

109. Is the Tertiary Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

|       |      |     |  |
|-------|------|-----|--|
| 1,274 | NO:  | 00. | N/A. There is no role of authority involved                              |
| 12    | YES: | 01. | Unspecified relative   |
| 414   |      | 02. | Parent, step-parent, guardian  |
| 8     |      | 03. | Older sibling, step-sibling  |
| 22    |      | 04. | Grandparent  |
| 4     |      | 05. | Other relative: aunt, uncle, cousin, etc.                                |
| 5     |      | 06. | Baby sitter  |
| 19    |      | 07. | Neighbor   |
| 26    |      | 08. | Teacher/instructor   |
| 6     |      | 09. | Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc. |
| 8     |      | 10. | Clergy   |
| 1     |      | 11. | Nun  |
| 49    |      | 12. | Other religious figure (saint, guru, Biblical figure)                    |
| 30    |      | 13. | Doctor/dentist (medical)   |
| 12    |      | 14. | Nurse  |
| 6     |      | 15. | Health care professional (sexologist, therapist, social worker, etc.)    |
| 24    |      | 16. | Government/political figure  |
| 4     |      | 17. | Judge/lawyer/probation officer   |
| 25    |      | 18. | Police officer/sheriff/fire fighter                                      |
| 7     |      | 19. | Military figure  |
| 1     |      | 20. | Sports figure  |
| 4     |      | 21. | Movie/television star  |
| 26    |      | 22. | Business owner/manager   |
| 29    |      | 23. | Other  |

-----  
2,016

110. PLACEMENT of the Tertiary Character in the picture:

|       |    |            |
|-------|----|------------|
| 695   | 0. | N/A        |
| 988   | 1. | Foreground |
| 205   | 2. | Background |
| 128   | 3. | Offstage   |
| <hr/> |    |            |
| 2,016 |    |            |

111. List one main activity number in which the Tertiary Character is a recipient of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 11

112. List one main activity number in which the Tertiary Character is an observer of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 12

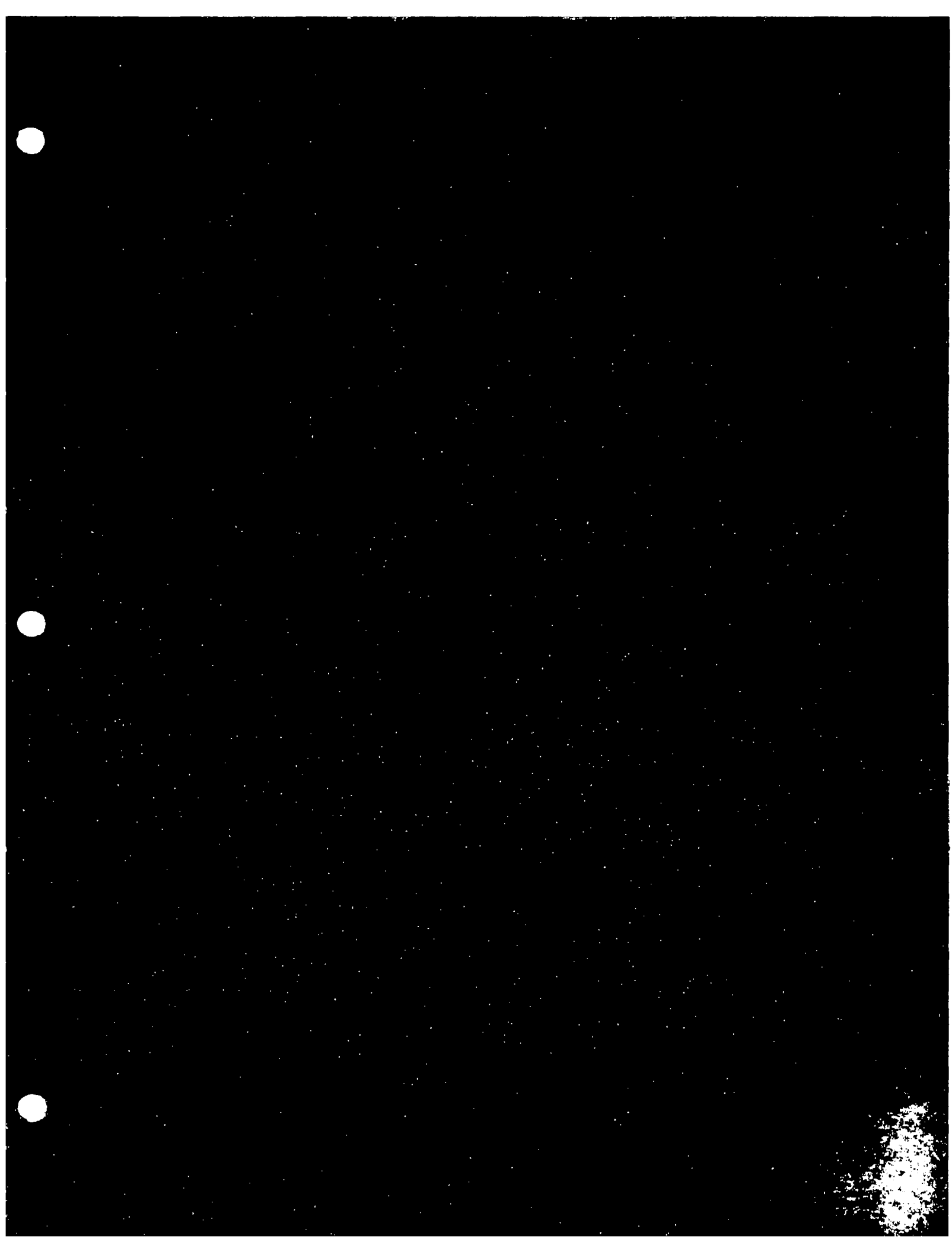
113. List one main activity number in which the Tertiary Character is an initiator of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 13

114. PROTECTOR/DEFENDER:

Note: Select the most appropriate protector description(s)

|       |   |
|-------|---|
| 1,782 | 0. N/A                                      |
| 134   | 1. Parent(s)                                |
| 5     | 2. Unspecified relative(s)                  |
| 20    | 3. Teacher/tutor/other group leader         |
| 11    | 4. Religious figure(s)                      |
| 21    | 5. Police/law enforcement professional(s)   |
| 3     | 6. Government/military official             |
| 7     | 7. Health professional/child welfare worker |
| 6     | 8. Child(ren)                               |
| 27    | 9. Other                                    |
| <hr/> |   |
| 2,016 |   |



**CODING INSTRUMENT**

for

**Content Analysis of Representations of Figures with  
Child Components ("Children")**

in

**Mainstream Erotica/Pornography**

**CARTOON UNIT**

**INITIAL FINDINGS**

**PLAYBOY DATA**

for

**May, 1985**

**The Office of Juvenile Justice and Delinquency Prevention**

**Cooperative Agreement #84-JN-AX-K007**

**FOR PROJECT USE ONLY  
NOT FOR DISTRIBUTION**

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  - G. Other Character**
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PART 1

THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

1. Coding Instrument UNIT:

1,196

1. Child cartoon
2. Child visual
3. Child visual: Pseudo-Child
4. Adult cartoon
5. Adult visual
6. Text

2. Magazine TITLE:

1. Playboy
2. Penthouse
3. Hustler

3. CODER Information:

Coder Identification Number:          

4. General Information

SEE TABLE 1 Year:          

SEE TABLE 2 Month:          

Total # of pages per issue: 236 Avg.

Total # of cartoons per issue: 36 Avg.

Total # of child cartoons per issue: 5.3 Avg.

Page of cartoon being coded:



B. CARTOON OVERVIEW

5. On which SIDE of the open magazine is the cartoon located?

|       |                   |
|-------|-------------------|
| 1     | 0. Cover          |
| 533   | 1. Left           |
| 657   | 2. Right          |
| 5     | 3. Left and right |
| ----- |                   |
| 1,196 |                   |

6. COLOR of cartoon:

|       |                    |
|-------|--------------------|
| 681   | 1. Black and white |
| 514   | 2. Color           |
| ----- |                    |
| 1,196 |                    |

7. SIZE of cartoon:

|       |                                 |
|-------|---------------------------------|
| 86    | 1. Less than 1/4 page           |
| 611   | 2. 1/4 to 1/3 page              |
| 47    | 3. Half page                    |
| 4     | 4. Between 1/2 and full page    |
| 443   | 5. Full Page                    |
| 4     | 6. One cartoon covers two pages |
| 1     | 0. Missing                      |
| ----- |                                 |
| 1,196 |                                 |

8. NAME of cartoonist:

|     |     |                    |
|-----|-----|--------------------|
| 13  | 00. | N/A. No name given |
| -   | 01. | Billette           |
| 24  | 02. | Buck Brown         |
| 1   | 03. | D. Collins         |
| 87  | 04. | John Dempsey       |
| 54  | 05. | DeDini             |
| 58  | 06. | Erikson            |
| 35  | 07. | Ffolkes            |
| 32  | 08. | S. Harris          |
| 22  | 09. | Hoest              |
| 43  | 10. | Interlandi         |
| 90  | 11. | Kiraz              |
| 35  | 12. | Kliban             |
| -   | 13. | J. Kohl            |
| 3   | 14. | Bill Lee           |
| 5   | 15. | Mal                |
| -   | 16. | Bill Maul          |
| 21  | 17. | Raymonde           |
| -   | 18. | Revilo             |
| 60  | 19. | Brian Savage       |
| 13  | 20. | Smilby             |
| 23  | 21. | Sokol              |
| -   | 22. | Dwaine B. Tinsley  |
| -   | 23. | Trosley            |
| 57  | 24. | Gahan Wilson       |
| 520 | 25. | Other or illegible |

-----  
1,196

9. NUMBER OF CHARACTERS In the cartoon:

|       |             |
|-------|-------------|
| 5     | 0. None     |
| 25    | 1. 1        |
| 409   | 2. 2        |
| 260   | 3. 3        |
| 134   | 4. 4        |
| 224   | 5. 5 to ten |
| 139   | 6. Mob      |
| ----- |             |
| 1,196 |             |

10. Are there any apparently LIFELESS bodies depicted in the cartoon?

|       |                           |
|-------|---------------------------|
| 1,175 | 0. No                     |
| 6     | 1. Lifeless child(ren)    |
| 11    | 2. Lifeless adult(s)      |
| 4     | 3. Lifeless animal(s)     |
| -     | 4. Both (1) and (2) above |
| -     | 5. Both (1) and (3)       |
| -     | 6. Both (2) and (3)       |
| -     | 7. All of the above       |
| ----- |                           |
| 1,196 |                           |

11. PHYSICAL SETTING of the cartoon is:

|       |   |
|-------|---|
| 49    | 01. Unspecified (blank, grey, or abstract background) |
| 390   | 02. Home/doorway/yard                                 |
| 92    | 03. Bed/bedroom/hotel room                            |
| 3     | 04. Bathroom/private toilet                           |
| 15    | 05. Religious setting (church, temple, etc.)          |
| 52    | 06. School building or grounds                        |
| 46    | 07. Medical setting (hospital, doctor/dentist office) |
| 43    | 08. Playground/park                                   |
| 94    | 09. Country/nature/beach                              |
| 97    | 10. Streets and sidewalks                             |
| 3     | 11. Alley or vacant lot                               |
| 38    | 12. Store   |
| 16    | 13. Movies/shows                                      |
| 3     | 14. Sky/air   |
| 26    | 15. On mode of transportation                         |
| 47    | 16. Business office                                   |
| 10    | 17. Restaurant  |
| 15    | 18. Bar/lounge  |
| 3     | 19. Public toilet                                     |
| 8     | 20. Brothel/massage parlor/"red light" district       |
| 4     | 21. Graveyard/morgue                                  |
| 36    | 22. Specifically child's bedroom/nursery              |
| 100   | 23. Other   |
| 6     | 00. Missing   |
| ----- |   |
| 1,196 |   |

C. THEME OF CARTOON

12. Is the point of the cartoon within the CONTEXT of any of the following general subjects or settings?

|       |    |  |
|-------|----|--|
| 128   | 0. | N/A or unspecified   |
| 793   | 1. | Standard daily life (home, school, work, play)                       |
| 17    | 2. | Social subject (peace, environment, racism, etc.)                    |
| 12    | 3. | Political subject (elections, legislatures, etc.)                    |
| 19    | 4. | Religious subject (relating to church services/nativity scene, etc.) |
| 44    | 5. | Combination of above   |
| 1     | 6. | Group camping  |
| 64    | 7. | Other cultural/national milieu                                       |
| 118   | 8. | Other  |
| ----- |    |  |
| 1,196 |    |  |

A: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following activities?

13. Assault:

|       |    |            |
|-------|----|------------|
| 1,062 | 0. | No         |
| 78    | 1. | Sexual     |
| 56    | 2. | Non-sexual |
| ----- |    |            |
| 1,196 |    |            |

14. Murder:

|       |    |            |
|-------|----|------------|
| 1,153 | 0. | No         |
| 10    | 1. | Sexual     |
| 33    | 2. | Non-sexual |
| ----- |    |            |
| 1,196 |    |            |

15. Child in sexual encounter with adult:

|       |    |     |
|-------|----|-----|
| 860   | 0. | No  |
| 336   | 1. | Yes |
| ----- |    |     |
| 1,196 |    |     |

16. Child in sexual encounter with older child:

1,156  
40

0. No  
1. Yes

-----  
1,196

17. Child in sexual encounter with family member:

1,149  
47

0. No  
1. Yes

-----  
1,196

18. Erotica/Pornography - Adult as sexual instrument or object for media use:

1,154  
42

0. No  
1. Yes

-----  
1,196

19. Indecent exposure:

1,123  
73

0. No  
1. Yes

-----  
1,196

20. Child as sexual instrument or object for media use:

1,177  
19

0. No  
1. Yes

-----  
1,196

21. Obscene phone call:

1,192  
4

0. No  
1. Yes

-----  
1,196

22. Paid nudity:

1,176  
20

0. No  
1. Yes

-----  
1,196

23. Procuring/pimping:

1,179  
17

0. No  
1. Yes

-----  
1,196

24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:

1,124  
72  
-----  
1,196

0. No  
1. Yes

25. Adultery:

1,123  
73  
-----  
1,196

0. No  
1. Yes

8. Does the cartoon and/or its caption potentially connect the child(ren) with any of the following potentially, ILLEGAL OR VIOLENT NON-SEXUAL activities?

26. Alcohol use:

1,146  
50  
-----  
1,196

0. No  
1. Yes

27. Arson:

1,193  
3  
-----  
1,196

0. No  
1. Yes

28. Child abuse and/or neglect, non-sexual:

1,160  
36  
-----  
1,196

0. No  
1. Yes

29. Drug use, selling or pushing:

1,157  
39  
-----  
1,196

0. No  
1. Yes

30. Kidnapping:

1,181  
15  
-----  
1,196

0. No  
1. Yes

31. Runaway:

1,190  
6  
-----

1,196

0. No  
1. Yes

32. Theft:

1,190  
6  
-----

1,196

0. No  
1. Yes

33. Other potentially illegal or violent non-sexual activity:

1,073  
93  
30  
-----

1,196

0. No  
1. Sexual  
2. Non-sexual

34. SEXUAL ORIENTATION of the cartoon:

221

903

20

8

16

28  
-----

1,196

0. N/A or unspecified  
1. Heterosexual  
2. Homosexual  
3. Bisexual  
4. Autoerotic  
5. Mixed orientation: Combination of the above (e.g. orgy or group sex)



35. Does the cartoon depict or its caption refer to a human involved in a SEXUAL RELATION OR INTERACTION with any of the following?

|     |    |                                |
|-----|----|--------------------------------|
| 465 | 0. | N/A or unspecified             |
| 662 | 1. | Another human(s)               |
| 21  | 2. | Animal(s)                      |
| 17  | 3. | Object(s)                      |
| 6   | 4. | Object and another human(s)    |
| 15  | 5. | Fictitious, unreal creature(s) |
| 4   | 6. | Supernatural being(s)          |
| 6   | 7. | Animal and another human       |

-----  
1,196

36. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

|              |      |                                     |
|--------------|------|-------------------------------------|
| 1,007        | 00.  | N/A                                 |
| 7            | YES: | 01. Alice In Wonderland             |
| 1            |      | 02. Beauty and the Beast            |
| -            |      | 03. Captain Kangaroo                |
| 7            |      | 04. Cinderella                      |
| -            |      | 05. Easter Bunny                    |
| 4            |      | 06. Goldilocks and the Three Bears  |
| 2            |      | 07. Hansel and Gretel               |
| -            |      | 08. Jack and Jill                   |
| 1            |      | 09. Jack and the Beanstalk          |
| 3            |      | 10. Little Bo Peep                  |
| 1            |      | 11. Little Jack Horner              |
| 7            |      | 12. Little Red Riding Hood          |
| -            |      | 13. Mr. Rogers Neighborhood         |
| 3            |      | 14. Pinocchio                       |
| 5            |      | 15. Rapunzel                        |
| 64           |      | 16. Santa Claus                     |
| -            |      | 17. Sesame Street                   |
| 2            |      | 18. Sleeping Beauty                 |
| 6            |      | 19. Snow White and the Seven Dwarfs |
| 1            |      | 20. Tooth Fairy                     |
| 2            |      | 21. Wizard of Oz                    |
| 73           |      | 22. Other                           |
| <u>1,196</u> |      |                                     |

37. Does the cartoon have a SPECIAL THEME?

867 N/A: 00. No special theme in cartoon

| <u>Holidays:</u> |                     |       | <u>Cycle of Life:</u> |                               |
|------------------|---------------------|-------|-----------------------|-------------------------------|
| YES:             |                     | 30    | 09.                   | Childbirth:<br>In wedlock     |
| 9                | 01. New Year        | 95    | 10.                   | Childbirth:<br>Out-of-Wedlock |
| 1                | 12. Valentine's Day | 3     | 11.                   | Menstruation                  |
| -                | 03. Easter          | 12    | 12.                   | Loss of virginity             |
| -                | 04. 4th of July     | 3     | 13.                   | Birthday                      |
| 2                | 05. Halloween       | -     | 14.                   | Graduation                    |
| 4                | 16. Thanksgiving    | 16    | 15.                   | Weddings and<br>anniversaries |
| 107              | 07. Christmas       | 19    | 16.                   | Death, funerals               |
| 4                | 08. Other           | 2     | 17.                   | Abortion                      |
|                  |                     | 22    | 18.                   | Other                         |
|                  |                     | ----- |                       |                               |
|                  |                     | 1,196 |                       |                               |

38. Does the cartoon and/or its caption refer to EROTICA/PORNOGRAPHY? (The sex industry itself or the use of its products by individuals or society, e.g.: film, magazine, video, letters to the editor, products obtained via catalogue, etc.)

|       |         |  |
|-------|---------|--|
| 1,161 | 0.      | The subject is not present or referred to  |
| 5     | YES: 1. | Erotica/pornography is present or referred to, but is not part of the point of the cartoon |
| 30    | 2.      | Erotica/pornography is present or referred to, and is part of the point of the cartoon     |
| ----- |         |  |
| 1,196 |         |  |

D. TYPE AND EXPLICITNESS OF CARTOON ACTIVITY

39. Does the cartoon and/or its caption present a MURDEROUS or MAIMING activity? (e.g., consumption of human flesh, decapitation, dismemberment, bludgeoning, smashing, shooting, stabbing, mutilation of other, choking, strangling, hanging, gagging, self-mutilation, burning, etc.)

|       |         |   |
|-------|---------|---|
| 1,125 | 0.      | N/A, No   |
| 13    | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 26    | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 6     | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 26    | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| ----- |         |   |
| 1,196 |         |   |

40. Does the cartoon and/or its caption present activity INFLICTING PAIN? (e.g., violent hitting, punching, kicking, pounding, or whipping, or inserting or attaching items into body that cause pain)

|       |         |   |
|-------|---------|---|
| 1,109 | 0.      | N/A, No   |
| 20    | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 29    | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 12    | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 26    | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| ----- |         |   |
| 1,196 |         |   |

41. Does the cartoon and/or its caption present activity involving FORCE or PLANNED FORCE? (e.g., restraint, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

1,076

0. N/A, No

58

YES: 1. The actual activity is graphically depicted (present)

11

2. The activity has either graphically just occurred (past) or is about to occur (future)

12

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

39

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
1,196

42. Does the cartoon and/or its caption present activity that relays a VIOLENT MESSAGE? (e.g., violent or aggressive gesture, verbal threat, verbal coercion)

1,067

0. N/A, No

33

YES: 1. The actual activity is graphically depicted (present)

4

2. The activity has either graphically just occurred (past) or is about to occur (future)

65

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

27

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
1,196

43. Does the cartoon and/or its caption present activity involving VIOLENT DISCUSSION? (e.g., presenting violently educative information, telling violent story, making violent statement or observation)

|                |         |   |
|----------------|---------|---|
| 1,095          | 0.      | N/A, No   |
| 4              | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 1              | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 66             | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 30             | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| -----<br>1,196 |         |   |

44. Does the cartoon and/or its caption present activity involving a VIOLENT FANTASY or MEMORY?

|                |         |   |
|----------------|---------|---|
| 1,164          | 0.      | N/A, No   |
| 8              | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 2              | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 8              | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 14             | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| -----<br>1,196 |         |   |

45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (including unspecified, unclear violent activity)

1,079

0. N/A, No

32

YES: 1. The actual activity is graphically depicted (present)

12

2. The activity has either graphically just occurred (past) or is about to occur (future)

25

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

48

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
1,196

46. Does the cartoon and/or its caption present activity involving GENITAL or ANAL SEX (e.g., coitus; anal/genital, anal/oral or oral/genital contact; inserting items into vagina or anus)

801

0. N/A, No

52

YES: 1. The actual activity is graphically depicted (present)

60

2. The activity has either graphically just occurred (past) or is about to occur (future)

32

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

251

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
1,196

47. Does the cartoon and/or its caption present activity involving VENEREAL DISEASE?

- 1,188 0. N/A, No
- 1 YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 5 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 2 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon
- 1,196

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

- 1,051 0. N/A, No
- 16 YES: 1. The actual activity is graphically depicted (present)
- 20 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 5 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 19 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon
- 1,196



49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

|       |         |   |
|-------|---------|---|
| 863   | 0.      | N/A, No   |
| 299   | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 10    | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 8     | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 16    | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| ----- |         |   |
| 1,196 |         |   |

50. Does the cartoon and/or its caption present activity involving SEXUAL INVASION OF PRIVACY? (e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, obscene phone call)

|       |         |   |
|-------|---------|---|
| 1,071 | 0.      | N/A, No   |
| 98    | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 7     | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 7     | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 13    | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| ----- |         |   |
| 1,196 |         |   |

51. Does the cartoon and/or its caption present SEXUAL AROUSAL as an activity? (e.g., masturbation, autoeroticism, having an erection)

1,137 0. N/A, No

20 YES: 1. The actual activity is graphically depicted (present)

1 2. The activity has either graphically just occurred (past) or is about to occur (future)

10 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

28 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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1,196

52. Does the cartoon and/or its caption present activity that relays a SEXUAL MESSAGE? (e.g., sexual gestures, including beckoning, licking lips; verbal sexual overture)

1,078 0. N/A, No

37 YES: 1. The actual activity is graphically depicted (present)

6 2. The activity has either graphically just occurred (past) or is about to occur (future)

26 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

49 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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1,196

53. Does the cartoon and/or its caption present activity involving SEXUAL DISCUSSION? (e.g., presentation of sexually educative information, telling sexual story, making a sexual statement or observation)

- 658 0. N/A, No
- 27 YES: 1. The actual activity is graphically depicted (present)
- 2 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 255 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 254 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon
- 1,196

54. Does the cartoon and/or its caption present activity involving a SEXUAL FANTASY OR MEMORY?

- 1,102 0. N/A, No
- 18 YES: 1. The actual activity is graphically depicted (present)
- 2 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 24 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 50 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon
- 1,196

55. Does the cartoon and/or its caption present OTHER SEXUAL activity? (including unspecified or unclear sexual activity)

|       |         |   |
|-------|---------|---|
| 896   | 0.      | N/A, No   |
| 22    | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 28    | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 17    | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 233   | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| ----- |         |   |
| 1,196 |         |   |

56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

|       |         |   |
|-------|---------|---|
| 1,188 | 0.      | N/A, No   |
| 1     | YES: 1. | The actual activity is graphically <u>depicted</u> (present)  |
| 2     | 2.      | The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)                    |
| 3     | 3.      | The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc. |
| 2     | 4.      | The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon                          |
| ----- |         |   |
| 1,196 |         |   |

57. Does the cartoon and/or its caption present activity involving MEDICAL/SURGICAL procedures relating to sexual parts? (e.g., abortion, hysterectomy, vasectomy, artificial insemination)

1,172

0. N/A, No

7 YES: 1. The actual activity is graphically depicted (present)

7 2. The activity has either graphically just occurred (past) or is about to occur (future)

6 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

4 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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1,196

58. Does the cartoon and/or its caption present general AFFECTIONATE activity? (e.g., non-sexual gestures, such as shaking hands, holding hands, arm-in-arm, arm around waist or shoulder; a verbal endearment gazing into each other's eyes)

1,021

0. N/A, No

158 YES: 1. The actual activity is graphically depicted (present)

3 2. The activity has either graphically just occurred (past) or is about to occur (future)

12 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

2 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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1,196

59. Does the cartoon and/or its caption present activity involving GENERAL DISCUSSION? (e.g., presentation of general educative information, telling non-sexual and non-violent story, making non-sexual and non-violent statement)

554 0. N/A, No

40 YES: 1. The actual activity is graphically depicted (present)

7 2. The activity has either graphically just occurred (past) or is about to occur (future)

590 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

5  
-----  
1,196 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

60. Does the cartoon and/or its caption present activity involving a NON-SEXUAL, NON-VIOLENT FANTASY or MEMORY?

1,139 0. N/A, No

14 YES: 1. The actual activity is graphically depicted (present)

2 2. The activity has either graphically just occurred (past) or is about to occur (future)

35 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

6  
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1,196 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

61. Does the cartoon and/or its caption present any OTHER NON-SEXUAL, NON-VIOLENT activity? (including unspecified or unclear non-sexual, non-violent activity)

845 0. N/A, No

316 YES: 1. The actual activity is graphically depicted (present)

9 2. The activity has either graphically just occurred (past) or is about to occur (future)

13 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

13 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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1,196

62. Do any of the above activities directly involve TRICKERY or FRAUD?

|       |    |     |
|-------|----|-----|
| 1,045 | 0. | No  |
| 151   | 1. | Yes |
| ----- |    |     |
| 1,196 |    |     |

63. Are any PROPS used to identify or help identify the cartoon as involving a SEXUAL scenario?

NOTE: If more than one response applies, select the prop that best identifies the cartoon scenerio as sexual.

|       |      |    |  |
|-------|------|----|--|
| 963   | NO:  | 0. | N/A. No prop is used as defined in this manner |
| 195   | YES: | 1. | Clothing                                       |
| 9     |      | 2. | Item used to aid or enhance sexual activity    |
| 10    |      | 3. | Item used in role of a sexual partner          |
| 4     |      | 4. | Birth control aids                             |
| -     |      | 5. | Abortion cues                                  |
| 15    |      | 6. | Item used as phallic or other sexual symbol    |
| ----- |      |    |  |
| 1,196 |      |    |  |



64. Are any PROPS used to identify the scenario as VIOLENT?

Note: If more than one response applies, select the response with the lowest number.

|       |         |   |       |    |  |
|-------|---------|---|-------|----|--|
| 1,082 | NO: 0.  | N/A. No props are used in this manner                 |       |    |  |
| 13    | YES: 1. | Body fragment, blood                                  | 10    | 5. | Bat/club                                     |
| 21    | 2.      | Gun   | 1     | 6. | Whip   |
| 4     | 3.      | Fire  | 9     | 7. | Chain(s)/Rope:<br>Instrument of<br>Restraint |
| 27    | 4.      | Knife: Bladed or<br>pointed instru-<br>ments/utensils | 2     | 8. | Stick  |
|       |         |   | 27    | 9. | Other, including<br>violent symbol           |
|       |         |   | ----- |    |  |
|       |         |   | 1,196 |    |  |

65. Are any of the items listed below used for SEXUAL PURPOSES?

Note: If more than one response applies, select the response with the lowest number.

|       |         |   |       |    |  |
|-------|---------|---|-------|----|--|
| 1,182 | NO: 0.  | -N/A. No props are used in this manner                |       |    |  |
| -     | YES: 1. | Body fragment, blood                                  | 3     | 5. | Bat/club                                     |
| 1     | 2.      | Gun   | 1     | 6. | Whip   |
| -     | 3.      | Fire  | 2     | 7. | Chain(s)/Rope:<br>Instrument of<br>Restraint |
| 2     | 4.      | Knife: Bladed or<br>pointed instru-<br>ments/utensils | -     | 8. | Stick  |
|       |         |   | 5     | 9. | Other, including<br>violent symbol           |
|       |         |   | ----- |    |  |
|       |         |   | 1,196 |    |  |

E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

66. Is the cartoon located in the same eye-span as TEXT dealing with children?

- |     |      |  |
|-----|------|--|
| 788 | 0.   | N/A, No                                |
| 250 | YES: | 1. Article/feature                     |
| 6   |      | 2. Movie/video/record/book/etc. review |
| 11  |      | 3. Letters to editor                   |
| 140 |      | 4. Sex advice column                   |
| 1   |      | 5. Other (Humor, Fiction, etc.)        |

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1,196

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

- |     |    |     |
|-----|----|-----|
| 690 | 0. | No  |
| 506 | 1. | Yes |

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1,196

68. Is the cartoon in the same EYE SPAN as text or caption directly referring to SEXUAL activity?

- |     |    |     |
|-----|----|-----|
| 733 | 0. | No  |
| 463 | 1. | Yes |

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1,196

69. Is the cartoon in the same EYE SPAN as text or caption directly referring to VIOLENT activity?

- |     |    |     |
|-----|----|-----|
| 720 | 0. | No  |
| 476 | 1. | Yes |

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1,196

70. Is the cartoon in the same EYE SPAN as an ARTICLE or INTERVIEW by a NATIONAL figure discussing any of the following?

- |     |         |                      |
|-----|---------|----------------------|
| 987 | 0.      | No, N/A              |
| 79  | YES: 1. | Serious social issue |
| 9   | 2.      | Religious issue      |
| 17  | 3.      | Sports               |
| 71  | 4.      | Entertainment, art   |
| 18  | 5.      | Sex Features/Humor   |
| 15  | 6.      | Other                |

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1,196

71. Is the cartoon JUXTAPOSED in the same eye span with SEXUAL PICTURE(s)?

- |     |    |  |
|-----|----|--|
| 950 | 0. | N/A, No  |
| 246 | 1. | Yes, it is juxtaposed with sexual or sexualized people, animals, objects, or props |

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1,196

72. Is the cartoon JUXTAPOSED in the same eye span with VIOLENT PICTURE(s)?

- |       |    |  |
|-------|----|--|
| 1,129 | 0. | N/A, No  |
| 67    | 1. | Yes, it is juxtaposed with violent people, animals, objects or props in cartoons, photographs, and illustrations |

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1,196

PART 2

CHARACTER ANALYSIS SECTION

F. PRINCIPAL CHILD

73. SEX of the Principal Child:

|       |                               |
|-------|-------------------------------|
| 152   | 1. Unspecified                |
| 480   | 2. Male                       |
| 433   | 3. Female                     |
| 107   | 4. Both male and female       |
| 3     | 5. Male and unspecified sex   |
| 2     | 6. Female and unspecified sex |
| 19    | 0. Missing                    |
| <hr/> |                               |
| 1,196 |                               |

74. RACE/ETHNICITY of the Principal Child:

|       |                         |
|-------|-------------------------|
| 90    | 0. N/A or other         |
| 1,040 | 1. Caucasian            |
| 10    | 2. Black                |
| 7     | 3. Asian-Oriental       |
| 5     | 4. American Indian      |
| 3     | 5. Hispanic             |
| 12    | 6. Jewish               |
| 1     | 7. Arab                 |
| 21    | 8. Mixed racial group   |
| 7     | 9. Unspecified minority |
| <hr/> |                         |
| 1,196 |                         |

75. Is there MORE THAN ONE child as the Principal Child?

|       |        |
|-------|--------|
| 997   | 0. No  |
| 199   | 1. Yes |
| <hr/> |        |
| 1,196 |        |

76. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 107   | 0. | N/A (child hidden), or unspecified                        |
| 34    | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| 61    | 3. | Newborn: Neonate, up to 1 month old                       |
| 91    | 4. | Infant: 1 month through 2 years                           |
| 215   | 5. | Preschool age: 3 through 5 years of age                   |
| 218   | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 118   | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 224   | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 128   | 9. | Adult: 18 years or over                                   |
| <hr/> |    |   |
| 1,196 |    |   |

77. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 1,120 | 0. | N/A (child hidden), or unspecified                        |
| -     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| -     | 3. | Newborn: Neonate, up to 1 month old                       |
| -     | 4. | Infant: 1 month through 2 years                           |
| 15    | 5. | Preschool age: 3 through 5 years of age                   |
| 31    | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 19    | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 9     | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 2     | 9. | Adult: 18 years or over                                   |
| <hr/> |    |   |
| 1,196 |    |   |

78. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on the CUES?

|       |    |   |
|-------|----|---|
| 39    | 0. | N/A (child hidden), or unspecified                        |
| 48    | 1. | Fetus (In utero)  |
| -     | 2. | Fetus (aborted)   |
| 69    | 3. | Newborn: Neonate, up to 1 month old                       |
| 80    | 4. | Infant: 1 month through 2 years                           |
| 167   | 5. | Preschool age: 3 through 5 years of age                   |
| 268   | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 132   | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 291   | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 102   | 9. | Adult: 18 years or over                                   |
| <hr/> |    |   |
| 1,196 |    |   |

79. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on the CUES?

|       |    |   |
|-------|----|---|
| 1,107 | 0. | N/A (child hidden), or unspecified                        |
| 1     | 1. | Fetus (In utero)  |
| -     | 2. | Fetus (aborted)   |
| -     | 3. | Newborn: Neonate, up to 1 month old                       |
| 3     | 4. | Infant: 1 month through 2 years                           |
| 14    | 5. | Preschool age: 3 through 5 years of age                   |
| 34    | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 21    | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 13    | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 3     | 9. | Adult: 18 years or over                                   |
| <hr/> |    |   |
| 1,196 |    |   |

80. If there is a discrepancy between an age based on the physical depiction of the Principal Child and the age based on the cues, what is the most significant CUE?

|       |    |  |
|-------|----|--|
| 788   | 0. | N/A  |
| 61    | 1. | Juvenile clothing/hairstyle                          |
| 63    | 2. | Furniture or equipment (including toys, dolls, etc.) |
| 48    | 3. | Facial expression                                    |
| 176   | 4. | Caption  |
| 52    | 5. | Culture of childhood cue(s)                          |
| 8     | 6. | Boy or girl scout cue                                |
| ----- |    |  |
| 1,196 |    |  |

81. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- 136 00. N/A (child is hidden or offstage)
- YES: 01. Anthropomorphized animal
- 5 02. Anthropomorphized object
- 2 03. Object as symbol of child
- 3 04. Elf, under 18
- 13 05. Angel/cherub/cupid under 18
- 1 06. Devil, or demon-like character, under 18
- 5 07. Science fiction creature, under 18
- 13 08. Deformed human being or monster
- 09. Dismembered human being
- 10. (Not to be used to maintain consistency)
- 11. Human corpse (Includes aborted fetus)
- 52 12. None of the above, but the character does not appear to be a natural human child and is clearly the offspring a human parent
- 4 13. The child has a natural handicap or birth defect
- 872 14. The character is a natural human child without handicap or birth defect
- 86 15. The character is a natural human child with exaggerated sexual parts
- 4 16. Mixed physical depictions

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1,196



**82. STATE OF DRESS OR UNDRESS of Principal Child:**

|       |    |   |
|-------|----|---|
| 148   | 0. | N/A   |
| 670   | 1. | Dressed in typical childlike or juvenile clothing   |
| 84    | 2. | Dressed in mature clothing  |
| 28    | 3. | Dressed in sexual clothing  |
| 10    | 4. | Undergarment(s) showing   |
| 87    | 5. | Exposed or partially exposed sexual parts (e.g., breast or buttock)   |
| 57    | 6. | Implied nudity: Nudity conveyed but not revealed (e.g., nude from shoulders or waist up, and rest of body not depicted) |
| 97    | 7. | Genital exposure or full nudity   |
| 15    | 8. | Scout uniform or equivalent   |
| <hr/> |    |   |
| 1,196 |    |   |

**83. PLACEMENT of the Principal Child in the picture:**

|       |    |            |
|-------|----|------------|
| 946   | 1. | Foreground |
| 123   | 2. | Background |
| 120   | 3. | Offstage   |
| 7     | 0. | Missing    |
| <hr/> |    |            |
| 1,196 |    |            |

84. List the first activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)

SEE TABLE 3

85. List the second activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)

SEE TABLE 4

86. List the first activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)

SEE TABLE 5

87. List the second activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)

SEE TABLE 6

88. List the activity number in which the Principal Child is an observer of the activity. — — (Code as "00" if not applicable)

SEE TABLE 7

89. EMOTIONAL EXPRESSION of the Principal Child:

Note: If the child's face is visible, select the most appropriate description(s)

|       |   |
|-------|---|
| 405   | 0. "Blank": no discernible expression                 |
| 89    | 1. Interested: mildly interested or curious           |
| 293   | 2. Joyous: happy, pleased, smiling, amused, contented |
| 92    | 3. Distressed: reluctant, dismayed, worried           |
| 21    | 4. Disgusted: rejecting, annoyed, contemptuous        |
| 53    | 5. Angry: angered, enraged                            |
| 86    | 6. Surprised, shocked, baffled                        |
| 82    | 7. Fearful: terrified, horrified                      |
| 53    | 8. Sad, resigned, or haunted                          |
| 22    | 9. Fear and smiling; fear brow, mouth turned up       |
| ----- |   |
| 1,196 |   |

G. OTHER CHARACTER

90. SEX of the Other Character:

|       |    |                                    |
|-------|----|------------------------------------|
| 20    | 0. | N/A: No Other Character is present |
| 16    | 1. | Unspecified                        |
| 667   | 2. | Male                               |
| 416   | 3. | Female                             |
| 77    | 4. | Both male and female               |
| -     | 5. | Male and unspecified sex           |
| -     | 6. | Female and unspecified sex         |
| <hr/> |    |                                    |
| 1,196 |    |                                    |

91. RACE/ETHNICITY of the Other Character:

|       |    |                      |
|-------|----|----------------------|
| 72    | 0. | N/A or Other         |
| 1,081 | 1. | Caucasian            |
| 7     | 2. | Black                |
| 6     | 3. | Asian-Oriental       |
| 4     | 4. | American Indian      |
| 6     | 5. | Hispanic             |
| 6     | 6. | Jewish               |
| 1     | 7. | Arab                 |
| 7     | 8. | Mixed racial group   |
| 6     | 9. | Unspecified minority |
| <hr/> |    |                      |
| 1,196 |    |                      |

92. Is there MORE THAN ONE Other Character?

|       |    |     |
|-------|----|-----|
| 1,063 | 0. | No  |
| 133   | 1. | Yes |
| <hr/> |    |     |
| 1,196 |    |     |

93. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 54    | 0. | N/A (child hidden), or unspecified                                |
| 1     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| 1     | 3. | Newborn: neonate, up to 1 month old                               |
| 9     | 4. | Infant: 1 month through 2 years of age                            |
| 43    | 5. | Preschool age: 3 through 5 years of age                           |
| 30    | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 32    | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 60    | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 966   | 9. | Adult: 18 years or over   |
| <hr/> |    |   |
| 1,196 |    |   |

94. If the Other Character has two or more age brackets, what is the AGE bracket of the OLDEST Other Character, based on PHYSICAL DEPICTION?

|       |    |   |
|-------|----|---|
| 1,179 | 0. | N/A or unspecified  |
| -     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| -     | 3. | Newborn: neonate, up to 1 month old                               |
| -     | 4. | Infant: 1 month through 2 years of age                            |
| 1     | 5. | Preschool age: 3 through 5 years of age                           |
| 2     | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 1     | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 3     | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 10    | 9. | Adult: 18 years or over   |
| <hr/> |    |   |
| 1,196 |    |   |

95. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on the CUES?

|       |    |   |
|-------|----|---|
| 30    | 0. | N/A or unspecified  |
| 1     | 1. | Fetus (In utero)  |
| -     | 2. | Fetus (aborted)   |
| 1     | 3. | Newborn: neonate, up to 1 month old                               |
| 4     | 4. | Infant: 1 month through 2 years of age                            |
| 38    | 5. | Preschool age: 3 through 5 years of age                           |
| 39    | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 31    | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 36    | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 976   | 9. | Adult: 18 years or over   |
| <hr/> |    |   |
| 1,196 |    |   |

96. If the Other Character has two or more age brackets, what is the apparent AGE bracket of the OLDEST Other Character, based on the CUES?

|       |    |   |
|-------|----|---|
| 1,176 | 0. | N/A or unspecified  |
| -     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| -     | 3. | Newborn: neonate, up to 1 month old                               |
| 1     | 4. | Infant: 1 month through 2 years of age                            |
| 2     | 5. | Preschool age: 3 through 5 years of age                           |
| 1     | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 1     | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 4     | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 11    | 9. | Adult: 18 years or over   |
| <hr/> |    |   |
| 1,196 |    |   |

97. If there is a discrepancy between an age based on the physical depiction of the Other Character and the age based on the cues, what is the most significant CUE?

|       |    |  |
|-------|----|--|
| 1,098 | 0. | N/A  |
| 17    | 1. | Juvenile clothing/hairstyle                          |
| 17    | 2. | Furniture or equipment (including toys, dolls, etc.) |
| 15    | 3. | Facial expression                                    |
| 33    | 4. | Caption  |
| 15    | 5. | Culture of childhood cue(s)                          |
| 1     | 6. | Boy or girl scout cue                                |
| <hr/> |    |  |
| 1,196 |    |  |

98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

|       |      |  |
|-------|------|--|
| 37    | 00.  | N/A. No Other Character present  |
| 22    | YES: | 01. Anthropomorphized animal   |
| 10    |      | 02. Anthropomorphized object   |
| 2     |      | 03. Object as symbol of child  |
| 9     |      | 04. Elf  |
| 7     |      | 05. Angel/cherub/cupid   |
| 1     |      | 06. Devil, or demon-like character   |
| 3     |      | 07. Science fiction creature   |
| 10    |      | 08. Deformed human being or monster  |
| 2     |      | 09. Dismembered human being  |
| -     |      | 10. Anthropomorphized animal corpse  |
| -     |      | 11. Human corpse   |
| 37    | NO:  | 12. None of the above, but the character does <u>not</u> appear to be a natural human being and is clearly the offspring of a human parent |
| 3     |      | 13. The character has a natural handicap or birth defect   |
| 1,033 |      | 14. The character is a natural human being without handicap or birth defect  |
| 10    |      | 15. The other character is a natural human child with exaggerated sexual parts   |
| 10    |      | 16. Mixed physical depictions  |
| ----- |      |  |
| 1,196 |      |  |



99. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- 542 NO: 00. N/A. There is no role of authority involved
- 19 YES: 01. Unspecified relative
- 389 02. Parent, step-parent, guardian
- 7 03. Older sibling, step-sibling, cousin
- 15 04. Grandparent
- 4 05. Other relative: aunt, uncle, cousin, etc.
- 1 06. Baby sitter
- 12 07. Neighbor
- 39 08. Teacher/Instructor
- 2 09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
- 8 10. Clergy
- 11. Nun
- 30 12. Other religious figure (saint, guru, Biblical figure)
- 16 13. Doctor/dentist (medical)
- 6 14. Nurse
- 2 15. Health care professional (sexologist, therapist, social worker, etc.)
- 17 16. Government/political figure
- 4 17. Judge/lawyer/probation officer
- 10 18. Police officer/sheriff/fire fighter
- 7 19. Military figure
- 20. Sports figure
- 1 21. Movie/television star
- 29 22. Business owner/manager
- 36 23. Other

-----  
1,196

100. PLACEMENT of the Other Character in the picture:

|              |               |
|--------------|---------------|
| 25           | 0. N/A        |
| 1,066        | 1. Foreground |
| 87           | 2. Background |
| 18           | 3. Offstage   |
| <u>1,196</u> |               |

101. List one main activity number in which the Other Character is a recipient of the activity. — — (Code as "00" if not applicable)

SEE TABLE 8

102. List one main activity number in which the Other Character is an observer of the activity. — — (Code as "00" if not applicable)

SEE TABLE 9

103. List the activity number in which the Other Character is an initiator of the activity. — — (Code as "00" if not applicable)

SEE TABLE 10

104. EMOTIONAL EXPRESSION of the Other Character:

Note: Select the most appropriate description(s):

- |     |  |
|-----|--|
| 90  | 00. N/A  |
| 134 | 01. "Blank": no discernible expression                 |
| 27  | 02. Unspecified expression (e.g., face covered)        |
| 90  | 03. Interested: mildly interested or curious           |
| 265 | 04. Joyous: happy, pleased, smiling, amused, contented |
| 114 | 05. Distressed: reluctant, dismayed, worried           |
| 63  | 06. Disgusted: rejecting, annoyed, contemptuous        |
| 110 | 07. Angry: angered, enraged                            |
| 133 | 08. Surprised, shocked, baffled                        |
| 45  | 09. Fearful: terrified, horrified                      |
| 35  | 10. Sad, resigned, or haunted                          |
| 18  | 11. Pleasure and anger/disgust                         |
| 47  | 12. Fear and smiling                                   |
| 25  | 13. Fear and sadness                                   |

-----  
1,196

H. TERTIARY CHARACTER

105. SEX of the Tertiary Character:

|     |    |                                       |
|-----|----|---------------------------------------|
| 401 | 0. | N/A: No Tertiary Character is present |
| 23  | 1. | Unspecified                           |
| 409 | 2. | Male                                  |
| 268 | 3. | Female                                |
| 95  | 4. | Both male and female                  |
| -   | 5. | Male and unspecified sex              |
| -   | 6. | Female and unspecified sex            |

-----  
1,196

106. RACE/ETHNICITY of the Tertiary Character:

|     |    |                      |
|-----|----|----------------------|
| 477 | 0. | N/A or Other         |
| 676 | 1. | Caucasian            |
| 5   | 2. | Black                |
| 5   | 3. | Asian-Oriental       |
| 5   | 4. | American Indian      |
| 3   | 5. | Hispanic             |
| 5   | 6. | Jewish               |
| -   | 7. | Arab                 |
| 12  | 8. | Mixed racial group   |
| 8   | 9. | Unspecified minority |

-----  
1,196

107. What is the apparent AGE bracket of the main Tertiary Character, based on PHYSICAL DEPICTION or CUES?

|              |    |   |
|--------------|----|---|
| 437          | 0. | N/A (child hidden)  |
| 2            | 1. | Fetus (in utero)  |
| -            | 2. | Fetus (aborted)   |
| 3            | 3. | Newborn: Neonate, up to 1 month old                       |
| 2            | 4. | Infant: 1 month through 2 years                           |
| 9            | 5. | Preschool age: 3 through 5 years of age                   |
| 18           | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 8            | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 38           | 8. | Late puberty: Sr. high school age, 16 through 17          |
| - 679        | 9. | Adult: 18 years or over                                   |
| <u>1,196</u> |    |   |

108. Is the Tertiary Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- 457           00. N/A. No Tertiary Character present.
- 17   YES: 01. Anthropomorphized animal
- 5           02. Anthropomorphized object
- 03. Object as symbol of child
- 2           04. Elf
- 1           05.. Angel/cherub/cupid
- 06. Devil, or demon-like character
- 7           07. Science fiction creature
- 3           08. Deformed human being or monster
- 1           09. Dismembered human being
- 1           10. Anthropomorphized animal corpse
- 4           11. Human corpse
- 14   NO: 12. None of the above, but the character does not appear to be a natural human being
- 1           13. The character has a natural handicap or birth defect
- 678          14. The character is a natural human being without handicap or birth defect
- 3           15. The Tertiary Character is a natural human child with exaggerated sexual parts
- 8           16. Mixed physical depictions

-----  
1,196

109. Is the Tertiary Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

|     |      |     |  |
|-----|------|-----|--|
| 764 | NO:  | 00. | N/A. There is no role of authority involved                              |
| 9   | YES: | 01. | Unspecified relative   |
| 242 |      | 02. | Parent, step-parent, guardian  |
| 4   |      | 03. | Older sibling, step-sibling  |
| 14  |      | 04. | Grandparent  |
| 2   |      | 05. | Other relative: aunt, uncle, cousin, etc.                                |
| 2   |      | 06. | Baby sitter  |
| 10  |      | 07. | Neighbor   |
| 16  |      | 08. | Teacher/instructor   |
| 4   |      | 09. | Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc. |
| 3   |      | 10. | Clergy   |
| -   |      | 11. | Nun  |
| 22  |      | 12. | Other religious figure (saint, guru, Biblical figure)                    |
| 11  |      | 13. | Doctor/dentist (medical)   |
| 7   |      | 14. | Nurse  |
| 3   |      | 15. | Health care professional (sexologist, therapist, social worker, etc.)    |
| 16  |      | 16. | Government/political figure  |
| 3   |      | 17. | Judge/lawyer/probation officer   |
| 16  |      | 18. | Police officer/sheriff/fire fighter                                      |
| 4   |      | 19. | Military figure  |
| 1   |      | 20. | Sports figure  |
| 2   |      | 21. | Movie/television star  |
| 21  |      | 22. | Business owner/manager   |
| 20  |      | 23. | Other  |

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1,196

110. PLACEMENT of the Tertiary Character in the picture:

|       |    |            |
|-------|----|------------|
| 393   | 0. | N/A        |
| 602   | 1. | Foreground |
| 133   | 2. | Background |
| 68    | 3. | Offstage   |
| <hr/> |    |            |
| 1,196 |    |            |

111. List one main activity number in which the Tertiary Character is a recipient of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 11

112. List one main activity number in which the Tertiary Character is an observer of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 12

113. List one main activity number in which the Tertiary Character is an initiator of the activity.    —  —  (Code as "00" if not applicable)

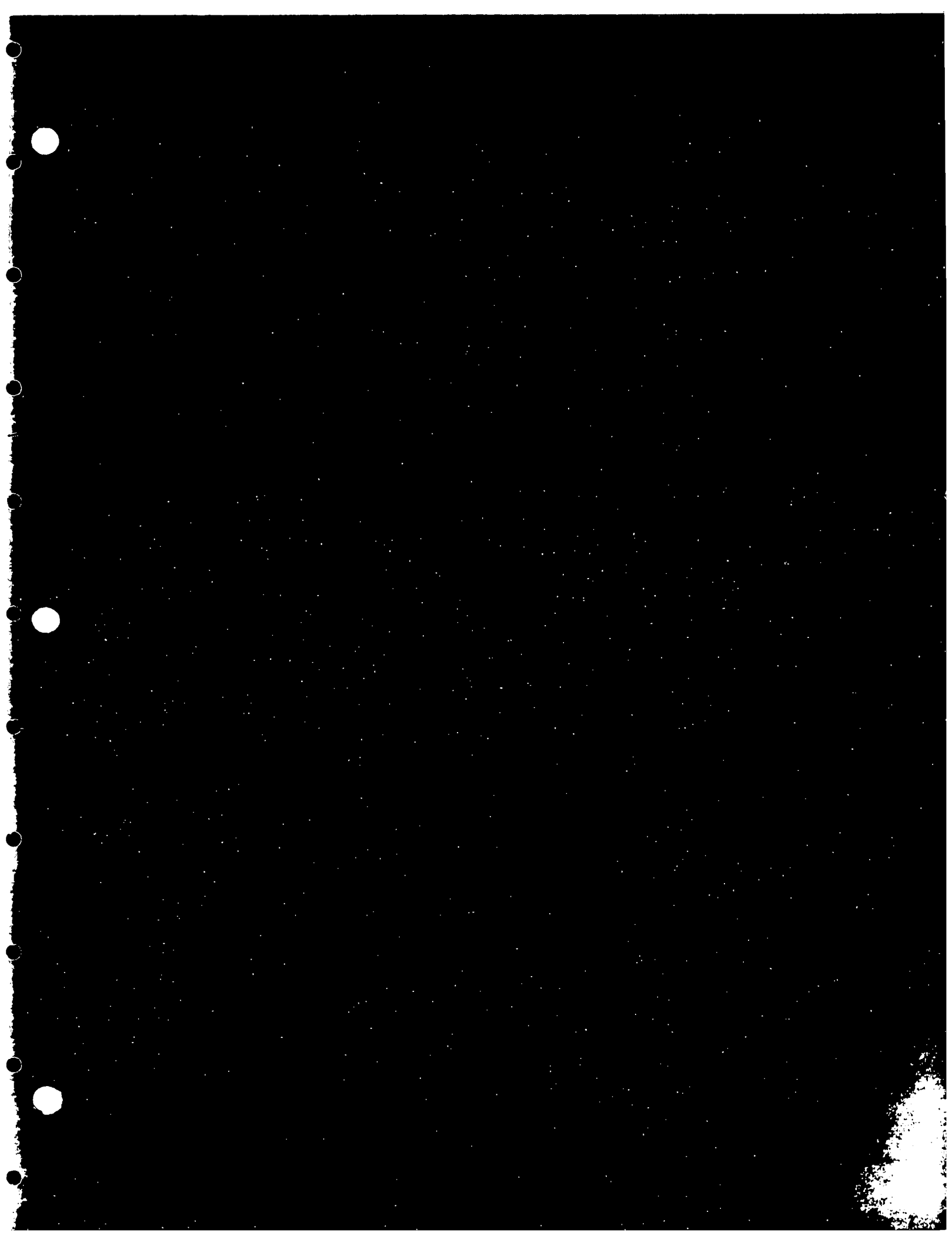
SEE TABLE 13



114. PROTECTOR/DEFENDER:

Note: Select the most appropriate protector description(s)

|       |   |
|-------|---|
| 1,036 | 0. N/A                                      |
| 99    | 1. Parent(s)                                |
| 4     | 2. Unspecified relative(s)                  |
| 18    | 3. Teacher/tutor/other group leader         |
| 3     | 4. Religious figure(s)                      |
| 10    | 5. Police/law enforcement professional(s)   |
| 3     | 6. Government/military official             |
| 6     | 7. Health professional/child welfare worker |
| 3     | 8. Child(ren)                               |
| 14    | 9. Other                                    |
| <hr/> |   |
| 1,196 |   |



CODING INSTRUMENT  
for  
Content Analysis of Representations of Figures with  
Child Components ("Children")  
In  
Mainstream Erotica/Pornography

CARTOON UNIT  
INITIAL FINDINGS  
PENTHOUSE DATA  
for

May, 1985

The Office of Juvenile Justice and Delinquency Prevention  
Cooperative Agreement #84-JN-AX-K007

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- Part 2. Individual Character Analysis**
  - F. Principal Child**
  - G. Other Character**
  - H. Tertiary Character**

PART 1

THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

1. Coding Instrument UNIT:

265

1. Child cartoon
2. Child visual
3. Child visual: Pseudo-Child
4. Adult cartoon
5. Adult visual
6. Text

2. Magazine TITLE:

1. Playboy
2. Penthouse
3. Hustler

3. CODER Information:

Coder Identification Number: \_ \_

4. General Information

SEE TABLE 1 Year: \_ \_

SEE TABLE 2 Months: \_ \_

Total # of pages per issue: 206 Avg.

Total # of cartoons per issue: 23 Avg.

Total # of child cartoons per issue: 4.1 Avg.

Page of cartoon being coded: \_ \_ \_

B. CARTOON OVERVIEW

5. On which SIDE of the open magazine is the cartoon located?

|       |                   |
|-------|-------------------|
| -     | 0. Cover          |
| 188   | 1. Left           |
| 77    | 2. Right          |
| -     | 3. Left and right |
| ----- |                   |
| 265   |                   |

6. COLOR of cartoon:

|       |                    |
|-------|--------------------|
| 168   | 1. Black and white |
| 96    | 2. Color           |
| 1     | 0. Missing         |
| ----- |                    |
| 265   |                    |

7. SIZE of cartoon:

|       |                                 |
|-------|---------------------------------|
| 24    | 1. Less than 1/4 page           |
| 164   | 2. 1/4 to 1/3 page              |
| 28    | 3. Half page                    |
| 1     | 4. Between 1/2 and full page    |
| 48    | 5. Full Page                    |
| -     | 6. One cartoon covers two pages |
| ----- |                                 |
| 265   |                                 |

8. NAME of cartoonist:

- 11 00. N/A. No name given
- 01. Billette
- 02. Buck Brown
- 03. D. Collins
- 04. John Dempsey
- 05. DeDini
- 06. Erikson
- 07. Ffolkes
- 08. S. Harris
- 09. Hoest
- 10. Interlandi
- 11. Kiraz
- 12. Kliban
- 1 13. J. Kohl
- 25 14. Bill Lee
- 3 15. Mal
- 4 16. Bill Maul
- 17. Raymonde
- 37 18. Revilo
- 19. Brian Savage
- 20. Smilby
- 21. Sokol
- 22. Dwaine B. Tinsley
- 23. Trosley
- 24. Gahan Wilson
- 184 25. Other or illegible

184

-----  
265

9. NUMBER OF CHARACTERS in the cartoon:

|       |             |
|-------|-------------|
| 3     | 0. None     |
| 18    | 1. 1        |
| 112   | 2. 2        |
| 46    | 3. 3        |
| 25    | 4. 4        |
| 45    | 5. 5 to ten |
| 16    | 6. Mob      |
| ----- |             |
| 265   |             |

10. Are there any apparently LIFELESS bodies depicted in the cartoon?

|       |                           |
|-------|---------------------------|
| 250   | 0. No                     |
| 5     | 1. Lifeless child(ren)    |
| 5     | 2. Lifeless adult(s)      |
| 5     | 3. Lifeless animal(s)     |
| -     | 4. Both (1) and (2) above |
| -     | 5. Both (1) and (3)       |
| -     | 6. Both (2) and (3)       |
| -     | 7. All of the above       |
| ----- |                           |
| 265   |                           |



11. PHYSICAL SETTING of the cartoon is:

- |    |   |
|----|---|
| 31 | 01. Unspecified (blank, grey, or abstract background) |
| 75 | 02. Home/doorway/yard                                 |
| 16 | 03. Bed/bedroom/hotel room                            |
| -  | 04. Bathroom/private toilet                           |
| 13 | 05. Religious setting (church, temple, etc.)          |
| 7  | 06. School building or grounds                        |
| 11 | 07. Medical setting (hospital, doctor/dentist office) |
| 12 | 08. Playground/park                                   |
| 24 | 09. Country/nature/beach                              |
| 22 | 10. Streets and sidewalks                             |
| 1  | 11. Alley or vacant lot                               |
| 12 | 12. Store   |
| 3  | 13. Movies/shows                                      |
| -  | 14. Sky/air   |
| 9  | 15. On mode of transportation                         |
| 5  | 16. Business office                                   |
| -  | 17. Restaurant  |
| 1  | 18. Bar/lounge  |
| -  | 19. Public toilet                                     |
| 1  | 20. Brothel/massage parlor/"red light" district       |
| -  | 21. Graveyard/morgue                                  |
| 4  | 22. Specifically child's bedroom/nursery              |
| 17 | 23. Other   |

-----  
- 265

C. THEME OF CARTOON

12. Is the point of the cartoon within the CONTEXT of any of the following general subjects or settings?

|       |    |  |
|-------|----|--|
| 23    | 0. | N/A or unspecified   |
| 163   | 1. | Standard daily life (home, school, work, play)                       |
| 4     | 2. | Social subject (peace, environment, racism, etc.)                    |
| 6     | 3. | Political subject (elections, legislatures, etc.)                    |
| 20    | 4. | Religious subject (relating to church services/nativity scene, etc.) |
| 15    | 5. | Combination of above   |
| 1     | 6. | Group camping  |
| 17    | 7. | Other cultural/national milieu                                       |
| 16    | 8. | Other  |
| ----- |    |  |
| 265   |    |  |

A: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following activities?

13. Assault:

|       |    |            |
|-------|----|------------|
| 233   | 0. | No         |
| 19    | 1. | Sexual     |
| 13    | 2. | Non-sexual |
| ----- |    |            |
| 265   |    |            |

14. Murder:

|       |    |            |
|-------|----|------------|
| 246   | 0. | No         |
| 2     | 1. | Sexual     |
| 17    | 2. | Non-sexual |
| ----- |    |            |
| 265   |    |            |

15. Child in sexual encounter with adult:

|       |    |     |
|-------|----|-----|
| 203   | 0. | No  |
| 62    | 1. | Yes |
| ----- |    |     |
| 265   |    |     |

16. Child in sexual encounter with older child:

256  
9

0. No  
1. Yes

-----  
265

17. Child in sexual encounter with family member:

254  
11

0. No  
1. Yes

-----  
265

18. Erotica/Pornography - Adult as sexual instrument or object for media use:

258  
7

0. No  
1. Yes

-----  
265

19. Indecent exposure:

246  
19

0. No  
1. Yes

-----  
265

20. Child as sexual instrument or object for media use:

263  
2

0. No  
1. Yes

-----  
265

21. Obscene phone call:

263  
2

0. No  
1. Yes

-----  
265

22. Paid nudity:

263  
2

0. No  
1. Yes

-----  
265

23. Procuring/pimping:

260  
5

0. No  
1. Yes

-----  
265

24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:

251  
14  
-----  
265

0. No  
1. Yes

25. Adultery:

259  
6  
-----  
265

0. No  
1. Yes

B. Does the cartoon and/or its caption potentially connect the child(ren) with any of the following potentially ILLEGAL OR VIOLENT NON-SEXUAL activities?

26. Alcohol use:

261  
4  
-----  
265

0. No  
1. Yes

27. Arson:

265  
-  
-----  
265

0. No  
1. Yes

28. Child abuse and/or neglect, non-sexual:

256  
9  
-----  
265

0. No  
1. Yes

29. Drug use, selling or pushing:

260  
5  
-----  
265

0. No  
1. Yes

30. Kidnapping:

262  
3  
-----  
265

0. No  
1. Yes

31. Runaway:

264  
1  
-----  
265

- 0. No
- 1. Yes

32. Theft:

263  
2  
-----  
265

- 0. No
- 1. Yes

33. Other potentially illegal or violent non-sexual activity:

226  
27  
12  
-----  
265

- 0. No
- 1. Sexual
- 2. Non-sexual

34. SEXUAL ORIENTATION of the cartoon:

68  
154  
11  
1  
19  
12  
-----  
265

- 0. N/A or unspecified
- 1. Heterosexual
- 2. Homosexual
- 3. Bisexual
- 4. Autoerotic
- 5. Mixed orientation: Combination of the above (e.g. orgy or group sex)

35. Does the cartoon depict or its caption refer to a human involved in a SEXUAL RELATION OR INTERACTION with any of the following?

|       |    |                                |
|-------|----|--------------------------------|
| 128   | 0. | N/A or unspecified             |
| 101   | 1. | Another human(s)               |
| 10    | 2. | Animal(s)                      |
| 5     | 3. | Object(s)                      |
| 4     | 4. | Object and another human(s)    |
| 6     | 5. | Fictitious, unreal creature(s) |
| 1     | 6. | Supernatural being(s)          |
| 128   | 7. | Animal and another human       |
| <hr/> |    |                                |
| 265   |    |                                |

36. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

|       |      |                                     |
|-------|------|-------------------------------------|
| 204   | 00.  | N/A                                 |
| 1     | YES: | 01. Alice in Wonderland             |
| -     |      | 02. Beauty and the Beast            |
| -     |      | 03. Captain Kangaroo                |
| 1     |      | 04. Cinderella                      |
| -     |      | 05. Easter Bunny                    |
| -     |      | 06. Goldilocks and the Three Bears  |
| 1     |      | 07. Hansel and Grete!               |
| -     |      | 08. Jack and Jill                   |
| -     |      | 09. Jack and the Beanstalk          |
| -     |      | 10. Little Bo Peep                  |
| -     |      | 11. Little Jack Horner              |
| 1     |      | 12. Little Red Riding Hood          |
| -     |      | 13. Mr. Rogers Neighborhood         |
| 1     |      | 14. Pinnochio                       |
| -     |      | 15. Rapunzel                        |
| 29    |      | 16. Santa Claus                     |
| -     |      | 17. Sesame Street                   |
| -     |      | 18. Sleeping Beauty                 |
| 4     |      | 19. Snow White and the Seven Dwarfs |
| 1     |      | 20. Tooth Fairy                     |
| 1     |      | 21. Wizard of Oz                    |
| 21    |      | 22. Other                           |
| ----- |      |                                     |
| 265   |      |                                     |

37. Does the cartoon have a SPECIAL THEME?

164 N/A: 00. No special theme in cartoon

| <u>Holidays:</u> |                     | <u>Cycle of Life:</u> |                                   |
|------------------|---------------------|-----------------------|-----------------------------------|
| YES:             |                     | 12                    | 09. Childbirth:<br>In wedlock     |
| -                | 01. New Year        | 13                    | 10. Childbirth:<br>Out-of-Wedlock |
| -                | 02. Valentine's Day | -                     | 11. Menstruation                  |
| -                | 03. Easter          | 1                     | 12. Loss of virginity             |
| -                | 04. 4th of July     | -                     | 13. Birthday                      |
| 4                | 05. Halloween       | -                     | 14. Graduation                    |
| 1                | 16. Thanksgiving    | 6                     | 15. Weddings and<br>anniversaries |
| 54               | 07. Christmas       | 5                     | 16. Death, funerals               |
| 1                | 08. Other           | -                     | 17. Abortion                      |
|                  |                     | 4                     | 18. Other                         |
|                  |                     | -----                 |                                   |
|                  |                     | 265                   |                                   |

38. Does the cartoon and/or its caption refer to EROTICA/PORNOGRAPHY? (The sex industry itself or the use of its products by individuals or society, e.g.: film, magazine, video, letters to the editor, products obtained via catalogue, etc.)

- 262 0. The subject is not present or referred to
- YES: 1. Erotica/pornography is present or referred to, but is not part of the point of the cartoon
- 3 2. Erotica/pornography is present or referred to, and is part of the point of the cartoon
- 
- 265



D. TYPE AND EXPLICITNESS OF CARTOON ACTIVITY

39. Does the cartoon and/or its caption present a MURDEROUS or MAIMING activity? (e.g., consumption of human flesh, decapitation, dismemberment, bludgeoning, smashing, shooting, stabbing, mutilation of other, choking, strangling, hanging, gagging, self-mutilation, burning, etc.)

233

0. N/A, No

3

YES: 1. The actual activity is graphically depicted (present)

13

2. The activity has either graphically just occurred (past) or is about to occur (future)

2

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

14

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

40. Does the cartoon and/or its caption present activity INFLICTING PAIN? (e.g., violent hitting, punching, kicking, pounding, or whipping, or inserting or attaching items into body that cause pain)

232

0. N/A, No

11

YES: 1. The actual activity is graphically depicted (present)

10

2. The activity has either graphically just occurred (past) or is about to occur (future)

-

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

12

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

41. Does the cartoon and/or its caption present activity involving FORCE or PLANNED FORCE? (e.g., restraint, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

238 0. N/A. No

9 YES: 1. The actual activity is graphically depicted (present)

2 2. The activity has either graphically just occurred (past) or is about to occur (future)

5 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

11 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

42. Does the cartoon and/or its caption present activity that relays a VIOLENT MESSAGE? (e.g., violent or aggressive gesture, verbal threat, verbal coercion)

224 0. N/A. No

13 YES: 1. The actual activity is graphically depicted (present)

1 2. The activity has either graphically just occurred (past) or is about to occur (future)

20 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

7 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

43. Does the cartoon and/or its caption present activity involving VIOLENT DISCUSSION? (e.g., presenting violently educative information, telling violent story, making violent statement or observation)

239

0. N/A, No

2

YES: 1. The actual activity is graphically depicted (present)

-

2. The activity has either graphically just occurred (past) or is about to occur (future)

16

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

8

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

44. Does the cartoon and/or its caption present activity involving a VIOLENT FANTASY or MEMORY?

260

0. N/A, No

1

YES: 1. The actual activity is graphically depicted (present)

-

2. The activity has either graphically just occurred (past) or is about to occur (future)

1

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

3

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (including unspecified, unclear violent activity)

240 0. N/A, No

11 YES: 1. The actual activity is graphically depicted (present)

1 2. The activity has either graphically just occurred (past) or is about to occur (future)

3 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

10 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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265

46. Does the cartoon and/or its caption present activity involving GENITAL or ANAL SEX (e.g., coitus; anal/genital, anal/oral or oral/genital contact; inserting items into vagina or anus)

186 0. N/A, No

16 YES: 1. The actual activity is graphically depicted (present)

8 2. The activity has either graphically just occurred (past) or is about to occur (future)

15 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

40 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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265

47. Does the cartoon and/or its caption present activity involving VENEREAL DISEASE?

265

0. N/A. No

- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

241

0. N/A. No

- 16 YES: 1. The actual activity is graphically depicted (present)
- 4 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

220

0. N/A. No

37

YES: 1. The actual activity is graphically depicted (present)

2

2. The activity has either graphically just occurred (past) or is about to occur (future)

3

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

3

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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265

50. Does the cartoon and/or its caption present activity involving SEXUAL INVASION OF PRIVACY? (e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, obscene phone call)

232

0. N/A. No

20

YES: 1. The actual activity is graphically depicted (present)

4

2. The activity has either graphically just occurred (past) or is about to occur (future)

3

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

6

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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265

51. Does the cartoon and/or its caption present SEXUAL AROUSAL as an activity? (e.g., masturbation, autoeroticism, having an erection)

236 0. N/A, No

13 YES: 1. The actual activity is graphically depicted (present)

1 2. The activity has either graphically just occurred (past) or is about to occur (future)

7 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

8 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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265

52. Does the cartoon and/or its caption present activity that relays a SEXUAL MESSAGE? (e.g., sexual gestures, including beckoning, licking lips; verbal sexual overture)

237 0. N/A, No

8 YES: 1. The actual activity is graphically depicted (present)

1 2. The activity has either graphically just occurred (past) or is about to occur (future)

6 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

13 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

53. Does the cartoon and/or its caption present activity involving SEXUAL DISCUSSION? (e.g., presentation of sexually educative information, telling sexual story, making a sexual statement or observation)

159 0. N/A. No

4 YES: 1. The actual activity is graphically depicted (present)

- 2. The activity has either graphically just occurred (past) or is about to occur (future)

66 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

36 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

54. Does the cartoon and/or its caption present activity involving a SEXUAL FANTASY OR MEMORY?

249 0. N/A. No

4 YES: 1. The actual activity is graphically depicted (present)

1 2. The activity has either graphically just occurred (past) or is about to occur (future)

6 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

5 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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265



55. Does the cartoon and/or its caption present OTHER SEXUAL activity? (including unspecified or unclear sexual activity)

220 0. N/A, No

3 YES: 1. The actual activity is graphically depicted (present)

3 2. The activity has either graphically just occurred (past) or is about to occur (future)

2 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

37 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

256 0. N/A, No

1 YES: 1. The actual activity is graphically depicted (present)

2 2. The activity has either graphically just occurred (past) or is about to occur (future)

6 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

57. Does the cartoon and/or its caption present activity involving MEDICAL/SURGICAL procedures relating to sexual parts? (e.g., abortion, hysterectomy, vasectomy, artificial insemination)

256

0. N/A, No

2

YES: 1. The actual activity is graphically depicted (present)

1

2. The activity has either graphically just occurred (past) or is about to occur (future)

3

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

3

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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265

58. Does the cartoon and/or its caption present general AFFECTIONATE activity? (e.g., non-sexual gestures, such as shaking hands, holding hands, arm-in-arm, arm around waist or shoulder; a verbal endearment gazing into each other's eyes)

229

0. N/A, No

33

• YES: 1. The actual activity is graphically depicted (present)

-

2. The activity has either graphically just occurred (past) or is about to occur (future)

1

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

2

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

59. Does the cartoon and/or its caption present activity involving GENERAL DISCUSSION? (e.g., presentation of general educative information, telling non-sexual and non-violent story, making non-sexual and non-violent statement)

152. 0. N/A, No

9 YES: 1. The actual activity is graphically depicted (present)

- 2. The activity has either graphically just occurred (past) or is about to occur (future)

101 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

3 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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265

60. Does the cartoon and/or its caption present activity involving a NON-SEXUAL, NON-VIOLENT FANTASY or MEMORY?

254 0. N/A, No

3 YES: 1. The actual activity is graphically depicted (present)

- 2. The activity has either graphically just occurred (past) or is about to occur (future)

6 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

2 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

61. Does the cartoon and/or its caption present any OTHER NON-SEXUAL, NON-VIOLENT activity? (including unspecified or unclear non-sexual, non-violent activity)

177 0. N/A. No

80 YES: 1. The actual activity is graphically depicted (present)

2 2. The activity has either graphically just occurred (past) or is about to occur (future)

4 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

2 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

-----  
265

62. Do any of the above activities directly involve TRICKERY or FRAUD?

208  
57

- 0. No
- 1. Yes

-----  
265

63. Are any PROPS used to identify or help identify the cartoon as involving a SEXUAL scenario?

NOTE: If more than one response applies, select the prop that best identifies the cartoon scenerio as sexual.

235

NO: 0. N/A. No prop is used as defined in this manner

16

YES: 1. Clothing

1

2. Item used to aid or enhance sexual activity

8

3. Item used in role of a sexual partner

-

4. Birth control aids

-

5. Abortion cues

5

6. Item used as phallic or other sexual symbol

-----  
265

64. Are any PROPS used to identify the scenario as VIOLENT?

Note: If more than one response applies, select the response with the lowest number.

|     |      |    |   |       |   |
|-----|------|----|---|-------|---|
| 223 | NO:  | 0. | N/A. No props are used in this manner                 |       |   |
| 8   | YES: | 1. | Body fragment, blood                                  | 3     | 5. Bat/club                                     |
| 5   |      | 2. | Gun   | 3     | 6. Whip   |
| 1   |      | 3. | Fire  | 3     | 7. Chain(s)/Rope:<br>Instrument of<br>Restraint |
| 4   |      | 4. | Knife: Bladed or<br>pointed instru-<br>ments/utensils | -     | 8. Stick  |
|     |      |    |   | 15    | 9. Other, including<br>violent symbol           |
|     |      |    |   | ----- |   |
|     |      |    |   | 265   |   |

65. Are any of the items listed below used for SEXUAL PURPOSES?

Note: If more than one response applies, select the response with the lowest number.

|     |      |    |   |       |   |
|-----|------|----|---|-------|---|
| 251 | NO:  | 0. | N/A. No props are used in this manner                 |       |   |
| 1   | YES: | 1. | Body fragment, blood                                  | -     | 5. Bat/club                                     |
| -   |      | 2. | Gun   | 2     | 6. Whip   |
| -   |      | 3. | Fire  | 2     | 7. Chain(s)/Rope:<br>Instrument of<br>Restraint |
| 2   |      | 4. | Knife: Bladed or<br>pointed instru-<br>ments/utensils | 1     | 8. Stick  |
|     |      |    |   | 6     | 9. Other, including<br>violent symbol           |
|     |      |    |   | ----- |   |
|     |      |    |   | 265   |   |

E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

66. Is the cartoon located in the same eye-span as TEXT dealing with children?

|       |      |  |
|-------|------|--|
| 176   | 0.   | N/A, No                                |
| 39    | YES: | 1. Article/feature                     |
| -     |      | 2. Movie/video/record/book/etc. review |
| 4     |      | 3. Letters to editor                   |
| 21    |      | 4. Sex advice column                   |
| 25    |      | 5. Other (Humor, Fiction, etc.)        |
| ----- |      |  |
| 265   |      |  |

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

|       |    |     |
|-------|----|-----|
| 163   | 0. | No  |
| 102   | 1. | Yes |
| ----- |    |     |
| 265   |    |     |

68. Is the cartoon in the same EYE SPAN as text or caption directly referring to SEXUAL activity?

|       |    |     |
|-------|----|-----|
| 129   | 0. | No  |
| 136   | 1. | Yes |
| ----- |    |     |
| 265   |    |     |

69. Is the cartoon in the same EYE SPAN as text or caption directly referring to VIOLENT activity?

|       |    |     |
|-------|----|-----|
| 174   | 0. | No  |
| 91    | 1. | Yes |
| ----- |    |     |
| 265   |    |     |

70. Is the cartoon in the same EYE SPAN as an ARTICLE or INTERVIEW by a NATIONAL figure discussing any of the following?

236 0. No, N/A  
12 YES: 1. Serious social issue  
1 2. Religious issue  
2 3. Sports  
7 4. Entertainment, art  
4 5. Sex Features/Humor  
3 6. Other

-----  
265

71. Is the cartoon JUXTAPOSED in the same eye span with SEXUAL PICTURE(s)?

200 0. N/A, No  
65 1. Yes, it is juxtaposed with sexual or sexualized  
----- people, animals, objects, or props  
265

72. Is the cartoon JUXTAPOSED in the same eye span with VIOLENT PICTURE(s)?

220 0. N/A, No  
45 1. Yes, it is juxtaposed with violent people, animals,  
----- objects or props in cartoons, photographs, and  
265 illustrations



PART 2

CHARACTER ANALYSIS SECTION

F. PRINCIPAL CHILD

73. SEX of the Principal Child:

|       |                               |
|-------|-------------------------------|
| 29    | 1. Unspecified                |
| 146   | 2. Male                       |
| 73    | 3. Female                     |
| 13    | 4. Both male and female       |
| -     | 5. Male and unspecified sex   |
| -     | 6. Female and unspecified sex |
| 4     | 0. Missing                    |
| ----- |                               |
| 265   |                               |

74. RACE/ETHNICITY of the Principal Child:

|       |                         |
|-------|-------------------------|
| 25    | 0. N/A or other         |
| 216   | 1. Caucasian            |
| 3     | 2. Black                |
| -     | 3. Asian-Oriental       |
| -     | 4. American Indian      |
| -     | 5. Hispanic             |
| 18    | 6. Jewish               |
| -     | 7. Arab                 |
| 1     | 8. Mixed racial group   |
| 2     | 9. Unspecified minority |
| ----- |                         |
| 265   |                         |

75. Is there MORE THAN ONE child as the Principal Child?

|       |        |
|-------|--------|
| 232   | 0. No  |
| 33    | 1. Yes |
| ----- |        |
| 265   |        |

76. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on PHYSICAL DEPICTION?

- 30 0. N/A (child hidden), or unspecified
- 14 1. Fetus (in utero)
- 1 2. Fetus (aborted)
- 13 3. Newborn: Neonate, up to 1 month old
- 21 4. Infant: 1 month through 2 years
- 50 5. Preschool age: 3 through 5 years of age
- 68 6. Schoolage to puberty: Elementary school age, 6 through 11
- 19 7. Early puberty: Jr. high school age, 12 through 15
- 23 8. Late puberty: Sr. high school age, 16 through 17
- 26 9. Adult: 18 years or over

-----  
265

77. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on PHYSICAL DEPICTION?

- 257 0. N/A (child hidden), or unspecified
- 1 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: Neonate, up to 1 month old
- 4. Infant: 1 month through 2 years
- 1 5. Preschool age: 3 through 5 years of age
- 4 6. Schoolage to puberty: Elementary school age, 6 through 11
- 2 7. Early puberty: Jr. high school age, 12 through 15
- 8. Late puberty: Sr. high school age, 16 through 17
- 9. Adult: 18 years or over

-----  
265

78. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on the CUES?

- |    |    |   |
|----|----|---|
| 12 | 0. | N/A (child hidden), or unspecified                        |
| 15 | 1. | Fetus (in utero)  |
| 1  | 2. | Fetus (aborted)   |
| 19 | 3. | Newborn: Neonate, up to 1 month old                       |
| 16 | 4. | Infant: 1 month through 2 years                           |
| 41 | 5. | Preschool age: 3 through 5 years of age                   |
| 74 | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 37 | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 39 | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 11 | 9. | Adult: 18 years or over                                   |

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265

79. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on the CUES?

- |     |    |   |
|-----|----|---|
| 257 | 0. | N/A (child hidden), or unspecified                        |
| 1   | 1. | Fetus (in utero)  |
| -   | 2. | Fetus (aborted)   |
| -   | 3. | Newborn: Neonate, up to 1 month old                       |
| -   | 4. | Infant: 1 month through 2 years                           |
| 1   | 5. | Preschool age: 3 through 5 years of age                   |
| 4   | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 24  | 7. | Early puberty: Jr. high school age, 12 through 15         |
| -   | 8. | Late puberty: Sr. high school age, 16 through 17          |
| -   | 9. | Adult: 18 years or over                                   |

-----  
265

80. If there is a discrepancy between an age based on the physical depiction of the Principal Child and the age based on the cues, what is the most significant CUE?

|       |   |
|-------|---|
| 175   | 0. N/A  |
| 15    | 1. Juvenile clothing/hairstyle                          |
| 6     | 2. Furniture or equipment (including toys, dolls, etc.) |
| 8     | 3. Facial expression                                    |
| 41    | 4. Caption  |
| 20    | 5. Culture of childhood cue(s)                          |
| -     | 6. Boy or girl scout cue                                |
| ----- |   |
| 265   |   |

81. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- 40           00. N/A (child is hidden or offstage)
- YES: 01. Anthropomorphized animal
- 2           02. Anthropomorphized object
- 2           03. Object as symbol of child
- 04. Elf, under 18
- 10          05. Angel/cherub/cupid under 18
- 06. Devil, or demon-like character, under 18
- 07. Science fiction creature, under 18
- 08. Deformed human being or monster
- 09. Dismembered human being
- 10. (Not to be used to maintain consistency)
- 3           11. Human corpse (Includes aborted fetus)
- 38          12. None of the above, but the character does not appear to be a natural human child and is clearly the offspring a human parent.
- 6           13. The child has a natural handicap or birth defect
- 153         14. The character is a natural human child without handicap or birth defect
- 11          15. The character is a natural human child with exaggerated sexual parts
- 16. Mixed physical depictions

-----  
265

82. STATE OF DRESS OR UNDRESS of Principal Child:

|       |    |   |
|-------|----|---|
| 44    | 0. | N/A   |
| 167   | 1. | Dressed in typical childlike or juvenile clothing   |
| 11    | 2. | Dressed in mature clothing  |
| 6     | 3. | Dressed in sexual clothing  |
| -     | 4. | Undergarment(s) showing   |
| 7     | 5. | Exposed or partially exposed sexual parts (e.g., breast or buttock)   |
| 14    | 6. | Implied nudity: Nudity conveyed but not revealed (e.g., nude from shoulders or waist up, and rest of body not depicted) |
| 15    | 7. | Genital exposure or full nudity   |
| 1     | 8. | Scout uniform or equivalent   |
| <hr/> |    |   |
| 265   |    |   |

83. PLACEMENT of the Principal Child in the picture:

|       |    |            |
|-------|----|------------|
| 206   | 1. | Foreground |
| 21    | 2. | Background |
| 38    | 3. | Offstage   |
| <hr/> |    |            |
| 265   |    |            |

84. List the first activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)

SEE TABLE 3

85. List the second activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)

SEE TABLE 4

86. List the first activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)

SEE TABLE 5

87. List the second activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)

SEE TABLE 6

88. List the activity number in which the Principal Child is an observer of the activity. — — (Code as "00" if not applicable)

SEE TABLE 7

89. EMOTIONAL EXPRESSION of the Principal Child:

Note: If the child's face is visible, select the most appropriate description(s)

- |     |   |
|-----|---|
| 116 | 0. "Blank": no discernible expression                 |
| 5   | 1. Interested: mildly interested or curious           |
| 68  | 2. Joyous: happy, pleased, smiling, amused, contented |
| 20  | 3. Distressed: reluctant, dismayed, worried           |
| 8   | 4. Disgusted: rejecting, annoyed, contemptuous        |
| 6   | 5. Angry: angered, enraged                            |
| 21  | 6. Surprised, shocked, baffled                        |
| 10  | 7. Fearful: terrified, horrified                      |
| 9   | 8. Sad, resigned, or haunted                          |
| 2   | 9. Fear and smiling; fear brow, mouth turned up       |

-----  
265



G. OTHER CHARACTER

90. SEX of the Other Character:

|     |    |                                    |
|-----|----|------------------------------------|
| 12  | 0. | N/A: No Other Character is present |
| 9   | 1. | Unspecified                        |
| 162 | 2. | Male                               |
| 68  | 3. | Female                             |
| 14  | 4. | Both male and female               |
| -   | 5. | Male and unspecified sex           |
| -   | 6. | Female and unspecified sex         |

-----  
265

91. RACE/ETHNICITY of the Other Character:

|     |    |                      |
|-----|----|----------------------|
| 34  | 0. | N/A or Other         |
| 207 | 1. | Caucasian            |
| 2   | 2. | Black                |
| 5   | 3. | Asian-Oriental       |
| -   | 4. | American Indian      |
| -   | 5. | Hispanic             |
| 7   | 6. | Jewish               |
| 2   | 7. | Arab                 |
| 4   | 8. | Mixed/ racial group  |
| 4   | 9. | Unspecified minority |

-----  
265

92. Is there MORE THAN ONE Other Character?

|     |    |     |
|-----|----|-----|
| 231 | 0. | No  |
| 34  | 1. | Yes |

-----  
265

93. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on PHYSICAL DEPICTION?

- 31 0. N/A (child hidden), or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: neonate, up to 1 month old
- 4 4. Infant: 1 month through 2 years of age
- 10 5. Preschool age: 3 through 5 years of age
- 11 6. Schoolage to puberty: Elementary school age ( 6 through 11 years)
- 6 7. Early puberty: Jr. high school age (12 through 15)
- 5 8. Late puberty: Sr. high school age (16 through 17)
- 198 9. Adult: 18 years or over

-----  
265

94. If the Other Character has two or more age brackets, what is the AGE bracket of the OLDEST Other Character, based on PHYSICAL DEPICTION?

- 261 0. N/A or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: neonate, up to 1 month old
- 4. Infant: 1 month through 2 years of age
- 5. Preschool age: 3 through 5 years of age
- 1 6. Schoolage to puberty: Elementary school age ( 6 through 11 years)
- 7. Early puberty: Jr. high school age (12 through 15)
- 8. Late puberty: Sr. high school age (16 through 17)
- 3 9. Adult: 18 years or over

-----  
265

95. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on the CUES?

- |     |    |   |
|-----|----|---|
| 19  | 0. | N/A or unspecified  |
| -   | 1. | Fetus (in utero)  |
| -   | 2. | Fetus (aborted)   |
| -   | 3. | Newborn: neonate, up to 1 month old                               |
| 2   | 4. | Infant: 1 month through 2 years of age                            |
| 10  | 5. | Preschool age: 3 through 5 years of age                           |
| 11  | 6. | Schoolage to puberty: Elementary school age ( 6 through 11 years) |
| 7   | 7. | Early puberty: Jr. high school age (12 through 15)                |
| 9   | 8. | Late puberty: Sr. high school age (16 through 17)                 |
| 207 | 9. | Adult: 18 years or over   |

-----

265

96. If the Other Character has two or more age brackets, what is the apparent AGE bracket of the OLDEST Other Character, based on the CUES?

- 262 0. N/A or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: neonate, up to 1 month old
- 4. Infant: 1 month through 2 years of age
- 5. Preschool age: 3 through 5 years of age
- 1 6. Schoolage to puberty: Elementary school age ( 6 through 11 years)
- 7. Early puberty: Jr. high school age (12 through 15)
- 1 8. Late puberty: Sr. high school age (16 through 17)
- 1 9. Adult: 18 years or over

-----  
265

97. If there is a discrepancy between an age based on the physical depiction of the Other Character and the age based on the cues, what is the most significant CUE?

- 242 0. N/A
- 3 1. Juvenile clothing/hairstyle
- 1 2. Furniture or equipment (including toys, dolls, etc.)
- 3. Facial expression
- 12 4. Caption
- 7 5. Culture of childhood cue(s)
- 6. Boy or girl scout cue

-----  
265

98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- 23           00. N/A. No Other Character present
- 7    YES: 01. Anthropomorphized animal
- 3           02. Anthropomorphized object
- 1           03. Object as symbol of child
- 4           04. Elf
- 2           05. Angel/cherub/cupid
- 2           06. Devil, or demon-like character
- 1           07. Science fiction creature
- 1           08. Deformed human being or monster
- 09. Dismembered human being
- 1           10. Anthropomorphized animal corpse
- 11. Human corpse
- 25   NO: 12. None of the above, but the character does not appear to be a natural human being and is clearly the offspring of a human parent
- 2           13. The character has a natural handicap or birth defect
- 189       14. The character is a natural human being without handicap or birth defect
- 15. The other character is a natural human child with exaggerated sexual parts
- 4           16. Mixed physical depictions

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265

99. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- 113 NO: 00. N/A. There is no role of authority involved
- 1 YES: 01. Unspecified relative
- 87 02. Parent, step-parent, guardian
- 1 03. Older sibling, step-sibling, cousin
- 2 04. Grandparent
- 05. Other relative: aunt, uncle, cousin, etc.
- 06. Baby sitter
- 4 07. Neighbor
- 4 08. Teacher/instructor
- 1 09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
- 4 10. Clergy
- 11. Nun
- 16 12. Other religious figure (saint, guru, Biblical figure)
- 1 13. Doctor/dentist (medical)
- 14. Nurse
- 1 15. Health care professional (sexologist, therapist, social worker, etc.)
- 12 16. Government/political figure
- 17. Judge/lawyer/probation officer
- 5 18. Police officer/sheriff/fire fighter
- 2 19. Military figure
- 20. Sports figure
- 21. Movie/television star
- 4 22. Business owner/manager
- 7 23. Other

100. PLACEMENT of the Other Character in the picture:

- |       |               |
|-------|---------------|
| 13    | 0. N/A        |
| 229   | 1. Foreground |
| 13    | 2. Background |
| 10    | 3. Offstage   |
| ----- |               |
| 265   |               |

101. List one main activity number in which the Other Character is a recipient of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 8

102. List one main activity number in which the Other Character is an observer of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 9

103. List the activity number in which the Other Character is an initiator of the activity.    —  —  (Code as "00" if not applicable)

SEE TABLE 10

104. EMOTIONAL EXPRESSION of the Other Character:

Note: Select the most appropriate description(s):

- |    |  |
|----|--|
| 32 | 00. N/A  |
| 53 | 01. "Blank": no discernible expression                 |
| 13 | 02. Unspecified expression (e.g., face covered)        |
| 14 | 03. Interested: mildly interested or curious           |
| 42 | 04. Joyous: happy, pleased, smiling, amused, contented |
| 18 | 05. Distressed: reluctant, dismayed, worried           |
| 13 | 06. Disgusted: rejecting, annoyed, contemptuous        |
| 24 | 07. Angry: angered, enraged                            |
| 18 | 08. Surprised, shocked, baffled                        |
| 11 | 09. Fearful: terrified, horrified                      |
| 7  | 10. Sad, resigned, or haunted                          |
| 8  | 11. Pleasure and anger/disgust                         |
| 9  | 12. Fear and smiling                                   |
| 3  | 13. Fear and sadness                                   |

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## H. TERTIARY CHARACTER

### 105. SEX of the Tertiary Character:

|     |    |                                       |
|-----|----|---------------------------------------|
| 105 | 0. | N/A: No Tertiary Character is present |
| 3   | 1. | Unspecified                           |
| 99  | 2. | Male                                  |
| 44  | 3. | Female                                |
| 14  | 4. | Both male and female                  |
| -   | 5. | Male and unspecified sex              |
| -   | 6. | Female and unspecified sex            |

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### 106. RACE/ETHNICITY of the Tertiary Character:

|     |    |                      |
|-----|----|----------------------|
| 124 | 0. | N/A or Other         |
| 121 | 1. | Caucasian            |
| 1   | 2. | Black                |
| 5   | 3. | Asian-Oriental       |
| -   | 4. | American Indian      |
| -   | 5. | Hispanic             |
| 6   | 6. | Jewish               |
| -   | 7. | Arab                 |
| 2   | 8. | Mixed racial group   |
| 6   | 9. | Unspecified minority |

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265

107. What is the apparent AGE bracket of the main Tertiary Character, based on PHYSICAL DEPICTION or CUES?

|       |    |   |
|-------|----|---|
| 112   | 0. | N/A (child hidden)  |
| -     | 1. | Fetus (in utero)  |
| -     | 2. | Fetus (aborted)   |
| -     | 3. | Newborn: Neonate, up to 1 month old                       |
| 2     | 4. | Infant: 1 month through 2 years                           |
| 1     | 5. | Preschool age: 3 through 5 years of age                   |
| 6     | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| -     | 7. | Early puberty: Jr. high school age, 12 through 15         |
| 5     | 8. | Late puberty: Sr. high school age, 16 through 17          |
| 139   | 9. | Adult: 18 years or over                                   |
| ----- |    |   |
| 265   |    |   |

108. Is the Tertiary Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- 119 00. N/A. No Tertiary Character present.
- 4 YES: 01. Anthropomorphized animal
- 2 02. Anthropomorphized object
- 2 03. Object as symbol of child
- 3 04. Elf
- 05. Angel/cherub/cupid
- 06. Devil, or demon-like character
- 07. Science fiction creature
- 2 08. Deformed human being or monster
- 1 09. Dismembered human being
- 10. Anthropomorphized animal corpse
- 1 11. Human corpse
- 12 NO: 12. None of the above, but the character does not appear to be a natural human being
- 13. The character has a natural handicap or birth defect
- 112 14. The character is a natural human being without handicap or birth defect
- 2 15. The Tertiary Character is a natural human child with exaggerated sexual parts
- 5 16. Mixed physical depictions

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265

109. Is the Tertiary Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- 173 NO: 00. N/A. There is no role of authority involved
- 1 YES: 01. Unspecified relative
- 52 02. Parent, step-parent, guardian
- 03. Older sibling, step-sibling
- 04. Grandparent
- 2 05. Other relative: aunt, uncle, cousin, etc.
- 1 06. Baby sitter
- 4 07. Neighbor
- 2 08. Teacher/instructor
- 1 09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
- 2 10. Clergy
- 11. Nun
- 13 12. Other religious figure (saint, guru, Biblical figure)
- 3 13. Doctor/dentist (medical)
- 1 14. Nurse
- 15. Health care professional (sexologist, therapist, social worker, etc.)
- 4 16. Government/political figure
- 17. Judge/lawyer/probation officer
- 1 18. Police officer/sheriff/fire fighter
- 3 19. Military figure
- 20. Sports figure
- 21. Movie/television star
- 22. Business owner/manager
- 2 23. Other

110. PLACEMENT of the Tertiary Character in the picture:

- 104            0.    N/A
- 122            1.    Foreground
- 20             2.    Background
- 19             3.    Offstage
- 
- 265

111. List one main activity number in which the Tertiary Character is a recipient of the activity.    — — (Code as "00" if not applicable)

SEE TABLE 11

112. List one main activity number in which the Tertiary Character is an observer of the activity.    — — (Code as "00" if not applicable)

SEE TABLE 12

113. List one main activity number in which the Tertiary Character is an initiator of the activity.    — — (Code as "00" if not applicable)

SEE TABLE 13

114. PROTECTOR/DEFENDER:

Note: Select the most appropriate protector description(s)

- |     |   |
|-----|---|
| 221 | 0. N/A                                      |
| 29  | 1. Parent(s)                                |
| 1   | 2. Unspecified relative(s)                  |
| 1   | 3. Teacher/tutor/other group leader         |
| 4   | 4. Religious figure(s)                      |
| 4   | 5. Police/law enforcement professional(s)   |
| -   | 6. Government/military official             |
| -   | 7. Health professional/child welfare worker |
| 2   | 8. Child(ren)                               |
| 3   | 9. Other                                    |

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