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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

VOLUME I: OVERVIEW OF THE PROJECT

The American University
School of Education
Role of Pornography and Media Violence in
Family Violence, Sexual Abuse and Exploitation,
and Juvenile Delinquency

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INTRODUCTION

The 1980 amendments to Public Law 93-415 mandated the Office of Juvenile Justice and Delinquency to investigate the "...role of family violence, sexual abuse or exploitation and media violence in delinquency..." Accordingly, a research project was carried out at the School of Education of The American University under the sponsorship of OJJDP.

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. In March 1984 work began on developing a conceptual framework for the content analysis of children, crime, and violence in Playboy, Penthouse, and Hustler magazine. Data were collected between January and August 1985.

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 was defined for the purpose of the study as visual content representing nude or semi-nude female or male humans of any age, some of whom engaged in genital display biologically classifiable as solicitous of copulation, as in estrus-posturing or presenting/mating displays. The definition of erotica/pornography also encompassed cues or symbols linking such sexual imagery and scatological and/or violent imagery.

These mainstream magazines include political and social articles and film and music reviews. They also 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 overall objective of the study was to ascertain whether and to what extent representations of children exist in Playboy, Penthouse, and Hustler magazines. The particular focus of the study was the depiction of "children" in sexual and violent contexts. To describe the environment in which the depictions appeared, the portrayal of crime and violence without children was also studied. Thus, four kinds of data were collected on cartoon and visual depictions (i.e., photographs and illustrations) in the three magazines:

- o "Child Cartoons" are defined as cartoons in which one of the following appears: 1) children from fetal development through the age of 17 as well as apparent adults shown with specific cues that are of a child-like quality;

2) anthropomorphized objects or animals of human parentage; or 3) surrogate children, dismembered children, including aborted fetuses, children with natural handicaps or birth defects, or a human child with exaggerated sexual parts. (See volume III for the complete list of images of children included in this category.)

- o "Child Visuals" are defined as photographs or illustrations including advertisements (drawings or paintings other than cartoons) in which 1) a child is depicted either on stage, off stage, or in the background, from fetal development through age 17, as well as adults shown with two or more cues that are of a child-like quality (pseudo-children); 2) deformed humans, monsters and mythological creatures depicted to be under the age of 18; 3) an object representing a human child; or 4) a child's body part (eg. only hands or feet depicted). (See Appendix E, pages of Vol. III for details.)
- o "Adult Crime and Violence Cartoons" are defined as all cartoon images involving crime and violence excluding those coded as "Child Cartoons".
- o "Adult Crime and Violence Visuals" are defined as all images other than cartoons involving crime and violence excluding those coded as "Child Visuals".

Erotica/pornography was viewed nonpejoratively within the study 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. 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 and Yu, 1974; Golden, Berquist, and Coleman, 1976; Hayakawa, 1972; and 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 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 criminal and violent themes in cartoons and pictorials generally.

To date the results of this study provide the most comprehensive longitudinal information on the content and nature of widely disseminated mainstream erotic/pornographic materials. Most importantly, the study provides an exhaustive analysis of the roles played by children in Playboy, Penthouse, and Hustler Magazines over time.

I. REVIEW OF THE LITERATURE

The content analysis of Playboy, Penthouse, and Hustler magazines derives from previous research in the areas of: (1) erotica/pornography; (2) the role of erotica/pornography among children and adolescents; (3) mass media as an information delivery system; (4) children, television and aggression; (5) cartoons as communication; (6) content analysis as a media research technique; (7) market information on media materials; and (8) child abuse.

(1) Research on Erotica/Pornography

Erotica, obscenity, and pornography have been defined with differing emphasis on behavior, explicitness, and departure from publicly accepted standards. Obscenity has wider boundaries than erotica/pornography. Material may be deemed "obscene" because of a variety of contents: religious, political, sexual, scatological, or violent. (Report of the Commission on Obscenity and Pornography, 1970, p.3). Erotica and pornography invariably include sexual behavior as an essential element. Recent research has encouraged distinctions between erotica and pornography, with erotica confined to sexual activity and pornography linking sexual behavior with antisocial and, particularly, violent behavior.

The U.S. Commission on Obscenity and Pornography (1970) conducted the landmark investigation of such communications. The Commission argued that available evidence indicated that pornography was a nonharmful expression. The majority of commission members 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 has indicated that the majority Commission view on pornography might not have been wholly justified (Will, 1977). In November 1985, the U.S. Attorney General's Commission on Obscenity and Pornography conducted hearings throughout the United States, in an effort to update the 1970 Commission findings.

Feminists had directed objections at the earlier Commission research, challenging, among other possible shortcomings, the overrepresentation of men on the Commission, its language, research designs, and selective research interests (e.g., Bart and 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 and Jozsa, 1980; Cline, 1974; Malamuth and Spinner, 1980). Although recent research does not invalidate the position of the 1970 Commission, new information suggests inadequacies in the research designs accepted by the Commission, as well as the Commission's inability to forecast with accuracy the social evolution of pornography.

Moreover, the Commission's justification of pornography as harmless was based upon work by Kutchinsky (1971a,b), who claimed that increased availability of pornography in Denmark reduced sex offense report in that nation. Bachy (1976) and Court (1977) pinpointed in detail what they saw as weaknesses in the Kutchinsky studies (1971a,b,c). Court reviewed Kutchinsky's Denmark data and the catharsis and satiation theories. He concluded that, to the contrary, rape report in Denmark increased following the liberalization of pornography. Court argued that prior sex offenses, 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), he concluded that Kutchinsky (1971a) had reached a spurious conclusion of reduced sex crime.

Ben-Veniste (1971) also found no increase in sex crimes in Denmark as a function of increased pornography. However, his findings like Kutchinsky's are inconclusive because: 1) they may have been done too soon after the legalization of pornography, 2) the researchers' definitions of sex crimes -- major, minor, or both -- may have influenced the results, 3) there may have been changes in patterns of reporting sex crimes, and 4) sex crimes may not have exceeded general increases in nonsexual crimes.

Court (1977) has investigated 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. It is argued that this change could also be related 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) interpreted 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). The work of Baron and Straus (1984) supports this observation of a symbiosis between sexual permissiveness and rape. They looked at reported rape, homicide, and assault across the USA. Their findings are the subject of scholarly debate; however, it is not possible to ignore their conclusions. They concluded that "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).

In the same way that Feshbach and Singer (1961) applied the "catharsis" theory to television and aggression, Howard, Liptzin and Reifler (1971) gave credence to the opinion that pornography was a safety valve -- a fantasy outlet for persons who otherwise might engage in rape and other sexual forms of abuse. They found that exposure led to decreased sexual interest. The result was a

satiation theory that held that pornography leads to boredom with such stimuli.

Schaefer and Colgan (1977) pointed to many problems associated with the Howard, Reifler, and Liotzin study that the researchers themselves had identified. A principal criticism was that the research design might have satiated viewers, whereas opportunities for sexual response and/or exposure to a greater variety of pornography might have produced alternative responses.

With regard to the catharsis model, moreover, subsequent research has tended to question the fantasy safety valve concept and, in fact, has suggested a contrasting theory. The social learning theory of Bandura (1973) suggested that viewing a media behavior could result in emulation and imitation of the perceived behavior to some extent (e.g., Berkowitz, 1970, 1974; Hartmann, 1969).

Court (1981) challenged the argument for therapeutic effect that Wilson (1978) presented. Wilson's argument was based upon the massive survey of adult and adolescent sexuality by Abelson, Cohen, Heaton, and Luder (1971). Court argued that the research by Abelson et al found a statistically insignificant number of respondents who claimed they had received help with their sex problems.

The satiation, therapeutic, and catharsis interpretations of the effects of pornography are in dispute, leading current researchers to examine numerous alternative theories of the effects of pornography. Effects studied have included general arousal theory, excitation transfer, conditioning, modeling, disinhibition, and desensitization (e.g., Baron and Straus, 1984; Donnerstein, 1980; Donnerstein, Donnerstein and Evans, 1975; Donnerstein and Hallam, 1978; Donnerstein and Linz, 1984; Donnerstein and Malamuth, 1983; Donnerstein and Penrod, 1983-1984; Malamuth, 1981; Malamuth, Feshbach and Jaffe, 1977; Malamuth, Heim and Feshbach, 1980; Zillmann, 1971; Zillmann and Bryant, 1982). These researchers shared the common perspective that aggressive media stimulate heightened levels of viewer arousal and possibly disinhibit some persons toward aggression. 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 toward women.

Feminists have noted, explicitly and implicitly, that few pornography researchers are female and that little work has been conducted that examines the impact of pornography upon females (Lederer, 1980; Reisman, 1978-79, 1979, 1985; and Shepherd and Reisman, 1985). Stock (1983) had 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 that pornography is a possibly hostile-evoking stimulus among some male viewers (Shepher and Reisman, 1985).

One of the more important discoveries may be excitation transfer theory -- especially important in the examination of the cognitive labeling of erotic/pornographic arousal. Any 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). Their findings qualify the notion of arousal as a simple energizer behavior and support 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).

The concept of excitation transfer, misattribution of emotion, or the general arousal model, is supported by a broad spectrum of related research (e.g., Donnerstein, Donnerstein, and Evans, 1975; Malamuth, 1981; Malamuth, Feshbach, and Jaffe, 1977; Meyer, 1962; Tannenbaum and Zillmann, 1975; and Zillmann, 1971). Some researchers entertain the notion that arousal produced by varied stimuli may be cognitively mislabeled as sexual or aggressive arousal (Schacter, 1964; Erdmann and Janke, 1978), and that this may facilitate sexual and/or aggressive behavior (Bandura, 1973).

Many researchers have noted that erotic images, such as those in Playboy and some sex therapy films, have been used for the purpose of orgasmic reconditioning (Malamuth and Spinner, 1980). (Orgasmic reconditioning is a therapy technique whereby, for example, a husband who is not attracted to his wife might be encouraged to masturbate while looking at an erotic picture from a magazine, then just prior to orgasm would switch his fantasy focus to his wife. The rationale is that the reinforcing properties of orgasm would become associated with his wife, increasing his future responsiveness to her. During this process, however, there is no cognitive mislabeling.) Baron and Bell (1977) have found that the use of unspecified types of Playboy imagery (i.e., standard nude pictures) inhibited aggression. Other studies that reached this conclusion include Baron, 1974; Baron, 1979; Baron and Bell, 1973; Frodi, 1977; and White, 1979).

Recent research on self-reported fantasies and emotions suggest that a normal male nonrapist population can be sexually aroused by media images of rape (e.g., Malamuth, in press; Malamuth and Check, 1981; Malamuth and Donnerstein, 1982; Malamuth, Heim and Feshbach, 1980). Alternately, self-reports of this population indicate that many perceive themselves as engaging in rape if they would go unpunished.

Obviously, the behavior of a person is not necessarily equivalent to his or her stated fantasies. Nevertheless, it would be scientifically irresponsible to casually dismiss self-reports of male viewers. The recent findings are in sharp contrast to prior scholarly beliefs that only rapists were sexually aroused by depictions of rape and violence to women (e.g., Abel, Barlow, Blanchard, and 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. The trivialization of rape and the acceptance of rape myths have indeed been shown experimentally, but overwhelmingly as a function of exposure to sexual violence where the female enjoys the encounter (e.g., Malamuth and Check, 1981; Malamuth, Haber, and Feshback, 1980; Malamuth, Reisin, and Spinner, 1979). Unless males have been angered by a confederate prior to viewing a rape with negative female response, there is little tendency toward aggression or trivialization of rape (Donnerstein and Berkowitz, 1981). Donnerstein's recent (1984) research may contradict these findings.

It is interesting to note that some experimental research examining erotica and subsequent aggression which has used a female confederate to anger subjects has then used this same confederate as the potential target for male aggression. While this may measure a subject's inclination to "get back" at a female who has just initiated and angered him, it does not unambiguously establish a more generalized aggressive response flowing from the exposure to erotica.

(2) Role of Erotica/Pornography Among Children and Adolescents

Limited formal research on the impact of pornography upon children and adolescents exists (e.g., Wilson and 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, and McCausland, 1981; and 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 Missing Children, the Principal Investigator for this project attended lectures by FBI and police representatives who corroborated 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; and 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. 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 Hass (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 old boy: "It's interesting to read about problems and solutions in the Playboy advisor. You really learn a lot."

17-year old 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, and Suder, 1970; Kinsey, et al... 1948; Green, 1985).

Erotica/pornography is present in large numbers of homes today; however, very little is really known about the manner in which different consumers use its information. Presumably, the majority of viewers/readers of these magazines do not engage in antisocial or child abusive activity. Nevertheless, reports based on case histories (Burgess, 1984) and mail surveys of police officers (Reisman, 1979) indicate that erotica/pornography, including Playboy, Penthouse, and Hustler, has frequently been present in homes where child molestation and incest/abuse have taken place. The presence of these magazines in incest-abusive homes is hardly a causal claim for incestuous assault, but it does suggest a need for further investigation, if only to verify that the material is unrelated to the crime.

Another group of persons has been unusually responsive to, or perhaps has merely made unusual use of, sexually explicit media.

Certain juveniles and adults are known to have used these materials just prior to or in the midst of their autoerotic fatalities (Burgess and Hazelwood, 1983; Dietz and Hazelwood, 1982; Hazelwood, Dietz, and Burgess, 1981).

(3) 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" (Schramm, 1973). Media scholars have disagreed for some time about the persuasive effect of mass media upon individual and societal attitudes and behavior (e.g., Halpern, 1975; Malamuth and Check, 1981; Phillips and Hensley, 1984; Russell, 1980; and Wilson, 1978). However, few would contend that mass media stimulus does not have some effect on the human mind (e.g., Comstock, et al., 1978; Eysenck and Nias, 1978; Gerbner, et al., 1978; Runco and Pezdek, 1984). The scope of the debate centers on the precise nature and degree of different receiving publics (e.g., Austin and Myers, 1984; Cantor and Sparks, 1984; Singer, Singer, and 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 videotapes are viewed, with these intentions. Playboy, Penthouse, and Hustler, and many other periodicals serve all three purposes in the scope of each magazine issue. The question is 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 media leads to consideration of the accuracy of the information it contains. Confusion between media reality and the real world has increasingly become a recognized public and scholarly issue (e.g., Gerbner and 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.

(4) 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 and 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; Koop 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 (Rosekrans, 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 (Feshback, 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, Malstron, and Baron, 1972; Silfe 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 Barrett, 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 finds 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 vision 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 with 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.

(5) 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). Since then, scores of scholars have contributed a range of disciplinary perspectives (e.g., Bogardus, 1945; Bryant, Gula, & Zillmann, 1980; Gombrich, 1960; 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 that, 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 only recently been studied. 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). The work of Ryan and Schartz (1956) supports both Harrison's and Johnson's observations regarding the immediacy of cartoon reception. 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 Zillman (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; Zillman, Bryant, & Cantor, 1974; Zillman & 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, Zillman & 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 erotica/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?

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).

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.

(6) The Use of Content Analysis as a Mass Media Research Technique

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 usefully 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 identifiable 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 Nation Institute for Media Education and Research, 1983). However, on the whole, content analysis techniques have been little used in the assessment of erotica/pornography.

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; Lang & 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, 1976; 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 of 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). 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).

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.

(7) 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 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).

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.

(8) 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

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

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

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.s). 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 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).

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; Lloyed, 1976; Lystad, 1982; Rush, 1980; Sgroi, 1982; Tilelli, Turek & Jaffe, 1980). Groth (1982) states:

...More so that 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).

(9) Working Definition of Erotica/Pornography

Eight topics have been discussed: a) erotica/pornography; b) the role of erotica/pornography among children and adolescents; c) mass media as an information delivery system; d) cartoon as communication; e) children, television and aggression; f) the use of content analysis; g) market research on Playboy, Penthouse and Hustler; and h) 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 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.

II. SUMMARY OF METHODS AND PROCEDURES

The study encompassed all existing issues of the three mainstream erotica/pornography magazines. Of the 373 Playboys, only one could not be located. All 184 issues of Penthouse were located, and all but one issue of 126 Hustler magazines. In addition, it appears that four 1985 Playboys were reviewed for child cartoons, and six 1985 Playboys, six 1985 Penthouses and three Hustlers were reviewed for child visuals.

The study had two major objectives. The primary objective was to examine and describe the way in which children were portrayed in cartoons and other visual images in these magazines, especially in the context of crime and violence. The second objective was to describe depictions of crime and violence in images without children -- the adult crime and violence component of the study. The study examined four types of materials:

- o Cartoons with "children" in them
- o Visuals with "children" in them
- o "Adult" cartoons depicting crime and violence where the suggestion of children was not present
- o "Adult" visuals depicting crime and violence where the suggestion of children was not present

Because of the pioneering nature of the research, the creation of original instruments was necessary to summarize a broad spectrum of complex and elusive visual depictions. The development of a comprehensive framework for analysis involved the formulation and revision of many concepts and definitions. Content analysis instruments operationalized these concepts and applied them to the materials reviewed.

The results of the study should be interpreted in the context of the definitions and concepts that were employed to capture data. Many concepts given unique interpretations in the study, and the interpretations varied among the four types of materials studied.

Volume II of this report presents the project methods and procedures in detail and provides copies of the coding instruments and other materials used for analysis of the magazines. A thorough review of all materials presented in Volume II is essential to understanding or interpreting the data.

This chapter is intended to provide an orientation to the basic concepts of the study and to summarize the way in which information was collected and analyzed.

1. DEFINITIONS AND CONCEPTS

The basic unit of analysis of the study was the frequency of occurrence of the relevant cartoons and visuals in the magazines, and the frequency with which certain characteristics of interest were present in the cartoons and visuals.

(1) Definition of Cartoons and Visuals

A cartoon was defined as a representational or symbolic drawing that makes "what some people see as" a satirical, witty, or humorous point. It might or might not have a caption. Illustrations were excluded from consideration as cartoons; however, any cartoon that possessed its own autonomous story line was included, even if it served as an adjunct to text or an advertisement. Comic strips (cartoons of multiple panels) were not included.

Visuals were defined as photographs, illustrations, and drawings. Unlike cartoons, they do not present a story line or main point, but frequently provide an atmosphere or illustrate text.

Child cartoons and visuals were selected for analysis on the basis of the presence of a "child" as defined below.

Adult cartoons and visuals were selected on the basis of the depiction of crime and violence (as defined below). None of the adult cartoons and visuals included "child cartoons and visuals" as those materials were analyzed in their own right.

(2) Concept of Child

In general a child may be considered to be a human being under 18 years of age. For the purposes of the study, the concept of child was interpreted more broadly and also included other entities. For example, anthropomorphized objects and animals were considered to be children if they were clearly the offspring of human parents. Certain objects representative of children, such as an article of child's clothing, were considered to be a child for the purposes of the study, if, in the cartoon or visual, they were used as a symbol of a child or as an object of sexual arousal. A fetus (in utero) was included in the definition of child, as was an aborted fetus. A variety of fantasy or imaginary entities such as elves, demons, fairies, etc. were included as children, if depicted as under 18. In addition, the presence of a child's body part, such as hands, torso, or legs alone could define the image as "child".

Apparent adults who fulfilled specific criteria of a child were also included in the definition of child; the concept of pseudo-child was introduced to describe the characterization of an adult, posed as a child, but retaining an adult identity. In the child visual study, an adult had to meet two of the following

seven criteria to be classified as a pseudo-child; dressed as a child or as a child fairy-tale character; child's hairstyle; thumb or fingers in mouth; pose that portrayed or reinforced a child-like image; depicted with props from the culture of childhood; depicted in a child's setting; and implied in the surrounding text, caption, or title to be under 18 years of age.

(3) Definition of Crime and Violence

Cartoons and visuals were selected for analysis in the "adult crime and violence" component if they contained activities that were illegal, abusive, or injurious, including violent accidents. In this part of the study, sexual activities were analyzed only if they were illegal. Adult crime and violence cartoons and visuals could also include the presence of violent props or symbols such as weapons, violent animals, or violent symbols such as swastikas even though no violent activity was actually taking place.

Human characters did not need to be present in the crime and violence scenarios. The characters could be depicted as humans, animals, objects, demons, creatures, monsters, corpses, or body parts. Thus, the label, "adult cartoons and visuals", refers to the fact that no children are depicted, but does not necessarily mean that adults are.

(4) Concept of Characters

The action of cartoons and visuals was analyzed in terms of who the actors were. The concept of Unit Character described two or more characters playing the same or equivalent roles, such as a group of people listening to a speaker. Unit Characters were analyzed as one character. This concept was used in both the child and adult components of the study.

Characters in Child Cartoons and Visuals -- Several character concepts were specific to the child cartoons and visuals. The Principal Child was defined as the only child, the main child or unit of children, or where applicable, as the object representing childhood in the cartoon or visual. If there was more than one activity involving children, the Principal Child was the main child in the main scene. If the child was a small and uninvolved figure in the background, but the only child in the cartoon, he or she became the Principal Child. Also included were children that might be hidden or offstage; for example, an absent child referred to in a cartoon or a fetus implied by the depiction of a pregnant woman.

The Other Character in child cartoons and visuals was the main character or unit of characters in the main scene, other than the Principal Child. The character could be another child. The Tertiary Character was analyzed in child cartoons and operated at the third level of involvement in the scene.

Characters in Adult Cartoons and Visuals -- characters in adult cartoons and visuals were defined differently. The Primary Character was defined initially as the victim of the criminal or violent activity, including a self-victim. However, not all images analyzed contained an entity in this role. The Primary Character came to be described simply as Character A. The Secondary Character was initially defined as the perpetrator of the criminal or violent activity. Because of ambiguities related to this concept, the Secondary Character came to be described simply as Character B.

(5) Physical Depiction of Characters

A variety of concepts and definitions were applied to describe the characters identified in cartoons and visuals. The variables that were studied -- and the way they were defined -- were different for each of the four types of materials -- child cartoons, child visuals, adult cartoons, and adult visuals.

In general, the following information was collected: sex of character, race/ethnicity of character, age of character, physical description/depiction, nudity or state of dress/undress of the character, and placement in the image.

Age of Characters -- The assessment of children's ages was difficult because of occasional discrepancies between the apparent age of the child, based on physical characteristics, and the age suggested by cues in the scene, such things as hairstyle, clothing, toys, or furniture. Age was assessed by both physical depiction and cues using an objective code defined in age evaluation section.

Physical Depiction -- Information was collected on the way the characters were depicted. For the Principal Child in child cartoons, this included: anthropomorphized animal or object (offspring of human parents); object as symbol of a child; elf, angel/cherub/cupid, devil or demon-like character under 18; science fiction creature, deformed human being or monster under 18; dismembered human being; corpse; none of the above (but clearly the offspring of a human parent); child with birth defect or handicap; child without handicap or birth defect; child with exaggerated sexual parts; and mixed physical depictions.

The depiction of Principal Child characters in child visuals encompassed: an actual child, child from the book Show Me; a child's body part; a doll or object representing a human child; an adult with hairless genitalia; a pseudo-child (an adult 18 or older), or a traditional mythological creature, a deformed human being or monster (obviously under the age of 18).

Characters in adult crime and violence cartoons could be depicted as normal human, animal (anthropomorphized or natural), devil or demon-like creature, deformed human being or human monster, dismembered human being, anthropomorphized object, or human body part or organ.

The types of characters described in non-child crime and violence visuals included character offstage, adult's body part, human adult, animal, anthropomorphized object, mythical/fantasy/science fiction creature or monster, religious/supernatural figure, animal substitute, and other or mixed depictions.

Nudity or State of Dress/Undress -- This concept also was analyzed in different ways in the four studies. In child cartoons the state of dress or undress of the Principal Child was categorized as dressed in typical childlike or juvenile clothing, dressed in mature clothing, dressed in sexual clothing, undergarments showing, exposed or partially exposed sexual parts, implied nudity, genital exposure or full nudity, and Scout uniform or equivalent.

For child visuals, a series of questions was related to the dress or undress of the character. Exposure of sexual parts was classified as open/full genital or anal exposure, some genital or anal exposure, buttocks and breasts, buttocks only, and breasts only. If the genitalia were exposed it was determined whether the inner labia ("pink") were visible. The dress of the Principal Child was categorized as Scout or school uniform, child's footwear, infant apparel, child's apparel, adult apparel (sexual), adult apparel (nonsexual), bizarre or unusual apparel, and total nudity.

Because of the interest in identifying portrayals of the pseudo-child in child visuals, there were many questions related to the dress, pose, and setting of the child.

Nudity in both adult cartoons and visuals was described as partial or complete, including dressed in sexual/fetish clothing, full frontal nudity, rear nudity (buttocks only), genital closeup, full side nudity (no genitals showing), genital closeup and full side nudity, genital area implied but not showing, and character offstage.

(6) Definition of Activities

The cartoon and visual materials encompassed a broad range of activities. The nature of the cartoon medium in particular is such that it includes a host of unimaginable, improbable, or bizarre scenarios -- all of which had to be captured in some standardized format for purposes of analysis.

As with the other variables studied, the scope and definition of activities in the analytical scheme varied, depending upon which type of image was being studied. For child cartoons and visuals, activities were grouped into three major categories: violent activities, sexual activities, and nonviolent/nonsexual activities. The specific activities that made up these categories varied, as did the definitions of what the activities encompassed. For adult cartoons and visuals, activities were classified as violent, sexual, or illegal.

Exhibit II-1, which follows this page, shows what activities were included in these categories.

In any cartoon or visual more than one activity could occur simultaneously. Activities were analyzed individually for their presence or absence; thus, the total number of activities identified does not equal the the total number of cartoons or visuals in the study.

(7) Degree of Depiction (Explicitness) of Activities

The analytical framework for the study involved identification of activities, not only in terms of their presence or absence in the scenarios, but also in terms of how explicitly the activities were portrayed.

Activities in child and adult cartoons were described as depicted, if the activity was graphically depicted as occurring in the present: just occurred/about to occur, if the activity was graphically depicted as a past or future activity; discussed, if the activity was occurring in the past, present, or future, but taking place offstage as in a dream activity, fantasy/memory, or discussion; and implied, through verbal innuendo, facial expression or title of cartoon.

Activities in child and adult visuals were described as depicted; just occurred/about to occur; implied in the visual itself; implied in text referring to the visual; and implied in both the visual and text.

The frequency of activities in most aggregate analyses includes activities taking place at all levels of explicitness.

(8) Level of Involvement of Characters

Characters could be involved in the action of a cartoon or visual in many ways. In the analysis of child cartoons, the Principal Child and the Other Character could be identified as recipients of two activities, initiator of two activities, and observers of one activity. (The Tertiary Character could be described as the recipient of one activity, initiator of one activity, and observer of one activity.)

Improvements in the conceptual framework for analyzing activities in child and adult visuals permitted the collection of information about the role (or level of involvement) of the Principal Child and the Other Character with respect to each of the activities studied. In addition, the levels of involvement were expanded to include initiator, recipient, mutual participant, observer, unaware, and other or unspecified role.

Furthermore, this relationship could be correlated with the degree of depiction (explicitness) of activities. Thus, for an activity present in a cartoon or visual, it could be shown, for example, that an activity was depicted as just about to occur,

AGGREGATION OF ACTIVITIES FOR ANALYSIS

ACTIVITY	CHILD CARTOONS	CHILD VISUALS	ADULT CRIME AND VIOLENCE CARTOONS	ADULT CRIME AND VIOLENCE VISUALS
VIOLENT ACTIVITIES				
Murder/Maiming	X	X	NA	NA
Inflicting Pain	X	X	NA	NA
Force or Planned Force	X	X	NA	NA
Violent Message	X	NA	NA	NA
Violent Discussion	X	NA	NA	NA
Violent Fantasy/Memory	X	NA	NA	NA
Other Violent Activity	X	X	X	X (3)
Excretory Activity	X	NA	NA	NA
Scatological or Morbid Presentation	NA	X	NA (4)	NA (4)
Killing	NA	NA	X	X
Assault/Battery	NA	NA	X	X
Violent Sexual Activity	NA	NA	X	X
Suicide	NA	NA	X	X
Wearing/Displaying Violent Prop	NA	NA	NA	X

SEXUAL ACTIVITIES

Genital or Anal Sex	X	X	NA	NA
Sexual Foreplay	X	NA	NA	NA
Being Nude	X (1)	X (2)	NA	NA
Invasion of Privacy	X	X	X	X
Sexual Arousal	X	NA	NA	NA
Sexual Message	X	NA	NA	NA
Sexual Discussion	X	NA	NA	NA
Sexual Fantasy/Memory	X	NA	NA	NA
Venereal Disease	X	NA	NA	NA
Medical/Surgical Sex Activity	X	X	NA	NA
Other Sexual Activity	X	X	NA	NA
Sexual Foreplay/Sexual Arousal	X	X	NA	NA
Sex Dealing	NA	NA	X	X
Other Illegal Sexual Behavior	NA	NA	X	X
Anal-Genital, -Oral, -Object Activity	NA	NA	X	X
Homosexual/Lesbian Activity	NA	NA	NA	X

NONVIOLENT/NONSEXUAL ACTIVITY

Affection	X	X	NA	NA
General Discussion	X	NA	NA	NA
Nonviolent/Nonsexual Fantasy/Memory	X	NA	NA	NA
Other Nonviolent/Nonsexual Activity	X	NA	NA	NA
Trickery	X	NA	NA	NA
General Activity	NA	X	NA	NA

AGGREGATION OF ACTIVITIES FOR ANALYSIS (continued)

ACTIVITY	CHILD	CHILD	ADULT CRIME AND VIOLENCE	
	CARTOONS	VISUALS	CARTOONS	VISUALS
ILLEGAL ACTIVITIES				
Theft	NA	NA	X	X
Drug-Related Activity	NA	NA	X	X
White Collar Crime	NA	NA	X	X
Crime Against the Public	NA	NA	X	X
Accident	NA	NA	X	X

OTE: The above activities were interpreted and defined differently in the three instruments.

- (1) Defined as "being nude or taking off/putting on clothes."
- (2) Entitled "Sexual Display."
- (3) Nonsexual violent activity
- (4) Used as a modifier of other activities.

that the Principal Child was an observer of the activity, and that the Other Character was an initiator.

The conceptual framework for analysis of adult cartoons was greatly abbreviated and did not include identification of the roles or level of involvement of characters.

Analysis of activities in the aggregate included all activities present, regardless of the level of involvement (or lack of involvement) of the characters. Thus, for example, the number of child visuals, in and of itself, in which murder/maiming is present as an activity, does not indicate whether the Principal Child was involved in or aware of the activity taking place.

(9) Summary of Definitions and Concepts

The framework of the study, as described above, involved the selection of cartoon and visual images based on the presence of: (1) children or child-substitutes, or (2) crime and violence where no children or child substitutes were present. The manner in which the characters were physically depicted was studied. Activities present in the cartoon and visual scenarios were noted and aggregated into categories such as: violent activities, sexual activities, general activities, or illegal activities. Activities were further characterized as to how explicitly they were depicted. Characters were analyzed in terms of their roles or level of involvement in the action of the scenarios.

In addition to these basic conceptual frameworks for analysis, the study of child and adult cartoons and visuals encompassed a wide variety of other variables, including attributes of the media display, physical setting, themes such as holidays, cycle of life events, and the use of characters or props from the culture of childhood, props, roles of protest or protection, facial expression, eye contact, and information of a sexual, illegal, or statutory nature. None of the four components of the study involved all concepts, and definitions and interpretations of the concepts varied among the child and adult, cartoon and visual analyses.

2. PROJECT PROCEDURES

The project personnel consisted of eight full-time professionals, two full-time clerical staff, and twelve part-time coding staff. Project management/executive staff included the Principal Investigator, Associate Director, Program Manager, and Project Contract Officer. Research staff included two Research Associates, one Research Assistant, and a Data Management Assistant.

Content analysis coders were adult males and females over the age of 21, crossing socioeconomic and cultural boundaries. No attempt was made to elicit any information on the personal attitudes of coders toward erotica and/or pornography. Content

analysis coding took place in two 13-week sessions. A total of 22 individuals worked as coders during the project; 13 during the first coding session and 16 during the second session. Seven individuals participated in some portion of both sessions. Fourteen of the coders were women and eight were men.

Six hundred eighty-one magazines were analyzed from the beginning of publication through December, 1984 -- 372 (of 373 existing) Playboys, 184 Penthouses, and 125 (of 126) Hustlers. The project succeeded in acquiring 342 Playboys, 179 Penthouses, and 124 Hustlers (although four of the latter were flawed). Issues that could not be acquired by the project through purchase were coded at the Library of Congress. In addition, it appears that four 1985 Playboys were reviewed and coded for child cartoons, and six 1985 Penthouses, three 1985 Hustlers, and six 1985 Playboys were reviewed and coded for child visuals. Thus the total magazine population for child cartoons was 685 and the total magazine population for child visuals was 696.

(1) Development of Instrumentation

Three separate instruments were developed to code the materials:

- o Child Cartoon Coding Instrument
- o Child Visual Coding Instrument
- o Adult Crime and Violence Coding Instrument
 - Part A: Cartoon Unit
 - Part B: Visual Unit

The coding instruments and a detailed description of their development and application are contained in Volume II.

The Child Cartoon Coding Instrument was the first instrument developed and is the lengthiest. It evolved from an initial 31-question Pilot Instrument which after numerous iterations became a 114-question instrument, accompanied by a manual. In the process of the instrument development, successive versions were presented to the coders for use in practice coding. As problems were encountered in the application of the instrument, it was revised and/or the substance of the various categories of response were given new or additional interpretation. Part 1 of the instrument, Theme and Activity Analysis, encompassed magazine/coder data, cartoon overview, theme of cartoon, type and explicitness of activity, and the cartoon's relationship to surrounding text and images. Part 2, Individual Character Analysis, contained questions related to the Principal Child, the Other Character, and the Tertiary Character.

The Child Visual Coding Instrument built upon the work accomplished in working out the details and problems in the categories and concepts of the Child Cartoon Coding Instrument. Its 75 questions made a shorter instrument and it differed from the cartoon instrument in several ways. The instrument was reorganized as follows: magazine/coder data, visual overview,

Principal Child, Other Character, types of activities, and relationship to surroundings. This presentation introduced questions about the characters before items related to the activities they were engaged in. The Tertiary Character was dropped from analysis. Revisions were made in concepts to accommodate the inherent differences between cartoon and visual media, such as multiple images found in collages and photographic series, and factors specifically related to the photographic experience, such as whether the child model had direct eye contact with the camera/reader.

Of particular importance was the expansion of the concept of child to encompass the varied representations found in visuals. This definition was expanded chiefly to include two phenomena frequently found in the visual depictions: 1) the pseudo-child (or adult represented as a child) and 2) the adult with hairless genitalia.

As with the Child Cartoon Coding Instrument, the visual instrument was presented to coders for use in practice coding and went through an iterative process of reformulation and reinterpretation prior to actual use.

The Adult Crime and Violence Coding Instrument was developed in two components. Part A: The Cartoon Unit was shorter than any of the other instruments. It contained only 35 questions. Part B: Visual Unit, containing 49 items, was not as lengthy as was its child visual counterpart. As with the child cartoon and visual instruments, the development of this instrument involved an iterative process of application by the coders and subsequent refinement and revision. Part A, the Cartoon Unit, had the following components: magazine/coder data, cartoon overview, types of activities, and role of characters. Part B, the Visual Unit, encompassed: magazine/coder data, visual overview, role of characters, types of activities, and props.

(2) Sampling and Selection of Materials for Coding

For the study of child cartoons and visuals, all available issues -- all months, all years -- of the three magazines were examined. The study of adult crime and violence involved a random sample of five issues per year of each of the magazines (or 42 percent of the available magazines).

Prior to coding, the magazines were "set up" by the coders who selected cartoons and visuals according to established criteria, i.e., the presence of a child (as defined above) anywhere in the image for the child cartoon and visual study, and the presence of illegal, violent, or injurious activity (or symbols) for the adult cartoon and visual study. The process of setting up the magazines took place separately for each component.

(3) Content Analysis Coding

Coding began with the child cartoon instrument, followed by the child visual instrument, the cartoon unit of the adult crime and violence instrument and, finally, the visual unit of the adult crime and violence instrument. Coders were trained for coding with each of the four instruments separately.

Training generally began with an orientation to content analysis techniques, followed by practice with the specific instrument to be used. The training process was directly related to the revision of instruments. Coders practiced coding with an instrument and met with the research staff to provide feedback on problems encountered in its application. The instrument was revised and resubmitted to the coders who would use it and repeat the cycle of providing feedback to the staff, leading to further revisions. Some instruments went through more than 20 iterations before being finalized, following the standard content analysis procedure identified by Krippenford, in which changes and reiterations are typical.

After the process of coding began, questions continued to arise that were handled by the research staff who made decisions on the coding of certain types of images, or, in some cases, who reinterpreted the content of response categories in order to accommodate the coders' needs.

Coders applied the questionnaire items in the instruments to each image that had been selected for analysis, adding additional images, if they found any that had not been included in the setup process, or deleting images that they determined upon review were not relevant. Data were entered directly onto coding sheets.

Because of the length and complexity of the instruments and the iterative process of reinterpretation of response categories, coders developed individual methods, or "conventions," for handling responses. At the conclusion of coding, coders were debriefed and asked to write down their recollections of changes in the use of categories and to describe their interpretations of the content of the response categories. These "coder conventions" have been summarized and are presented as an appendix to Volume II. In conjunction with the questionnaire instruments and the manuals or memoranda that accompanied the instruments, they provide an essential guide to understanding the specific definitions used in assigning response codes to the cartoons and visuals analyzed.

(4) Data Analysis

Coding sheets were batched and sent for processing to an independent data service. A data tape was created for each of the four instruments/components. Data were analyzed at the American University Computing Services, using an IBM 4381 mainframe computer.

Simple cross-tabulations were performed on a large number of demographic and descriptive variables. Data were presented in graphic format using graphs, bar graphs and pie charts. Data were further analyzed over time and a series of time graphs were developed to illustrate trends.

III. LIMITATIONS OF THE STUDY*

The study had its origins in the present national concern over the abuse, neglect, and mistreatment of children, and the phenomenon of missing children. The study was essentially descriptive in nature and, as such, neither put forth nor tested hypotheses concerning the possible contributory effect of the magazines on these problems, nor the role of the magazines as vehicles of sex education.

Instead, the study delineated the way that children were characterized in these three mainstream erotic/pornographic magazines over time, with particular attention paid to contexts of crime and violence in these media. Thus, the results of the study provide descriptive information of a summary nature on the portrayal of children, crime, and violence in erotic/pornographic mass media, and the changes in this portrayal from the early 1950s to the present.

The data that emerged from the study should be interpreted with great caution in the light of certain limitations, which resulted from aspects of the study design, as well as the manner of implementation.

1. INCLUSIVE NATURE OF THE STUDY

The study employed broad criteria for inclusion of images and for identification and classification of characters and activities. The coders identified almost 9,000 images of children in the study, of which 3,000 were eliminated as inappropriate or borderline. Every accepted image of a child in a cartoon or visual (excluding comic strips) was included in the study for coding. Although a major focus of the study was on crime and violence related to children, it must be recognized that child cartoon and visual data, in the aggregate, include images in which: 1) criminal, violent, or sexual activities may or may not be taking place; and 2) the child may not be involved in or aware of the activity portrayed.

The definition of what constituted a child was intentionally broad and included, for example, many entities not generally thought of as children, such as anthropomorphized animals or objects, objects as symbols of a child, elves, cherubs, demons, science fiction creatures or monsters. Most significant, especially in the data on child visuals, was the inclusion of adults (persons over 18) as children, if they met the criteria of a pseudo-child, or were adults depicted with hairless genitalia.

* Limitations of the Study were evaluated and written by the American University.

The adult crime and violence component of the study was similarly inclusive in nature. That component is referred to as the adult component because all images with children in them were excluded from study. However, the images that were included in the adult study did not necessarily all contain adult characters, but may have included cartoons and visuals with no human characters present. The effect of exclusion of cartoons and visuals containing children on the crime and violence data is not clear.

The concept of crime and violence was also broadly interpreted, including such things as surgery, or the wearing or display of a violent prop as violent activities, and encompassing events such as accidents. ?

The inclusive nature of the study design means that few images of potential relevance to the problems under study were likely to be missed. However, the implication for data in the aggregate is that total numbers may be somewhat inflated or confounded, and this must be taken into account when reviewing the data.

2. VARYING TIME PERIODS

The study encompassed all issues of the three magazines since the onset of publication, which was 31 years for Playboy, compared to a little more than 15 years for Penthouse, and 10.5 years for Hustler.

Pooled data from magazines over time will show increases that may largely be due to the fact that first one, then two, then three magazines were included in the sample.

Playboy with its longer publication history had a baseline of more total magazines, which must be taken into account in comparing frequency data among the three magazines. Furthermore, Playboy's publication history spanned markedly different eras from those of the other two magazines. Data from Playboys of the 1950s and 1960s may not be comparable to those of all three magazines in the 1970s and 1980s, yet all are included together in aggregate analyses.

3. LACK OF FRAME OF REFERENCE

The unit of analysis of the study was the frequency of occurrence of cartoons and visuals and the various topics analyzed. One problem in interpreting the absolute numbers (or the percentage data) is the lack of a frame of reference to assess the data, e.g. number of child cartoons compared to what? What would be considered a little? What would be considered a lot? It is not possible to take an evaluative position from frequency data alone, unless it is assumed that the presence of children in these magazines, per se, is problematic. The qualitative effects of being confronted with this type of cartoon and/or visual is an empirical question.

A number of attempts were made to identify denominator data which would provide to some frame of reference. However, the method by which general information on total cartoons per issue and total pages per issue were coded and entered as data resulted in inaccuracies that precluded total cartoon or pages per issue from being used as denominators. Although the numbers of issues reviewed might serve as a frame of reference, this denominator would not take into account the difference in the size of the magazines (this study has shown Playboy is consistently larger than Hustler), the relative impact based on the severity of the image, nor the numbers of child-linked images relative to the total image population. Analyses relating the data on magazine size to additional factors and further evaluating the data by single or combined categories, would help clarify these findings.

4. AMBIGUITY OF CONCEPTS

Because of the evolutionary nature of the study, there was inevitably some ambiguity in the nature of the concepts studied, as well as in the application of the instruments for content analysis.

The labels and definitions that were used to operationalize certain concepts took on meanings that were unique to the study, and care should be taken in using the data to ensure proper interpretation. In particular, the users of the information should draw upon the guidelines and definitions in the questionnaire instruments themselves and in the summaries of coders' conventions (presented as Appendix I to Volume II).

5. INTER-CODER VARIATIONS

The extent to which sex differences among coders (e.g., the female bias in the coding staff), staff turnover, fatigue, and desensitization affected the data is not known.

Differences in the way individual coders interpreted the instructions, incorporated revised interpretations of categories, and analyzed the images may also have contributed to ambiguity in the data.

Inter-rater reliability (IRR) among the coders was measured for the four instruments only at the conclusion of coding. Coders all coded the same images, and the results were compared. IRR was defined as the proportion of congruent responses to the total number of possible responses for an image. Results were child visuals, .81 on a sample of 21 adult cartoons, and .85 on a sample of 28 adult visuals.

Although the IRR was quite good, confidence in the data would have been improved if a larger number of images had been used for studying inter-rater reliability, and if it had been assessed at the conclusion of training as well as at the conclusion of coding.

6. REVISION OF INSTRUMENTS

All instruments went through many revisions in the course of their development. Changes were made in six questions in the adult cartoon instrument after coding had begun. The response codes were changed for questions on the sex, physical depiction, and nudity of the primary and secondary character. These changes were not made retroactively in the data sheets of cartoons that had been coded previously.

Furthermore, in the course of coding, new interpretations were given to response categories to accommodate the types of materials the coders were encountering in the coding process. Interpretation of frequencies of any response category must be based on a complete understanding of the framework of the original coding instruments supplemented by insight into how these categories were used by the coders, as described in the coder conventions.

7. ISSUES RELATED TO SAMPLING

The child cartoon and visual study represents a 100 percent sample of the entire universe of the three magazines from the beginning of publication through December, 1984, with the exception of the one Playboy and one Hustler that could not be found. However, it also appears that four 1985 Playboy issues were coded and entered into the child cartoon data base, and six 1985 Playboys, six 1985 Penthouses, and three 1985 Hustlers were coded and entered into the child visual data base. All these 1985 data were included in all data analyses.

The adult crime and violence study encompassed a randomly selected sample of five months per year of all magazines. Although the months randomly selected may be representative of the population of magazines if considered on the whole, there may be clustering of months by season in any particular year that would offset time series analysis.

None of the cartoons and visuals selected for the adult crime and violence study contained images of children in them. The implications of this fact for the crime and violence data are not clear, but should be taken into account when using these data or comparing them to other findings from the study.

8. LIMITATIONS OF THE INSTRUMENT

Each of the instruments was limited in the kinds of data captured and the types of analyses that could be performed with the data. The instruments were intended to analyze complex scenarios, frequently with multiple characters and activities, and reduce them to a standardized framework for analysis. There were certain limitations as to how much information could be documented and how well it could be correlated with other data elements to provide an understanding of the action of the images coded.

The Child Cartoon Coding Instrument recorded activities separately from the level of involvement of the characters in the activities (e.g., initiator, recipient, observer). Information on level of involvement was obtained for each character on only one or two selected activities, which were chosen in order of their seriousness.

Thus, it was not possible without further analyses to interpret data regarding the interaction of the characters and their roles in the activities. From cross-tabulations, for example, it could be determined that the Principal Child was receiving murderous/maiming activity and that the Other Character was initiating murderous/maiming activity. It could not be inferred that the Other Character was initiating the activity on the Principal Child, however. The Other Character might be maiming the Tertiary Character or some other character, while the Principal Child was murdered or maimed by something entirely unrelated.

Also, it was not possible to define the relationship between the levels of depiction of the activities (e.g., depicted, implied, discussed) and the level of involvement of the characters.

To a certain extent the Child Visual Coding Instrument and the Adult Visual Coding Instrument overcame the analytical problems with the Child Cartoon Instrument by organizing the coding of activities into a matrix that recorded level of depiction and level of involvement of the characters for each activity. It was thus possible to analyze the activity-interaction of the characters and the relationship of the activities to level of depiction. However, it was still very complex to relate the age or sex of the characters with the levels of involvement. Thus, it was difficult to determine, for example, if the Principal Child recipient of a sexual activity was male or female or over 18 years of age, and to correlate this with the age and sex of the Other Character in the image.

The Adult Cartoon Coding Instrument was the shortest instrument and provided the least information about the characters and their activities. Level of depiction (e.g., depicted, discussed, implied) was determined for each activity, but no information was collected on the level of involvement (e.g., initiator, recipient, observer) of the characters.

9. LACK OF COMPARABILITY

Data should be used carefully, if at all, to compare results across instruments. The instruments were developed in sequence, and as they evolved concepts were revised and new definitions and interpretations of what comprised the various categories were made. The concept of child in the cartoon component was greatly expanded in the child visual study, to include adult characters (the pseudo-child and adults with shaved genitalia).

The criteria for presence of activities in visuals was more inclusive than in cartoons. An activity that was not depicted or implied in the visual could be included if it was implied in the surrounding pages of text referring to the visual.

The numbers and types of activities varied among the instruments, as did their definitions. Violent activities included eight types of activities for child cartoons, five for child visuals, a different set of five activities for adult cartoons, and six activities (the same set as for adult cartoons, plus one additional) for adult visuals. Similarly, 12 types of activities were categorized as sexual activities in child cartoons, six for child visuals. Adult cartoons and visuals included four and five types of activities, respectively, as sexual activities. None of the activities were defined the same as for child cartoons and visuals.

Activities were categorized differently in analysis of data from each of the instruments. For example, venereal disease was classified as a sexual activity in the child cartoon study, and excretory activity was classified as violent. However, in the child visual study, excretory activity and venereal disease were combined in one category, scatological or morbid presentation, which was classified as violent activity. Surgery was considered a violent activity for adult cartoons and visuals; however, medical or surgical procedures on sexual parts, were classified as sexual activity in child cartoons and visuals.

In addition, data should be used with caution to make comparisons across magazines. The varying time periods and differing sample sizes of the three magazines must be considered in interpreting the data.

In summary, the data collected are extensive and indicate there are thousands of images of children, some of them violent and sexual. Within the complexity of implementing this study, there are methodological, procedural and bias problems related to the data collection and interpretation. Furthermore, additional analyses of the data are needed to pinpoint with greater accuracy the findings. The frequency of occurrence of some items was quite small and would not appear to be significant if subjected to further analyses, however, the significance or non-significance of certain findings is yet to be determined. The data must be viewed with an awareness of its limitations and an understanding of what each data point does and does not represent about the material studied. Generalizations from the specific data should be avoided. The meaning of these frequencies, their impact on readers and their effect on or contributing role to social problems affecting children in the forms of sexual or physical abuse is not known and should not be inferred from these data.

DISCUSSION OF THE FINDINGS

All findings of the study must be considered only within the context of the limitations of the study and the definitions of child cartoon, child visuals, and adult crime and violence as presented in the introduction to this volume. Also, in order to have greater understanding of the overall project procedures and data, and to shed light on the meaning of this information, further clarification and analyses of the procedures and data is needed. Consequently, caution should be used in interpreting the meaning of this data, its impact on readers, and its contributing role to social problems affecting children.

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 that they are found only in covert publications serving a relatively small population.

The primary purpose of the 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, three magazines were analyzed: 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 newstands, hotel lobbies, and airports around the country.

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

DATA CHARACTERISTICS

The basic datum is the raw frequency of occurrence of the specified measure. Such data is available for each of the three magazines: Playboy, Penthouse, and Hustler. It is also available for the universe of the three magazines 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 raw frequencies allows a straight forward representation of the data in answering the question of actual occurrence.

Cross tabulations yielded a first level refinement of the basic frequency counts for each questionnaire item. Through these it was possible to examine a number of questions in relation to others (e.g., the age of the principal child engaged in any specific activity). Finally the raw frequency count per questionnaire item and the frequencies derived through cross tabulations were examined over time. Where possible, percentages were used to compare the publications in regard to proportionate occurrence.

The data represent every reference to the subject. For example, the child cartoon data represent every reference to a child, as defined for the study (see Introduction) in cartoons, and the adult crime and violence visual data, all crime and violence in visuals. The unit of analysis is the child cartoon, child visual, adult cartoon, or adult visual. 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. 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, may be multiple, and thus their frequency of occurrence cannot be related directly to the frequency of the child or adult cartoon or visual.

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 may provide a thorough if not exhaustive 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. The present analysis emphasizes attributes of the child cartoon, child visual, adult cartoon, and adult visual. Within that context, the data for the child cartoons and child visual do not identify pairs of principal children and major other figures mutually participating in sexual display, and murder/maiming. They do document, however, 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.

FREQUENCY OF CHILD CARTOONS AND CHILD VISUALS
IN PLAYBOY, PENTHOUSE AND HUSTLER (PPH)

The coders identified 2,010 child cartoons and 3,988 child visuals (of which 681 were Pseudo-children) in the issues of PPH. Of these, Playboy accounted for 3,045 cartoons and visuals, Penthouse for 1,180, and Hustler for 1,779, for a total of 6,004 child-linked images. Without further analyses, as data for the number of issues were different for child cartoons and visuals, it was not possible to determine the average number of child-linked images per issue.

The number of child cartoons were not evenly distributed by magazines 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 average of total cartoons involving child-linked images per year per issue.

Child Cartoons: Totals, Percentages, and Averages

	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>
Total# of child cartoons:	1,196	265	555
Average # child cartoons/year of publication:	38.58	17.28	52.85
Average # child cartoons/issue	3.21	1.44	4.40

Over time, the number of child cartoons has risen and fallen. Below is a sample list of cartoons per year. (For the complete table, see Volume III, The Data Book):

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:	10	12	76
First full year of publication:	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 total number of child visuals per magazine and their averages per year and issue can be reported as follows:

Child Visuals: Totals and Averages

	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>
Total # of child visuals:	1,849.0	915.0	1,224.0
Average # child visuals per year of publication:	59.6	59.8	116.6
Average # child visuals per issue:	4.9	4.9	9.7

Like the child cartoon, the child visuals climbed unevenly through the years. Below is a sample list by year. (For a complete table, see Volume III, The Data Book).

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 of publication:	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 did record a sudden drop in the photographs and illustrations of children in all three magazines.

ATTRIBUTES OF DISPLAY OF CHILD CARTOONS AND CHILD VISUALS

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

The magazines in this study published almost 4,000 visuals in which a child or children as defined for the study could be said to be present. 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 in 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.

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 results indicated that nearly half the Principal Children -- 51 percent depicted in visuals -- were [counted as] 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 was also 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.

Ages found in the child cartoon component of the project were as follows:

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

	Pct of <u>Playboy</u> <u>PCs</u>	Pct of <u>Penthouse</u> <u>PCs</u>	Pct of <u>Hustler</u> <u>PCs</u>	Pct of <u>PPH</u> <u>PCs</u>
fetuses (in utero and aborted):	4%	7%	8%	5%
newborn - 2 years:	16%	16%	14%	15%
3 - 11 age group:	45%	56%	60%	51%
12 - 17 age group:	36%	20%	18%	29%

Of the 3,988 Principal children identified in the 3,988 child visuals, 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
(pseudo-children not included in total)

	Pct of <u>Playboy</u> <u>PCs</u>	Pct of <u>Penthouse</u> <u>PCs</u>	Pct of <u>Hustler</u> <u>PCs</u>	Pct of <u>PPH</u> <u>PCs</u>
fetuses (in utero and aborted):	2%	3%	13%	5%
newborn - 2 years:	17%	14%	14%	15%
3 - 11 age group:	51%	43%	38%	46%
12 - 17 age group:	30%	40%	35%	34%

Note that, although [the estimated] 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, 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.

PSEUDO-CHILDREN IN CHILD VISUALS

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.

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 the 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 presentations involved a nude. Little hair symbols, such as pigtails and braids, were present in slightly less than one-sixth of all 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 seven 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.

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). It has been considered that the principal reason was the heavy presence of males 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). Originally, 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 within some characteristic of the photographic and illustrative media itself.

HOW THE CHILDREN WERE DEPICTED

Most of the children in PPH were of the Caucasian race. 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 cartoon story lines.

Penthouse and Hustler accounted for most of the minority depictions. Penthouse's cartoon children were [estimated to be] seven percent Jewish, and its visual children were five percent Black. Hustler's cartoons were [estimated to be] five percent Jewish and seven percent Black, and its visual children were three percent Black. Playboy's cartoons rarely presented minority children, although Black children accounted for three percent of its visual children.

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

The Principal Children in PPH 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 (seven percent), children with exaggerated sexual parts (six percent), and as deformed, dismembered, or dead human children (four 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 of 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 at their natural ages. 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 seven 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 (eight 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 (seven percent), and age-specific props or settings (five percent).

Coders recorded that a "mismatch of body parts" was the leading age cue for two 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

	Cartoons	Visuals
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 (nine percent).

Penthouse ranked highest in the percentage of its cartoons depicting clothed children (92 percent). This figure is somewhat misleading, however, since it includes 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, eight percent fell into this category, reducing the magazine's percentage of clothed children from 92 percent to 84 percent.

Playboy also suggested or implied child nudity in eight percent of its cartoons, while Hustler employed this type of depiction in only three 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>PPH</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%	79%
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 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 general 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>PPH</u>
Partially exposed:	7%	16%	16%	11%
Genital/full nudity:	3%	11%	21%	9%
TOTAL EXPOSURE:	10%	27%	37%	20%
TOTAL NO EXPOSURE:	90%	73%	63%	80%

CHILD CONTEXT

About one-third of the child 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 not 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 being sexual assaults; in about eight percent, with murder, with fewer than one of three of these, sexual murder; in about six percent, with indecent exposure; in about five percent, with prostitution or sex buying/barter; and in slightly fewer than five percent, with adultery.

Almost one-half of the child visuals occurred in a blank, abstract, or otherwise unspecifiable 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. 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.

CHILD MAGNETS

The project was concerned with the information which was reaching both the adult and juvenile reading publics. In this respect, the preliminary study of child magnets takes on special significance. A child magnet is here defined as any image that would attract a child. Some would have children in them, some would not. It is necessary to examine those cartoons which have any additional child appeal beyond that of the presence of scenarios which would seem to qualify for such special focus. Two of these merit particular attention: (a) Santa Claus because of his cultural prominence and because Christmas was found to be 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, religion, 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 who have played or identified with the role of Santa at Christmas subsequently view this figure with nostalgia and 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 limited to 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 Hustler Santas. This project did not code Santa unless he was involved in child cartoons or visuals of 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. Benevo-

lent 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 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 as Santa killed a child (Playboy: 1/77, p. 221) or as he was brutally killed by a mousetrap (Penthouse: 10/76, p. 123).

In several 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 con-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, religion or love.

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 to 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.

Although Bettelheim 1977 was not discussing mass-consumed erotica/pornographic fairy tale illustrations, it would seem his arguments on the meaning and importance of fairy tales 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., Enlander & 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 established the child as an adult sexual partner some years after children appeared in non-violent, non-sexual, and violent cartoon scenarios.

In Playboy's (August 1964, p. 124) issue was the first clear, traditional fairy tale which identified a black and white fully clothed juvenile Cinderella cartoon coded as non-sexual, non-violent. One year later (September 1965), the Big Bad Wolf was shown in bed planning an attack on Red Riding Hood. However, it is not clear whether the activity would be sexual or violent (Playboy, p.165). In 1967 Snow White appears in Playboy, full page, full color, page right. In an illustration, Cinderella's breast 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, a second Snow White illustration was produced, page right, black and white. At this time, Snow White was drawn with nipples and 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).

In December 1977, Penthouse illustrated Snow White's forthcoming gang-rape by the seven dwarfs. The cartoonist 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).

This change in portrayal of sex with fairy tale figures continued becoming more prominent through the years incorporating other characters such as the Wizard of Oz. (Frank, 1975, p. 129.)

ADULT CARTOONS

The findings of the analysis of the portrayal in cartoons where there was no child representation of childhood, but which depicted crime and violence is presented below.

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; of those for which such specification was possible, about 80 percent were normal humans.

APPENDICES

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PROJECT ADVISORY COMMITTEE COMMENTS

SELECTED REFERENCES

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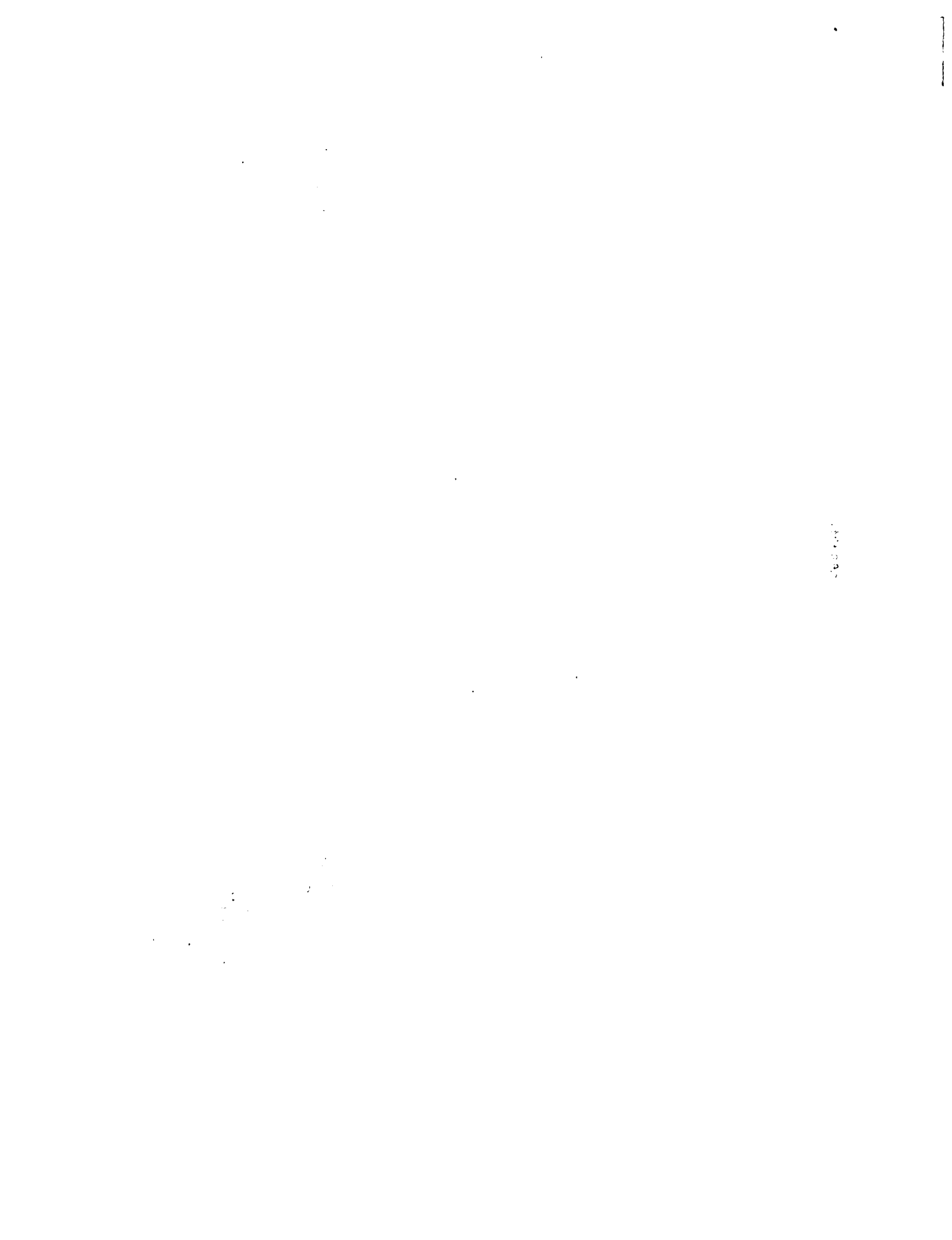
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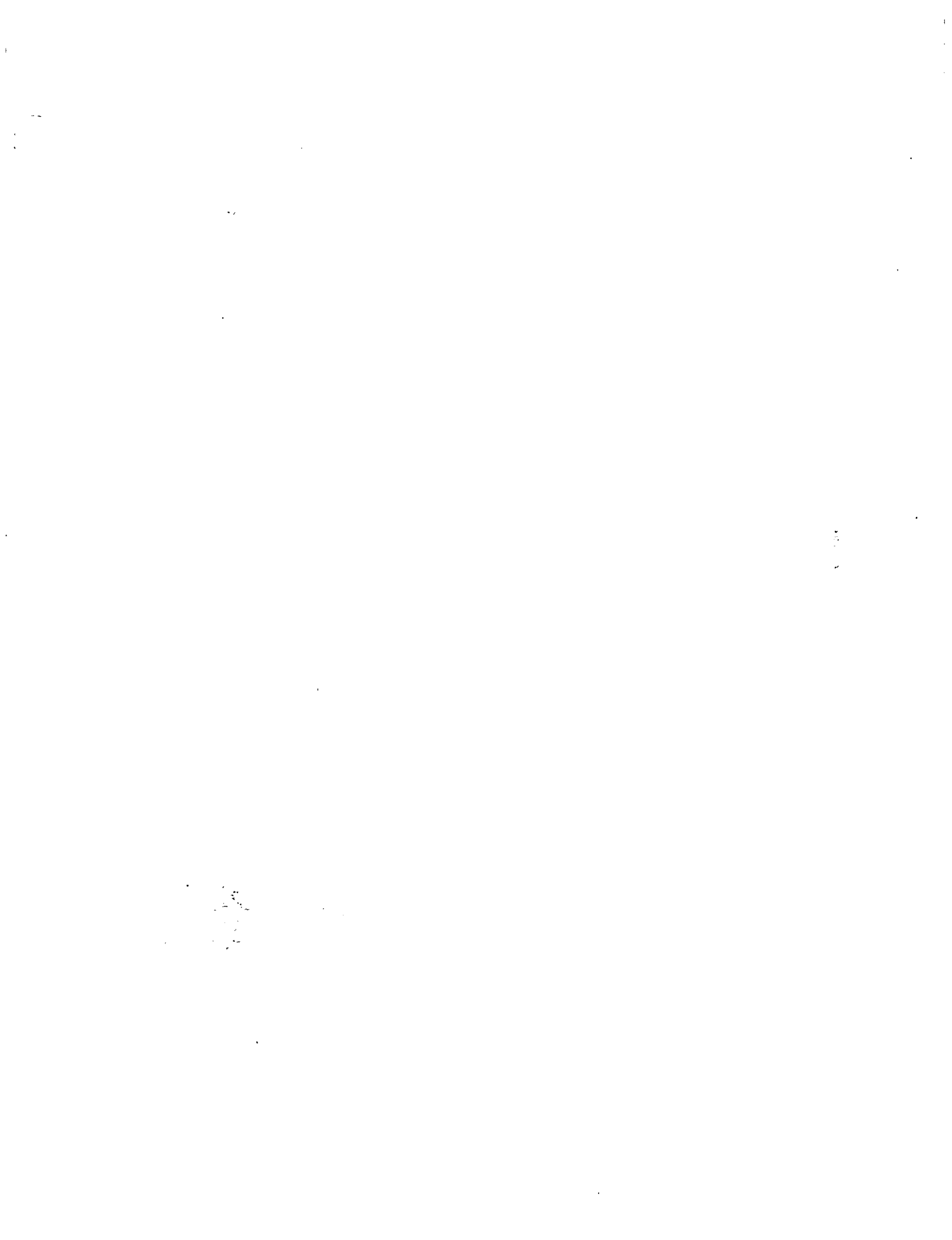
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Part 2
Volume II

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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

VOLUME II: METHODS AND PROCEDURES

The American University
School of Education
Role of Pornography and Media Violence in
Family Violence, Sexual Abuse and Exploitation,
and Juvenile Delinquency

Washington, D. C.
1986

U. S. Department of Justice
Office of Juvenile Justice and Delinquency Prevention

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- A. Child Cartoon Coding Instrument
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INTRODUCTION

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

The report is presented in three volumes. This volume, Volume II, describes the methods and procedures of the study and discusses limitations that apply to the use and interpretation of the data.

Volume I highlights the findings of the study and Volume III, the Data Book, comprises the tables, graphs, charts, and exhibits that present the results in detail.

I. PROJECT ORGANIZATION

The project personnel consisted of eight full-time professionals, two full-time clerical staff, and twelve part-time coding staff. Project management/executive staff included the Principal Investigator, Associate Director, Program Manager, and Project Contract Officer. Research staff included two Research Associates, one Research Assistant, and a Data Management Assistant.

In addition, several consultants provided services to the project: a five-member Project Advisory committee, a clinical psychologist, and a systems consultant. The Project Advisory Committee was selected by the Principal Investigator with the approval of OJJDP. Members of the committee were: 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.

1. POSITION DESCRIPTIONS

The Principal Investigator was responsible for the following activities:

- o Manage the ongoing literature review
- o Develop, fieldtest, and revise the content analysis instruments and procedures in conjunction with the Associate Director
- o Monitor task completion in accordance with the timetable
- o Communicate with the Project Advisory Committee
- o Prepare all progress reports
- o Work with the Associate Director on preparation of the final report
- o Manage all personnel, financial, and other administrative functions of the project in conjunction with the Project Manager and the Project Contract Officer
- o Work with the Associate Director on statistical analyses to establish appropriate bodies of data and correlation between data bases

The Associate Director was responsible for the following activities:

- o Oversee the collection, processing, and retrieval of data
- o Monitor performance of the data entry contractor
- o Design and supervise inter-rater reliability testing
- o Advise the Principal Investigator on methods, statistical analyses, and data presentation
- o Perform statistical analyses of data
- o Design graphic displays of data
- o Assign analytical tasks to research staff and train in the use of SPSS and SAS
- o Review drafts of interim and final reports and serve as senior technical editor for the final report
- o With the Principal Investigator, represent the project in presentations and briefings

The Project Manager was responsible for the following activities:

- o Assist the Principal Investigator in the overall technical and administrative management of the project
- o Review and edit quarterly and final technical reports and data presentations
- o Coordinate all project activities and keep the Principal Investigator informed
- o Develop and implement solutions to problems that derived from the untested nature of project tasks to be performed
- o Manage the development of effective work teams
- o Manage project personnel activities for research and support staff, including job descriptions, recruitment, interviews, and recommendations for personnel actions
- o Provide day-to-day on-site supervision of support and data analysis coder staff
- o Manage project expenditures, prepare purchase orders for signature by the Principal Investigator, and transmit documents to the Project Contract Officer
- o Oversee communication and dissemination activities, including press relations for the project

- o With the Project Contract Officer, ensure compliance with federal and university policies and regulations

The Project Contract Officer was responsible for the following activities:

- o Serve as liaison to the university on all contractual, financial, and other business matters related to the cooperative agreement
- o Monitor and analyze costs on a monthly basis to conform with the budget and to identify potential budget problems
- o Review and approve all project expenditures, verifying proper documentation, reasonableness, allowability, and allocation
- o Develop, implement, and monitor procedures for compliance with regulations of The American University and the Department of Justice
- o Advise the Project Manager and Principal Investigator on: university policies and procedures, compliance with terms of the cooperative agreement, and resolution of contractual and business management problems
- o Prepare subcontractor and consultant agreements and ensure proper execution and implementation
- o Develop and supervise maintenance of a bookkeeping system for documenting, recording, and tracking costs
- o Serve as government Property Manager
- o Develop procedures for and manage closeout of the cooperative agreement

The Research Associate-Instrumentation was responsible for the following activities:

- o Design, test, and refine manuals, coding instruments, and data entry sheets for content analysis materials as needed
- o Assist in coder training
- o Provide quality control support for completed data entry sheets before submission to data entry contractor
- o Assist the Principal Investigator with the ongoing literature review
- o Compile statistical data and draft reports for review by the Principal Investigator

The Research Associate-Coding was responsible for the following activities:

- o Train coders according to specified protocols
- o Review coder output
- o Assess Journal articles for relevance to study
- o Compile statistical data and summary reports of study results

The Research Assistant was responsible for the following activities:

- o Assist the Research Associate with data collection:
 - Collect and secure coding sheets and data entry forms
 - Keep a daily log of materials: to be analyzed, under analysis, and completed
- o Assist in training coders: answer questions; and assist coders with project and administrative forms and procedures
- o Prepare analyses of data and draft material for inclusion in the final report, under the direction of the Principal Investigator and Research Associates
- o Review data, articles, and research materials relevant to the project
- o Assist in archival codification of research documents

The Data Management Assistant was responsible for the following activities:

- o Under the direction of the Associate Director, prepare data analysis programs using SPSS or SAS; enter the programs into the computer; correct problems as they develop; pick up and deliver printouts
- o Prepare graphs, charts, and other visual displays of data on in-house microcomputer or mainframe, as requested by project staff
- o Assist the Associate Director in the day-to-day management of the data base

The Content Analysis Coders were responsible for the following activities:

- o Select cartoons and visuals for inclusion in the study, according to established criteria

- o Analyze selected cartoons, photographs, and illustrations
- o Complete coding sheets

The Senior Administrative Assistant was responsible for the following activities:

- o Prepare content analysis instruments, project and home agency communications, and quarterly and final reports on the word processor
- o Maintain supplies and prepare purchase requisitions
- o Perform general secretarial duties
- o Maintain the appointment calendar of the Principal Investigator

The Administrative Clerk was responsible for the following activities:

- o Maintain and organize all incoming scientific and popular materials
- o Maintain all files on public and organizational activities related to the office
- o Photocopy needed materials
- o Maintain correspondence files
- o Provide general assistance to the staff including word processing and errands

The Project Advisory Committee was involved in the following activities:

- o Critique design, content analysis instruments, and manuals
- o Identify other consultant resources

2. PERSONNEL POLICIES AND 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 project, as described in the Statement of Project Design, January 8, 1985, called for a Senior Research Associate. This position was never filled and the position of the Data Management Specialist/Statistician was upgraded to Associate Director in June, 1985. The position of Data Management

Assistant was created in August, 1985. 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 data base management.

The Content 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 100 resumes were received for each of the two sessions. Screening criteria 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 25 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, 14 - 16 candidates were interviewed a second time by the Principal Investigator. Twelve were selected for each session.

A total of 22 individuals worked as coders during the project, 13 during the first session and 16 during the second session. Seven individuals participated in some portion of both sessions.

Due to the turnover in temporary employment, a full complement of 12 coders was present during only seven of the 26 coding weeks; 11 were present during four weeks, and 10 were present during 10 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.

The team consisted of adult males and females over the age of 21, crossing socioeconomic and cultural boundaries. No attempt was made in hiring to elicit any information on the personal attitudes of coders toward erotica/pornography.

An attempt was made to maintain an equal female-male ratio; however, over time the composition of the coding staff was skewed toward a female bias. Of the total 22 coders employed, fourteen coders were women and eight were men.

II. MAGAZINE ACQUISITION AND CARE

The project focused on the information delivery of Playboy, Penthouse, and Hustler magazines, three top-selling erotic/pornographic magazines.

Magazines were purchased from three sources: directly from the publishers through subscription sales, from second hand bookstores and commercial vendors who handle back issues of magazines, and from 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 that might affect coding, such as incomplete pages, or missing photographic inserts. After inspection, the magazines were filed by year and by publication, and were stored in locked cabinets at the project offices.

The magazines reviewed for the study were:

<u>Playboy</u>	12/53 through 12/84, excluding 3/55 (372 issues)
<u>Penthouse</u>	9/69 through 12/84 (184 issues)
<u>Hustler</u>	7/74 through 12/84, excluding 9/81 (125 issues)

In addition it appears that several 1985 magazines reviewed and entered into the data base:

<u>Playboy</u>	1/85 - 4/85 (4 issues): child cartoons 1/85 - 6/85 (6 issues): child visuals
<u>Penthouse</u>	1/85 - 6/85 (6 issues): child visuals
<u>Hustler</u>	1/85, 2/85, 6/85 (3 issues): child visuals

The project succeeded 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 content analysis coders between January and August 1985. Issues missing from the collection were coded at the Library of Congress by the content analysis coders.

The Playboy and Penthouse magazines 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 purchase of a complete collection of Hustler magazines, but the vendor defaulted on the agreement in January. By mid-January, 13 issues had been located and purchased. The project's collection was finally acquired in mid-February through a private collector.

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 handling of the magazines and frequent removal and refiling. Care was taken by coders and research staff to handle the magazines properly. If a torn page or loose cover was identified, the magazine was repaired immediately with mending tape.

III. DEFINITIONS AND CONCEPTS

The overall objective of the study was to ascertain whether and to what extent representations of children exist in Playboy, Penthouse, and Hustler magazines. To describe the environment in which the depictions appeared, the portrayal of crime and violence without children was also studied.

The study involved descriptive analysis of four types of material presented in Playboy, Hustler, and Penthouse magazines:

- o Child cartoons
- o Child visuals
- o Adult cartoons related to crime and violence
- o Adult visuals related to crime and violence

Three coding instruments were developed to analyze these materials. The Child Cartoon Coding Instrument addressed the possible representation of children in cartoons. The Child Visual Coding Instrument addressed their representation in photographs, drawings, and illustrations. A third instrument, the Adult Crime and Violence Coding Instrument, addressed both cartoons and visuals in two separate components.

The development of the three instruments was an iterative process, involving frequent revisions to incorporate new concepts or interpretations as experience was gained in reviewing and analyzing the materials. The Child Cartoon Coding Instrument was the most detailed instrument. The final version consisted of 114 questionnaire items. It was accompanied by a lengthy manual with complete definitions and directions. The Child Visual Coding Instrument was developed subsequently. It was a shorter instrument, containing 75 questions, and was accompanied by a memo that clarified only the new or more difficult questions. The Cartoon Unit of the Adult Crime and Violence Coding Instrument consisted of 35 questions, with no accompanying memorandum. The Visual Unit of the Adult Crime and Violence Instrument encompassed 49 questions, with an accompanying memorandum.

A detailed discussion of each of the instruments used to analyze and code the child and adult cartoons and visuals is presented in Chapters IV through VI. Some of the basic concepts and definitions related to the conceptual framework of the study are described in this chapter.

The basic unit of analysis of the study was the frequency of occurrence of the relevant cartoons and visuals in the magazines, and the frequency with which a range of variables of interest was presented. Each qualifying cartoon or visual was analyzed individually. Although the content analysis instruments differed from each other in many ways, they each assessed the same basic elements: attributes of the media display, the types of activities depicted, the level of explicitness with which activities were depicted, and attributes of the characters in the

materials. In addition, a large number of other variables specific to the various types of cartoons and visuals were studied, such as settings, themes, and props. The following definitions and concepts applied to the study:

Cartoon -- a representational or symbolic drawing, which may or may not have a caption, that makes a satirical, witty or humorous point. Illustrations were excluded from consideration as cartoons, but any cartoon possessing its own autonomous story line was coded, including cartoons serving as adjuncts to primary text, cartoons addressed in the Letters to the Editor section, and presumed to be reprints, and cartoons employed as advertisements. Comic strips, which are cartoons composed of two or more panels, were not included in the study, because the content analysis instruments were not suitable for this format.

Visual -- photographs, illustrations, and drawings. Unlike the cartoon, a visual does not present a story line or main point but frequently provides an atmosphere instead, or illustrates text.

Child -- a human being under 18 years of age. In the child cartoon analysis, the concept of child also included nonhuman animals or objects if they had a human parent; elves, cupids, and other such figures who were depicted in a child's form; objects used as a symbol or "stand in" for a child, for example, a piece of child's clothing; deformed human beings or monsters; dismembered human beings; or human corpses.

The definition of child was significantly changed to capture the realities of the child visual. In this instrument the definition of child included an actual child under 18 years of age; a child's body part, for example a child's hands, torso, or legs depicted in the visual; a doll or object as a symbol of a child; an adult with hairless genitalia; a pseudo-child, a category of adult model posed as a child but retaining an adult identity; a traditional mythological creature, such as an angel, elf, or cupid; or a deformed human being or monster.

Pseudo-child -- an adult posed as a child but retaining an adult identity. In order for a character to be coded as a pseudo-child, at least two of the following criteria had to be met: child's dress; child's hairstyle; thumb or fingers in the mouth; pose that reinforced a child-like image; props from the Culture of Childhood (defined below); child's setting; or surrounding text, caption, or title indicating the character was under 18 years of age.

Culture of Childhood -- symbols, words, gestures, stories, songs, settings, costumes, props, and objects of the unique world of children. This concept was operationalized in terms of traditional settings associated with childhood; childhood fantasy or nursery/fairy tale elements, i.e., characters from children's literature, myth, or media; people having a special influence upon children, such as parents and teachers; and special themes.

such as holidays.

Adult Cartoon -- any cartoon depicting a human or anthropomorphized person, 18 years or older. Adults could also be devils or demon-like characters, science fiction or mythological/fantasy creatures, deformed human beings or human monsters, dismembered human beings, human corpses, anthropomorphized animals or objects, or human body parts or organs (including blood alone, brain, or eyes). Adult cartoons included no cartoons where children (as defined above) were present; all those cartoons were analyzed in the child cartoon portion of the study.

Adult Visual -- any photograph or illustration depicting a human or anthropomorphized person 18 years or older. The same categories of depictions as those for adult cartoons were encompassed. Adult visuals did not include any photographs or illustrations with children in them. All such visuals were analyzed in the child visual portion of the study.

Criminal or Violent Activity -- any activity that is illegal, abusive or injurious, including violent accidents.

Characters -- the actors in a cartoon or visual. Characters in child cartoons and visuals were classified as the Principal Child, Other Character, and Tertiary Character. Characters might include corpses, body fragments, and anthropomorphized animals and objects.

There were two types of characters in adult crime and violence cartoons and visuals. Character A was the Primary Character and included the victim (where there was a victim). Character B, the Secondary Character, included the perpetrator (if any).

Unit Characters -- two or more characters playing the same or equivalent roles as, for example, when characters were listening to a speaker. If none of them stood out from the group as the primary actor, observer, or recipient in the scene, then the group as a whole was coded as one character.

Principal Child -- the main child or unit of children in the cartoon or the only child in the cartoon. If there was more than one activity involving children, the Principal Child was the main child in the main scene. If the child was a small and uninvolved figure in the background, but the only child in the cartoon, he or she became the Principal Child. Also included were children in cartoons in which they might be hidden or offstage. For example, a depicted pregnancy implied the existence of a fetus, or an absent child might be referred to in the caption.

Other Character -- the main character or unit of characters in the main scene, other than the Principal Child. This character might be another child. The Other Character might be interacting with the Principal Child, observed by the Principal Child, or acting independently of, and unobserved by, the Principal Child.

Activity -- events, happenings, or displays (sexual) that were in the cartoons and visuals. In the cartoon analysis, this initially included only those activities that were central to the point of the cartoon. Ultimately a list of activities was developed that were all coded according to their presence or absence. Exhibit III-1 presents a list of the activities coded for child cartoons.

There was some correspondence between the activities studied in adult and child cartoons and visuals, but the lists of activities were not the same and the definitions of what the activities encompassed evolved during the course of the study. Furthermore, the method of coding and analyzing each of the four types of images varied.

Degree of Depiction -- the explicitness with which the activities were depicted. Both child and adult cartoon activities were coded as graphically depicted, just occurred or about to occur, discussed, or implied. Child and adult visual activities were coded as depicted, just occurred or about to occur, implied in the visual itself, implied in text referring to the visual, or implied both in the visual and the text.

Level of Involvement -- roles played by characters. Characters in cartoons and visuals might be involved as Initiators of activities, Recipients of activities, or Observers of activities. They might also be mutual participants in an activity, unaware of an activity, or play some other unspecified role with respect to an activity.

Cartoons and visuals might present one or several activities at the same time; thus, characters might play several roles simultaneously. For example, the Principal Child may be the recipient of some activity initiated by the Other Character, while at the same time initiate some other activity toward a Tertiary Character, while unaware of yet another activity that was present in the cartoon or visual. The link between the types of activities and the level of involvement of the characters was the means by which secondary analysis could pose questions such as "who is doing what to whom."

The method of coding and classifying activities with respect to the level of involvement of characters varied among the instruments.

TYPES OF ACTIVITIES - - CHILD CARTOON (CODING INSTRUMENT)

VIOLENT ACTIVITIESMURDEROUS/MAIMING:

(e.g., consumption of human flesh, decapitation, dismemberment, bludgeoning, smashing, shooting, stabbing, mutilation of other, choking, strangling, hanging, gagging, self-mutilation, burning, etc.)

INFLECTING PAIN:

(e.g., violent hitting, punching, kicking, pounding, whipping, or inserting or attaching items into body that cause pain)

FORCE/PLANNED FORCE:

(e.g., restraint, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

VIOLENT MESSAGE:

(e.g., violent or aggressive gesture, verbal threat, verbal coercion)

VIOLENT DISCUSSION:

(e.g., presenting violently educative information, telling violent story, making violent statement or observation)

VIOLENT FANTASY/MEMORY:OTHER VIOLENT:EXCRETORY ACTIVITY:

(e.g., defecation, urination, regurgitation)

VENEREAL DISEASE:

(e.g., discussed or described)

SEXUAL ACTIVITIESGENITAL/ANAL SEX:

(e.g., coitus, anal/genital, anal/oral or oral/genital contact; inserting items into vagina or anus)

MEDICAL/SURGICAL:

(e.g., abortion, hysterectomy, vasectomy, artificial insemination)

SEXUAL FOREPLAY:

(e.g., fondling genitals, breasts or buttocks; being in bed together)

BEING NUDE/TAKING OFF/PUTTING ON CLOTHES:SEXUAL INVASION OF PRIVACY:

(e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, obscene phone call)

SEXUAL AROUSAL:

(e.g., masturbation, autoeroticism, having an erection)

SEXUAL MESSAGE:

(e.g., sexual gestures, including beckoning, licking lips, verbal sexual overture)

SEXUAL DISCUSSION:

(e.g., presentation of sexually educative information, telling sexual story, making a sexual statement or observation)

SEXUAL FANTASY OR MEMORY:OTHER SEXUAL ACTIVITY:

(including unspecified or unclear sexual activity)

NONVIOLENT/NONSEXUAL ACTIVITIESNONSEXUAL/NONVIOLENT FANTASY OR MEMORY:OTHER NONSEXUAL/NONVIOLENT ACTIVITY:

(including unspecified or unclear nonsexual, nonviolent activity)

TRICKERY: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)

GENERAL DISCUSSION:

(e.g., presentation of general educative information, telling non-sexual and non-violent story, making non-sexual and non-violent statement)

IV. CHILD CARTOON CODING INSTRUMENT

The Child Cartoon Coding Instrument and Manual focused on the representation of children in Playboy, Penthouse, and Hustler cartoons. In the course of the study, these documents passed through several stages. This chapter describes the coding instrument as it was configured in its final form. The Child Cartoon Coding Instrument is presented in Appendix A.

1. DEVELOPMENT OF THE INSTRUMENT

The Child Cartoon Coding Instrument and Manual were the most difficult of the instruments to develop. Not only was the child cartoon the first type of material analyzed, but 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 were distinct and easy to identify. With others, however, characters' ages 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 might 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 was not in the cartoon and was only referred to in a caption, or the child was the unborn fetus of a depicted pregnant woman.

The difficulty in developing this instrument was compounded by the late arrival of the Hustler collection, which had its own distinct style of cartoons. Therefore, the pilot instrument and early versions of the instrument were based almost entirely on the analysis of Playboy and Penthouse, a situation which was rectified in the final instrument version used in coding.

One additional problem with the development and implementation of the Child Cartoon Coding Instrument was the absence of a data management specialist to see that the instrument questions were developed in a format amenable to computer analysis. In one brief period, from January 22 to March 1, 1985, a data systems specialist provided some assistance. However, the project did not have the necessary technical guidance until the arrival of the Associate Director in mid-May.

when the next instrument, the Child Visual Coding Instrument, was nearing completion. The three phases in the development of the instrument were the development of a pilot instrument, presentation of a "Coders' First Version" for practice coding, and further refinement and development of the instrument in its final form.

(1) The Pilot Instrument

This 31-question instrument and its manual were developed and pilot-tested between June and August, 1984 in five steps:

- o Analyze sample Playboy and Penthouse child cartoons to determine their significant characteristics
- o Draft questions to capture these characteristics
- o Phrase the questions for a computer-based instrument
- o Pretest the instrument on staff and volunteers for clarity, validity, and adherence to project hypotheses
- o Write a manual for coders to explain the instrument in detail.

These steps were followed in the development of subsequent instruments. Major conventions were adopted during the development of the Pilot Instrument. They remained essentially the same throughout subsequent versions of the Child Cartoon Coding Instrument. For example, subsequent versions may have enlarged certain questions or divided them into two questions, but they did not alter the questions' basic substance or structure. Any significant changes which did occur in the development of the questions are noted in the discussion of the final version of the coding instrument.

(2) The Coders' First Version

This 76-question version of the Child Cartoon Coding Instrument and its manual were presented to the newly hired coders on January 22, 1985. This instrument was divided into three sections -- Theme and Activity Analysis, Individual Character Analysis and Comic Strip Analysis. The manual also provided a preface of general definitions and directions.

This instrument was used by coders in practice sessions. As it was applied to content analysis of cartoons, difficulties were encountered and the instrument was revised to accommodate the nature of the material being coded. Many versions of the instrument were developed, presented to coders, and revised before the final version was completed.

The Coders' First Version is discussed in this volume only insofar as it provides perspective on the conceptual development of the instrument. The development of the coding instrument in

its final form was an iterative process, with many revisions based on the experience of coders as they encountered items in the cartoons that did not fit into the existing frameworks.

(3) Final Version of the Child Cartoon Coding Instrument

This 114-question final version of the Child Cartoon Coding Instrument and its manual were presented to the coders and official coding began on February, 25, 1985. The instrument was divided into two sections -- (1) Theme and Activity Analysis and (2) Individual Character Analysis. The manual provided a preface of general directions and definitions as well as detailed instructions for both sections of the instrument. The contents of the instrument are explained and discussed in the following section.

2. QUESTIONNAIRE COMPONENTS

The contents of the Child Cartoon Coding Instrument and Manual were as follows:

PREFACE

- General Definitions
- Using the Age Evaluation Guide
- General Directions
- Cartoon Criteria

Part 1. THEME AND ACTIVITY ANALYSIS

- A. Magazine/Coder Data (Questions 1-4)
- B. Cartoon Overview (Questions 5-11)
- C. Theme of Cartoon (Questions 12-38)
- D. Type and Explicitness of Activity (Questions 39-65)
- E. Cartoon's Relationship to Surrounding Text and Images (Questions 66-72)

Part 2. INDIVIDUAL CHARACTER ANALYSIS

- F. Principal Child (Questions 73-89)
- G. Other Character (Questions 90-104)
- H. Tertiary Character (Questions 105-114)

Questionnaire items are discussed below in sequence, according to their numbering and placement in the final version of the instrument.

(1) Magazine/Coder Data

Question 1 -- Coding Instrument Unit: This item identified which instrument was being coded: child cartoon, child visual, adult cartoon, adult visual.

Additional options in this question not used included child visual, pseudo-child, and text. It was anticipated that an instrument would be developed to analyze photographs and illustrations that depict an adult as a child. The concept of the pseudo-child instrument was later integrated into the Child

Visual Coding Instrument. No instrument was developed specifically to analyze the textual content of the magazines. However, each of the three instruments contained questions about the textual matter that related to the cartoon or visual being coded.

Question 2-- Magazine Title: This question asked whether the child cartoon was found in Playboy, Penthouse, or Hustler.

Question 3 -- Coder Information: Coders entered their two-digit identification numbers.

Question 4 -- General Information: This item identified the month and year of the cartoon's publication and the page number of the cartoon's location. In addition, coders were asked 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 was desired to provide perspective regarding the frequency of child cartoons in the three magazines. Occasionally child cartoons appeared on the cover of a magazine rather than on a numbered page. The response "999" was used to capture this information.

(2) Cartoon Overview

Question 5 -- Side of the Magazine: This question described on which side of the open magazine the cartoon appeared. Choices included the cover of the magazine, left, right, and left and right (i.e., cartoon covers two pages).

Question 6 -- Color of Cartoon: Cartoons were classified as either black and white or color. If a cartoon was primarily black and white, but with a dash of color (e.g., a red tongue), the cartoon was coded as color.

Question 7 -- Size of Cartoon : The categories were: (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, and (6) one cartoon covers two pages. The categories "between 1/2 and full page," and "one cartoon covers two pages" were added to the final version of the instrument. The category of "comic strip" was deleted from the final version, and cartoons of this type were not analyzed in the study. The multipanel format of comic strips was not appropriate for this instrument.

Question 8 -- Name of Cartoonist: This question was intended to ascertain whether certain cartoon themes, such as incest or child molestation, were associated with certain cartoonists and certain magazines. Twenty-five names of artists who drew child cartoons were provided in the final version of the instrument (with code numbers). The first version provided 21 names of artists who draw child cartoons. In the pilot version, coders were asked to write in the name and sex of the cartoon's author. The sex category was dropped as useless;

either the two-name signature provided the gender, or the one-name signature withheld it. Either way, it was decided that the gender of the cartoonists could be researched separately.

Question 9 -- Number of Characters: In the final version the title of this question changed from "Number of People" to "Number of Characters" to accommodate the concept that characters could also be anthropomorphized animals or objects. Choices of number of characters included 1, 2, 3, 4, 5 to 10, and mob. The category "5 to 10" was "5 or more" in the first version. The category of "mob" was not used in the first version.

Question 10 -- Lifeless Bodies: This question identified the presence of: lifeless children, lifeless adults, and lifeless animals. In the first version only lifeless people were coded; the revised categories included the presence of lifeless animals as well.

Question 11 -- Physical Setting of the Cartoon: 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 theaters, and modes of transportation; and (3) areas largely confined to adults, such as business offices and bars.

The original 20 categories in the Coders' First Version were expanded to 23 in the final instrument. Additions to the list included the private (as opposed to public) toilet, the child's own bedroom, and graveyard/morgue -- settings that the coders found turned up frequently.

(3) Theme of the Cartoon

Question 12 -- Context of the Cartoon: This question was originally conceptualized (in the Pilot Instrument) as the "scene theme" of the cartoon. It was intended to provide an opportunity for coders to count neutral or pro-social cartoons depicting children, and not just those child cartoons that were sexual or violent. It 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 prosocial, coders were 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. The final version, therefore, dropped the exclusionary direction. It also expanded the nonsexual and nonviolent responses to this question, eliminating the terms "neutral" and "prosocial" in favor of specific categories.

This question of the Coders' First Version combined the sexual and violent categories into one response, and added 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 responses 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), (4) political subject (elections, legislatures), (5) religious subject, (6) mixed subject, but not illegal, sexual, or violent, or (7) none of the above.

The final version of this question in the Child Cartoon Coding Instrument, removed the "potentially illegal, sexual, or violent" category altogether. The question retained the expanded version of the original neutral or prosocial themes, e.g., (1) standard daily life, (2) social subject, (3) political subject, (4) religious subject or (5) combination of two or more of the above categories. This was done because a series of questions had been developed in the meanwhile that directly asked whether specific illegal, sexual, or violent activities were present in the cartoon. The new questions removed the need for coder interpretation that was inherent in the original wording of the question.

The final version also gave the question a new name, substituting "context" for "theme." In addition, it provided two additional responses: (6) "group camping or outing" and (7) "other cultural/national milieu" for scenes outside the context of Western culture.

By the time the final version of the instrument was developed, it had become 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 code many cartoons with confidence, for instance, those that depicted incest. Depending upon the circumstances, incest could be a sexual theme (two related adults involved in noncoercive sexual activity) or a sexually violent theme (father in sexual activity with underage child). In addressing this problem, the subsequent versions of the instrument developed a series of questions that allowed for the intricacies found in the cartoons. Ultimately, these questions became Questions 13 through 25 (violent and sexual activities) and Questions 26 through 33 (potentially illegal or violent nonsexual activities) in the final version of the Child Cartoon Coding Instrument.

Questions 13 through 25 -- Does the Cartoon and/or its Caption Potentially Connect the Child With Any of the Following Activities?: This series of questions was the end result of the evolution of the concept of "sexual activities" originally developed in the Pilot Instrument.

In the Coders' First Version the coders were asked "does the cartoon and/or its caption connect the children) with any of the following POTENTIALLY ILLEGAL SEXUAL activities?" The degree of

connection may have been minimal, but sufficient to link the activity in the reader's mind in some way. The child might be directly involved in the activity, just watching the activity, or standing in the background and/or totally unaware of the activity. The question listed 12 potentially illegal sexual activities, each defined in detail in the manual that accompanied the instrument. The "potentially illegal sexual activities" were those that, if enacted in real life, would involve or contribute to juvenile delinquency or to crimes against children.

The categories of activities in the Coders' First Version 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.

The Coders' First Version 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.

In the final version of the Child Cartoon Coding Instrument, this problem was addressed by expanding this question of the Coders' First Version into 13 questions (Questions 13 through 24). Coders could now answer Yes or No to the presence of each activity listed.

In the final version, these questions were called Section A, (of Part C. Theme of Cartoon). The questions were listed as follows:

- Question 13 -- Assault (select sexual or nonsexual)
- Question 14 -- Murder (select sexual or nonsexual)
- Question 15 -- Child in sexual encounter with adult
- Question 16 -- Child in sexual encounter with older child
- Question 17 -- Child in sexual encounter with family member
- Question 18 -- Erotica/pornography: adult as sexual instrument or object of media use
- Question 19 -- Indecent exposure
- Question 20 -- Child as sexual instrument/object for media use
- Question 21 -- Obscene phone call
- Question 22 -- Paid nudity
- Question 23 -- Procuring
- Question 24 -- Prostitution/sex-buying or barter/massage parlor activity/sex-dealing
- Question 25 -- Adultery

These 13 questions were now subsumed under the rubric, Section A, rather than continuing to be called Potentially

Illegal Sexual Activities as in the Coders' First Version, because the first two questions did not correspond to the old title. Questions 13 and 14 each named a violent activity -- assault and murder -- and asked whether it took a sexual or nonsexual form. Otherwise, the rest of the questions in Section A were 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 of the Coders' First Version included grouping of all sex industry activities into one question, and adding a question on Adultery. Although activities such as adultery or adult erotica/pornography are potentially illegal in some states but not in others, they were included because their depiction in a child cartoon was assumed to mean that a child was associated with or involved in them, or was able to observe them -- situations likely to be brought to the attention of juvenile authorities.

Questions 26 through 33 -- Does the cartoon and/or its caption potentially connect the children) with any of the following potentially ILLEGAL or VIOLENT NONSEXUAL ACTIVITIES? This question was reformulated to focus on potentially illegal activities that have no sexual component.

In the Coders' First Version, eight potentially illegal sexual activities were listed and defined in the manual. The categories were (1) alcohol use, (2) arson, (3) assault/murder, nonsexual, (4) child abuse and/or neglect, non-sexual, (7) runaway, and (8) theft. As with the "potentially illegal sexual activities" question in the Coders' First Version, coders were allowed only two responses. This format was found to be inadequate to capture the necessary information.

Therefore, in the final version of the Child Cartoon Coding Instrument, the question was expanded into eight Yes or No questions (Questions 26 through 33). This series of questions was entitled Section B instead of Potentially Illegal Nonsexual Activities. With two exceptions, the eight questions remained the same as the eight categories in the Coders' First Version. One exception was the removal of "assault/murder, nonsexual" to Section A for the economic reasons already mentioned, and the other was the addition of an "other" category.

In the final version, the Section B questions were as follows:

- Question 26 -- Alcohol use
- Question 27 -- Arson
- Question 28 -- Child abuse and/or neglect, nonsexual
- Question 29 -- Drug use, selling or pushing
- Question 30 -- Kidnapping
- Question 31 -- Runaway

Question 32 -- Theft

Question 33 -- Other potentially illegal or violent
nonsexual activity

Question 34 -- Sexual Orientation of the Cartoon: The sexual orientation of the cartoon was coded as (1) heterosexual, (2) homosexual, (3) bisexual, (4) autoerotic, (5) or mixed orientation. The Coders' First Version did not include the mixed orientation response.

As originally phrased in the Pilot Instrument, this item encompassed two questions: whether the sexual orientation of the cartoon was (1) heterosexual, (2) homosexual, or (3) bi-sexual; and whether it was sexually oriented toward (4) an animal, (5) object, or (6) other.

The final version 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. A new response was also added, (4) autoerotic, which was defined as all forms of masturbation and sexual display for one's own pleasure.

Question 35 -- Sexual Relation: The purpose of this question was to ascertain whether the sexual activity depicted in a cartoon involved humans relating sexually to other humans or to nonhumans.

Seven responses were provided: (0) no, or character relating sexually to self, (1) another human, (2) animal, (3) object, (4) object and another human, (5) fantastic, unreal creature, (6) superhuman being, or (7) animal and another human. Each of the categories was defined in the manual. The final category, animal and another human, was introduced in the final version of the instrument in response to the variety of cartoons the coders were finding.

Question 36 -- Nursery/Fairy Tale Theme: This question captured the 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 was not specifically listed but belonged to a story, the story name was the category to be coded (e.g., Dorothy was coded under The Wizard of Oz). 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 had expanded to 22 in the final version of the instrument.

Question 37 -- Special Theme: This question identified whether the cartoon scene took place during a holiday or life-cycle event, especially one with significance for children. The

categories were divided into two groups -- Holidays and Cycle of Life responses.

The Holiday categories were: (01) New Year, (02) Valentine's Day, (03) Easter, (04) 4th of July, (05) Halloween, (06) Thanksgiving, (07) Christmas, or (08) other holiday.

There were 10 Cycle of Life responses in the final version of the instrument: (09) childbirth in wedlock, (10) childbirth out of wedlock, (11) menstruation, (12) loss of virginity, (13) birthday, (14) graduation, (15) weddings and anniversaries, (16) death, funerals, (17) abortion, or (18) other life-cycle events.

In the Coders' First Version there were only six life cycle events. The "childbirth" response in that instrument was divided into two categories: "in wedlock" and "out of wedlock." The definition of "childbirth" for these categories was modified to include pregnancy as well as childbirth, because it was found that cartoons often blurred the distinction between these two events. These categories would have been more clearly labeled "childbirth/pregnancy, in wedlock," and "childbirth/pregnancy, out of wedlock."

Another difference between the Coders' First Version and the final instrument was the addition of three other categories found by the coders to be common themes, especially in the late-arriving Hustlers: menstruation, loss of virginity, and abortion.

Question 38 -- Erotica/Pornography: This question asked whether the cartoon and/or its caption referred to erotica/pornography.

The responses classified what part, if any, erotica/pornography played 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, or (2) present or referred to, and is part of the point of the cartoon.

This question took a different form in the Coders' First Version. In that version the 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, or (1) erotica/pornography mentioned, but not in relation to sexual attitudes or behavior. The two Yes responses were: (2) mentioned, but suggests that erotica/pornography has no influence on sexual attitudes or behavior, or (3) is an important source of sexual information and education.

(4) Type and Explicitness of Activity

Questions 39 through 61 -- Type and Explicitness of Activity: This is was the second section of the coding instrument devoted to description of activities portrayed. The first section, Questions 13 through 33 of the "Theme of the Cartoon" section of the instrument, dealt with illegal or

potentially illegal activities. Those questions described the activities with which the child in the cartoon was potentially connected.

The questions in this section of the instrument, the Type and Explicitness of Activity section, identified activities of a sexual, violent, or general nature, and was not concerned with whether they were legal or illegal. The type of activity and explicitness with which it is depicted was the most difficult section of the Child Cartoon Coding Instrument to develop. As mentioned above, cartoons presented a wide variety of real and imagined activities, often several to one cartoon, which would range in expression from innuendo to extreme explicitness.

The method of identifying from an activity passed through distinct stages of development from the Coders' First Version to the final version of the Child Cartoon Coding Instrument.

Characterization of Activities in the Coders' First Version -- Coders were asked to list a cartoon's three most predominant activities from a chart of 62 activities and 3 modifiers (see Appendix B, 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 nonviolent, nonsexual 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.

In addition, 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.

Subsequently, coders recorded the combination of columns from which 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.

The Coders' First Version then asked three questions to describe the degree of explicitness with which the activity was presented. The first question asked if the activity was depicted, and provided three categories: (1) actual event depicted, (2) imminent activity graphically portrayed, or (3) result of activity graphically portrayed. The second question asked if the activity was 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, or (4) comment on "offstage"

activity. The third question 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, or (7) bruises, black eyes.

There were obvious problems with this section in the Coders' First Version. First of all, coders selected up to three activities per cartoon, but the explicitness questions only allowed for one activity of the three to be described in terms of explicitness. Furthermore, coders found it difficult to choose between the categories for each explicitness question. The differences were too slight, and inter-rater reliability was low.

Characterization of Activities in the Final Version of the Child Cartoon Coding Instrument -- The final version of the instrument combined the 62 activities into 24 activity clusters and asked whether each activity cluster was or was not present in the cartoon. If the answer was Yes, it provided the yes answers with four choices to describe the levels of explicitness: (1) depicted (present tense), (2) just occurred (past) or about to occur (future), (3) discussed, or (4) implied through verbal innuendo, facial expression, or title of cartoon.

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

The questions that dealt with activities and explicitness in the final version of the instrument were:

- Question 39 -- Murderous or Maiming Activity
- Question 40 -- Inflicting Pain
- Question 41 -- Force or Planned Force
- Question 42 -- Violent Message
- Question 43 -- Violent Discussion
- Question 44 -- Violent Fantasy or Memory
- Question 45 -- Other Violent Activity
- Question 46 -- Genital or Anal Sex
- Question 47 -- Venereal Disease
- Question 48 -- Sexual Foreplay
- Question 49 -- Being Nude or Taking Off/Putting On Clothes
- Question 50 -- Sexual Invasion of Privacy
- Question 51 -- Sexual Arousal
- Question 52 -- Sexual Message
- Question 53 -- Sexual Discussion
- Question 54 -- Sexual Fantasy or Memory
- Question 55 -- Other Sexual Activity

- Question 56 -- Excretory Activity
- Question 57 -- Medical/Surgical Procedures Relating to Sexual Parts
- Question 58 -- Affectionate Activity
- Question 59 -- General Discussion
- Question 60 -- Nonsexual, Nonviolent Fantasy or Memory
- Question 61 -- Other Nonsexual, Nonviolent Activity

Question 62 -- Trickery or Fraud: This question asked whether any of the preceding activities involved trickery or fraud. Essentially, the question was developed to describe more fully the scenarios of Hustler's "Chester the Molester" cartoons, which were heavily involved in the entrapment of children.

Question 63 -- Sexual Props: This question sought to learn whether any props in the cartoon were used to identify the cartoon as having a sexual scenario.

Six categories were provided: (1) clothing, (2) item used to aid or enhance sexual activity, (3) item used in role of sexual partner, (4) birth control aid, (5) abortion cues, or (6) item used as phallic or other sexual symbol.

The categories of response to this question were configured differently in the Coders' First Version, which provided three categories; (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 categories were rephrased in the final version to remove interpretive responses such as "item used to imply past sexual activity." Two items were added to the final version that were not in the Coders' First Version: the abortion cue items and phallic/sexual symbols as sexual props.

The final version also differed from the Coders' First Version in that it stipulated that the props must be depicted, not merely discussed in the caption. This was done 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 identified the scenario as sexual.

Question 64 -- Violent Props: This question described props used to identify the scenario as violent.

Nine categories of props were provided: (1) body fragment, (2) gun, (3) fire, (4) knife, (5) bat/club, (6) whip, (7) chains/rope, (8) stick, or (9) other. The prop categories were presented in order from more violent to less violent. Because coders could choose only one violent prop per cartoon, they were

directed to select the prop with the lowest number (i.e., the most violent). This selection criteria was not possible with sexual props because they were not ordered in this way .

In the Coders' First Version, the list of props was in a different order. This earlier version also differed in that sticks were in the same category with bats and clubs. Other differences between the two instruments included the expansion of the "knife" category to include all bladed instruments, and notation that the "other" category should include violent symbols such as the Nazi swastika.

Question 65 -- Violent Props for Sexual Purposes: This question asked whether any of the preceding categories of violent props were used for sexual purposes.

(5) Relationship to Surrounding Text and Images

This series of questions (Questions 66 through 72) addressed the relationship of the cartoon to the text and images that surrounded it. The concept of Eye Span was introduced in the final version of the instrument. It referred to the two pages that were visible when the magazine was open and flat. It replaced the phrase "near or next to" in the Coders' First Version, which was less precise.

Question 66 -- Same Eye Span as Text Dealing with Children: This question asked whether the cartoon was located in the same eye span as text dealing with children. Coders could select five types of textual material: (1) article/feature, (2) movie/video/record/book review, (3) letters to the editor, (4) sex advice column), or 6 other, humor, fiction. (There was no response code (5).

Coders were also instructed to skim the text on both pages of the open magazine on which a child cartoon was present for key words referring to childhood. If any reference was 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 shared the same eye span, and therefore the same "moment in time," with child cartoons.

Question 67 -- Part of Two Consecutive Eye Spans Involving Children: This question identified whether the eye span directly preceding or following the cartoon held any references by word or picture to children. Two consecutive eye spans consist of four pages: the eye span immediately before, and immediately following the eye span in which the cartoon is located.

In the Coders' First Version the question asked whether the cartoon was part of two or more consecutive "items" involving children. The point of the question was to capture those instances in which a child cartoon was preceded and/or followed

by another cartoon, visual, or text dealing with children, thus forming a "section" of child material.

Question 68 -- Same Eye Span as Sexual Text: This question asked whether the child cartoon was 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 was directly discussed. If it was implied, the answer was to be coded No to avoid the problem of reading too much sexual innuendo into text.

Question 69 -- Same Eye Span as Violent Text or Caption: This was a companion question to Question 68. Coders were told it was possible to answer both questions affirmatively (e.g., when a text reads, "she screamed with joy").

Question 70 -- Same Eye Span with National Figure: This question sought to learn how often child cartoons were in the same eye span as articles or interviews by culturally significant persons, and, if so, what kinds of issues they wrote about or were associated with.

The categories of issues were: (1) serious social issue, (2) religious issue), (3) sports, (4) entertainment, art, (5) sex features, humor, or (6) other.

Question 71 -- Juxtaposed in Same Eye Span as Sexual Pictures: This question asked whether or not the cartoon was juxtaposed in the same eye span with sexual or sexualized people, animals, objects, or props. In the final version the question required a Yes or No response.

In the Coders' First Version the categories aimed to identify the nature of the sexual picture: (1) nude or sexualized adult(s), (2) nude or sexualized children), (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 final version also added a convention to the definition of "juxtaposed": when a foldover page covered half of the underlying centerfold picture, the entire centerfold was 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.

Question 72 -- Juxtaposed in Same Eye Span as Violent Pictures: This question paralleled the question about juxtaposition with sexual pictures above, the only difference being the substitution of the word "violent" for the word "sexual."

(6) Individual Character Analysis: The Principal Child

The Principal Child was the only child or the child or unit of children most involved in the primary action of the scene.

Question 73 -- Sex of Principal Child: The sex of the Principal Child could be classified as: (1) unspecified, (2) male, (3) female, (4) both, (5) male and unspecified sex, or (6) female and unspecified sex.

The "unspecified" category was used for those cartoons in which it was unclear whether the character was male or female because the body was partially visible, the face was covered, or the child was too young for sexual identification.

The last two categories were used for those cartoons in which a unit of people played the role of one character, yet not all the people in the unit were 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 Coding Instrument.)

Question 74 -- Race/Ethnicity of Principal Child: The pilot version provided five responses to this question: (1) Caucasian, (2) Black, (3) Asian, (4) American Indian, or (5) Other.

In response to the ethnic cartoons found in Playboy, Penthouse and Hustler the subsequent 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, (0) N/A or Other, was also added, and included fetus in utero when parentage was not clear and also anthropomorphized animals. The race or ethnicity of an anthropomorphized object was often possible to determine; Pinnochio, for instance, was to be coded Caucasian.

Question 75 -- More Than One Child: This question was added to clarify whether the Principal Child was one child or a unit of children.

Questions 76 through 79 -- 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 were depicted according to age stereotypes, and not by biological development. A reader could identify a child as belonging to the "preschool" or "school age 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 was because cartoonists drew child characters according to age stereotypes.

The following age stereotypes were used in the final version of the Child Cartoon Coding Instrument: (1) fetus in utero, (2) aborted fetus, (3) newborn (4) infant, (5) preschool, (6) school

age to puberty, (7) early puberty, (8) late puberty, or (9) adult. The "adult" category was needed to capture those situations in which an adult's physiognomy was combined with a child's behavior and setting.

An Age Evaluation Guide was developed 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 was when the child was depicted as behaving in a sexually precocious manner. The Age Evaluation Guide is presented in the Culture of Childhood Portfolio, Appendix C.

The Age Evaluation Guide consisted of drawings of the average physical proportions of children in each age bracket. It listed 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 Age Evaluation Guide also included examples of age-appropriate motor and social skills.

There were two problems in assessing the age of the Principal Child. First of all, a cartoon could present a child with conflicting age cues. The apparent age of the child could differ based upon cues such as caption, setting, props/costume, and physical depiction. Another problem was how to answer the age question if the character was a unit of people spanning different age brackets.

In the final version of the instrument, age of the Principal Child was assessed through four questions:

Question 76 -- Apparent Age of the Only or Youngest Principal Child Based on Physical Depiction

Question 77 -- Apparent Age of Oldest Principal Child Based on Physical Depiction

Question 78 -- Apparent Age of the Only or Youngest Principal Child Based on Cues

Question 79 -- Apparent Age of the Oldest Principal Child Based on Cues

Question 80 -- Source Of Age Discrepancy: This question was coded only if there was a discrepancy between the age of the Principal Child based on physical depiction and the age based on cues.

If there was a discrepancy, six responses were provided: (1) clothing/hairstyle, (2) furniture or equipment (including toys), (3) facial expression, included because some expressions in some situations connoted adult sophistication or childlike naivety (e.g., a "blank" or interested expression on the face of an imminent victim), (4) caption, for those instances when what was said contradicted what was depicted, (5) Childhood of Culture cue for such things as characters from children's literature, or (6) Boy or Girl Scout cue.

The final version of the instrument allowed only one choice for this question. If more than one cue was 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 was 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.

Question 81 -- Physical Depiction of Principal Child: The purpose of this question was to discern whether a child or other cartoon character was depicted as something other than an alive, natural human being.

The categories covered the following spectrum of possibilities: (01) anthropomorphized animal that is clearly the offspring of a human parent, (02) anthropomorphized object that is clearly the offspring of a human parent, (03) object as symbol of child, (4) elf, (05) angel/cherub/cupid, (06) devil or demon-like character, (07) science fiction creature, (08) unnaturally deformed human being or monster, (09) dismembered human being, (10) left blank, or (11) human corpse.

The question also carried the following three categories: (12) none of the above, but character does not appear to be a natural human being (e.g., newly-born child depicted as a tongue), (13) character has a natural defect or birth defect, (14) natural human child without handicap or birth defect, (15) a natural child with exaggerated sexual parts, or (16) mixed physical depiction.

The response, (3) object as symbol of child, was added to the final version of the instrument to capture those cartoons that substituted an object for a real child (e.g., a Lolita blow-up doll). The response, (15) natural child with exaggerated sexual parts, was included after Question 45, Degree of Sexual Development, was deleted from the Coders' First Version.

Question 82 -- State of Dress/Undress of the Principal Child: This question was asked only of the Principal Child.

Eight response choices were presented in the 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, or (8) scout uniform or equivalent.

The categories allowed for more precise coding of a variety of depictions -- it was now possible to code exposed sexual parts that did not involve nudity. For example, the display of cleavage or genital bulges could be coded as (3) or depictions of nipples seen through a wet tee-shirt as (5).

Question 83 -- Placement of Principal Child: This question sought to learn whether the Principal Child was physically in the background or foreground of the main scene, or was offstage but part of the point of the cartoon.

Questions 84 through 88 -- Level of Involvement of Principal Child in Cartoon Activity: The development of this question was second only to the Type of Activity section in presenting difficulties. In the Coders' First Version, coders rated 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, (9) protester/objector/protector: one who complains, objects or defends in response to an activity.

One problem with the Coders' First Version was the final response, "protester/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 final version of the instrument removed this response from the question and developed it into a separate question, Question 114.

A second problem with the Coders' First Version was that the Level of Involvement question allowed just one response, although earlier in the instrument 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 final version of the instrument asked five Level of Involvement questions (Questions 84 - 88) and provided a list of the Types of Activity analyzed earlier in Questions 39 - 61. Each activity was given a number, the same as its title number in the instrument (i.e., "murder/maiming" was given the number 39, the same as its question number). Each of the five questions had a two-slot answer on the coding sheet to record the number of the activity selected.

Coders were instructed to select two activities from those previously identified in which the Principal Child was a

recipient of the activity, two in which he or she was an initiator of the activity, and one in which he or she was an observer of the activity. (The final version dropped the response "mutual participant." 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 retained in the final version of the instrument.)

If numerous activities were taking place in the cartoon, the two most serious activities were to be selected from the rank-ordered list of activities. Thus, murder/maiming and inflicting pain would be the most serious of the violent activities. Genital or anal sex or sexual foreplay would be the most serious categories of the sexual activities unless the child had venereal disease, which was ranked higher than sexual foreplay in terms of seriousness.

In this way, the final instrument ascertained 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."

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

The questions on level of involvement of the Principal Child were as follows:

- Question 84 -- Recipient of First Activity
- Question 85 -- Recipient of Second Activity
- Question 86 -- Initiator of First Activity
- Question 87 -- Initiator of Second Activity
- Question 88 -- Observer One Activity

Question 89-- Emotional Expression of the Principal Child: This question was intended to describe the reaction of the Principal Child to the activity portrayed in the cartoon. In the Coders' First Version, 18 categories of emotional expression were

provided. This elaborate list included emotional expressions relevant to characters in any situation. The writers of this question thought they had composed the definitive list.

However, when coders began to practice coding with their first version, they found the list too refined, and found that it was difficult to make distinctions between some of the categories. The final version of the instrument collapsed the 18 categories into nine responses: (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, haunted, or (9) fear and smiling: fear in brow area, but mouth turned up. This latter response replaced the category of "sadistic anticipation" in the Coders' First Version, and was necessary to capture the expression frequently found on the face of the cartoon series character, "Chester the Molester."

The final list not only solved the coders' problems, but the first eight also closely paralleled psychologist Paul Ekman's facial/emotional archetypes. For details, see Appendix D, Emotional Expression Guide.

(2) Individual Character Analysis: The Other Character

The Other Character was the main character or unit of characters, other than the Principal Child, in the main scene of the cartoon. The Other character might be interacting with the Principal Child, observed by the Principal Child, or acting independently of and unobserved by the Principal Child.

Many of the questions that analyzed the character of the Principal Child were also applied to the Other Character. Only new questions, or questions with different response categories from those used for the Principal Child will be discussed below.

Question 90 -- Sex of Other Character: See Question 73

Question 91 -- Race/Ethnicity of Other Character:
See Question 74

Question 92 -- More Than One Other Character:
See Question 75

Question 93 -- Age of Only or Youngest Other Character,
Physical Depiction: See Question 76

Question 94 -- Age of Oldest Character, Physical Depiction:
See Question 77

Question 95 -- Age of Only or Youngest Other Character,
Cues: See Question 78

Question 96 -- Age of Oldest Other Character, Cues:
See Question 79

Question 97 -- Source of Age Discrepancy: See Question 80

Question 98 -- Physical Depiction of Other Character: See
Question 81

Question 99 -- Authority of Other Character: This question was asked only of the Other and Tertiary Characters. It sought to identify the characters in the specific roles of caretaking, control, or influence over the child in the cartoon.

Twenty-two responses were provided: (1) unspecified relative, (2) parent, step-parent, guardian, (3) older sibling or step-sibling, (4) grandparent, (5) other relative, (6) baby sitter, (7) neighbor (8) teacher, instructor, (9) youth group leader, (10) clergy, (11) nun, (12) other religious figure, (13) doctor/dentist, (14) nurse, (15) health care professional, (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, or (23) other.

Four of these categories were added to the original list of responses, based on scenarios frequently found by the coders: baby sitter; neighbor; judge, lawyer, probation officer; and business owner, manager.

Question 100 -- Placement of Other Character: See
Question 83

Questions 101 through 103 -- Level of Involvement of Other Character in Cartoon Activity: For the Other Character, only one choice of activity as recipient, initiator, or observer was permitted:

Question 101 -- Recipient of Activity: See Questions 84
and 85.

Question 102 -- Observer of Activity: See Question 88

Question 103 -- Initiator of Activity: See Questions 86
and 87

Question 104 -- Emotional Expression of Other Character:
See Question 89

(8) Individual Character Analysis: The Tertiary Character

The Tertiary Character was defined as operating at the third level of involvement in the scene. Fewer questions were asked about the Tertiary Character than about the other two characters. As with the Other Character, many of the questions that analyzed the Principal Child were similarly worded here. Only new questions, or questions with different response categories from those used for the Principal Child will be discussed below.

Question 105 -- Sex of Tertiary Character: See Question 73
Question 106 -- Race/Ethnicity of Tertiary Character: See
Question 74

Question 107 -- Age of Main Tertiary Character Based on
Physical Depiction: Description of the age of the Tertiary
Character was abbreviated. The coders responded only to the age
of the main character, and assessed his or her age based on
physical depiction alone.

Question 108 -- Physical Depiction of Tertiary Character:
See Question 81.

Question 109 -- Authority of Tertiary Character: See
Question 99.

Question 110 -- Placement of Tertiary Character: See
Question 83.

Questions 111 through 113 -- Level of Involvement of
Tertiary Character in Cartoon Activity: As for the Other
Character, only one choice of activity as recipient, initiator,
or observer was permitted:

Question 111 -- Recipient of Activity: See Questions 84
and 85.

Question 112 -- Observer of Activity: See Question 88

Question 113 -- Initiator of Activity: See Questions 86
and 87

Question 114 -- Protector/Protester/Defender: This question
attempted to ascertain whether, in cartoons depicting children in
sexual or violent scenarios, any character protested the activity
or came to anyone's defense. It derived from the "protester/ob-
jector/protector" category originally included under Level of
Involvement of the Coders' First Version.

Responses for this question were: (1) parent, (2) unspeci-
fied 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, or (9) other.

V. CHILD VISUAL CODING INSTRUMENT

The Child Visual Instrument and Memorandum addressed the representation of children in Playboy, Penthouse, and Hustler (PPH) visuals (i.e., photographs, illustrations, and drawings).

1. DEVELOPMENT OF THE CHILD VISUAL CODING INSTRUMENT

This 75-question instrument was not as difficult to develop as the Child Cartoon Coding Instrument, largely because many of its conventions already had been articulated by the cartoon instrument. The development of the child visual instrument built upon the prior work done in shaping and refining the Child Cartoon Coding Instrument, and many of the same concepts and questions were employed.

However, as with the cartoon instrument, the development of the visual instrument was an iterative process, subject to continuous refinement and revisions in interpretation as to the content of the responses. As coders acquired experience with the content of PPH visuals, changes were made to accommodate new material that did not fit the existing framework for analysis.

Differences in the organization of the instrument are described in Section (1), below. Section (2) describes new concepts and definitions employed in the child visual study.

(1) Differences in Organization of the Instrument

There were several important differences between the Child Cartoon and Child Visual Coding 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 various poses instead of playing roles, and whose activities might be suggested rather than explicitly stated.

Other basic differences between the instruments included 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 child model had direct eye contact with the camera/reader.

The Child Visual Coding Instrument was divided into eight sections. Six titles of the sections were the same as those of the Child Cartoon Coding Instrument -- Magazine/Coder Data, Visual (formerly Cartoon) Overview, Principal Child, Other Character, Types of Activities, and Relationship to Surroundings. These sections were presented in an altered sequence in the

Child Visual Instrument. Furthermore, the contents of these six sections were not identical to those of the cartoon instrument. Where necessary, new questions replaced the old, and other questions were rephrased or moved to new locations in the visual unit.

Two sections of the cartoon unit were dropped -- Theme of Cartoon and Tertiary Character. Most of the questions from the Theme section were not dropped, however, but moved or merged into other sections of the instrument. 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 -- Sexual, Illegal or Statutory Information of Visual and Use of Props. The new sections were made up of old questions from the cartoon unit. The Sexual, Illegal or Statutory Information section was 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.

These changes were made in response to the types of images found in the visual, and to the requirement that coders have a logical sequence of questions.

The contents for the Child Visual Instrument were as follows:

- A. Magazine/Coder Data (Questions 1-5)
- B. Visual Overview (Questions 6-14)
- C. Principal Child (Questions 15-31)
- D. Other Character (Questions 32-39)
- E. Sexual, Illegal or Statutory Information of Visual (Questions 40-48)
- F. Use of Props (Questions 49-52)
- G. Types of Activities (Questions 53-65)
- H. Relationship to Surroundings (Questions 66-75)

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) New Concepts and Definitions in the Child Visual Study

Most of the definitions established by the Child Cartoon Coding Instrument -- terms such as "cartoon", "visual", and "depicted", continued to be used in the Child Visual Coding 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.

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. The eight categories comprising the definition of child in the visual unit are discussed under Question 15, in the following section of this chapter.

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 a photograph taken of them from same angle.

To resolve the problem of tediously coding such visuals -- which would yield little or no new information -- four criteria were developed that 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 as 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 might 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 individual questions encompassed by the Child Visual Coding Instrument are described in the following section.

2. QUESTIONNAIRE COMPONENTS

This section discusses the development of each question in the Child Visual Coding Instrument. A copy of the instrument is presented in Appendix E.

Discussion of the development of the Child Visual Coding Instrument addresses mainly how and why the visual instrument's questions differed from those of the cartoon instrument. Therefore, Chapter IV, The Child Cartoon Coding Instrument, should be read first.

Some of the Child Visual Coding Instrument questions were adapted from the cartoon instrument with little or no modification, although in some cases the question numbers were changed. Other questions were modified in ways that did not alter their original intention. Still others were substantially altered or newly developed for the visual instrument.

Appendix F, Cross-Reference of Child Cartoon and Visual Instruments, traces the movement, merger, or deletion of questions from the cartoon to the visual instrument. Table One of that appendix tracks whether a cartoon question was moved, merged with another question, or deleted in the visual instrument. Table Two traces the developmental background of each visual question from the cartoon instrument.

(1) Magazine and Coder Data

- Question 1 -- Magazine Title: Essentially the same
- Question 2 -- Year: Essentially the same
- Question 3 -- Month: Essentially the same
- Question 4 -- Page: Essentially the same
- Question 5 -- Coder Identification Number: Essentially the same

(2) Visual Overview

Question 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 PPH visuals. In order to discover how many actual children appear in PPH (i.e., who are photographed) this question can be cross-tabulated with Question 9, Type of Visual.

Question 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.

Question 8 -- Size of Visual: Response (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 is the presentation of a child on a book or album cover (whose boundaries are the boundaries of the visual) in an advertisement displaying many such tiny and separate covers.

Question 9 -- Type of Visual: A new question, this query asked whether the child visual was (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 or director.

The distinction between American films and 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.

Question 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.)

Question 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 response categories for the advertisement question were: (1) sexual services, such as massage parlors, dial-a-porn, topless bras, brothels, (2) pornography/erotica, such as magazines, films, posters, or album covers, (3) sexual devices, such as love dolls, stimulants, sexual clothing, (4) paraphenalia 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, or travel.

Although it was hypothesized that children would be part of ads selling camera equipment and the like, the project also

wanted to learn 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 either to juxtapose the 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.

Question 12 -- Physical Setting: The responses to this question increased from 23 in the cartoon instrument to 25 in the visual instrument.

Two cartoon responses were eliminated in the visual instrument, and four were merged into other categories. "Sky/air," used in the cartoon instrument 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 could be traced by combining response (3) bed/bedroom/hotel room, with Question 16, response (6) the character is depicted in a child's setting. The categories "restaurant" and "bar/lounge" were combined with "casino" to form response (18). "Public toilet" was merged with "bathroom/private toilet" in (04). "Alley" was combined with "streets and sidewalks" in (12).

The Child Visual Coding Instrument 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.

Question 13 -- Childhood 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 could be categorized in one of the visual instrument'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, or (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. Arranging the categories in this manner expanded the question's scope and saved computer time by using only one digit on the coding sheet.

Question 14 -- Special Theme: The visual version of this question was almost identical to the cartoon version, except that it added three responses: (7) first communion, (8) war, and (9) crucifixion.

(3) Individual Character Analysis: Principal Child

Question 15 --Principal Child: The definition of "child" was significantly changed in the visual instrument to capture the realities of the child visual.

In the visual instrument, a character was a Principal Child if it fulfilled any of the eight categories of Question 15, listed below. Note: 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 was from the book, Show Me. Because 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, was essentially the same as "child fetish object" in the child cartoon instrument. In both instances, the objects had to be presented as child characters.

Response (5) adult with hairless genitalia, addressed the genre of pornography in which adult females were 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 were posed as children but who retained their adult identities. These common staples of PPH were not to be confused with adult models who looked very young for their age. For this reason, in order to qualify as a pseudo-child, an adult model had to 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.

Question 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 Question 25); (2) character with a child's hairstyle (see Question 26); (3) character with thumb or fingers in mouth; (4) character's pose portrays or reinforces a child-like image (see Question 28); (5) character is depicted with props from the Culture of Childhood (see Question 52); (6) character is depicted in a child's setting (see Question 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").

Questions 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 were 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 instrument added four new categories: (3) male twins, (4) female twins, (5) child offstage or fetus in utero, and (8) other (e.g., hermaphrodite). The "twins" responses were added because the phenomenon had been noted in PPH and its frequency was of interest.

Questions 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 did not affect the intent of the question.

Questions 19 and 35 -- Placement of the Principal Child and Other Character: These questions remained unchanged.

Questions 20 and 36 -- Age Based on Physical Depiction of the Principal Child and Other Character: The responses for these questions 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 cartoon and visual instruments was that the cartoon instrument asked the Age/Physical Depiction question twice: 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 of just the youngest or only Principal Child, and of just the oldest Other Character.

Questions 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.

Question 22 --Source of Discrepancy in Age: The purpose of Question 22 was to ascertain the source of discrepancy in apparent age whenever Question 20 (Age Based on Physical Depiction) and Question 21 (Age Based on Cues) were coded with different age brackets. Although 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 of another age bracket. An example of this category would be the elementary school child with fully developed breasts.

Response (2) was "clothing," and response (3) was "hairstyle."

Response (4) child- or adult-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 were more 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. It can be cross-tabulated with Question 28, Poses, which lists several poses associated with infancy or childhood.

Question 23 -- Exposure of Sexual Parts: Because the cartoon version of this question (State of Dress/Undress) was found to be unresponsive to the characteristics of the photographic medium, it was divided into two questions in the visual instrument. Question 23 asked about the exposure of the child's sexual parts. Question 25 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 pubic hair, a hand, or shadows, (b) scrotum or flaccid penis, or (c) the anal area was visible but likewise covered, as by a hand or shadows.

Response (3) was "buttocks and breasts," and response (5) 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.

Question 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 interior.

Responses to the Pink question were: (0) No, genitals are exposed, but no pink is visible, (1) Yes, or (3) N/A, genitals are not exposed.

Question 25 -- How the Principal Child Is Dressed: This question was the other half of the original State of Dress or Undress question from the cartoon instrument. 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/Undressed 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: nonsexual, corresponded to the cartoon category, "dressed in mature clothing."

Response (7) bizarre or unusual apparel, was a new category and included Halloween costumes and science-fiction 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 except, for example, for socks or noncovering drapery.

Question 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 could 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, (2) "Shirley Temple" ringlets, or (3) adult hairstyle: bun, chignon, upswept hair, beehive, French twist, Veronica Lake hairstyle.

Question 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.

Question 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 pigeon-toed; (5) spread-legged with underwear covering an otherwise clear genital display, or (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.

Question 29 -- Child's Setting: This question developed the Physical Setting question (Question 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), (4) child school building or grounds, (5) child's store (e.g., candy store, teen hangout), or (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.

Question 30 -- Eye Contact with the Camera/Reader: The first response for this question was left blank, an unintended vestige of an earlier draft.

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. Because sunglasses were a fairly common motif for adult PPH models, and because 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, did not

possess special significance in the project, but were included as aids for the coders.

Question 31 -- Emotional Expression: The responses to this question were modified slightly from those of the cartoon instrument. 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 among them.

The final category, "fear and smiling," which had been developed for the cartoon character, "Chester the Molester," was deleted.

(4) Individual Character Analysis: The Other Character

Many questions were the same for the Other Character as for the Principal Child. Only those questions that involve different content or responses are described below. Reference is made to the relevant question about the Principal Child Character.

Question 32 -- Other Character: The responses that characterized the Other Character in this question were nearly the same as the responses for the Principal Child (Question 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, because 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 instrument, Other Characters could be animals.

Question 33 -- Sex of Other Character: See Question 17

Question 34 -- Race/Ethnicity of Other Character: See Question 18

Question 35 -- Placement of Other Character: See Question 19

Question 36 -- Age of Other Character, Physical Depiction: See Question 20

Question 37 -- Age of Other Character, Cues: See Question 21

Question 38 -- Authority: This question as to whether the Other Character was in an authority role or relationship with the child was the same as in the cartoon instrument.

Question 39 -- Protector/Protester: To response (10) "parent," was added "step-parent, guardian." Otherwise, the questions from the cartoon and visual instruments were the same.

(5) Sexual, Illegal or Statutory Information

Question 40 -- Lifeless Bodies: This question and its responses were unchanged except 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.

Question 41 -- Sexual Orientation: The cartoon categories were repeated in the visual question, with one addition: response (5) transvestite.

Question 42 -- Sexual Relations or Interaction: The cartoon version of this question asked whether sexual relations or interactions were depicted in the cartoon or referred to in its caption. Because the characters and activity in a visual might be commented upon anywhere within the text that accompanied it, the question was amended to include references to "text-in-eye span." Time constraints imposed the limitation that text was confined to that found within the same two open pages of the magazine as the visual.

The response 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 -- These questions correspond to the section of the cartoon instrument that dealt with Potentially Illegal Sexual Activity (Questions 13 - 25). The Child Visual Coding Instrument reduced the number of such activities from 13 to six.

Five of the cartoon questions were deleted in the visual instrument 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:

Question 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, because the same type of activity was covered by Question 55, Invasion of Privacy. However, 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.

Question 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 version, but was subsumed under Question 44 to save a coding slot.

Question 45 -- Arson, Theft: Cartoon questions "arson" and "theft" were combined in this question, because both activities were illegal and did not necessarily involve the sexual and violent components central to this study.

Question 46 -- Nonsexual Child Abuse or Neglect: The cartoon and visual versions of this question were the same.

Question 47 -- Alcohol or Drug Abuse: 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), and (5) prescription, professionally administered hard drugs (morphine, methadone).

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 that were potentially harmful and addictive, but which were legal under certain circumstances.

Question 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.

(6) Use of Props

Question 49 -- "List A" Props: This list of props was the counterpart to the cartoon instrument's Sexual Props question. Although the intent of the question remained the same, the title was changed to reflect more accurately the new, visual-oriented responses. The title was changed from Sexual Props to "List A" because some of the responses referred to props that were sexual by context only, not by intrinsic meaning. An ice cream cone would be an example of this. The new listing of responses was as follows:

Response (1) presence of erotica/pornography media, was part of the cartoon version'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 instrument'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 such things as used condoms.

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 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)."

Question 50 -- "List B" Props: This question is the counterpart of the cartoon instrument'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. The fire and knife responses were expanded to include such everyday objects as burning candles and dinner forks because such objects could be used as weapons, and were to be so coded when appropriate. On the other hand, the presence of a gun always was coded, because a gun is always a violent object.

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.

Question 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.

Question 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), (6) child's sports toys or equipment, (7) other toys, (8) school items (school books, lunch box), or (9) other.

(7) Types of Activities

Question 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 is a good example of this image. Although 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 coding activities with the cartoon instrument. The basic design of the activities section of the cartoon instrument 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 able to handle 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 design of the Child Cartoon Coding Instrument.

There were three approaches to analyzing any activity: Type of Activity, Degree of its Depiction or Explicitness, and the characters' Level of Involvement in the activity. Without a matrix, the cartoon instrument 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 then the cartoon instrument isolated Level of Involvement 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 an initiator, recipient 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. Although it was possible to identify the Principal 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 regarding "who was doing what to whom, while who watched," were lost for the child cartoon instrument.

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 instrument. The matrix provided three slots for each question.

The first slot recorded the Degree of Depiction of the activity. 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), or (5) implied in both the visual and the text.

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, or (6) other unspecified role.

The individual activities listed in Questions 54 through 64 were almost the same as their counterparts in the cartoon instrument (although a few were merged):

- Question 54 -- Affectionate Activity
- Question 55 -- Invasion of Privacy
- Question 56 -- Sexual Display
- Question 57 -- Sexual Foreplay, Sexual Arousal
- Question 58 -- Genital or Anal Sex
- Question 59 -- General Activity
- Question 60 -- Force or Planned Force
- Question 61 -- Inflicting Pain
- Question 62 -- Killing, Maiming
- Question 63 -- Medical/Surgical Procedures on Sexual
or Anal Parts
- Question 64 -- Scatological or Morbid Presentation

Question 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, or (5) racial comment or activity combined with sexual or violent activity.

(8) Relationship to Surroundings

Question 66 -- Consecutive Eye Spans: The question remained the same in both cartoon and visual instruments.

Question 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), (2) pornography/erotica (e.g., video, film, photos, magazines, books, posters, record albums), (3) sexual devices (e.g., stimulants, sex aids, love dolls, sexual clothing), or (4) other.

This question could 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, could 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, could 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 Question 49 asked whether erotica/pornography media were present. Response (6) to Question 49 asked whether or not there were "symbols of the erotica/pornography magazine" in the visual.

Question 68 -- Same Eye Span/Series as a 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 removal of the multipanel 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", defined in Section 1. of this chapter.

Whereas the Eye Span/Sexual Picture question in the cartoon instrument had a straight Yes or No response, the visual

Instrument expanded the Yes response to five categories: (1) both of the following (responses 2 and 3), (2) anal penetration by genital or object (e.g., penis, fist, stick), (3) oral contact with genitals or anus, (4) other sexual activity, or (5) exposure of sexual parts.

Question 69 -- Same Eye Span/Series as Violent Picture: The cartoon instrument presented this question with a straight Yes or No response. The visual version expanded the Yes response to seven categories. Nevertheless, for the purpose 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.

Question 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, or a serious social issue. The three remaining responses in the visual instrument 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 memorandum accompanying the visual instrument instructed coders to include as articles only nonfiction prose composition that was 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.

Question 71 -- Same Eye Span/Series as Violent or Sexual Text: This question combined the cartoon instrument'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, or (4) sexual and violent topic. When comparing the coded answers to both versions, the cartoon's "sexual text" question can be equated with the totals of responses (1), (2) and (4), and the "violent text" question with responses (1), (3), and (4).

Question 72 -- Same Eye Span/Series as Text or Caption Dealing With Children: This question was almost the same as its counterpart in the cartoon instrument, 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, or (9) other.

In both instruments, coders were instructed to skim the surrounding text for references to children. However, in the cartoon instrument, 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 cartoons were juxtaposed to passing references to children, and the visual version as how often child visuals were juxtaposed to substantial references to children.

Question 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 topics. All but one of the responses referred to nonfiction texts.

The responses were : (1) children's sexuality: nonfiction written by an academically accredited scholar, (2) children's sexuality: nonfiction 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, or (9) family topic or other children's topic not included above.

Question 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 picture 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 this 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.

Response (9) asked whether the words "reinforce an adult's child-like image". It was aimed at words accompanying a pseudo-child visual that invited the reader to see the model as under 18

years of age. Such words, for example, might refer to the model as a "Lolita" or a "nymphette".

Question 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. The occult was confined to supernatural matters of a sinister or ominous nature.

VI. THE ADULT CRIME AND VIOLENCE INSTRUMENT

The purpose of the adult crime and violence portion of the study was to identify the nature of non-child depictions of crime and violence in Playboy, Penthouse, and Hustler magazines (PPH). Both cartoon and visual media (photographs and illustrations) were studied. Adult cartoons and visuals were defined as those depicting a human or anthropomorphized person, 18 years or older. Criminal or violent activity was defined as activity that is illegal, abusive, or injurious, including violent accidents.

The analysis of cartoons and visuals relating to adult crime and violence involved a single instrument with two components:

- o Part A -- Cartoon Unit
- o Part B -- Visual Unit

The instrument was shorter than those used for analysis of child cartoons and visuals. Furthermore, the materials coded included only a sample of the PPH magazines, rather than the entire universe of magazines. Also, no cartoons or visuals that had children in them were coded in the adult crime and violence study -- all child cartoons and visuals were coded in the child portion of the study.

The sections that follow describe the development of the instrument, the components of the questionnaire, and the procedures used in sampling. A copy of the instrument, the Adult Crime and Violence Coding Instrument, is presented in Appendix G.

1. DEVELOPMENT OF THE ADULT CRIME AND VIOLENCE INSTRUMENT

The original instrument for analysis of cartoons and visuals related to adult crime and violence was reviewed for efficacy and efficiency by the Principal Investigator and the Data Analysis Specialist (later the Associate Director). Questions were eliminated from the original version for reasons of economy in coding. For example, it was decided that, although the names of child cartoonists could be extremely important, such identifications were not as necessary in the adult crime and violence analysis.

The questionnaire was also tightened up by reducing double digit answers, and limiting choices to fewer selections within each variable. Although much potentially valuable information was thus lost, the subtleties were considered less important to identify than among child cartoons and visuals.

As with the child cartoon and visual instruments, the development of the Adult Crime and Violence Coding Instrument involved an iterative process of application by the coders and subsequent refinement and revision. At the time the instrument was developed, the first group of coders had finished coding the cartoon portion of the study. A new group of coders was hired and trained for the adult crime and violence study. The

experience of the veteran coders was of use, not only in the training of the new coders, but in suggesting modifications to the instrument based on their experience with the child cartoon instrument.

Coders were indoctrinated into the analysis process in three phases. In Part I, they received training on slides of adult media that were neutral and/or criminal and violent. Part II involved the coders in collective team coding with varied images. Part III of the training 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. They first coded a set of six photocopied cartoons and then met to review the coding decisions each had made. Differences of opinion were discussed and the instrument was improved to reduce ambiguity. This process was followed for three sets of different images.

When responses were fairly consistent and many of the instrument directions and revisions had been made, the coders worked independently with practice magazines, coding images of crime and violence and setting aside any cartoons of particular interest or difficulty for subsequent team discussion. Each team discussion involved approximately two hours, during which coders who had found an item of difficulty had an opportunity to present it to the group for analysis and discussion. Information that emerged from these team discussions was integrated into the final instrument design. The iterative working through of analysis problems was a cooperative effort between the Principal Investigator and the group of coders.

The original child cartoon coding team also worked with the Principal Investigator in this iterative process on the Adult Crime and Violence Cartoon Coding Instrument. 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 carryover 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 that applied to child cartoons were also found to apply to adult cartoon analysis.

Training was intended to enable coders to assess with objectivity the presence of crime, degrees of violence, and roles of offender and victim in the cartoons. Often there was no clear-cut victim and no clear-cut offender. After working with the victim and offender concept for a significant period of time, these offender concepts were abandoned for Character A and Character B. Eliminating the victim and offender concepts had certain disadvantages. However, the Character A and Character B concept objectified the information and allowed for greater latitude than did the victim and offender concepts.

The training for analysis of visuals related to crime and violence followed the same protocol as that for cartoons, using

sets of photos and illustrations. The iterative process of debate, practice, discussion, and instrument refinement was repeated.

2. QUESTIONNAIRE COMPONENTS OF THE ADULT CRIME AND VIOLENCE CODING INSTRUMENT

The components of the Adult Crime and Violence Coding Instrument are discussed below. Most of the questions were derived from earlier instruments and have been discussed in Chapters IV and V. Therefore, comments on these questionnaire components will be brief.

PART A: CARTOON UNIT

The purpose of Part A of the Adult Crime and Violence Instrument was to identify the nature of the non-child cartoon depictions of crime and violence in PPH magazines. The cartoon unit was organized as follows:

- A. Magazine/Coder Data (Questions 1 - 5)
- B. Cartoon Overview (Questions 6 - 7)
- C. Types of Activities (Questions 8 - 23)
- D. Role of Characters (Questions 24- 35)

(1) Magazine/Coder Data

- Question 1 -- Magazine Title: Identified name of magazine
- Question 2 -- Year: Of publication
- Question 3 -- Month: Of publication
- Question 4 -- Page: Of cartoon being coded
- Question 5 -- Number: Of cartoons in issue

(2) Cartoon Overview

- Question 6 -- Color (or black and white)
- Question 7 -- Size of cartoon: Four codes for cartoon size were provided: (1) blank, not used, (2) 1/4 to 1/2 page, (3) 1/2 to full page, (4) full page, and (5) one cartoon cover two pages. Cartoons covering portions of both the left and right pages were identified as selection (5)

(3) Types of Activities

Because the Adult Crime and Violence Coding 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 or invasion of privacy.

Activities that were classified as potentially illegal and/or violent were coded at four levels: (1) depicted, (2) just occurred or about to occur, (3) discussed, or (4) implied. NF

the activity was not present in any manner, the response was N/A (Not Applicable) or No. If the activity was present, the degree of presence was identified.

If a satanic or occult theme occurred in the cartoon, the same four levels were used to describe each activity, but with different numbered responses, i.e., (5) depicted, (6) just occurred or about to occur, (7) discussed, or (8) implied.

VIOLENT ACTIVITIES

Question 8 -- Killing: Involved any activity resulting in death or manslaughter.

Question 9 -- Assault/Battery: Involved stabbing, slicing, shooting, maiming, torture, official torture, self-mutilation, whipping, kicking, punching, slapping, shoving, pushing.

Question 10 -- Violent Sexual Activity: Involved rape, attempted rape, forced or violent sexual activity, castration, mutilation of sexual parts.

Question 11 -- Other Violent Activity (Nonsexual): Involved tying, restraining, force, terrorism, hijacking, lynching, arson, kidnapping, driving while drunk causing harm, slavery, surgery/cutting.

Question 12 -- Suicide: Self-victim, no perpetrator.

ILLEGAL ACTIVITIES

Although many of the above categories of activities were illegal, some were not. For example, a scene in an operating room could involve surgery/cutting. Any surgery was, by definition, a violent activity, although not necessarily illegal.

Question 13 -- Theft: Involved robbery (armed and unarmed), burglary, breaking and entering, purse snatching, shoplifting, selling or receiving stolen property.

Question 14 -- Drug-Related Activity: Involved drug use, possession, or distribution, drug smuggling, alcoholism, public drunkenness, steroid use in sports, or driving while intoxicated.

Question 15 -- White Collar Crime: Crime by a person representing corporate, governmental, or other religious or professional institutions. Included bribery in office, patronage, offering or receiving kickbacks, price fixing, adulterating products, false advertising, fraud, false arrest, malpractice or environmental pollution.

Question 16 -- Crime Against the General Public: This category included nonviolent crime, often with no direct victim. Included perjury, treason, draft dodging, tax evasion, embezzlement, counterfeiting, forgery, loan sharking, gambling.

booking, welfare cheating.

Question 17 -- Accidents

SEXUAL ACTIVITIES

Question 18 -- Sex Dealing: Involved procuring, pimping, prostitution, production, distribution, purchase, sale of pornography, live sex shows, topless bars, or massage parlors.

Question 19 -- Invasion of privacy -- Involved flashing exhibiting, peeping, voyeurism, obscene phone calls, sexual activity in a public place, adult sexual molestation, or pinching.

Question 20 -- Other Illegal Sexual Behavior: Involved adultery, bigamy, homosexuality, incest, necrophilia, bestiality. Cohabitation, homosexuality, and other potentially illegal sexual behaviors were not sufficient criteria, in and of themselves, for selection of a cartoon for inclusion. These latter activities were coded only in association with other violence or crime.

Question 21 -- Anal-Genital, Anal-Oral, or Anal-Object Activity: Involved activity specifically associated with the anus.

MODIFIERS

Two types of modifiers were applied to the analysis of cartoon content.

Question 22 -- Racial Theme: Any of the above activities that involved racial stereotyping or slavery.

Question 23 -- Satanic/Occult or Scatological/Morbid Theme: If a satanic/occult theme was involved, response codes 5 - 8 were used for degree of depiction.

(4) Role of Characters

Two types of characters were defined, based on their roles in the cartoon. The Primary Character, was generally defined as the victim of the criminal or violent activity, but could also be a self-victim. The Secondary Character was defined as generally a perpetrator of the criminal or violent activity.

Question 24 -- Sex of the Primary Character: Asked the sex of the character or if the victim was the general public or an institution.

Question 25 -- Race/Ethnicity of the Primary Character

Question 26 -- Age of the Primary Character:: Four choices were identified (in addition to N/A): (1) young adult, 18 - 39

years; (2) middle age, 40-60, (3) elderly, 61 or over; or (4) mixed age group.

Question 27 -- Physical Depiction of the Primary Character: Identified whether the Primary Character was a normal human, animal (anthropomorphized or natural), devil or demon-like character; science fiction or fantasy creature; deformed human being or monster; dismembered; human corpse, anthropomorphized object; or human body part.

Question 28 -- Sex of the Secondary Character: Same as Question 24.

Question 29 -- Race of the Secondary Character: Same as Question 25.

Question 30 -- Age of the Secondary Character: Same as Question 26.

Question 31 -- Physical Depiction of the Secondary Character: Same as Question 27.

Question 32 -- Protector/Protester Role: Involved the identification of any character who served as an active protector of an apparent victim in the scene. Nine choices were provided: (1) family or other kin; (2) romantic, boyfriend, girlfriend, lover, (3) helping professional, religious, (4) government, military, (5) boss/manager, (6) entertainment, sports, (7) other, (8) self defense, or (9) no protector, but others present in the cartoon who are not protecting or protesting.

Question 33 -- Role or Relationship of Perpetrator to Victim: Two choices could be selected to describe the role that the perpetrator played with respect to the victim. Coders were to select first the role response that was most obvious, and to select a second response if there was another role. The first six response categories were the same as in Question 32 (family through entertainment/sports). Other choices included (7) illegal business relationship: sexual, e.g., pimp, madam, prostitute, "trick"; (8) illegal business relationship: nonsexual, e.g., mafia, bookie, loan shark; (9) other or unspecified.

NUDITY

Question 34 -- Nudity of the Primary Character: Involved identification of sexual display of the Primary Character. Nine choices were provided: (1) dressed in sexual/fetish clothing; (2) full frontal nudity; (3) rear nudity (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; and (9) character is off-stage.

Question 35 -- Nudity of the Secondary Character: Involved the same nine choices as in Question 34.

PART B: VISUAL UNIT

The purpose of Part B of the Adult Crime and Violence Coding Instrument was to identify the nature of non-child depictions of crime and violence in PPH photographs and illustrations. The visual unit was organized as follows:

- A. Magazine/Coder Data (Questions 1 - 5)
- B. Visual Overview (Questions 6 - 13)
- C. Role of Characters (Questions 14 - 28)
- D. Types of Activities (Questions 29 - 47)
- E. Use of Props (Questions 48 - 49)

Many of the questions and concepts in this unit were similar to those used in the Child Visual Coding Instrument or to the Adult Crime And Violence Cartoon unit.

(1) Magazine/Coder Data

- Question 1 -- Magazine Title: See Question 1, Part A
- Question 2 -- Year: See Question 2, Part A
- Question 3 -- Month: See Question 3, Part A
- Question 4 -- Page Being Coded: See Question 4, Part A
- Question 5 -- Total Number of Pages:
Number of pages in the magazine.

(2) Visual Overview

- Question 6 -- Color: See Question 6, Part A

Question 7 -- Size: See Question 7, Part A. The visual instrument added a new response, "1.5 x 1.5 inches up to...1/4 page." Other instruments did not count anything that small. However, this response became necessary to record very small adult images such as those from Hustler's "Bits and Pieces" department.

Question 8 -- Type of Visual: This question combined elements of Questions 9 and 11 of the Child Visual Coding Instrument. It asked if the visual was an illustration, photograph, or still photo. Still photos were classified as from an American movie or from a foreign movie or movie with a foreign producer/director. The question also asked if the visual was part of an advertisement.

Question 9 -- Part of Series or Another Visual: A series comprised more than one picture with the same model, theme, or story line. If the visual were part of a series it could be characterized as (1) part of a series located in one single eye span, (2) part of centerfold/playmate/pet of the month series, (3) part of multi-page photo essay series, (4) part of multi-page series that was not a photo essay (e.g., illustrations or

photographs that accompany a feature article, or (5) a visual incorporated within another single large visual.

Question 10 -- Special Theme: Contained some of the same categories as Question 14 of the Child Visual Coding Instrument -- the major holidays; weddings or anniversaries; death or funerals; war; and crucifixion. Thirteen new categories were added: natural disaster; nuclear disaster; environmental pollution; other cultural milieu (non-American); entertainment or sports; fantasy or science fiction; fairy tale (without children or pseudo-children); art; religious theme (not including crucifixion); or other.

Question 11 -- Props: Responses included only violent props, similar to Question 50 in the Child Visual Coding Instrument.

Question 12 -- Human or Anthropomorphized Character Present: This new question identified violent visuals that had no character, either human or anthropomorphized. Without this question, the existence of visuals depicting guns, knives, vicious dogs, swastikas or other violent props or symbols would not be coded.

To capture the existence of such visuals, the coder was first asked if a human or anthropomorphized character was present. If the answer was No the coder had two choices: (2) No, but criminal or violent props or symbols are present, or (2) No, but animal characters are present.

If either No response was chosen, the coder answered No or N/A to the rest of the questions until the final two, Questions 48 and 49 (Sexual Props and Physical Setting). The instruction to code the last two questions was given verbally at the beginning of the training session, and was not included in the instrument.

Question 13 -- Nature of the Visual's Criminality -- This new question identified the reason the visual was selected for coding. It could be because it depicted (1) criminal or violent activity, (2) criminal or violent prop or symbol, or (3) criminal or violent 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.

(3) Role of Characters

"Character A" was defined as the victim of the crime or violence, or, where characters were equal, the first or predominant character.

Question 14 -- Type of Character A: Ten choices were offered: (0) there is no Character A, (1) character offstage, (2) adult's body part, (3) human adult 18 or older, (4) animal, (5) anthropomorphized object, (6) mythical, fantasy, or science fiction creature or monster, (7) religious or supernatural

figure, (8) animal substitute, such as a stuffed animal, or (9) other or mixed depictions.

Question 15 -- How Character A Is Portrayed: This question addressed ways in which Character A could have been portrayed: (1) human as animal or animal as human, (2) dismembered or mutilated creature, (3) deformed creature or monster, (4) corpse, (5) nonedible object, (6) edible object, (7) having superhuman powers, (8) handicapped, or (9) other.

Question 16 -- Sex of Character A: Same as Question 17, Child Visual Coding Instrument.

Question 17 -- Race/Ethnicity of Character A: Same as Question 18, Child Visual Coding Instrument.

Question 18 -- Age of Character A: This question divided the adult age span into equal parts: (1) young adult, 18-39 years, (2) middle age 40 - 60 years, and (3) elderly, 61 or over. It also provided responses for mixed age groups, unspecified ages, or character offstage.

Question 19 -- Nudity of Character A: Responses included: (1) dressed in sexual or fetish clothing, (2) full frontal nudity, (3) full rear nudity, (4) genital close-up, anal or rectal closeup, (6) both 4 and 5, (7) nude from waist up, (8) genital area implied but not showing, or (9) other. The category of "anal/rectal closeup" was added to this instrument 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" was defined as the perpetrator of the crime or violence, or, where characters were equal, the first or predominant character.

Question 20 -- Type of Character B: Same as Question 14, above.

Question 21 -- How Character B Is Portrayed: Same as Question 15, above.

Question 22 -- Sex of Character B: Same as Question 16, above.

Question 23 -- Race/Ethnicity of Character B: Same as Question 17, above.

Question 24 -- Age of Character B: Same as Question 18, above.

Question 25 -- Nudity of Character B: Same as Question 19, above.

Question 26 -- Roles of Character A: This question combined elements of two questions in the cartoon unit: Question 32 (Protector or Protester Role) and Question 33 (Role or Relationship). Two responses could be selected. It was therefore possible to learn that the character was, for example, (5) a boss/manager of (7) an illegal sex business.

Question 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.

Question 28 -- Protector: This question derived from Question 39 in the Child Visual Coding Instrument and Question 114 in the Child Cartoon Coding Instrument, (protector, protester, objector, defender of an apparent victim). The definition was narrowed to "protector" because there was a tendency for coders to code any character who happened to be griping. 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.

(4) Types of Activities

The individual activities listed in Questions 29 through 44 were almost the same as their counterparts in Part A, the adult cartoon section of this instrument, Questions 8 through 23. They are discussed in detail under (3) Types of Activities, in Part A of this section. Two new questions were added in the visual unit: Question 33, and Question 43. Activities included:

VIOLENT ACTIVITIES

- Question 29 -- Killing
- Question 20 -- Assault/Battery
- Question 31 -- Violent Sexual Activity
- Question 32 -- Other Violent Activity (Nonsexual)

Question 33 -- Wearing or Displaying Violent Prop or Symbol: This question was included under Types of Activities because, for purposes of this instrument, wearing violent props, such as a swastika or Hell's Angels' insignia was to be considered a violent activity.

- Question 34 -- Suicide

ILLEGAL ACTIVITIES

- Question 35 -- Theft
- Question 36 -- Drug-Related Activity
- Question 37 -- White Collar Crime
- Question 38 -- Crime Against the General Public
- Question 39 -- Accident

SEXUAL ACTIVITIES

- Question 40 -- Sex Dealing
- Question 41 -- Invasion of Privacy
- Question 42 -- Other Illegal Sexual Behavior

Question 43 -- Homosexual/Lesbian Activity: This activity was not coded unless it occurred in association with a violent or illegal activity. If a homosexual or lesbian activity was depicted without violence or potential criminality, the appropriate response to this question was (0), None. In other words, this question functioned as a modifier, as did Questions 45 through 47, below.

Question 44 -- Anal-genital, anal-oral, or anal-object activity

MODIFIERS

These three questions provided additional information on the above activities. They were coded according to their degree of depiction, as were the activities.

Question 45 -- Racial Theme: Same as Question 22, Part A.

Question 46 -- Satanic/Occult or Scatological/Morbid Theme: This question identified depictions of ritualized evil of a supernatural nature. It related to devil worship, the grotesque imitation of Christian rites, or depictions of supernatural matters of a sinister or ominous nature. It was similar to Question 23, Part A, except that Question 23 also subsumed scatological or morbid themes under this category.

Question 47 -- Scatological/Morbid Theme: This question concerned visuals that inspired revulsion, usually through depictions of bodily functions, such as defecation or regurgitation, or diseases.

(5) Use of Props

This section included only two questions.

Question 48 -- Use of Violent Props for Sexual Purposes: Same as Question 51 of the Child Visual Coding Instrument.

Question 49 -- Physical Setting: Same as Question 12 of the Child Visual Coding Instrument.

VII. CODING PROCEDURES

The coding procedure involved several phases. Training of coders took place to familiarize coders with each instrument and to teach new definitions and concepts. Coder training was an iterative process during which instruments were revised and response categories were interpreted to match the nature of the material being coded. Coders selected relevant cartoons and visuals according to specified guidelines and analyzed them using the finalized versions of the instruments. Inter-rater reliability was assessed at the conclusion of coding, and coders were debriefed in order to document their unique approaches to content analysis.

1. TRAINING OF CODERS

Coder training was designed and implemented to teach coders how to use each instrument. Coders had to become familiar with each question and its possible responses. In addition, they had to understand fully the concepts and definitions used by the project for each instrument in order to establish a uniform protocol for magazine coding. Thus, new training was initiated for each of the instruments: child cartoons, child visuals, adult crime and violence cartoons and visuals.

(1) Training for Child Cartoon Coding

The initial coder training for the Child Cartoon Coding Instrument began on January 22, 1985. The Principal Investigator introduced the project. Three and one-half days of lessons were provided on the instrumentation and coding process, followed by several weeks of instrument refinement and setup for coding.

The Principal Investigator introduced the overall issues related to content and analysis via a slide presentation and discussion. Adults, children, and animals depicted in great works of art were used to explain content analysis techniques. The paintings were shown on slides in their entirety and then as discrete components and the art content was analyzed. Thus, a generally non-threatening technique of decoding the larger art environment provided a framework for analysis of adults, children, and animals depicted in cartoons.

Two research associates prepared coder training materials, which were reviewed by the Principal Investigator. Under the supervision of the Principal Investigator, the two research associates alternated training lessons. One observed and took notes while the other taught. Coders used the Child Cartoon Pilot Test Instrument and lessons covered all questions on a question-by-question basis.

Each lesson lasted one to two hours and included brief explanations of the section to be covered and detailed explanations of each question, with slides to explain various categories. Discussion was encouraged. The coders responded as a

group to slides, selecting responses to questions addressed in the lesson. Discrepancies between the "correct" response and the coders' responses were due to either: (1) coder misunderstanding, which was immediately corrected, or (2) problems inherent in the question, which were noted and addressed later by the staff.

When the coders understood all the definitions and instructions relative to each question, practice coding took place. The coders reviewed a single slide and individually answered the questions of that lesson on paper. Then the trainers explained the "correct" responses and the rationale for each response. Review sessions took place every three or four lessons. Five to ten slides were shown per session and the coders answered questions previously covered. This helped to tie the lessons together and provided a broader understanding of how the instrument was to function.

Coders were also trained in "setting up" magazines, a necessary precursor to coding. The coders 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 setup. To check accuracy in the selection of child cartoons, two people set up each magazine.

Development of Coder Assistance Materials for Child Cartoon Training -- Preliminary coding revealed problems among coders in judging the age of child characters. Coders who were parents or who had taught small children were able to gauge age more accurately by physical depiction than were coders without this experience. An Age Evaluation Guide (AEG) was developed to assist all coders in the age evaluation of depicted children.

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. Diagrams of normal child body development, reproduced from illustrations in the child development literature, were used to train in accurate identification of a child's depicted age. (A practicing pediatrician, working in the pediatrics department of a major university medical school, verified selected child illustrations as appropriate.) In addition, drawing instruction book illustrations depicting adult-to-child body ratio by age were reproduced and provided in the AEG.

The AEG was included within the "Culture of Childhood" portfolio, presented in Appendix C. This portfolio served as an additional reality check for coders. It contained illustrations of age-appropriate motor skills and activities, and age-specific cues, such as clothing, toys, and play equipment. The portfolio enabled coders to judge the actual, depicted physical age of a child character. Each coder received a copy of the Culture of Childhood portfolio for reference. Many of them taped these images on their carrels to check on age assessment.

Coders were also trained to recognize and identify physiological indicators of emotional expression in an image. This training required approximately two days. An Emotional Expression Guide (EEG) was created and distributed to each coder. (See Appendix D.) The guide consisted of model images of empirically labeled single, primary, and mixed emotional expressions in women and men. The images were taken from two scholarly publications (Ekman & Friesen, 1975 and Izard, 1971). The guide also included images of adults and children expressing empirically labeled emotions that were reproduced from articles on emotional expression in Psychology Today (September, 1975, and August, 1983).

It readily became apparent that without extensive training in the patterns of facial muscular activity most coders would not be able to judge the characters' emotional states with accuracy. The nine basic cross-cultural emotions recognized in the study of physiognomy of faces by Izard (Interest - Excitement; Enjoyment - Joy; Surprise - Startle; Distress - Anguish; Disgust - Revulsion; Anger - Rage; Shame - Humiliation; Fear - Terror; Contempt - Scorn) were duplicated for coder use. So were the emotions identified by Ekman and Friesen. Darwin's Expressions of Emotions in Animals and Man (Murray, 1904) was also used to illustrate and clarify biological cues that identify emotional expressions in adults, children, and animals.

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 consensus and a fuller understanding of the emotional expressions in humans and animals.

One of the special cartoon expressions was not found in any of the existing emotional expression models. Numerous cartoons included adults (and some children) depicted 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".

Impact of Training on Instrument Revision -- During training, the coders raised many important questions and identified problems that the instrument did not address. Careful notes were taken and staff meetings were held daily to discuss and resolve the issues raised. Corrective procedures were implemented. Often the corrective procedures brought into clearer focus additional problems, which, in turn, required new solutions. The coders were notified verbally of the changes and their instruments and manuals were updated by hand. After a significant number of changes accumulated, new versions of the instrumentation were copied and distributed.

Some of the issues raised were very important and necessitated major revisions of the Child Cartoon Coding Instrument, as discussed in Chapter IV. Due to the innovative

and experimental nature of this research effort, the instrument grew and changed many times since the initial pilot test in August, 1984. In essence, the coders conducted a second pilot test of the instrument. The series of changes it went through resulted in a greatly improved instrument.

When the revised Child Cartoon Coding Instrument and Manual were distributed to the coders, additional training and discussion took place to clarify questions that remained resistant to uniform interpretation. Whereas the pilot study had included several Hustler magazines, the full complement of Hustler magazines did not arrive until coding had begun. 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.

Two weeks were spent in this iterative dialogue with the coders, honing 126 questions into an instrument appropriate for classification of the material. The general pattern was as follows: 1) a version of the instrument and manual was given to the coders; 2) the coders practiced coding with it and, during frequent group discussions, told the research staff what new elements they found in the magazines and any instrument problems they discovered; 3) the research staff revised and updated the instrument and manual while practice coding continued; and 4) a new version of the instrument was given to the coders and additional training took place on the changes it included.

This process continued, repeated approximately 6-8 times in two weeks. On February 25, the final version of the Child Cartoon Coding Instrument and Manual was finished and coding began.

This did not mark the end of training, however. Several changes and additions were made after coding had begun, and these were noted by hand by each coder in their instruments and manuals. Usually these entailed "coder conventions", or ways to code certain elements in the magazines, and did not involve actual changes in the instrumentation. The coder conventions are detailed in Appendix I.

(2) Training for Child Visual Coding

Training for the coding of child visuals resembled that for child cartoons. Training for child visual setup and introduction of definitions specific to child visuals began in mid-March. Discussion of the definitions led to insights into additional ways in which child visuals differed from child cartoons. These insights were integrated into the final child visual coding instrument.

Meetings were held frequently during the setup of magazines for child visual coding. Coders' descriptions of their findings in magazine depictions were useful in finalizing the instrument.

Analysis of child visuals was found to be complex and different from child cartoons. Additional effort was required in developing the instrument. A coder memo that could be updated readily was used to explain the instrument, rather than a manual.

While the child visual instrument was under revision, coders conducted other projects, such as a survey of nude images in the magazines, a survey of children in liquor and cigarette ads, and a pilot test of the adult cartoon crime and violence instrument.

Following a brief refresher training session on child visuals, instrument testing and practice coding for child visuals began. A 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. This necessitated hiring and training five new coders as well as retraining experienced coders. During this time, experienced coders continued to survey nude images in the magazines, while new coders were slowly integrated by counting children in alcohol and cigarette advertisements.

The cycle of training, practice coding, and instrument revision was then resumed for child visual analysis. Minor changes were made to the Child Visual Coding Instrument and, when the new coders were acclimated, formal child visual coding began on May 14.

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.

(3) Training for Adult Crime and Violence Coding

Training for the Adult Crime and Violence Instrument, Part A: Cartoon, began June 14, followed by setup, additional training, practice coding, and formal coding.

Training for the Adult Crime and Violence Instrument, Part B: Visual, began July 11, followed by setup and formal coding.

The cycle of practice coding, problem identification, coder recommendations, staff revision, and additional training was followed for both instruments. Training for both instruments began with viewing of slides of adult cartoons (or visuals) that were neutral and/or criminal and violent. Coders were then taken through the analysis process. Subsequently the coding team participated in collective coding of varied images. Finally, coders were given the coding instruments with selected images to code.

As noted in the discussion of development of the Adult Crime and Violence Coding Instrument, the training process involved an ongoing, iterative process of analysis, discussion, and instrument refinement. The cartoon and visual scenarios provided a mix of literally thousands of characters, scenes, ages, and interactions, each of which required logical and uniform solutions. It proved impossible at the outset to develop a classification scheme that fit the analytical requirements of the diversity of scenarios encountered. However, over time, interpretations and solutions emerged from the working process and were applied to the classification of the images under study.

2. THE CODING PROCESS

The coding process entailed several activities: magazine setup; distribution and collection; coding; and recordkeeping and monitoring for quality control.

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. Missing magazines were coded at the Library of Congress.

(1) Magazine Setup

The magazine setup process identified images appropriate for coding according to the parameters of the study -- cartoons and visuals depicting children, and cartoons and visuals (without children) depicting crime and violence.

Each magazine was examined page by page by at least one coder for images to be coded. (Later, when the magazine was circulated for coding, another coder would determine whether or not to code each image based on the coding criteria.) The process of distributing magazines for setup was not random. For child cartoons and visuals, each coder received one or two years of magazines per day. After setup, the magazines were returned to the cabinets. Adult crime and violence cartoons visuals involved a five-month sample. Upon completion, the five months were banded to make them more accessible for coding, and were returned to the cabinets.

During the setup phase, each coder received a stack of magazines to be set up that day. The topmost magazine from the pile was set up first. 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 item was assigned an alphabetic letter starting with "A" in the uppermost left corner of the page and continuing through the alphabet, left to right, top to bottom.

When an item was chosen by a coder for setup, the page number and alphabetic letter (if applicable) were entered on the setup sheet. (A copy of the setup sheet and other project

control materials are presented in Appendix H.) There were four different setup sheets, one for each type of image. After the entire magazine was set up, the number of images was entered on the setup sheet with the date, the coder identification number, the magazine name, and the month and year of publication. The next topmost magazine then was set up in the same manner.

The setup sheet provided a record for each magazine of its exact status in the coding process. Also, if miscoded data sheets needed to be retrieved, the setup sheet provided quick reference. The setup sheet stayed inside the front cover of the magazine for the duration of each coding phase.

Magazines that were totally set up were put in the upper right portion of the desk shelf. Partially completed magazines were 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 one coder who had begun setting it up.

(2) Randomization

Magazines were randomly selected and distributed for coding. Each magazine, Playboy, Penthouse, and Hustler, was randomized by year using a random digit generator. For child cartoons, two lists of magazines were made for each magazine, arranged by year: (1) one with the randomly assigned numbers in consecutive order on the left hand side and the chronological numbers on the right, and (2) one with the chronological numbers in consecutive order on the left hand side and the random numbers on the right. (See Appendix H.)

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.

For child visuals, the lists were generated in the same manner as 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 number on the right. (See Appendix H.)

The same list of randomized years was used for adult cartoons and visuals as for child visuals. However, for adult cartoons and visuals only 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. (See Appendix H.)

(3) Distribution and Collection of Magazines

Six to ten magazines were distributed to each coder every morning for the day's coding, according to specific guidelines (See "Guidelines For Distributing Magazines", Appendix H.) 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" (Appendix H) was used by simply passing out the magazines one by one along this path.

As the first step in the daily distribution process, the magazines left over from the previous day were distributed to the coders, 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 (Appendix H).

Magazines were checked year by year to be sure they were in order, January to December from left to right. During adult cartoon and visual coding, only the sample months from each year were pulled and marked off on the sheet. These were 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 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. The magazines were placed one by one face down in piles according to the path around the carrels. When all the magazines had been placed in piles, each pile was turned right side up (so that the coders began with the first magazine) and distributed.

At the end of the day, magazines were collected. The collection process began around 3:00 p.m. and continued until at least one hour after the end of coding. First, all completed magazines were collected from the upper right hand side of the coders' carrels. Magazines were separated into piles for Playboy, Penthouse, and Hustler. Each completed magazine was recorded on the "Record of Magazines Coded per Day" sheet (Appendix H). As the magazines were recorded, the completed coding sheets were pulled from the inside cover. They were paper clipped by coder and filed by magazine in a temporary daily file. The magazines then were filed in the cabinet by year.

Next, all the partially completed magazines were collected from the upper left side of the carrels. The completed coding sheets were filed in the temporary daily file, and the partially completed coding sheets were left in the magazines. The magazines were placed in a pile, labelled "partials," in the cabinet for distribution the next day.

Finally, the "untouched" magazines were collected from the carrels and placed in a pile in the cabinet for the next day's coding.

(4) Coding

The coders worked from the pile of magazines placed on their desks each morning. Taking the topmost magazine first, they worked from back to front, page by page, coding each cartoon or visual item that met the requirements for codability. Data were entered on coding sheets specific to each instrument, which are presented in Appendix H. All items listed on the setup sheet were located and reviewed for codability.

On the coding sheet, coders entered their initials, their coder identification number, and the date in the upper right-hand box. If the item had been assigned an alphabetical letter from the setup phase, this letter also was recorded on the coding sheet.

All questions in the instrument then were applied to the item being coded and responses recorded on the coding 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. The manual was available to each coder for reference while they coded.

When the item was completely coded, the coder identification number and the date were entered on the setup sheet across from the page number for that item. If the item had not been set up initially, but was identified by the coder in the course of working in the magazine, its page number was added to the setup sheet with this information.

After the magazine was completely coded, the total number of coding sheets produced for that magazine was entered on the setup sheet. All coding sheets and the setup sheet were placed inside the magazine's front cover and the magazine was placed on the upper right 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.

Coders used "coder comment sheets" to note various situations. They were placed at the back of the magazine and contained columns to record the magazine's title, year and month of publication, and the page being commented upon.

Missing magazines were coded at the Library of Congress. Coders met there on a prearranged day to code issues of Playboy, Penthouse and Hustler that were 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 received the setup sheet and coding sheets for scanning and review. Completed

coding sheets were filed in manila folders and locked in the file cabinets with the other completed coding sheets.

(5) Recordkeeping and Monitoring for Quality Control

Certain tasks were performed daily to maintain the coding workflow and recordkeeping. These tasks are summarized in "Daily Tasks: Morning and Evening Shifts" in Appendix H.

As magazines were distributed in the morning, any missing magazines were added to the list of missing magazines to be coded at the Library of Congress.

After the magazines were distributed to the coders the temporary file of coding sheets from the previous day was pulled and each coding sheet was checked for legibility and completeness of each question. If a response on the coding sheet was illegible or omitted, it was returned to the coder for correction, with the magazine if necessary.

After all the coding 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" sheet and on the "Weekly Record of the Number of Cartoons Coded per Coder" sheet (Appendix H). During the adult cartoon and visual coding process, the number of coding sheets produced were recorded daily, by magazine (Playboy, Penthouse or Hustler). At the end of the week, the daily totals per coder were added to 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 senior staff to track coding progress.

The coding sheets were removed from the temporary files and filed by magazine (Playboy, Penthouse or Hustler), by year, and by month. The labels for the manila folders were color coded for clarity. The coding sheets were photocopied before the originals were sent to the data entry contractor; the photocopies were stored in the locked cabinets.

Two coding sheets per coder per week were checked by the staff for accurate coding. These were pulled randomly from the coding sheet files and photocopied, and the originals returned to the file. The staff member then pulled the corresponding item in the magazine issue, and checked the coder's work for technical problems or errors. Any problems or errors were detected and corrected 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 to be reminded. All complex or controversial problems were handled by the Principal Investigator.

3. INTER-RATER RELIABILITY

Tests of inter-rater reliability (IRR) were conducted to determine if each coder would code the same image in the same way. The assumption of uniformity among coders in the application of the content analysis instruments is essential to the validity of the data. Estimates of IRR for randomly selected images for each instrument were statistically computed across all coders. IRR was defined as the proportion of congruent responses to the total number of possible responses for an image.

For child cartoon coding, IRR was initially planned to compare the responses of only two or three coders on any one cartoon image. However, this would not have provided a measure of reliability across all coders on identical cartoon images. Child cartoon coding IRR was reinitiated using eight cartoons for coding by all coders. Congruence proportions were obtained for each of the cartoons. The average of these proportions, across cartoons, yielded the overall IRR estimate of .85.

To assess IRR for child visual coding, a random sample of 35 images was selected that proportionally represented the number of child visuals found in each publication. Each coder received the 35 visuals to code. The .83 IRR was computed statistically from the proportion of congruent responses per image to the total number of image responses possible.

For adult crime and violence coding (cartoon), 21 cartoons were randomly chosen using the same procedures and computational method and yielded an IRR of .81. For adult crime and violence coding (visual), 28 randomly selected images were coded by every coder. Congruence proportions were computed to yield the average IRR of .85

IRR was assessed at the conclusion of coding with each instrument.

4. CODER DEBRIEFING AND FEEDBACK

At the conclusion of the coding process, coders summarized their own personal systems or conventions for coding information. They also participated in a debriefing meeting.

(1) Coder Conventions

The coding process involved the application of complex, often lengthy, instruments to cartoon and visual images encompassing a wide variety of characters and situations. During the coding process, the interpretation of the analytical categories as they related to situations encountered by the coders was the subject of frequent discussion and revision. Verbal consensus was reached in meetings as to how things should be coded. In addition, coders tended to develop unique responses or ways of categorizing things that facilitated their coding. In

some cases, the conventions they developed were written as notes on the coding instruments and guidelines. In other cases, conventions were not written down. Furthermore, 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.

A major focus of the debriefing process was the recording of coder conventions for each of the three 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 individual coders. The coder conventions are presented in Appendix I. Each question that was commented upon is provided, with the comments following it.

Each coder was given a copy of the actual instruments that he or she used in coding. Some coders had worked with all three 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 Coding Instrument. However, comments on the Child Visual Coding Instrument and the Adult Crime and Violence Coding Instrument (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 details required for this task when reporting conventions for these last instruments. The recording task would have yielded more accurate reports if it had been undertaken immediately upon completion of coding with each instrument.

Also, it should be noted that during the recall task, a carryover effect was reported from instrument to instrument. This blurring was not a problem when the coders were actually working with a specific instrument. However, when coders were asked to recall details from previous instruments, it was quite difficult to identify discrete questions across instruments. The exercise of soliciting the coder conventions illustrated how complex this instrumentation was, how complex was the material to be coded, and the need for caution in drawing conclusions about what is in each category.

(2) Debriefing Meeting

Two half-day debriefing sessions took place at the conclusion of coding. All coders currently employed on the project, as well as those employed in the past, were invited to attend.

The Principal Investigator distributed several documents at the first half-day debriefing: materials on the background of the project; 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 to facilitate discussion on the use of the cartoon experience to address child sexual abuse.

The Principal Investigator presented her working hypotheses, theories, and research questions, in addition to information on current research on the pornography issue. Questions, answers, and discussion followed.

Because many coders had voiced concern regarding genital arousal to violent and/or sexual stimuli, the debriefing addressed this concept. The complex physiological reactions to images of sex and violence were 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 and reminded coders that genital stimulation could reflect many emotions: fear, shame, hope, hate, joy, anxiety, and confusion. Coders were urged to raise any concerns, problems, or feelings if they wished, either during the session or at a later time. They were also reminded of the availability of the project psychologist.

A second debriefing session held by the Associate Director, presented the findings from the child cartoon analyses. Coders were shown and given tables and graphs, and were provided with the opportunity to ask questions. Their main interest concerned the analysis and eventual use of one data. A primary concern of the coders involved any potential misuse of the data to infer causation of abusive or violent behavior among readers of erotica/pornography.

VIII. DATA HANDLING AND ANALYSIS

The completed coding sheets contained the responses of the coders to each item on the content analysis instruments. Data analysis involved collecting and organizing the coding sheets and submitting them for keytaping, documenting the contents of the computer data tape files, and performing statistical analysis and generating data tables.

1. BATCHING AND KEYTAPING

Small groups (or batches) of 10 to 30 coding sheets were prepared and submitted to a private data service for keying and entry onto computer tapes.

(1) Coding Sheet Batching Process

The coding sheets for each project instrument were placed into file folders that were color-coded by magazine, and labeled by year. Within each year's folder, coding sheets were organized by month.

Coding Sheet Backup: Immediately prior to the batching process, the coding sheets were photocopied, by magazine and by year, for safekeeping while the original coding sheets were off-site at the data service for keytaping. The copies of the coding sheets served as a backup for the originals, should the originals become damaged or lost.

Batches: From each year's folder, for each magazine, coding sheets were gathered by month into batches that contained all the sheets from as many of the year's months as comfortably would fit the batch size of 10 to 30 sheets. For example, one batch might contain 20 coding sheets that represented the first four months of the 1965 Playboy magazine, while a second batch could contain 25 coding sheets that represented the fifth month of the 1965 Playboy. Batching continued until all coding sheets for each year, for each magazine, were in batches.

Batch Documentation: The original coding sheets were sent in batches to a private data service; therefore, it was necessary to document the process carefully. Two unified recordkeeping forms were developed to maintain information about each batch. A numbering system designated each batch by a unique Batch Number beginning with #001. The final batch of the project was numbered #816.

A Batch Sheet accompanied each batch throughout the process. It listed the Batch Number, the quantity of sheets comprising the batch, and numerical information that identified the magazine, year, and months represented by the coding sheets in the batch. Because the Batch Sheet accompanied the batches of coding sheets to the data service, batch information also was recorded onto a

second form, the Batch Log, which the project retained at all times.

Batch Packaging: Completed batches of coding sheets were placed into large business envelopes, 12 batches to an envelope. Each envelope was labeled with the Batch Numbers of the batches enclosed. Because there were usually more than two envelopes of batches, the envelopes were numbered.

(2) Keytaping

All coding sheets were submitted to an independent keying company, Data-Wares, Inc., which keyed the coding sheet responses into a computer system that generated data tape. Data from each instrument were keyed onto separate 1600 BPI 9-track tapes.

The envelopes containing the batched coding sheets were picked up on prescheduled dates by the data service. When all the batches of coding sheets for one project instrument were keyed and the responses on tape, the data service returned the original coding sheets and delivered the completed tape to the project.

2. DOCUMENTATION

The raw data numbers on each tape represented the category values that were coded for each question of an instrument, with record length being the number of columns required to key one coding sheet.

(1) Record Length and Number of Cases

For the Child Cartoon Coding Instrument, the record length was 149 and the number of cases was 2,016. For the Child Visual Coding Instrument, record length was 110 and the number of cases for the study was 3,988. There were 24 cases for Playgirl in addition to the 3,988--making 4,012 cases total. For the Child Visual IRR, a second tape had a record length of 110 as well. The Adult Cartoon Crime and Violence Instrument had a record length of 42 with 2,472 cases which included IRR. The Adult Visual Crime and Violence Instrument had a record length of 92 and 4,876 cases, which included IRR and images from Time Magazine.

For Adult Cartoon Crime and Violence, the IRR images were coded with zeros in two columns to distinguish these images from images coded daily. The Adult Visual Crime and Violence IRR images were similarly identified. These IRR images are indicated in the Data Documentation.

(2) Variable Names and Value Labels

The Statistical Package for the Social Sciences (SPSS) was used to analyze the data for each instrument. To aid in SPSS analysis of each instrument question, Variable Names were chosen

arbitrarily from the context of each question, for each instrument. The documentation for each instrument presents these Variable Names with the tape columns in which their data are located. Variable names also are provided on the Instrument Frequencies that are presented in the Data Book (Volume III).

To provide category labels on computer printouts, instrument variables have alphanumeric Value Labels that identify variable categories.

(3) Child Cartoon Documentation

The record length of 149 represents the number of keystrokes, or columns, needed to key the data from one coded sheet. The Variable Name and tape column number for each question is presented in Exhibit VIII-1.

(4) Child Visual Documentation

In most cases, where the Child Visual and the Child Cartoon Coding Instruments had identical or similar questions, the same Variable Name was used. Value Labels were the same where these applied. Exhibit VIII-2 presents the Variable Names and tape columns for the 110 columns that represented the raw data for child visuals.

Levels of Involvement -- For the Child Visual Instrument, the Levels of Involvement for the activities were given Variable Name suffix codes for each participant: Principal Child (p) and Other Character (o). To make use of the activity relationship between the Principal Child and the Other Character, as captured on the instrument's coding sheets, separate SPSS coding was developed incorporating the Variable Name column numbers for both characters and revising the Variable Names to add the "p" and the "o" suffix for the Principal Child and the Other Character. Thus, Medp in column 95 and Medo in column 96 became Medpo for columns 95-96. This revised coding permitted, for example, the identification of Principal Child as recipient of an activity initiated by the Other Character, as well as Principal Child as initiator of activity on the Other Character.

Playgirl Data -- Twenty-four images from Playgirl were coded, and their images are identified on the coding sheets and on the tape with a value of 4 for TITLE.

Electronic Tape Error -- The four instruments used in this study were very different from each other, and there was little value in merging the data for analysis purposes. Therefore, the Variable UNIT -- defining instrument -- was removed from all instruments except the first, Child Cartoon. After consultation with the keying company, it was decided to insert the value of "2" for UNIT electronically, at the beginning of every Child Visual record. However, after using the completed tape to run initial frequencies of the child visual data, it was discovered that both 1's and 2's had been inserted for UNIT in error, rather

CHILD CARTOON DOCUMENTATION

<u>Column</u>	<u>Variable Name</u>	<u>Column</u>	<u>Variable Name</u>
1	Unit (Child Cartoon)	57	Murmain
2	Title (Magazine)	58	Pain
3-4	Coder	59	Force
5-6	Year	60	Vmess
7-8	Month	61	Vdisc
9-11	Pages	62	Vmem
12-13	Cartoons	63	Voth
14-15	Kidtoons	64	Genan
16-18	Kidpage	65	VD
19	Side	66	Foreplay
20	Color	67	Bnude
21	Size	68	Inpriv
22-23	Name (Cartoonist)	69	Arousal
24	Char	70	Smess
25	Lifeless	71	disc
26-27	Physset	72	Sexfant
28	Context	73	Soth
29	Assault	74	Excre
30	Murder	75	Med
31	Kidadult	76	Affect
32	Kidkid	77	Gendisc
33	Kidfam	78	Nsexv
34	Porn	79	Onsexv
35	Expo	80	Trick
36	Kidmed	81	Propss
37	Obcall	82	Propsv
38	Paidnude	83	Sexuse
39	Procure	84	Ctext
40	Sexdeal	85	Consec
41	Adult	86	Essex
42	Alco	87	Esviol
43	Arson	88	Esart
44	Kidabs	89	Juxsex
45	Drugs	90	Juxviol
46	Kidnap	91	Psex
47	Runaway	92	Prace
48	Theft	93	Pmore
49	Othervi	94	Page
50	Sexorien	95	Page2
51	Sexrel	96	Pcue
52-53	Fairy	97	Pcue2
54-55	Spec	98	Pcueage
56	Erotporn	99-100	Pphys

<u>Child</u>	<u>Cartoon</u>
<u>Column</u>	<u>Variable</u>
101	Pdress
102	Pppplace
103-104	Prec1
105-106	Prec2
107-108	Pint1
109-110	Pint2
111-112	Pobs
113	Pemot
114	Osex
115	Orace
116	Omore
117	Oage
118	Oage2
119	Ocue
120	Ocue2
121	Ocueage
122-123	Ophys
126	Oplace
124-125	Oauth
127-128	Orec
129-130	Oobs
131-132	Oint
133-134	Oemote
135	Tsex
136	Trace
137	Tage
138-139	Tphys
140-141	Tauth
142	Tplace
143-144	Trec
145-146	Tint
147-148	Tobs
149	Tpro

CHILD VISUAL DOCUMENTATION

<u>Column</u>	<u>Variable Name</u>	<u>Column</u>	<u>Variable Name</u>
1	Unit (Child Visual)	55	Sexdeal
2	Title	56	Theft
3-4	Year	57	Kidabs
4-5	Month	58	Alcodrug
7-9	Kidpage	59	Runaway
10-11	Coder	60	Propss
12	Char	61	Propsv
13	Color	62	Sexuse
14	Size	63	Propsc
15	Type	64	Kiss
16	Series	65-66	no data
17	Ad		
18-19	Physset		
20	Fairy		
21-22	Spec	67	Affect
23	Pchild	68	Affectp
24	Crit1	69	Affecto
25	Crit2	70	Peep
26	Psex	71	Peep
27	Prace	72	Peepo
28	Pplace	73	Bnude
29	Page	74	Bnudep
30	Pcue	75	Pnudeo
31	Pcueage	76	Sexfr
32	Pdress	77	Sexfrp
33	Ppink	78	Sexfro
34	Pdress2	79	Genan
35	Phair	80	Genanp
36	Padult	81	Genano
37	Ppose	82	Onsxv
38	Pset	83	Onsxvp
39	Peye	84	Onsxvo
40-41	Pemote	85	Force
42	Ochar	86	Forcep
43	Osex	87	Forceo
44	Orace	88	Pain
45	Oplace	89	Painp
46	Oage	90	Paino
47	Ocue	91	Murmain
48-49	Oauth	92	Mrmainp
50	Tpro	93	Mrmaino
51	Lifeless	94	Med
52	Sexorien	95	Medp
53	Sexrel	96	Medo
54	Expo	97	Scat

CHILD VISUAL DOCUMENTATION (continued)

<u>Child Visual</u>		
<u>Column</u>	<u>Variable</u>	<u>Name</u>
98	Scatp	98-99 Scatpo
99	Scato	
100	Othera	
101	Consec	
102	Juxind	
103	Juxsex	
104	Juxviol	
105	Esart	
106	Esexviol	
107	Ctext	
108	Ctopic	
109	Words	
110	Esdrsat	

than just 2's. Thus, a frequency run indicated the presence of both child cartoon and child visual data, although only child visual data were on the tape. No other electronically-generated flaws were discovered, and the remainder of the tape-retained records were accurate within the error specifications given by the keying company.

(5) Adult Cartoon Documentation

The Adult Cartoon Coding Instrument was the shortest, having a record length of 42 with 2,472 cases. Adult cartoon IRR image coding sheets were submitted for keying at the same time as many daily adult cartoon coding sheets. To identify the IRR images for analysis purposes, or to delete them for analysis of the magazine data, the IRR coding sheets were coded with zeros in the Variable Name CARTOONS. By using the SPSS "If" function, the IRR images were redefined to have a TITLE value of 6. The SPSS "Select If" function was then used to select the particular data to be analyzed.

Tape column numbers and Variable Names for the Adult Cartoon Coding Instrument are presented in Exhibit VIII-3.

In this instrument, also, the value for UNIT was added electronically by the keying company. No problems resulted. Because the data from the four instruments could not be merged, the variable UNIT was never used.

(6) Adult Visual Documentation

The adult visual tape contained 92 records per case, and included IRR images and visuals coded from Time magazine. The IRR images were coded with zeros in the variable PAGES, and were given the TITLE value of 6 (using the SPSS "IF" function) to distinguish them from other images. The Time magazine images were coded by the coders to have a TITLE value of 4. UNIT was again added electronically by the keying company. The column numbers and Variable Names are presented in Exhibit VIII-4.

The Adult Visual Coding Instrument, like the Child Visual Coding Instrument, allowed coders to indicate the initiator and the recipient of activities. For adult visuals, Character A was generally the victim, while Character B was the perpetrator. Because this was not always the case, and because some characters were self-victims (suicide), the coding for the relationship between Character A and Character B was in parallel columns on the coding sheet. Data analysis for the relationship between these characters permitted the revision of variable names to indicate the A and B character roles, such as initiator, recipient, or observer. Thus, the activity variables were coded for both characters showing the A character before the B character. For example, Sexdeala in column 72 and Sexdealb in column 73 became Sexdealab with the revised columns of 72-73. In this way, the data could show the initiating activity of prostitution for character A with the recipient activity of

ADULT CARTOON DOCUMENTATION

<u>Column</u>	<u>Variable Name</u>
1	Title
2-3	Year
4-5	Month
6-8	Adultpg
9-10	Cartoons (IRR=00)
11	Color
12	Size
13	Killing
14	Abatt
15	Vsexact
16	Otherv
17	Suicide
18	Theft
19	Alcodrug
20	Whcrime
21	Gpcrime
22	Accident
23	Sexdeal
24	Inpriv
25	Osexkill
26	Genan
27	Racial
28	Cultscat
29	Asex
30	Arace
31	Aage
32	Aphys
33	Bsex
34	Brace
35	Bage
36	Bphys
37	Acpro
38-39	Brole
40	Anude
41	Bnude
42	Unit

ADULT VISUAL DOCUMENTATION

<u>Column</u>	<u>Variable Name</u>		
1	Title		
2-3	Year		
4-5	Month		
6-8	Adultpg		
9-11	Pages		
12	Color		
13	Size		
14	Type		
15	Series		
16-17	Spec		
18	Propsv		
19	Human		
20	Vnature		
21	Ais		
22	Ashownas		
23	Asex		
24	Arace		
25	Aage		
26	Anude		
27	Bis		
28	Bshownas		
29	Bsex		
30	Brace		
31	Bage		
32	Bnude		
33-34	Arole		
35-36	Brole		
37	Acpro		
38	Killing		
39	Killinga		
40	Killingb	39-40	Killingab
41	Abatt		
42	Abatta		
43	Abattb	42-43	Abattab
44	Vsexact		
45	Vsexacta		
46	Vsexactb	45-46	Vsexactab
47	Otherv		
48	Otherva		
49	Othervb	48-49	Othervab
50	Vprop		
51	Vpropa		
52	Vpropb	51-52	Vpropab
53	Suicide		
54	Suicidea		
55	Suicideb	54-55	Suicideab

ADULT VISUAL DOCUMENTATION (continued)

56	Theft		
57	Thefta		
58	Theftb	57-58	Theftab
59	Alcodrug		
60	Alcodruga		
61	Alcodrugb	60-61	Alcodrugab
62	Whcrime		
63	Whcrimea		
64	Whcrimeb	63-64	Whcrimeab
65	Gpcrime		
66	Gpcrimea		
67	Gpcrimeb	66-67	Gpcrimeab
68	Accident		
69	Accidenta		
70	Accidentb	69-70	Accidentab
71	Sexdeal		
72	Sexdeala		
73	Sexdealb	72-73	Sexdealab
74	Peep		
75	Peepa		
76	Peepb	75-76	Peepab
77	Osexkill		
78	Osexkilla		
79	Osexkillb	78-79	Osexkillab
80	Homo		
81	Homoa		
82	Homob	81-82	Homoab
83	Genan		
84	Genana		
85	Genanb	84-85	Genanab
86	Racial		
87	Satanic		
88	Scat		
89	Propss		
90-91	Physet		
92	Unit		

character B. Due to the construction of the instruments and coding sheets, only the Child Visual and the Adult Visual Coding Instruments permitted these relationships to be analyzed.

3. DATA ANALYSIS AND REPORT GENERATION

Following keytaping, data were analyzed at The American University Computing Services, using the IBM 4381 mainframe computer. SPSS Micro computer graphics software was used to present the resulting data as graphs, charts, and tables.

Simple frequencies were produced for each response category on all questions for every instrument. The frequency data showed the number of images that matched the criteria for each question and response category. The frequencies were produced for each magazine separately (Playboy, Penthouse, and Hustler), and for the three magazines pooled.

Simple cross-tabulations were performed on a large number of demographic and descriptive variables, for example, age by race by sex of characters. A variety of charts, graphs, and exhibits were developed to present the data in graphic form. Software employed in data presentation included Lotus 1-2-3 graphics from an IBM-PC, and Rembrandt graphics from the Kaypro-10.

For ease of presentation, questions about the levels of involvement of characters in activities in the cartoons and visuals were aggregated into three categories: violent activities, sexual activities, and nonviolent - nonsexual activities. Characters in one cartoon or visual could be involved in two, three, or more of the listed activities.

Activities were aggregated in slightly different ways for the three instruments. Exhibit VIII-5 lists the activities as they were aggregated for analysis. Exceptions are noted on the list.

Data were further analyzed over time and a series of time-graphs were developed to illustrate trends. Volume III of this report, The Data Book, presents the finished data tables, charts, graphs, and exhibits. In addition to these products, a very large quantity of other computer analyses were generated and are stored in the project files.

AGGREGATION OF ACTIVITIES FOR ANALYSIS

ACTIVITY	CHILD		ADULT CRIME AND VIOLENCE	
	CARTOONS	VISUALS	CARTOONS	VISUALS
VIOLENT ACTIVITIES				
Murder/Maiming	X	X	NA	NA
Inflicting Pain	X	X	NA	NA
Force or Planned Force	X	X	NA	NA
Violent Message	X	NA	NA	NA
Violent Discussion	X	NA	NA	NA
Violent Fantasy/Memory	X	NA	NA	NA
Other Violent Activity	X	X	X	X (3)
Excretory Activity	X	NA	NA	NA
Scatological or Morbid Presentation	NA	X	NA (4)	NA (4)
Killing	NA	NA	X	X
Assault/Battery	NA	NA	X	X
Violent Sexual Activity	NA	NA	X	X
Suicide	NA	NA	X	X
Wearing/Displaying Violent Prop	NA	NA	NA	X
SEXUAL ACTIVITIES				
Genital or Anal Sex	X	X	NA	NA
Sexual Foreplay	X	NA	NA	NA
Being Nude	X (1)	X (2)	NA	NA
Invasion of Privacy	X	X	X	X
Sexual Arousal	X	NA	NA	NA
Sexual Message	X	NA	NA	NA
Sexual Discussion	X	NA	NA	NA
Sexual Fantasy/Memory	X	NA	NA	NA
Venereal Disease	X	NA	NA	NA
Medical/Surgical Sex Activity	X	X	NA	NA
Other Sexual Activity	X	X	NA	NA
Sexual Foreplay/Sexual Arousal	X	X	NA	NA
Sex Dealing	NA	NA	X	X
Other Illegal Sexual Behavior	NA	NA	X	X
Anal-Genital, -Oral, -Object Activity	NA	NA	X	X
Homosexual/Lesbian Activity	NA	NA	NA	X
NONVIOLENT/NONSEXUAL ACTIVITY				
Affection	X	X	NA	NA
General Discussion	X	NA	NA	NA
Nonviolent/Nonsexual Fantasy/Memory	X	NA	NA	NA
Other Nonviolent/Nonsexual Activity	X	NA	NA	NA
Trickery	X	NA	NA	NA
General Activity	NA	X	NA	NA

AGGREGATION OF ACTIVITIES FOR ANALYSIS (continued)

ACTIVITY	CHILD CARTOONS	CHILD VISUALS	ADULT CRIME AND VIOLENCE CARTOONS	ADULT CRIME AND VIOLENCE VISUALS
ILLEGAL ACTIVITIES				
Theft	NA	NA	X	X
Drug-Related Activity	NA	NA	X	X
White Collar Crime	NA	NA	X	X
Crime Against the Public	NA	NA	X	X
Accident	NA	NA	X	X

NOTE: The above activities were interpreted and defined differently in the three instruments.

- (1) Defined as "being nude or taking off/putting on clothes."
- (2) Entitled "Sexual Display."
- (3) Nonsexual violent activity
- (4) Used as a modifier of other activities.

IX. LIMITATIONS OF THE STUDY

This study was the first in-depth examination of images of children, crime, and violence in mainstream erotica/pornography over time. As such, it involved creation of original instruments to analyze images that were numerous, complex, and widely divergent. The data that emerged from the study should be interpreted in the light of certain limitations, which resulted from aspects of the study design as well as the manner of project implementation.

A. INCLUSIVE NATURE OF THE STUDY

The study was designed to document the frequency of occurrence of items of interest. As such, it employed the widest possible criteria for inclusion of images in the study, and for classification and identification of characters and activities.

(1) Presence of Children in Cartoons and Visuals

Every instance of a child portrayed in a cartoon or visual (excluding comic strips) was included in the study, resulting in a database of 2016 child cartoons and 3988 child visuals. Images were included in the child portion of the study regardless of whether or not the child was involved in, or even aware of the action, and regardless of the topic or action portrayed.

The unit of analysis of the study was the frequency of items of interest in absolute numbers. In the aggregate, these data tell nothing about the problems of specific interest to the study -- sex and violence as related to children. Therefore, caution must be used in reviewing and comparing data based on the total number of depictions of children in these magazines. Unless one is willing to make the assumption that the presence of images of children in these magazines, per se, is a problem no evaluative position should be inferred from the aggregate data.

The data were difficult to interpret in terms of total number of cartoons that contain sex and/or violence, but, to illustrate the problem in ascribing meaning to the presence of children in mass media, it should be noted that in evaluating cartoons in Playboy, Penthouse, and Hustler magazines, the coders did NOT connect children to sexual and violent activities. Coders were instructed to answer Yes or No as to whether the cartoon and/or its caption "potentially connect[ed]" the child with any of these activities. The degree of connection could be minimal, including standing in the background and/or totally unaware of the activity. The findings indicate out of 13 activities including assault, murder, sexual encounters, etc., 84 to 97 percent of the time the coders found no connection between the assault per se and the child depicted in the cartoon.

The data suggest that the rationale for analyzing, describing, and presenting information about all cartoons and visuals that contain children may not serve the purpose of the study insofar as it relates to children, sex, crime and violence in the magazines studied.

It should also be noted that where sexual or violent or other activities of interest took place, the child might be unaware or uninvolved in the situation, i. e., only a background figure. This, again, raises the question of the relevance of the total number of cartoons to the central focus of the study.

(2) Definition of "Child"

The definition of what constitutes a "child" was very broad. Approximately five percent of child cartoons included a variety of other things coded as children, such as anthropomorphized animals or objects, objects as symbols of children, elves, cherubs, demons, science fiction creatures, or monsters.

In addition, about nine percent of the children in cartoons (174) and 17 percent of those in visuals (690) were identified as "18 years old or older." For example, one cartoon coded as "child in sexual encounter with an adult depicted a young woman doing needlepoint. She and all figures in the cartoon are nude -- the setting appeared to be a nudist camp. According to the criteria for age evaluation, her hairstyle and small breasts classified her as a "child."

Furthermore, coders were instructed to code, as a child cartoon every cartoon created by one Playboy cartoonist who repeatedly drew a particular female character sometimes as a high school girl and sometimes as an adult. A total of 89 such cartoons were included in the database.

The problem of what constituted a child was especially noteworthy in child visuals. Of the 3988 child visuals only 78 percent (3089) included actual children. The "pseudo-child," an adult in child's clothing or hairstyle, and adults with hairless genitalia comprised 17 percent (681) of the characters identified as children.

The user of the aggregate data on "child" cartoons and visuals must keep in mind the fact that these data contain numerous entities who by age or other characteristics are not what are normally thought of as children. They were included because of their relevance to childhood scenarios, but are, nonetheless, not children.

B. VARYING TIME PERIODS

The study encompassed all obtainable issues of Playboy, Penthouse, and Hustler magazines in their respective publication histories -- approximately 31 years of Playboy, 15-1/4 years of

Penthouse, and 10-1/2 years of Hustler. The varying time periods of the publications included in the study had two effects that should be taken into consideration when reviewing data.

The effect on pooled data from the three magazines over time was to show increases that may be largely due to the fact that first one, then two, then three magazines were included in the study.

The effect on individual magazine data in the aggregate was to mix publications with different sample sizes and spanning markedly different periods of time. Playboy had a publication history more than twice as long as the other two magazines, including not only more total magazines, but spanning markedly different eras. Thus, the data from Playboy magazines in the 1950s and 1960s may not be comparable to those of Penthouse and Hustler from the 1970s and 1980s; however, they were presented together. Reducing findings to percentages of total magazines for each publication may not account for these differences.

C. LACK OF FRAME OF REFERENCE

The unit of analysis of the study was the frequency of cartoons and visuals and the various categories of descriptors, presented as absolute numbers. One problem with interpreting this information was the lack of any frame of reference to assess the data, e.g., compared to what? An attempt has been made to provide percentages, for example, using the total number of child cartoons as a denominator. This does not eliminate the problem, because of the all-inclusive nature of the cartoons and visuals, and also because of the time frame of the study.

The total number of cartoons (of all kinds, child cartoons and all others) might have been useful as a denominator in analysis of child cartoon frequencies, for each magazine, as well as over time. However, these data were not retrievable. The number of total cartoons per issue was recorded on each child cartoon coding sheet, from which it was entered into the data base. Two problems complicated computation of total cartoons. When an issue had more than one child cartoon, the total number of cartoons was entered multiple times, i.e., with each coding sheet. If there were no child cartoons in the issue, no coding sheet was filled out and the number of total cartoons was not entered into the data base.

Efforts were made to unduplicate the count of total cartoons by selecting only one such figure for each month. The adult crime and violence data base was used to fill in missing months, i.e., months that had no child cartoons and therefore were not in the database. However, the attempt to retrieve that data was unsuccessful. Gaps still remained for months that had no child cartoons if they were not one of the five months each year that had been selected for the adult crime and violence sample. In addition, discrepancies were noted between the total number of

cartoons per month in the data base compared to the numbers recorded on the setup sheets, from which the total cartoon figures had been copied. Finally, 30 total cartoons (but no other data) were identified in the data base as Penthouse cartoons in February 1956, doubtless a data entry error, since the magazine was not published in that year. In light of these problems there was no means by which figures could be derived with confidence for total cartoons.

It was not considered feasible to document the total number of visuals per issue of a magazine because of the large numbers of this type of image; thus, these data were not even recorded on the coding sheets.

The number of pages per issue was also considered as possible useful denominator to express the frequency of both child cartoons and child visuals relative to the size of the magazine, i.e., number of child cartoons or visuals per 100 pages. However, these data were not retrievable for the same reasons that precluded obtaining information on the total number of cartoons.

The total number of magazine issues reviewed and coded may provide some frame of reference. However, the total number of issues reviewed was uncertain as some 1985 issues were included in the study and the records on the precise number and actual issues were unclear. Generally, however, it appeared that four 1985 Playboys were reviewed for child cartoons, and six 1985 Playboys, six 1985 Penthouses, and three 1985 Hustlers were coded and entered into the child visual data base.

Finally, the numbers in and of themselves are not intended to say anything about the significance or impact of the cartoons and visuals. Identifying, for example, the number and percent of visuals that portrayed a real, human child, under 18 as the clear recipient of a violent activity does not necessarily permit interpretation as to whether high or low levels of such activities are positive or negative. It is possible for example, that one or many of these visuals may have accompanied articles decrying child abuse, war, or famine. On the other hand, they may be intended to shock or titillate. Thus, the reader must use caution in interpreting the data, especially without a basis for frame of reference.

D. AMBIGUITY OF CONCEPTS

The development of instruments for content analysis of the cartoon and visual images was, as has been noted, an iterative process. Instruments were revised many times as the coders provided feedback on the images they were finding in magazines that did not fit the analytical framework.

Because of the evolutionary nature of the study, there was inevitably some ambiguity in the nature of the concepts studied

(and in the application of the instruments for content analysis). The labels that referred to certain concepts took on meanings that were unique to the study, and care should be taken to examine the definition of any label before in using the data in order to ensure the proper interpretation; e.g., in the adult crime and violence study, the definition of partial or complete nudity included "nude from waist up". This applied to males as well as females.

The preceding portions of this report have discussed in detail the process by which the concepts of the study were defined and interpreted. The coding instruments themselves provide guidelines as to what each category encompassed and should be consulted for information as to what is contained in the categories of the data tables and exhibits. Several examples should serve to illustrate the need for caution in interpreting the findings.

The concept of child, as described above, came to include not only real children, but such things as anthropomorphized animals or objects, symbols as stand ins for a child (such as an article of child's clothing), elves, angels, cherubs, cupids, devils, demon-like characters, science fiction creatures, deformed beings or monsters, as well as persons 18 years old or older.

Activities evolved and were given labels or meanings that differed from what ordinarily might be assumed to be included in those categories.

For ease of reporting, the range of activities has been aggregated into a few categories, such as violent activities or sexual activities. Caution should be used in interpreting these data, because of the wide range of activities subsumed under these headings.

Characters were sometimes ambiguous. These ambiguities should be considered in evaluating any data that relate to the roles of characters in the adult studies.

The line between visual and textual analysis was blurred to a certain extent in the visual studies. Text that accompanied or surrounded the visuals was used as a source of information about the content of the visuals, providing an understanding or interpretation of the visual that would not have been possible on the basis of the image alone.

The above examples are not a definitive list of ambiguous concepts in the study. Rather, they illustrate the fact that care needs to be exercised in making inferences from the data or the category labels.

E. INTER-CODER VARIATIONS

Differences in the way individual coders analyzed the images may also have contributed to a certain ambiguity in the data.

(1) Sex Differences

An attempt was made to maintain an equal female-male ratio; however, over time the composition of the coding team was skewed toward a female bias. Of the 22 persons who worked as coders on the project, 14 were women and eight were men.

The magazines being coded were primarily male entertainment, and it may be assumed that female analysts' perceptions of imagery would differ from that of males. Anecdotal information suggested that this was indeed the case. However, differences in results attributable to the sex of the coders were not addressed within the scope of the study and could be a possible source of bias.

(2) Coder Conventions

In the course of the study, coders developed individual "conventions" or unique ways of classifying and handling information.

In addition, during the process of coding, new situations were encountered in the images being coded that required supplementary interpretation and decision-making on the part of the staff as to how they should be coded. The consensus verbally attained would also be noted independently by the coders, and was frequently not documented in any other way. Coders were asked to write up their notes on how they used the question categories to code images. This was done at the conclusion of the child cartoon study and in one session at the end of coding with the other instruments. The coder conventions are summarized in Appendix I. Although they provide understanding of the unique ways in which coders handled data, they do not provide a definitive resource for revising the existing data base. It is not known at what time certain practices crystallized or which images were or were not coded according to the various conventions.

(3) Coder Staff Turnover

It was not possible to hire coders for the length of the entire study; therefore, two sets of coders were employed. In addition, there was also some attrition and replacement of coders in the course of the two separate sessions. This turnover could be expected to have an effect upon the reliability with which the coding took place, as new coders were introduced to the study after the formal training and received on-the-job orientation to the tasks.

(4) Inter-Rater Reliability

Inter-rater reliability was not assessed at the conclusion of training, but was done at the end of coding. Confidence in the data would be improved if it could have been shown that a high degree of inter-rater reliability existed at both the beginning and end of coding. Confidence would also be improved if a larger number of images had been used per IRR on the Child Cartoon Coding Instrument, which contained 114 separate questions. Only IRR with eight images was measured. Confidence would have been further improved if a larger number of images were reviewed for quality control than two per coder per week.

(5) Coder Fatigue

Fatigue and desensitization cannot be ruled out as factors that might have affected the coding process. This appeared especially to be the case for the adult crime and violence coding. The Adult Crime and Violence Coding Instrument, Part B (Visual), was the last instrument for which coding occurred. Coders were noticeably fatigued and missed many important images during the setup phase. Setup was repeated twice for this instrument after coding was begun. (Re-setup magazines were distributed for recoding.)

F. REVISION OF INSTRUMENTS

All the instruments went through many revisions in the course of their development. In the Adult Crime and Violence Coding Instrument Part A (Cartoon) changes were made to the instrument after coding had begun.

Coding sheets for cartoons that were coded prior to the additions and deletions do not reflect the changes. These changes would affect the results in the particular response categories that were revised.

Although none of the other instruments were changed after coding began, it should be noted that changes in interpretation of what went into specific categories were made on all instruments. These changes were hand-written by coders in their own notes or coding instruments and manuals, but were not generally codified or formalized in writing. They were not applied retroactively to items previously coded, and may not have been applied uniformly.

Activities that took place during the coding process to correct misunderstandings, to improve coder understanding, or to improve interpretation of questions no doubt added to subsequent coder congruence. However, the data do not consistently reflect changes in interpretation that were made during the coding process. Coding sheets that were completed and already sent to be keyed do not reflect the changes made; coding sheets sent to

be keyed after changes do reflect the changes. These cannot be separately identified.

G. ISSUES RELATED TO SAMPLING

It was intended that the period of time for the magazines should range from their individual dates of onset of publication through December 1984. However, four 1985 Playboys were inadvertently coded and entered into the child cartoon data base, and six 1985 Playboys, six 1985 Penthouses, and three 1985 Hustlers were coded and entered into the child visual data base. All these 1985 data were included in all data analyses.

For the adult crime and violence study, a stratified random sample was used, drawing randomly five issues per year for each magazine. Years were selected at random without replacement, and five months were randomly selected for each year. The sample represented 5/12 or 41.67 percent of all such images in the magazines.

Although on the average, the sample may be representative of the population of magazines over time, the sampling procedure imposes certain limits on time series analyses. Furthermore, extrapolation from the data may be a problem because of the months that are missing. The effects of seasonality on the data is a very important variable and cannot be ruled out.

In addition, none of the cartoons and visuals selected for the adult crime and violence study contained images of children in them. All images with children were coded in the child portions of the study. The overall implications of this fact for the crime and violence data are not clear. To the extent that child cartoons are shown to be seasonal, the sampling procedure for adult cartoons and visuals may be even more problematic.

In retrospect, a uniform sampling strategy (every nth month) or sampling alternate years would have been better for time series analysis. Before further analysis with this sample, the number of months sampled should be tabulated. If it is determined that cyclical peaks in the frequency of months exist, proportional extrapolations for under-represented months may be helpful in drawing more accurate total yearly estimates.

H. LIMITATIONS OF THE INSTRUMENTS

Each of the instruments had certain limitations as to the kinds of data they recorded and the kinds of analyses that could be performed on the data thus collected.

(1) Child Cartoon Coding Instrument

It was not possible to obtain any data regarding the interaction of the characters and their roles in the activities.

Also, it was not possible to define the relationship between the Levels of Involvement in an activity and its Degree of Depiction.

From the child cartoon data it was not possible to determine if an activity received, initiated, or observed by the Principal Child was initiated, received, or observed by the Other Character or Tertiary Character. Cross-tabulations of the data were run to discover, for example, where a Principal Child was receiving murderous/maiming activity and an Other Character was initiating murderous/maiming activity. However, it would be hazardous to assert from the data alone that the murderous/maiming activity received by the Principal Child was initiated by the Other Character. It might be the case that the Other Character was maiming the Tertiary Character (or some other character), while the Principal Child was maimed by something entirely unrelated.

In addition, the questions describing the Level of Depiction of the activities asked only for the presence of the activity in the image, not the relationship of this presence to the roles of the characters (Levels of Involvement). For example, genital sex may just have occurred, but may represent "Chester the Molester" having seduced the child's Teddy Bear and not the child herself. Thus it could not be inferred from the data whether or not a depicted activity had any relationship to the activity that was received, initiated, or observed by the characters as documented under Levels of Involvement.

Also, not all activities were coded for the Level of Involvement of the characters. Coders were instructed to choose two (or one, in some cases) activities as received, initiated or observed. Activities were to be chosen in order of their seriousness from a ranked list. Thus, more serious activities were selected and would tend to be overrepresented relative to other activities. The criteria of seriousness also applied regardless of whether they were of the greatest significance to the child in question.

(2) Child and Adult Visual Coding Instruments

To overcome the problems with the Child Cartoon Coding Instrument, the questions on Level of Involvement and Level of Depiction were organized into a matrix in both the child and adult visual instruments. Level of Involvement and Level of Depiction were coded for each activity and for the Principal Child and Other Character. This helped in obtaining some of the data that were not documented in the Child Cartoon Coding Instrument. It was thus possible to obtain data on the activity- interaction of the characters and the relationship of these activities to the Level of Depiction of the activities. However, it was very complex to relate the age or sex of the characters with received, initiated, mutual, or other Levels of Involvement. There were eleven activities for which such information had to be obtained. Cross-tabulations of any other data variables with the Levels of Involvement caused similar difficulties.

(3) Adult Crime and Violence Cartoon Coding Instrument

This was the shortest instrument and provided the least information about the characters and their activities. Although the instrument could be used to determine the Level of Depiction of the activities, there were no questions that addressed the Level of Involvement (recipient, initiator, observer) of the characters. It was not possible to determine much more than simple cross-tabulations among the character variables and Levels of Depiction.

I. LACK OF COMPARABILITY

There are barriers to comparing results from the different instruments, both to each other and across magazines.

(1) Lack of Comparability Between Instruments

The instruments were developed in sequence, each one drawing upon the experience gained in working with the previous instrument and adapting to make the transition from cartoon to visual media and from child-focused concerns to a focus on crime and violence. As the instruments evolved, concepts were revised and the definitions and interpretations of what comprised the various categories changed. Therefore, the data should be used carefully, if at all, to compare results across instruments.

For example, the concept of child changed in the analysis of visuals to include adults dressed or posed as children, or with shaved genitalia. This would be expected to have an effect on the total numbers of images incorporated into the study, as well as on the nature of the activities depicted.

The criteria for presence of an activity was more inclusive in visuals than in cartoons. For cartoons the activity had to be depicted graphically as occurring or just occurred/about to occur, discussed, or implied in the cartoon. For visuals an activity could be depicted as occurring or just occurred/about to occur, implied in the visual itself, or implied in the surrounding pages of text referring to the visual.

The number and types of activities varied among the instruments, as did their definitions. Violent activities included eight types of activities for child cartoons, five for child visuals, a different set of five activities for adult cartoons, and six activities (the same set as for adult cartoons plus one additional) for adult visuals.

Similarly, 12 types of activities were categorized as sexual activities in child cartoons, six for child visuals. Adult cartoons and visuals included four and five types of activities, respectively, as sexual activities. With the exception of invasion of privacy, none were the same for child cartoons and visuals.

For example, venereal disease was classified as a sexual activity in the child cartoon study, and excretory activity was classified as violent. However, in the child visual study, excretory activity and venereal disease were combined in one category, scatological or morbid presentation, which was classified as a violent activity. In addition, surgery was considered a violent activity for adult cartoons and visuals; however, medical or surgical procedures on sexual parts (e.g., childbirth, hysterectomy, abortion) were classified as a sexual activity in child cartoons and visuals.

Additionally, it should be remembered that the adult crime and violence study was only a 5/12 sample of magazines, while the child cartoon and visual studies were based on a 100 percent sample of PPH magazines.

The above examples illustrate the need for caution in comparing results across the four instruments.

(2) Lack of Comparability Across Magazines

The data reflect only the frequency of occurrence of the images selected and the variables coded. Comparison between magazines is problematic because of the issues of varying time periods and differing sample sizes, as discussed above. In that sense, the data are quantitatively descriptive only, and should not be used to infer the relative positive or negative impacts of the contents of these magazines upon readers. There is no valence in these data, and the search for such meaning would require a different level of analysis. For example, one single cartoon may be more powerful, may have a greater effect on the reader, may be longer remembered, than 10 other cartoons similarly coded. Frequency data, especially where categories are broadly defined, do not begin to address this issue.

The instruments themselves and the resulting data also do not have the ability to discriminate among other different types of magazines.

In summary, the data should be used only with an awareness of these limitations, including all the factors described above that relate to conceptualization, implementation, analysis, and generalizability.

APPENDIX A

A.1 CHILD CARTOON CODING MANUAL

A.2 CHILD CARTOON CODING INSTRUMENT

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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Text and Images****Part 2. Individual Character Analysis****F. Principal Child****G. Other Character****H. Tertiary Character**

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 sollicitious (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 is 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). Pinocchio 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

47. Does the cartoon and/or its caption present activity involving VENEREAL DISEASE?

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

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

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

49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

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

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)
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
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)
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
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)
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

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

79. 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 beings: 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, 34-88, there is a potential for listing five child centered activities. To clarify the procedure you must follow, consider the following examples:

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 and 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:

Notes: 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 CHARACTER105. 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 beings: 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 guardians, 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

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 - F. Principal Child
 - G. Other Character
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PART 1

THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

1. Coding Instrument UNIT:

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

Years: _ _

Months: _ _

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?

0. Cover
1. Left
2. Right
3. Left and right

6. COLOR of cartoon:

1. Black and white
2. 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:

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. Sailby
21. Sokol
22. Duaine B. Tinsley
23. Trosley
24. Gahan Wilson
25. Other or illegible

9. NUMBER OF CHARACTERS in the cartoon:

- 4/10* 0. None
1. 1
 2. 2
 3. 3
 4. 4
 5. 5 to ten
 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

27. Arson:

- 0. No
- 1. Yes

28. Child abuse and/or neglect, non-sexual:

- 0. No
- 1. Yes

29. Drug use, selling or pushing:

- 0. No
- 1. Yes

30. Kidnapping:

- 0. No
- 1. Yes

31. Runaway:

- 0. No
- 1. Yes

32. Theft:

- 0. No
- 1. Yes

33. Other potentially illegal or violent ~~non-sexual~~ activity:

- 0. No
- 1. Sexual
- 2. Non-sexual

(sexual or non-sexual)

34. SEXUAL ORIENTATION of the cartoon:

- 0. N/A or unspecified
- 1. Heterosexual
- 2. Homosexual
- 3. B^{is}exual
- 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?

0. N/A or unspecified
1. Another human(s)
2. Animal(s)
3. Object(s)
4. Object and another human(s)
5. Fictitious, unreal creature(s)
6. Supernatural being(s)
7. Animal and another human

36. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

00. N/A

- YES:
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?

N/A: 00. No special theme in cartoon

Holidays:Cycle of Life:

YES:

- | | |
|---------------------|-----------------------------------|
| 01. New Year | 09. Childbirth:
In wedlock |
| 02. Valentine's Day | 10. Childbirth:
Out-of-Wedlock |
| 03. Easter | 11. Menstruation |
| 04. 4th of July | 12. Loss of virginity |
| 05. Halloween | 13. Birthday |
| 06. Thanksgiving | 14. Graduation |
| 07. Christmas | 15. Weddings and
anniversaries |
| 08. Other | 16. Death, funerals |
| | 17. Abortion |
| | 18. Other |

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.)

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

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, or physical clues.

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, or phys - clues

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, or phys. clues

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, or phys. clues.

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, or phys. clues.

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, or *phys. clues*

45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (including unspecified, unclear violent activity) *or illegal*

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, or *phys. clues*

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, or *phys. clues*

47. Does the cartoon and/or its caption present activity involving VENEREAL DISEASE?

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, or *phys. clues.*

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

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, or *phys. clues.*

49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

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, or *phys. clues*

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, or phys. clues

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, or phys. clues

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, or phys. clues

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, or phys. clues

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, or phys. clues

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, or phys. clues

56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

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, or phys. clues

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)

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, or phys. clues

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)

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, or phys. clues

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, or *phys. clues*

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, or *phys. clues*

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, or *phys. clues*

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?

NOTE: If more than one response applies, select the prop that best identifies the cartoon scenario as sexual.

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.

NO: 0. N/A. No props are used in this manner

- | | |
|--|---|
| YES: 1. Body fragment, blood | 5. Bat/club |
| 2. Gun | 6. Whip |
| 3. Fire | 7. Chain(s)/Rope: Instrument of Restraint |
| 4. Knife: Bladed or pointed instruments/utensils | 8. Stick |
| | 9. Other, including 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.

NO: 0. N/A. No props are used in this manner

- | | |
|--|---|
| YES: 1. Body fragment; blood | 5. Bat/club |
| 2. Gun | 6. Whip |
| 3. Fire | 7. Chain(s)/Rope: Instrument of Restraint |
| 4. Knife: Bladed or pointed instruments/utensils | 8. Stick |
| | 9. Other, including 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?
0. N/A, No
- YES: 1. Article/feature
2. Movie/video/record/book/etc. review
3. Letters to editor
4. Sex advice column
5. Other (Humor, Fiction, etc.)
67. Is the cartoon part of two CONSECUTIVE eye spans involving children?
0. No
1. Yes
68. Is the cartoon in the same EYE SPAN as text or caption directly referring to SEXUAL activity?
0. No
1. Yes
69. Is the cartoon in the same EYE SPAN as text or caption directly referring to VIOLENT activity?
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

YES: 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)?

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 in cartoons, photographs, and illustrations

PART 2
CHARACTER ANALYSIS SECTION

F. PRINCIPAL CHILD

73. SEX of the Principal Child:

1. Unspecified
2. Male
3. Female
4. Both male and female
5. Male and unspecified sex
6. Female and unspecified sex

74. RACE/ETHNICITY of the Principal Child:

0. N/A or other. *unknown*
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?

- 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?

- 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?
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?
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?

0. N/A
1. ~~jewelry~~ 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
 02. Anthropomorphized object
 03. Object as symbol of child
 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
 09. Dismembered human being
 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
 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 UNDRRESS of Principal Child:

0. N/A
1. Dressed in typical childlike or juvenile clothing
2. Dressed in mature clothing
3. Dressed in sexual clothing
4. Undergarment(s) showing
5. Exposed or partially exposed sexual parts (e.g., breast or buttock)
6. Implied nudity: Nudity conveyed but not revealed (e.g., nude from shoulders or waist up, and rest of body not depicted)
7. Genital exposure or full nudity
8. Scout uniform or equivalent

83. PLACEMENT of the Principal Child in the picture:

1. Foreground
2. Background
3. Offstage

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) *(present but unaware)*

89. EMOTIONAL EXPRESSION of the Principal Child:

Note: If the child's face is visible, select the most appropriate description(s)

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
5. Angry: angered, enraged
6. Surprised, shocked, baffled
7. Fearful: terrified, horrified
8. Sad, resigned, or haunted
9. Fear and smiling; fear brow, mouth turned up

G. OTHER CHARACTER**90. SEX of the Other Character:**

0. N/A: No Other Character is present
1. Unspecified
2. Male
3. Female
4. Both male and female
5. Male and unspecified sex
6. Female and unspecified sex

91. 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

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?
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 of age
 5. Preschool age: 3 through 5 years of age
 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)
 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?
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
 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)
 9. Adult: 18 years or over

95. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on the CUES?

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
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)
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?

- 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
- 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)
- 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?

- 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

98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

00. N/A. No Other Character present (*hidden offspring*)
- YES:
- 01. Anthropomorphized animal
 - 02. Anthropomorphized object
 - 03. Object as symbol of child
 - 04. Elf
 - 05. Angel/cherub/cupid
 - 06. Devil, or demon-like character
 - 07. Science fiction creature
 - 08. Deformed human being or monster
 - 09. Dismembered human being
 - 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
 - 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 child 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?

NO: 00. N/A. There is no role of authority involved

YES: 01. Unspecified relative

02. Parent, step-parent, guardian

03. Older sibling, step-sibling, cousin

04. Grandparent

05. Other relative: aunt, uncle, ~~brother, sister~~

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
- 2. Background
- 3. Offstage

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
- 07. Angry: angered, enraged
- 08. Surprised, shocked, baffled
- 09. Fearful: terrified, horrified
- 10. Sad, resigned, or haunted
- 11. Pleasure and anger/disgust
- 12. Fear and smiling
- 13. Fear and sadness

H. TERTIARY CHARACTER**105. SEX of the Tertiary Character:**

0. N/A: No Tertiary Character is present
1. Unspecified
2. Male
3. Female
4. Both male and female
5. Male and unspecified sex
6. Female and unspecified sex

106. 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

107. What is the apparent AGE bracket of the main Tertiary Character, based on PHYSICAL DEPICTION or CUES?

0. N/A (child hidden)
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: Neonate, up to 1 month old
4. Infant: 1 month through 2 years
4. 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, *hidden or offstage*
- YES:
- 01. Anthropomorphized animal
 - 02. Anthropomorphized object-
 - 03. Object as symbol of child
 - 04. Elf
 - 05. Angel/cherub/cupid
 - 06. Devil, or demon-like character
 - 07. Science fiction creature
 - 08. Deformed human being or monster
 - 09. Dismembered human being
 - 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
 - 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 Tertiary 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?

NO: 00. N/A. There is no role of authority involved

YES: 01. Unspecified relative

02. Parent, step-parent, guardian

03. Older sibling, step-sibling, ~~cousin~~ ^{cousin}

04. Grandparent

05. Other relatives: aunt, uncle, ~~grandmother~~

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
2. Background
3. Offstage

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. PROTECTOR/DEFENDER: *any character*
 Note: Select the most appropriate protector description(s)

0. N/A
1. Parent(s)
2. Unspecified relative(s)
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

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?

- 0. N/A or unspecified
- 1. Standard daily life (home, school, work, play)
- 2. Social subject (peace, environment, racism, etc.)
- 3. Political subject (elections, legislatures, etc.)
- 4. Religious subject (relating to church services/nativity scene, etc.)
- 5. Combination of above
- 6. Group camping
- 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?

13. Assault:

- 0. No
- 1. Sexual
- 2. Non-sexual

14. Murder:

- 0. No
- 1. Sexual
- 2. Non-sexual

15. Child in sexual encounter with adult:

- 0. No
- 1. Yes

16. Child in sexual encounter with older child:

- 0. No
- 1. Yes

17. Child in sexual encounter with family member:

- 0. No
- 1. Yes

18. Erotica/Pornography - Adult as sexual instrument or object for media use:
0. No
1. Yes
19. Indecent exposure:
0. No
1. Yes
20. Child as sexual instrument or object for media use:
0. No
1. Yes
21. Obscene phone call:
0. No
1. Yes
22. Paid nudity:
0. No
1. Yes
23. Procuring/pimping:
0. No
1. Yes
24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:
0. No
1. Yes
25. Adultery:
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:
0. No
1. Yes

APPENDIX B

TYPE OF ACTIVITIES
CODERS' FIRST VERSION
CHILD CARTOON CODING INSTRUMENT

TYPES OF ACTIVITIES

-- A --

01. Consumption of human flesh
02. Decapitation/dismemberment
03. Bludgeoning/smashing
04. Shooting/stabbing
05. Mutilation of other
06. Choking/strangling/hanging/gagging
07. Inserting items into body, causing pain
08. Hitting/punching/kicking
09. Attaching items onto body, causing pain
10. Whipping
11. Tying/tying
12. Self-mutilation
13. Slapping/spanking/paddling
14. Restraint or force
15. Clothing ripped or pulled
16. Lurking, in wait to assault
17. Violent or aggressive gesture or language
18. Verbal threat or coercion
19. Giving violently educative information
20. Seeking violently educative information
21. Telling violent story
22. Making violent statement or observation
23. Having violent fantasy/memory
24. Unspecified (unclear) violent activity
25. Other violent activity

-- B --

26. Anal/genital or anal/oral contact
27. Oral/genital
28. Coitus
29. Having/getting/giving venereal disease
30. Inserting non-harmful items into anus/vagina
31. Attaching non-harmful items onto body
32. Fondling genitals
33. Fondling breasts/buttocks
34. Nude and/or in bed together
35. Being nude
36. Having erection
37. Hugging/kissing/cuddling
38. Taking off/putting on clothes (sexual or non-sexual)
39. Flashing/exhibiting
40. Peeping/obscene phone call/Voyeurism
41. Masturbation/autoeroticism
42. Sexual gestures/language (including beckoning, licking lips)
43. Verbal sexual overture
44. Giving sexually educative information
45. Seeking sexually educative information
46. Telling sexual story
47. Making sexual statement/observation
48. Having sexual fantasy/memory
49. Unspecified (unclear) sexual activity
50. Other sexual activity

-- C --

51. Medical/surgical procedure
52. Defecation/urination
53. Regurgitation
54. Affectionate gesture, non-sexual, (i.e. handshake, holding hands, arm-in-arm, arm around waist or shoulder)
55. Verbal endearment/gazing into each other's eyes
56. Giving general educative information
57. Seeking general educative information
58. Telling non-sexual, non-violent story
59. Making non-sexual, non-violent statement
60. Having non-sexual, non-violent fantasy/memory
61. Unspecified (unclear) non-sexual, non-violent activity
62. Other non-sexual, non-violent activity

MODIFIERS

63. Being performed or inflicted on a nude body
64. Involving sexual parts or paraphernalia
65. Involving bestiality

APPENDIX C

CULTURE OF CHILDHOOD PORTFOLIO AND
AGE EVALUATION GUIDE

THE CULTURE OF CHILDHOOD

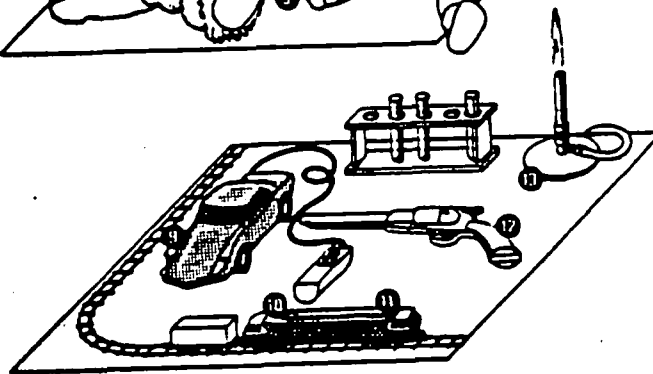
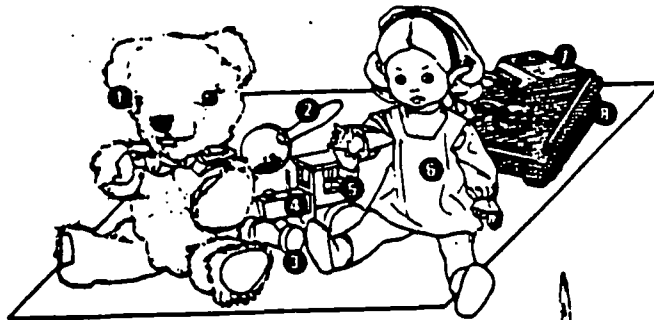
AGE EVALUATION GUIDE

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.

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TYPICAL CHILD CUES/SYMBOLS



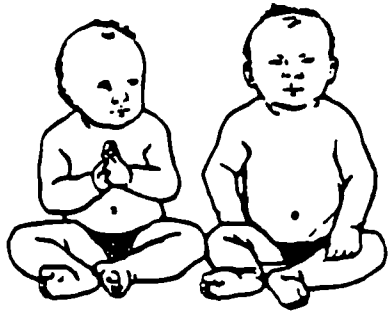
Fetal Development



Newborn

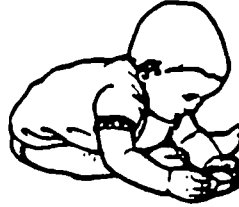


Nine Months

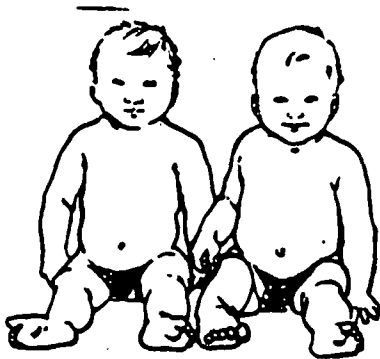


GIRL

BOY

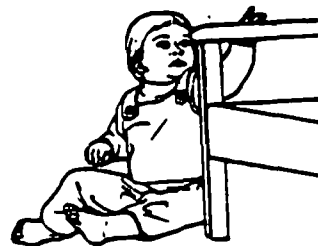
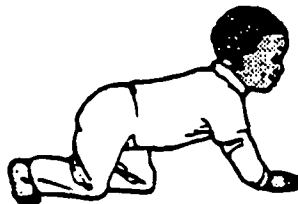


One Year

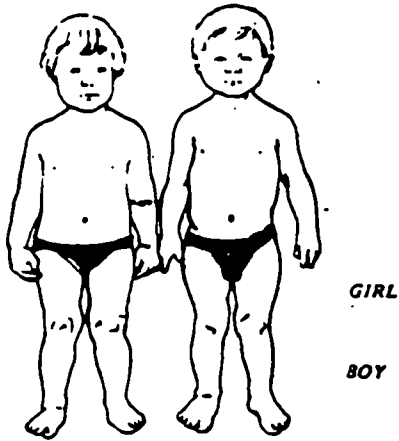


GIRL

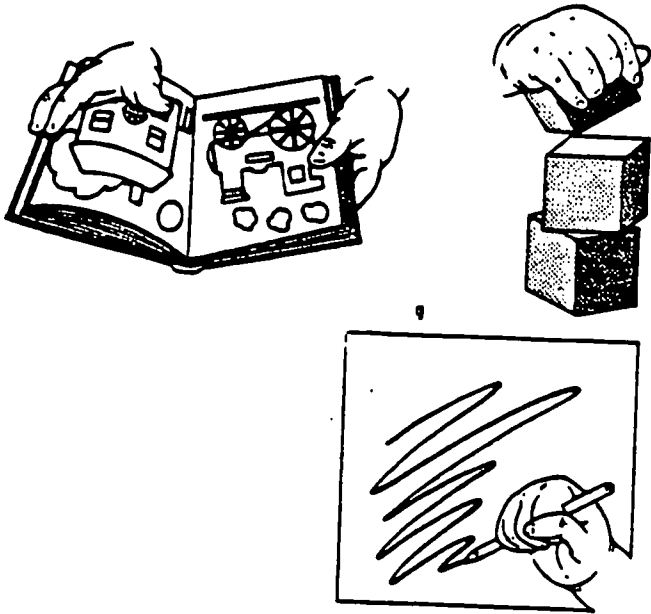
BOY



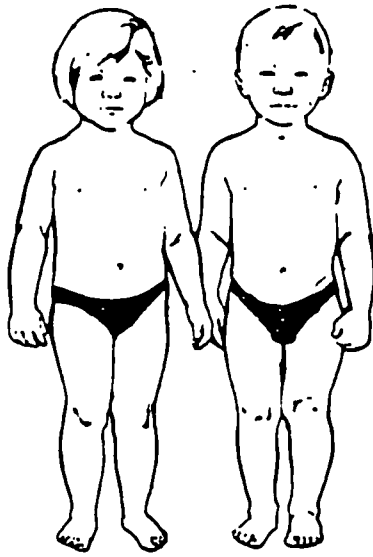
Eighteen Months



EIGHTEEN MONTHS: DEVELOPMENT

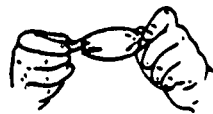
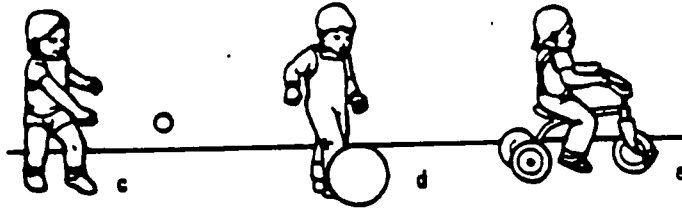
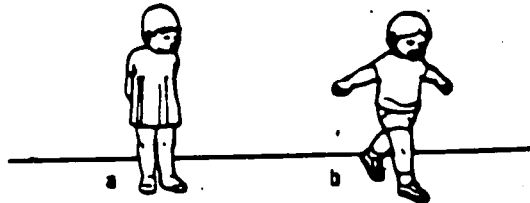


Two Years

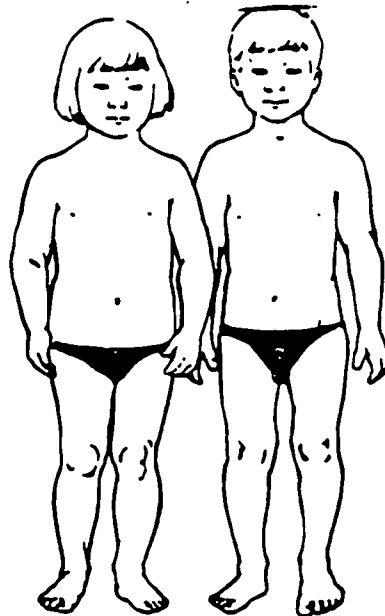


GIRL

BOY

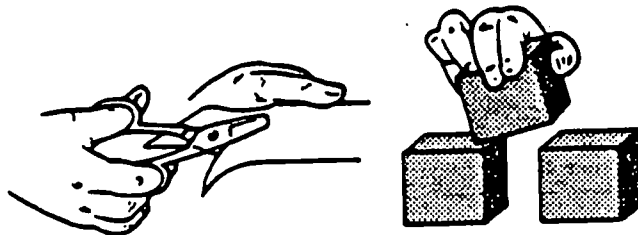
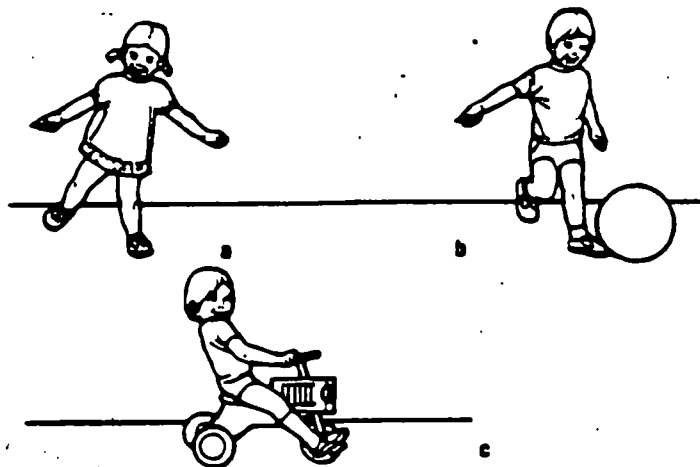


Three Years

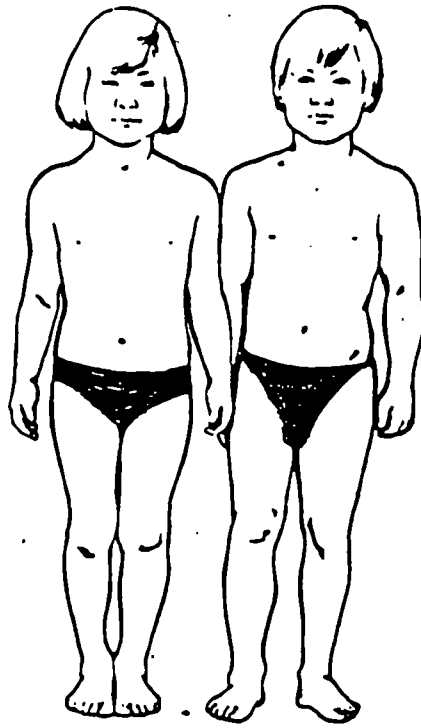


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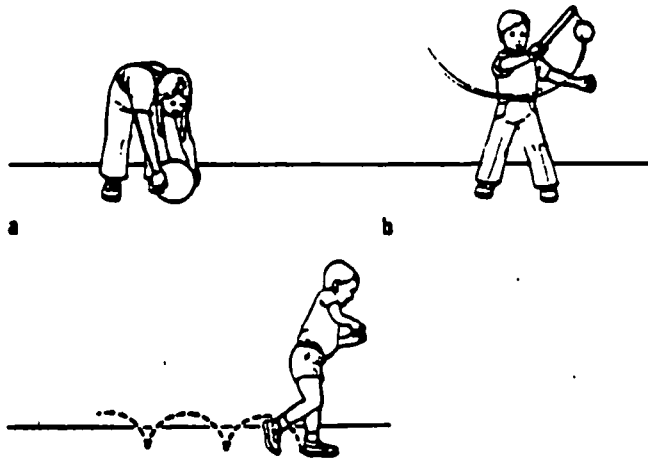


Four Years

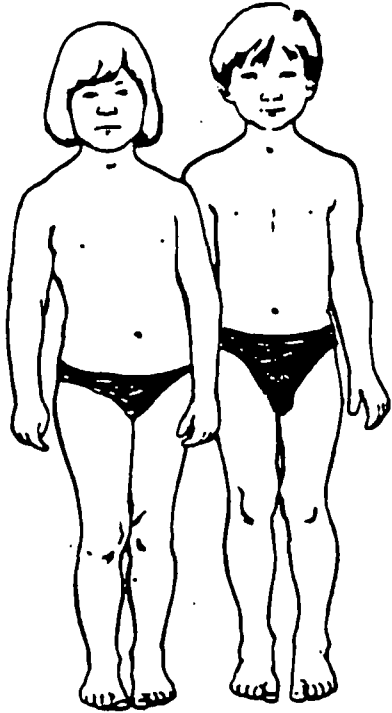


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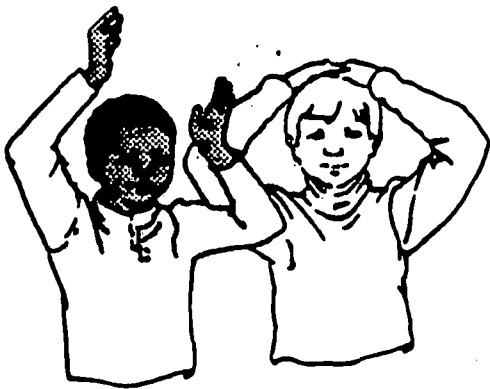


Five Years

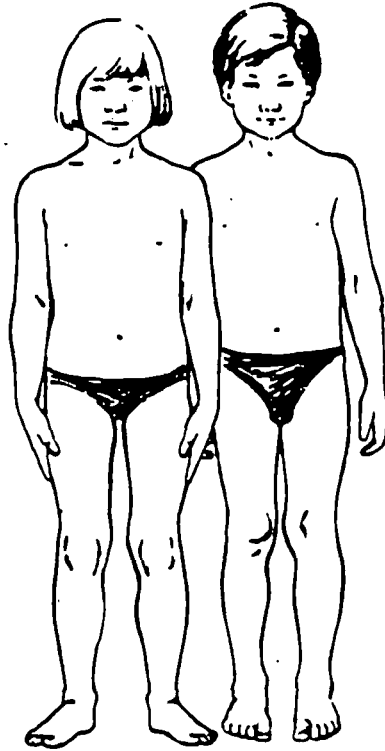


GIRL

BOY



Six Years

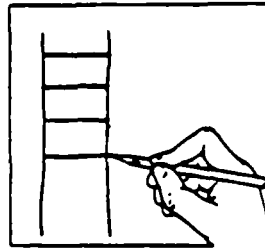


GIRL

BOY



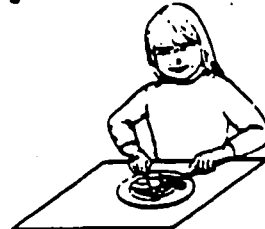
a



b

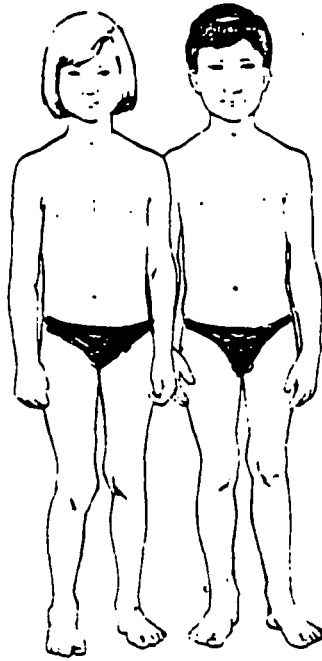


c



d

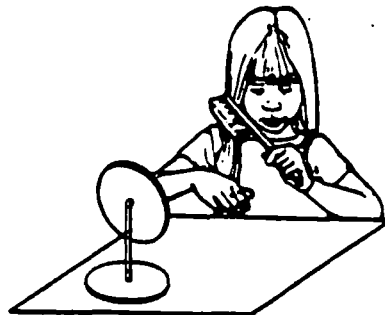
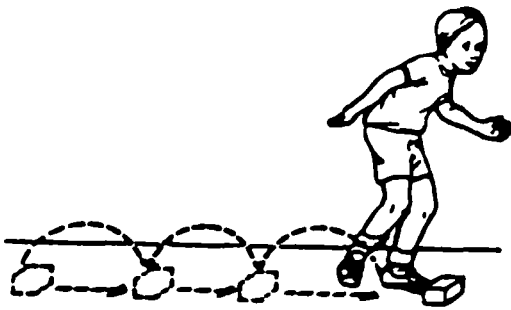
Seven Years



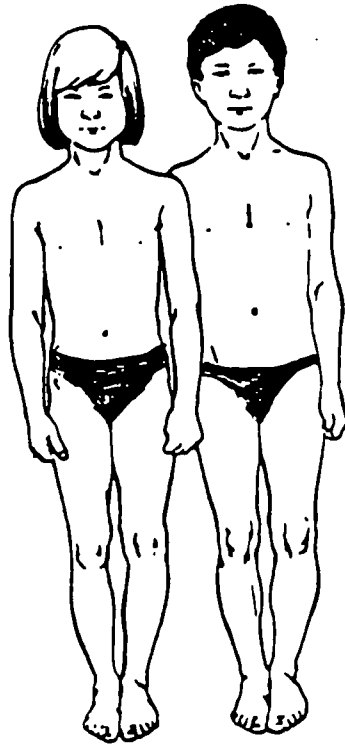
GIRI

BOY

Seven Years

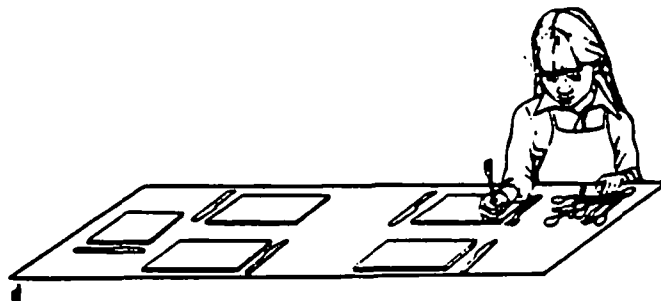
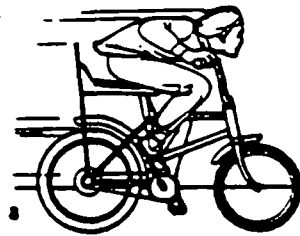
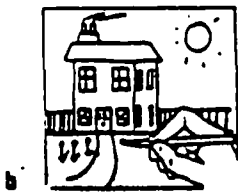


Eight Years



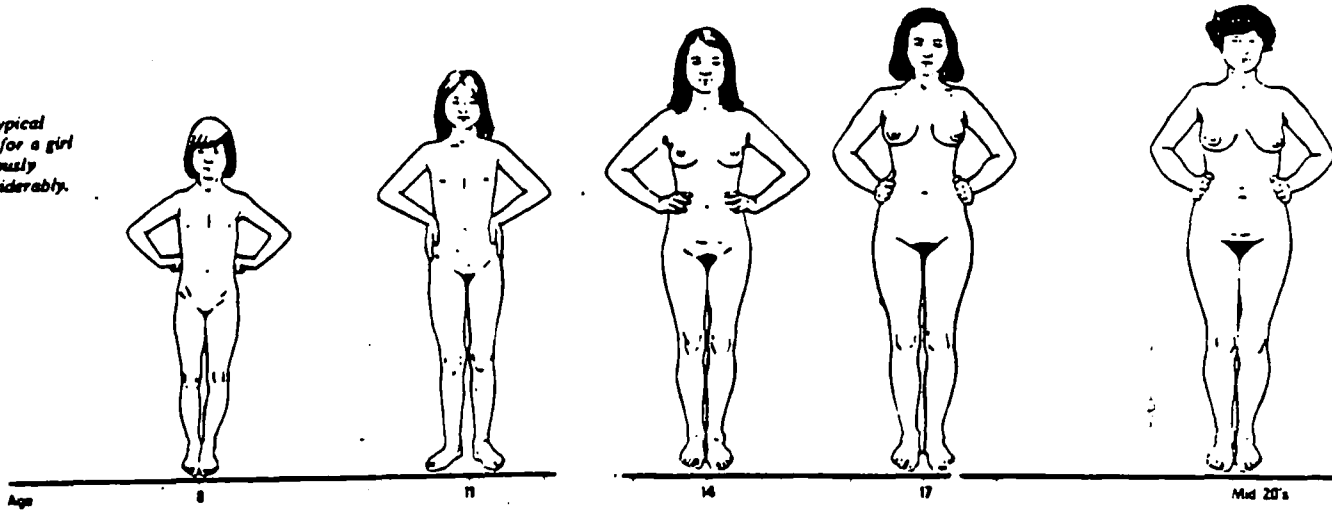
GIRL

BOY

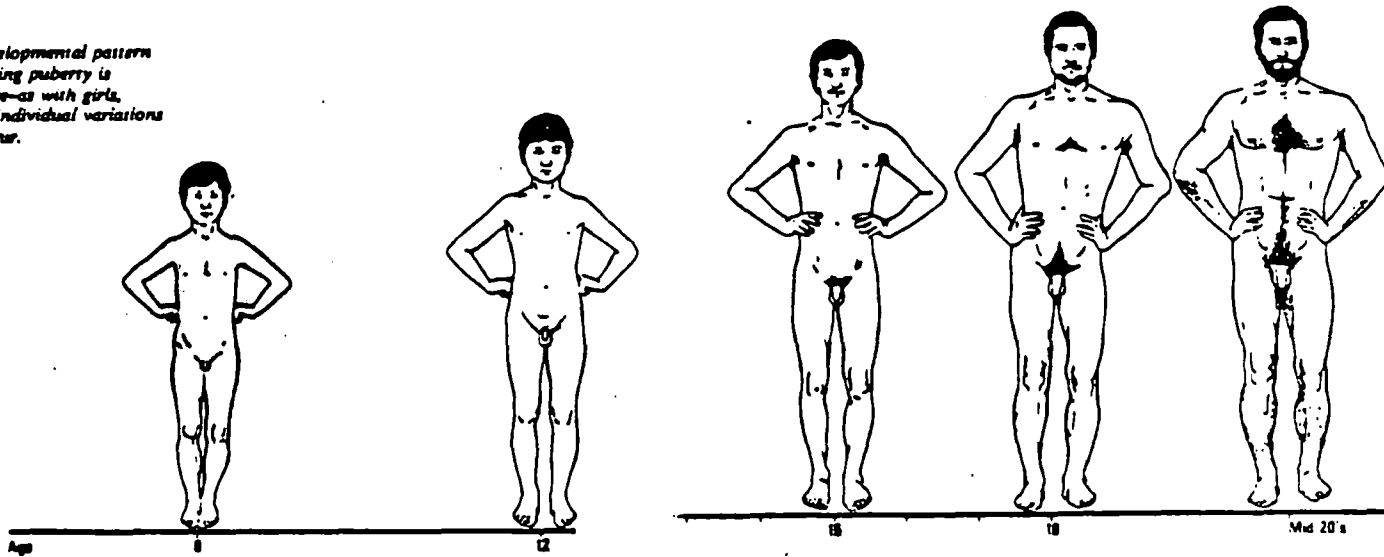


PHYSICAL CHANGES AT PUBERTY

Illustrated here is a typical development pattern for a girl during puberty—obviously individuals vary considerably.



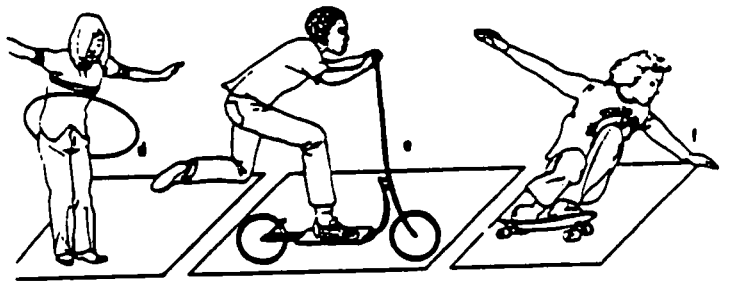
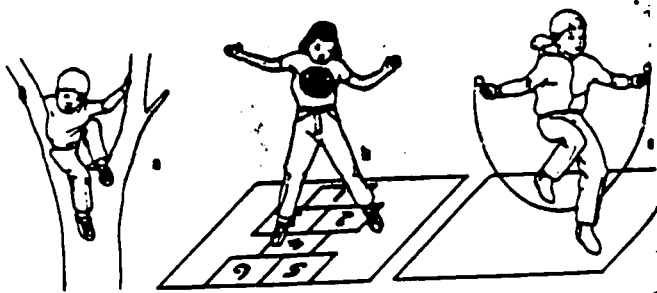
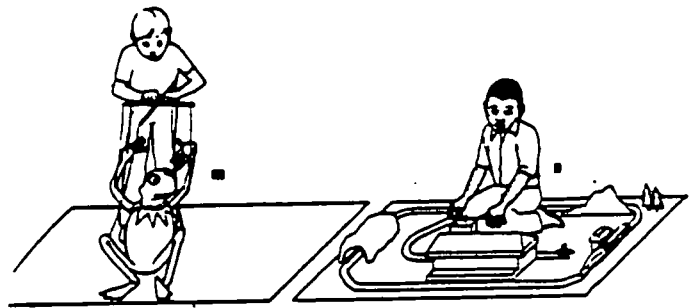
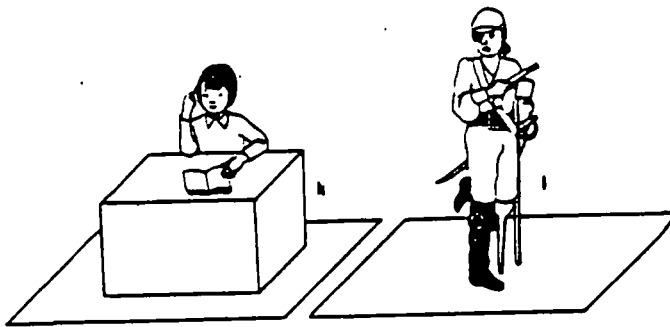
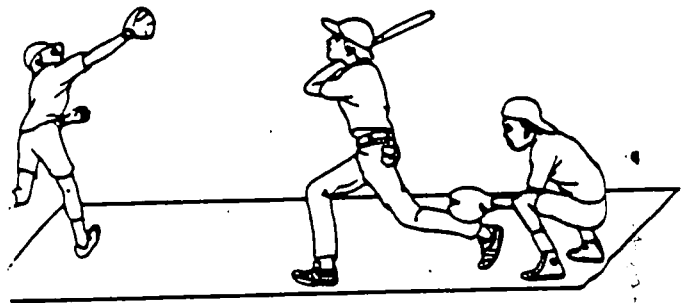
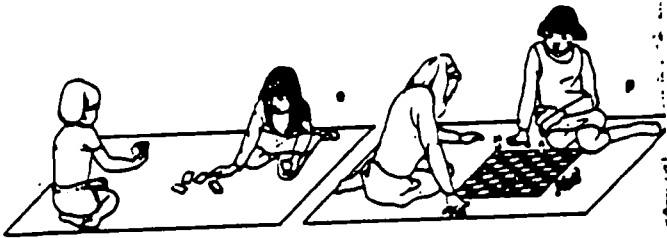
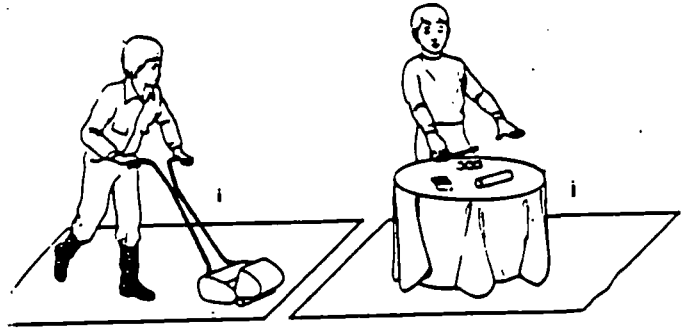
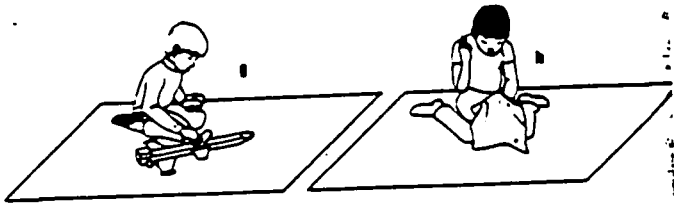
A typical developmental pattern for a boy during puberty is illustrated here—as with girls, considerable individual variations obviously occur.



TWO TO TWELVE YEARS

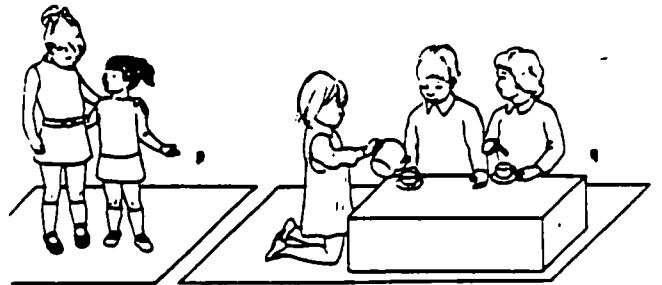
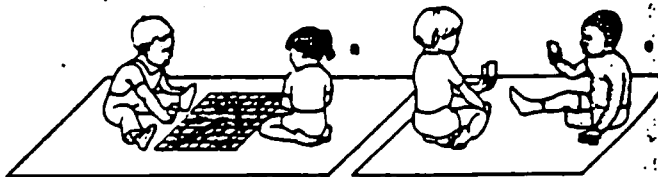
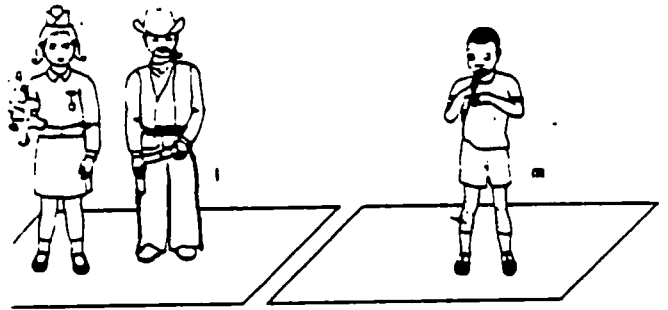
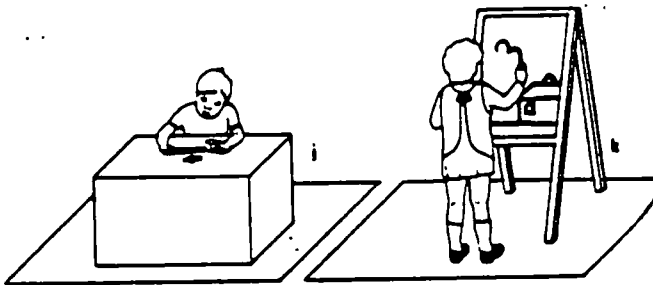
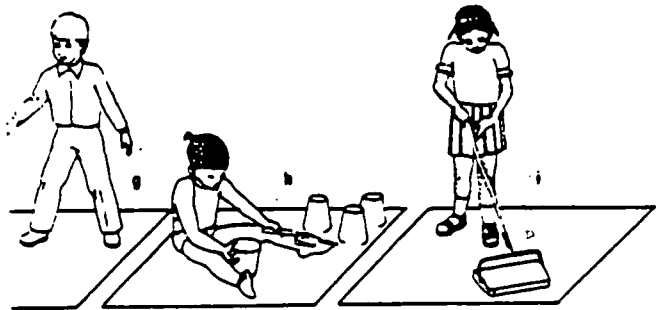
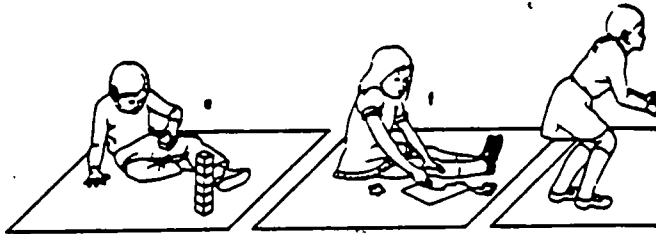
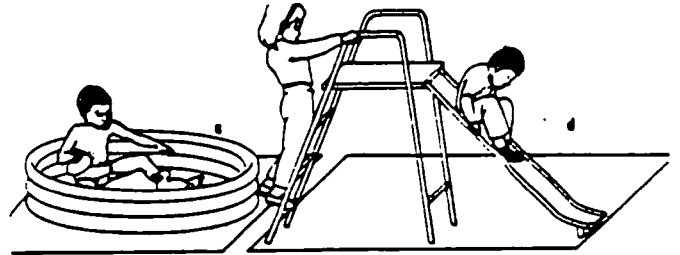
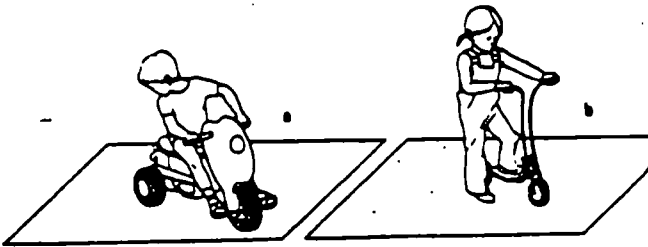
SOME TYPICAL AND APPROPRIATE SYMBOLS,
ACTIVITIES, AND POSTURES

Five to Twelve Years



Two to Five Years

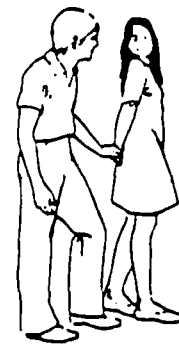
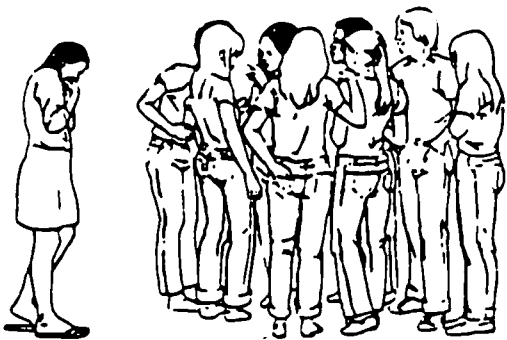
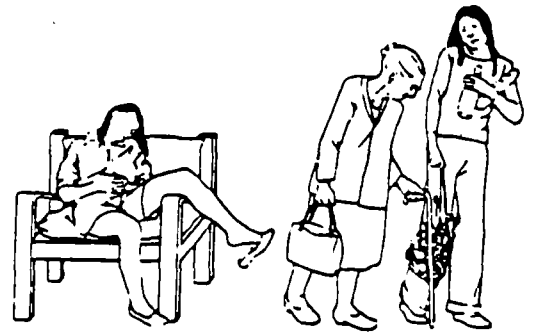
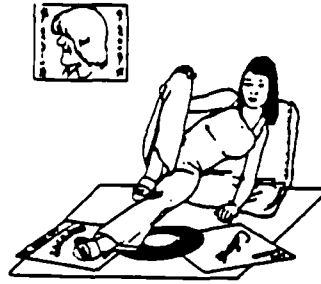
APPENDIX C (16)

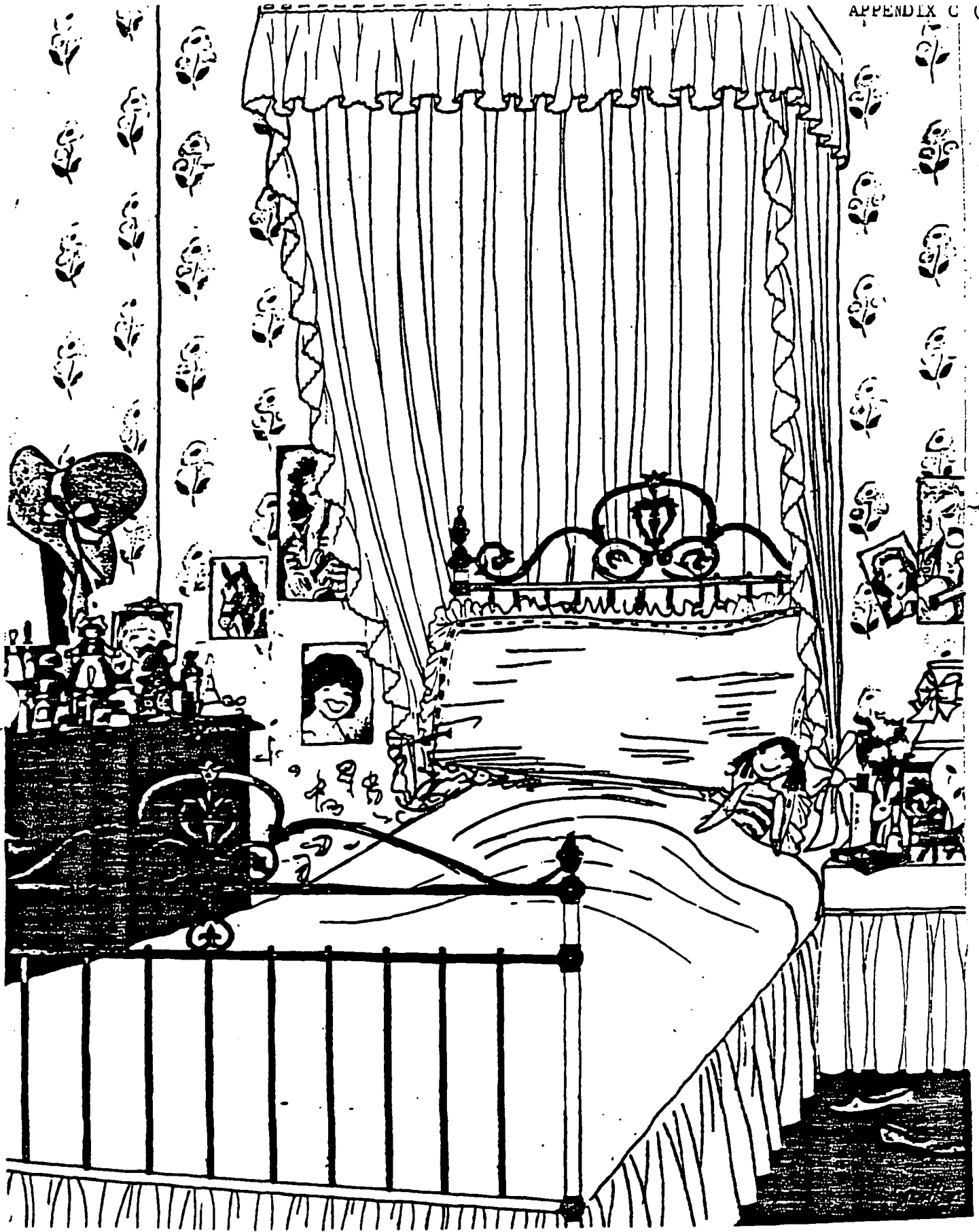


ADOLESCENCE

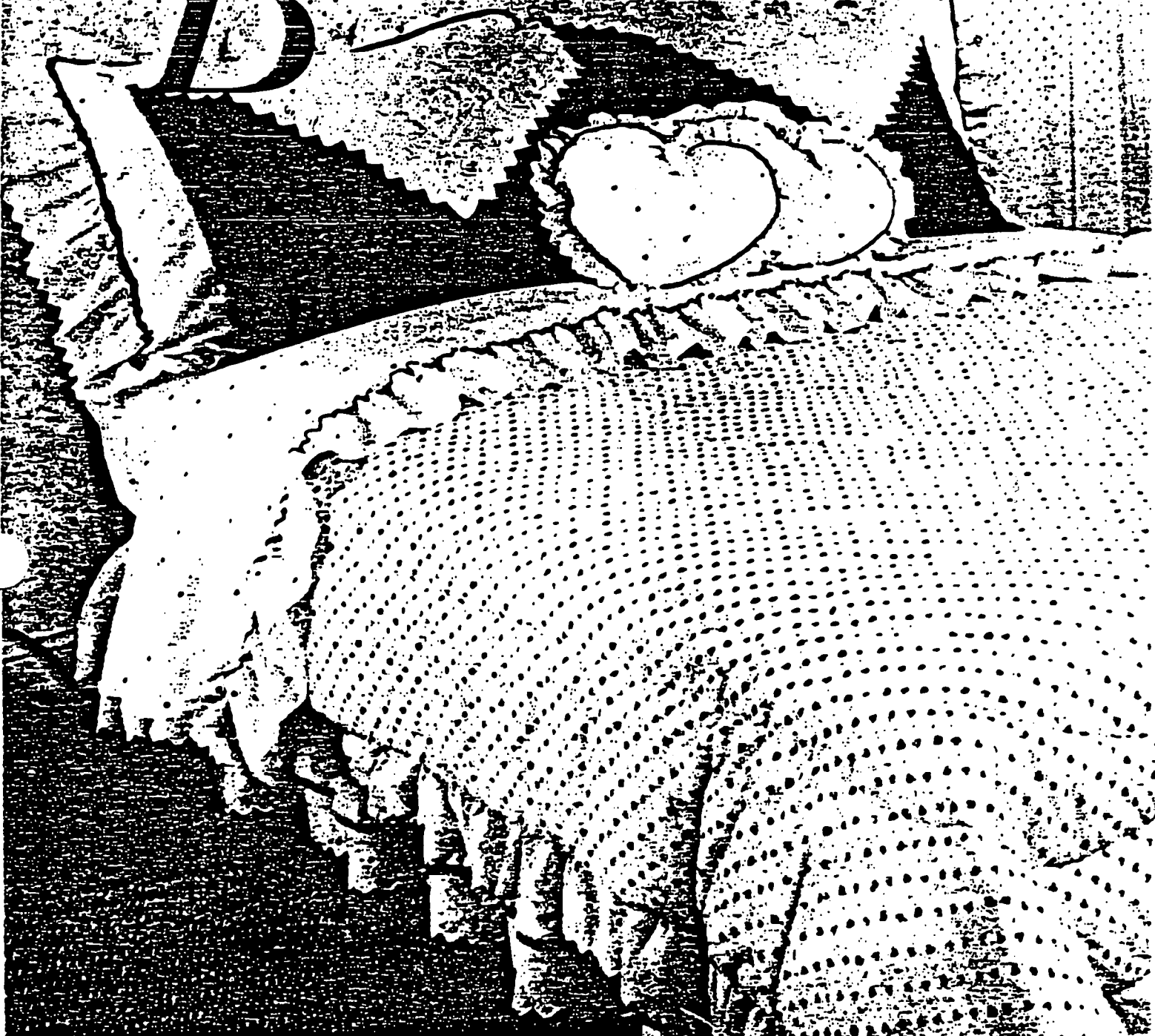
SOME TYPICAL AND APPROPRIATE SYMBOLS,
ACTIVITIES, AND POSTURES

ADOLESCENCE





I ♥ MY BEDROOM

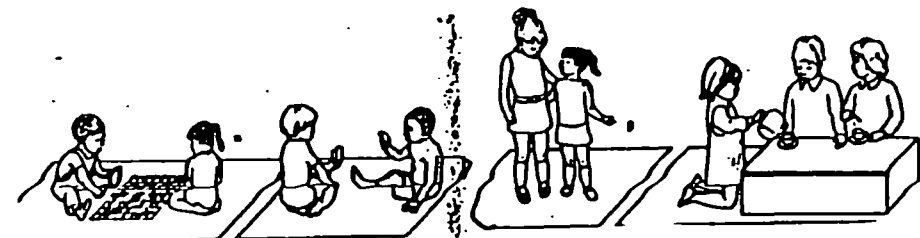
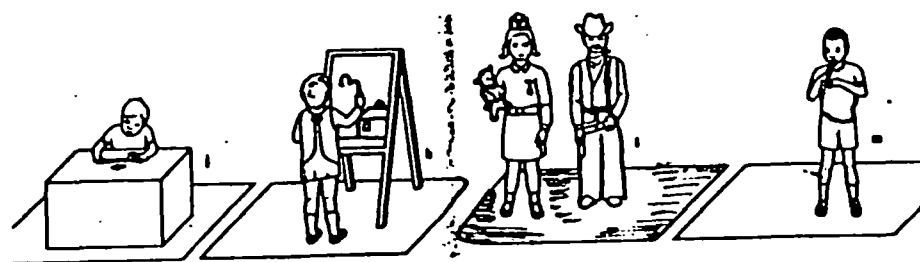
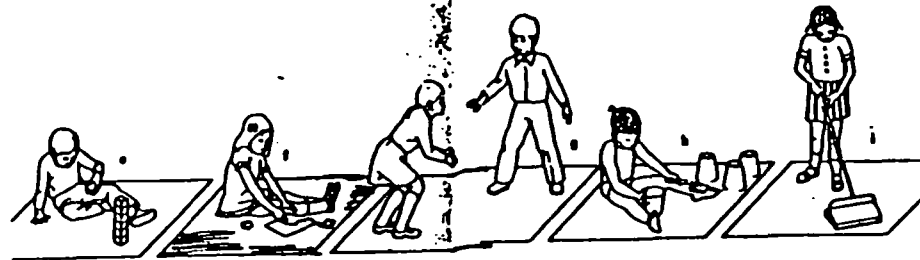
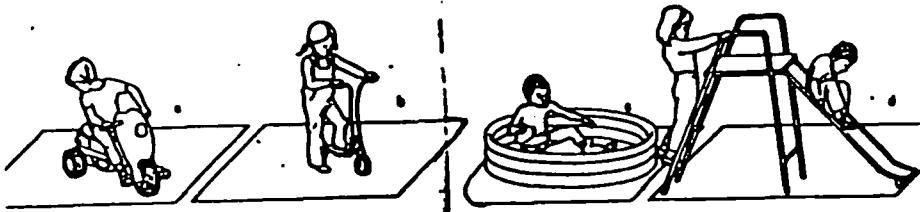


TEENAGE FEMALE BEDROOM SYMBOLS:

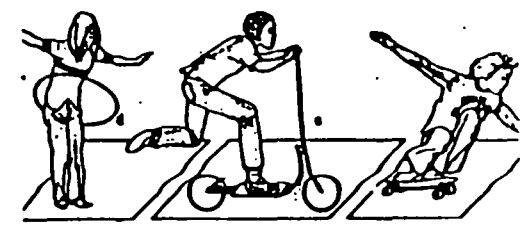
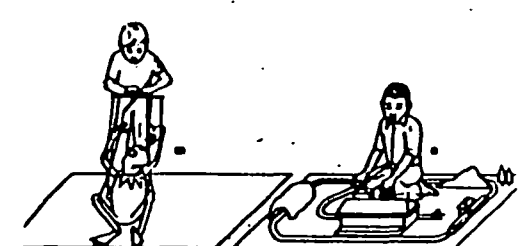
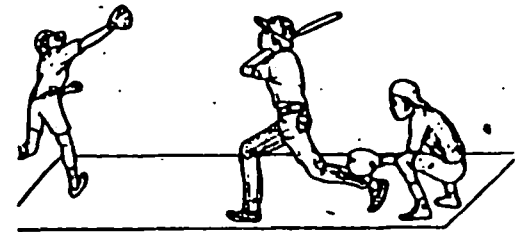
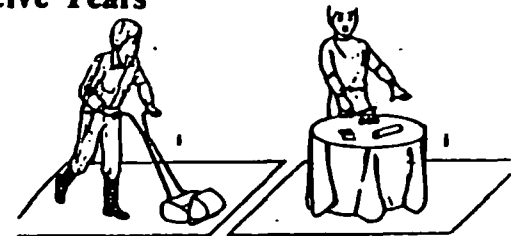
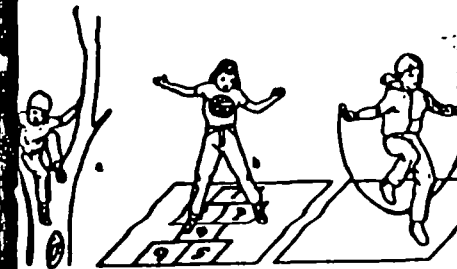
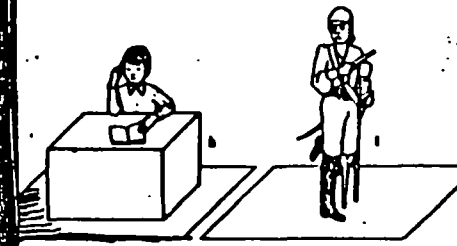
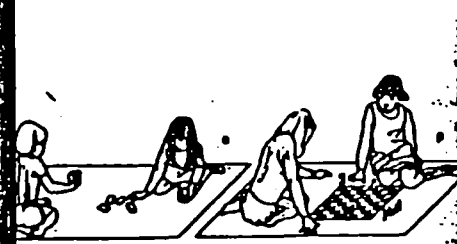
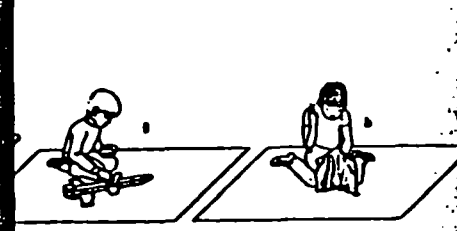
GENERALLY FLUFFY, FRILLY, IN PINKS,
RED AND WHITE...HEARTS, DOLLS,
TEDDY BEARS, WHITE LACE, DOLL HOUSE,
ETC.

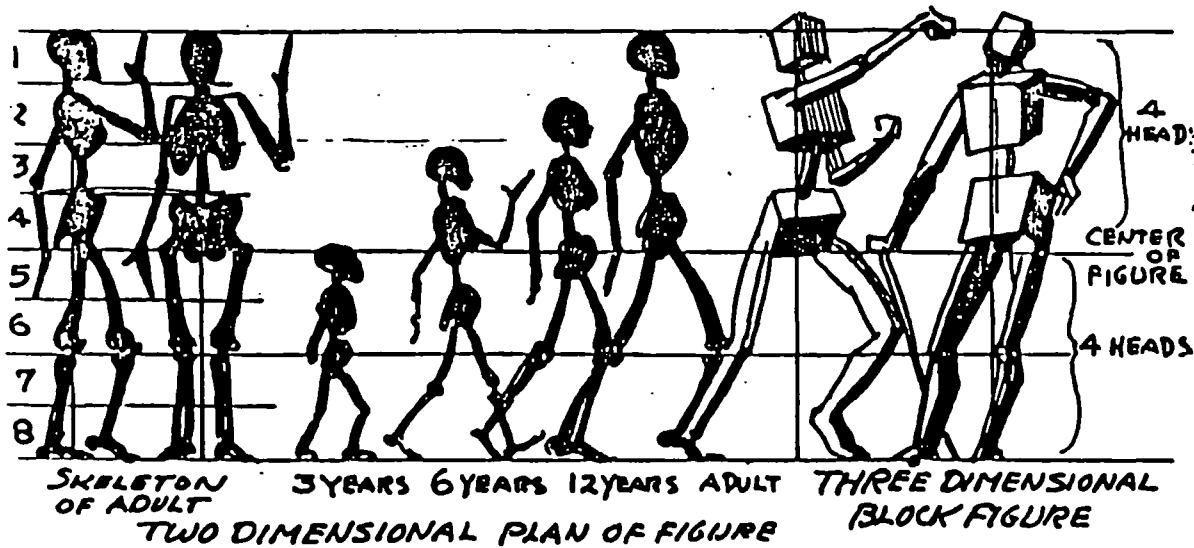
Seventeen Magazine
October, 1984

Two to Five Years



Five to Twelve Years

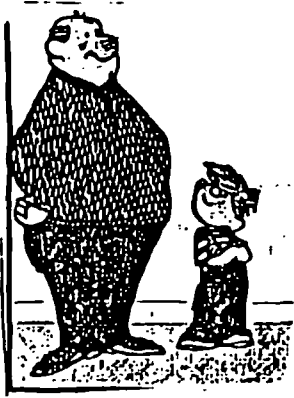




PROPORTION AND CONSTRUCTION



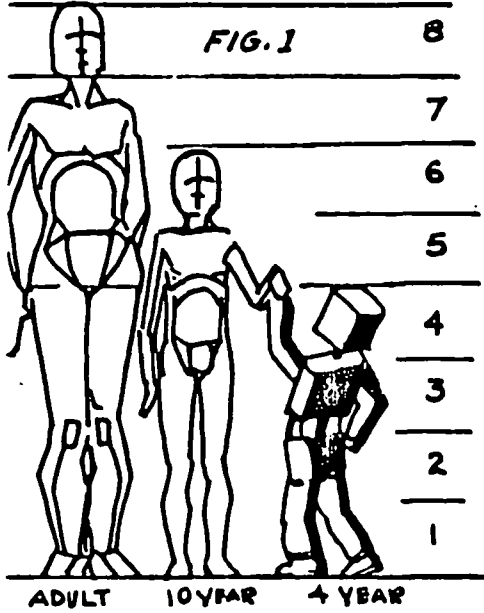
THE HEAD OF A CHILD IN PROPORTION TO ITS FIGURE IS LARGER THAN THE ADULT HEAD IS, IN PROPORTION TO IT: FIGURE - SEE FIG. 1



BLOCK FORMS AND PLANES

CHILDREN

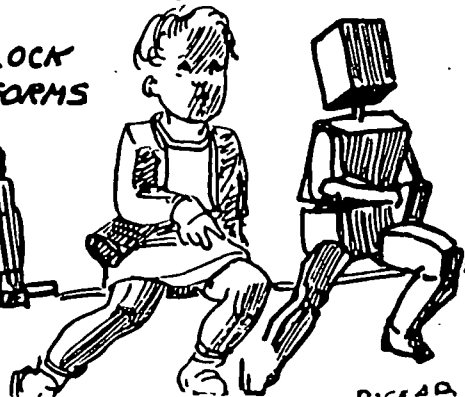
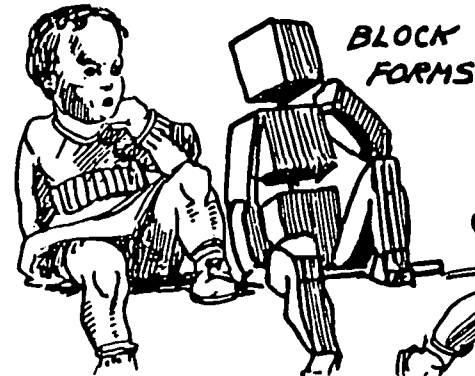
PROPORTION AND CONSTRUCTION



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

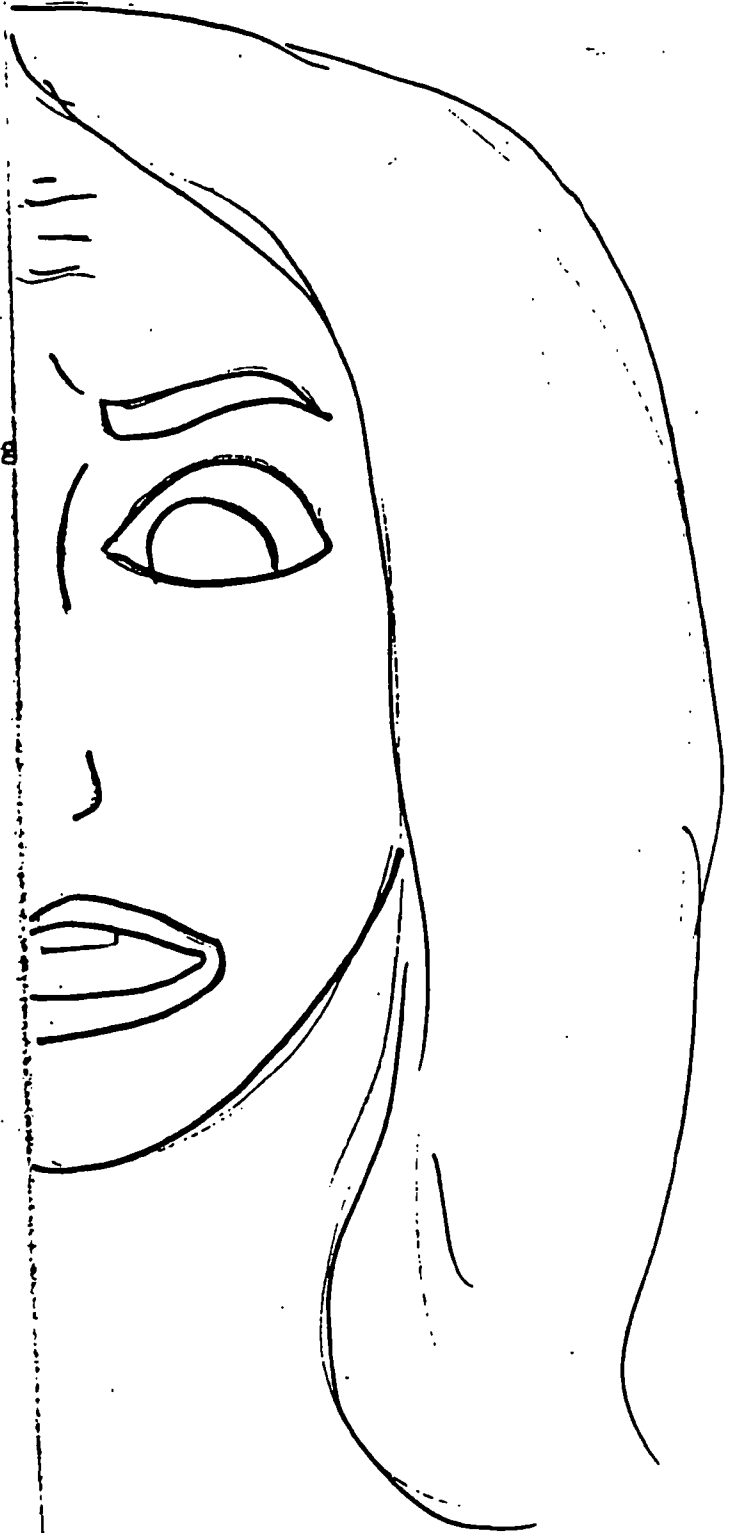


APPENDIX D

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.

S U R P R I S E

- 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.



Surprise

Brows raised, eyes widened, mouth rounded in oval shape.



Distress

Eyes tightly closed, mouth, as in anger, squared and angular.



Sadness

Brows' inner corners raised, drawn out and down.



Fear

Brows level, drawn in and up, eyelids lifted, mouth retracted.

surprise

surprise



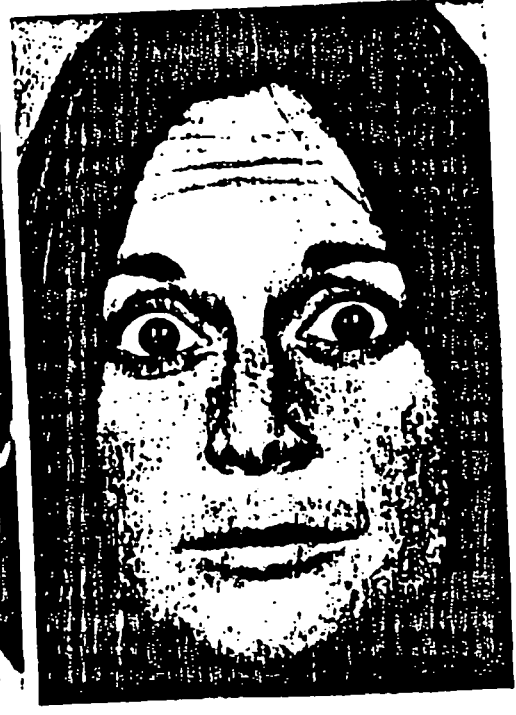
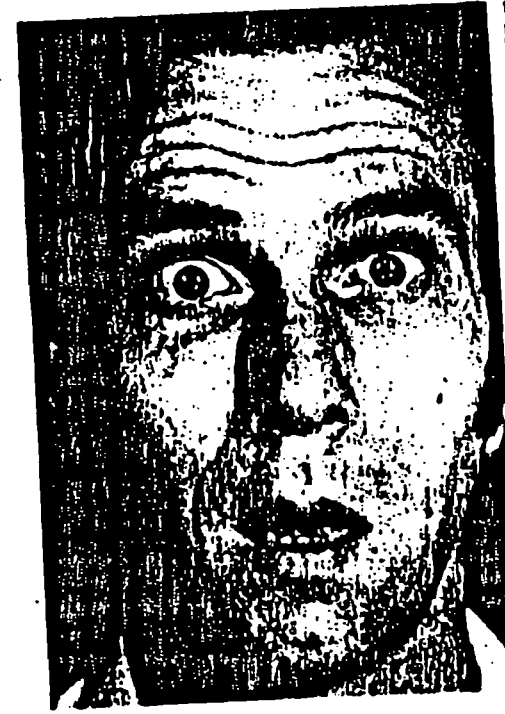
surprise

purpose



purpose
2

surprise
1



4
question
surprise

3
surprise
fear

APPENDIX D (O)

6
fear

5
fear



8
fear

7
fear



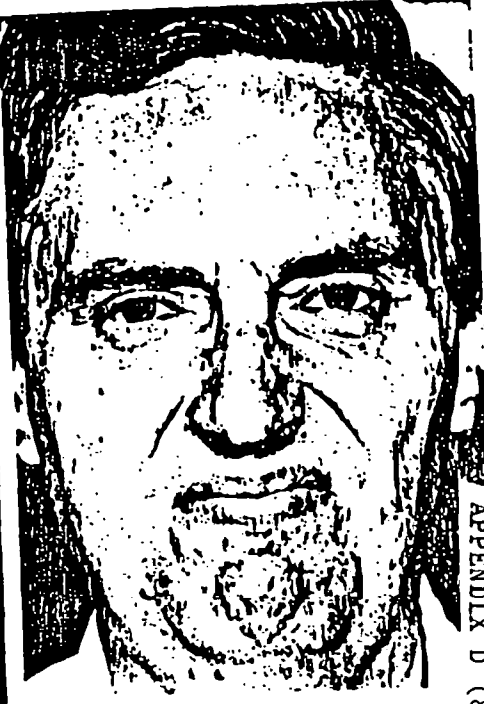
10
fear

9
slight fear



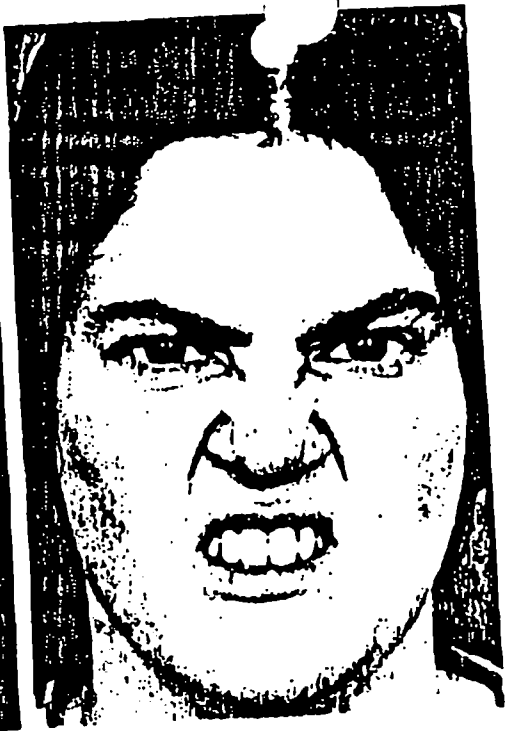
12
disgust/contempt

11
disgust



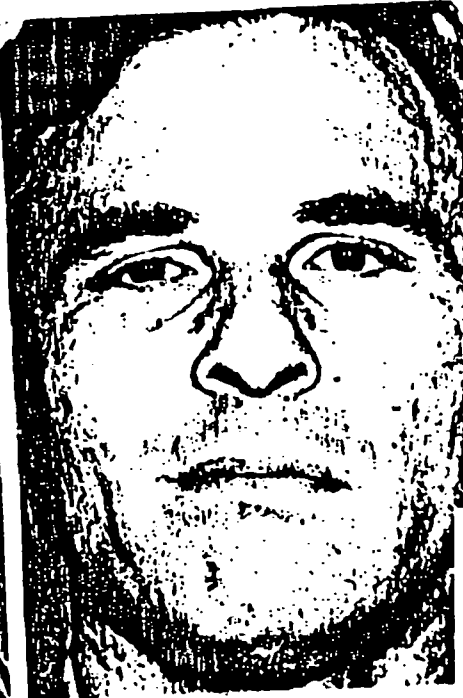
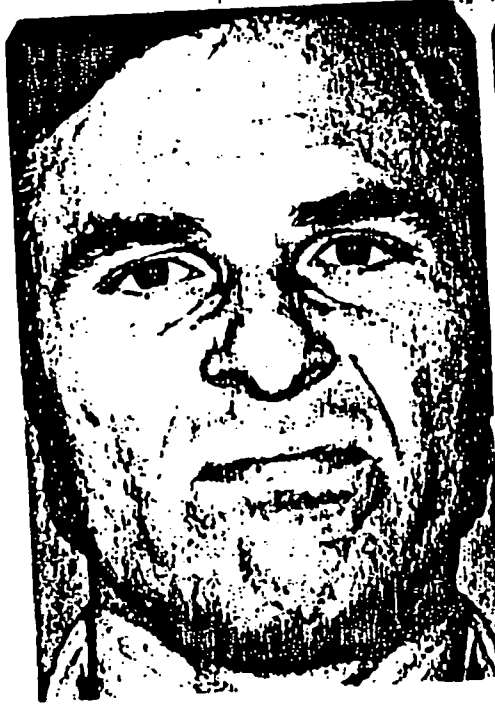
14
disgust/anger

13
disgust



16
disgust/contempt

15
contempt

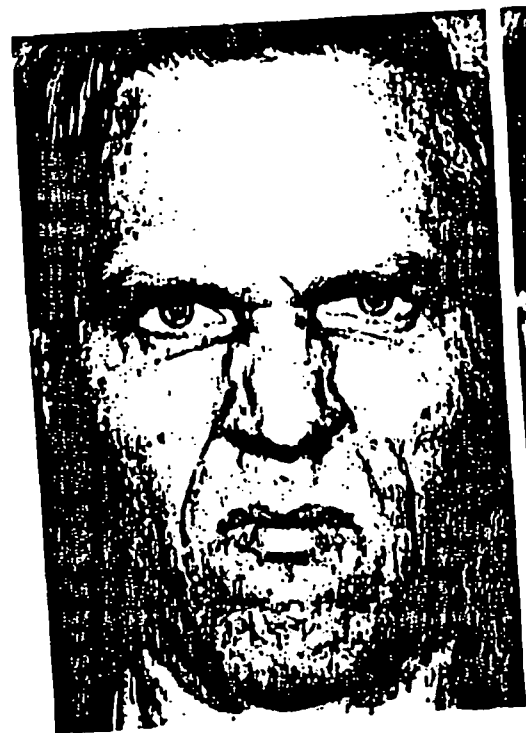


18

slight anger

17

contempt



20

anger

19

anger



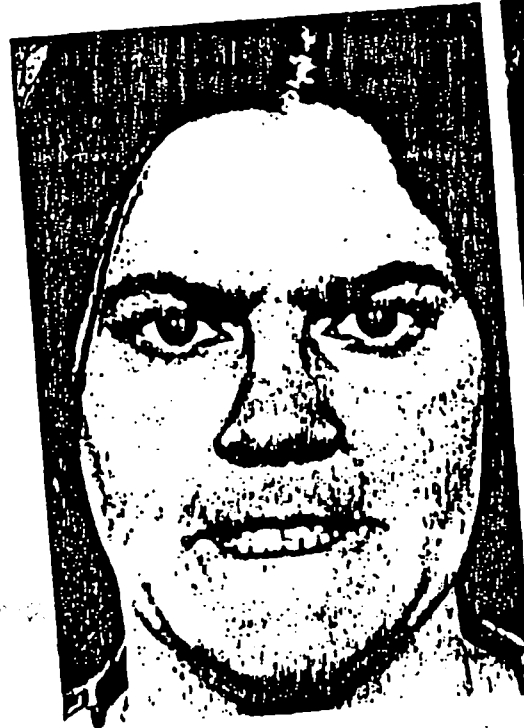
22
anger

21
anger



24
anger

23
anger



26

Anger (piercing)

25

happiness



28

happiness.

27

happiness



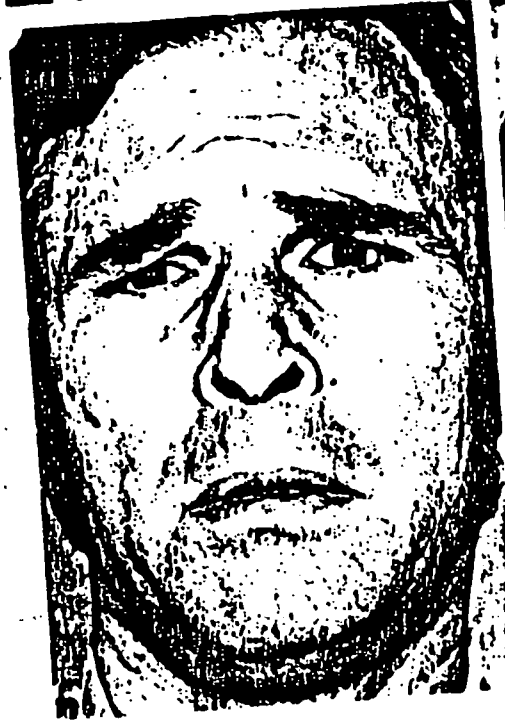
38
sad

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

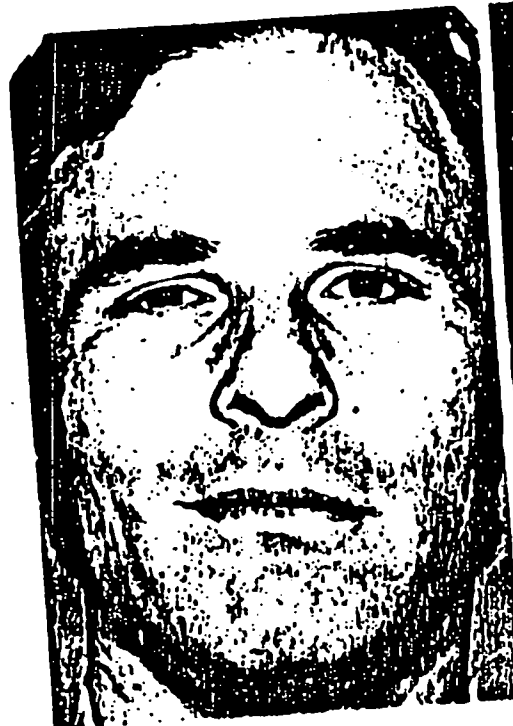


49

happiness/contempt

50

anger/disgust

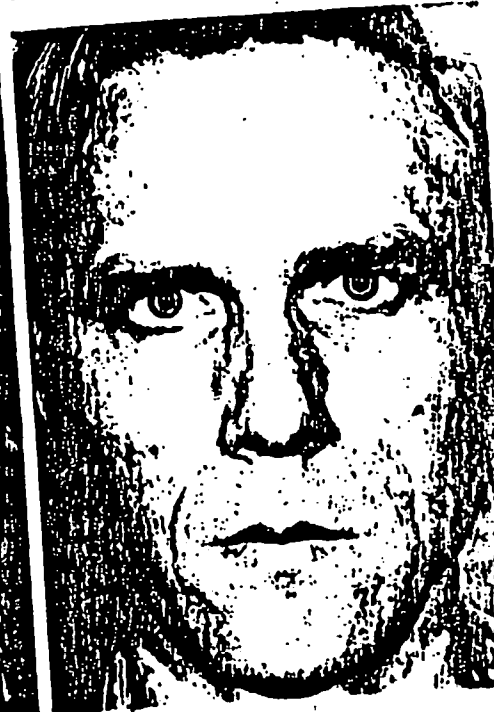


51

sadness/fear

52

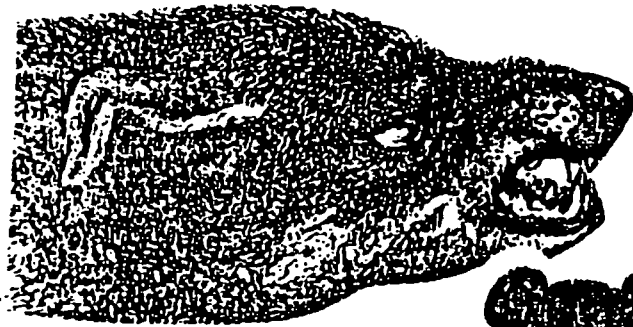
neutral



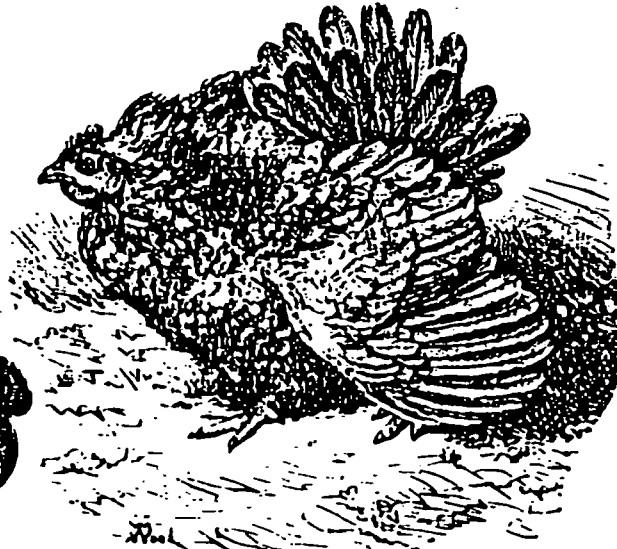
53
neutral

54
neutral

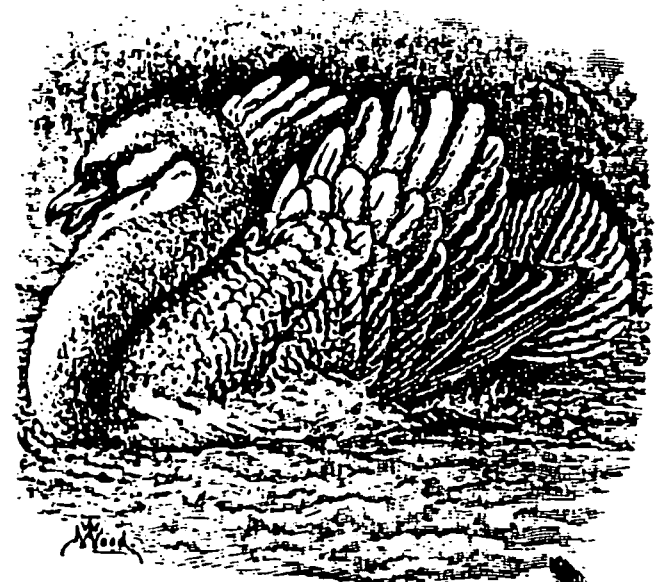




Head of snarling Dog. From life, by Mr. Wood.



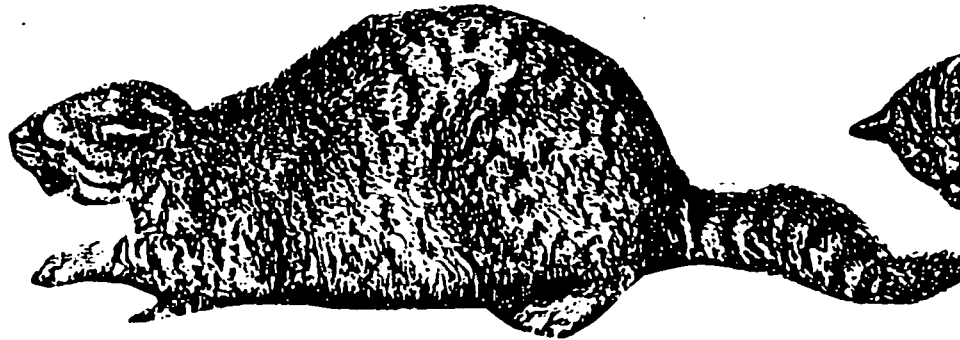
-Hen driving away a dog from her chickens. Drawn from life by Mr. Wood.



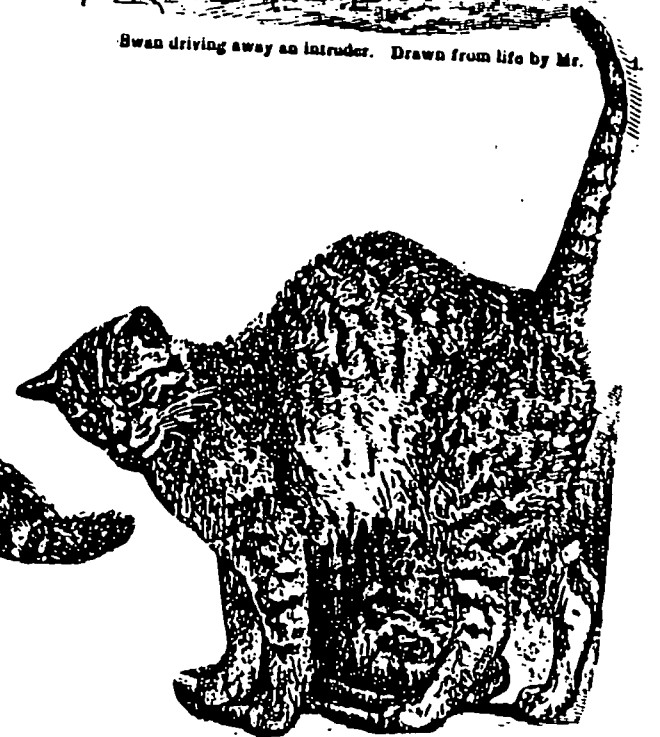
Swan driving away an intruder. Drawn from life by Mr. Wood.



FIG. 4.—Small dog watching a cat on a table. From a photograph taken by Mr. Rejlander.



-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

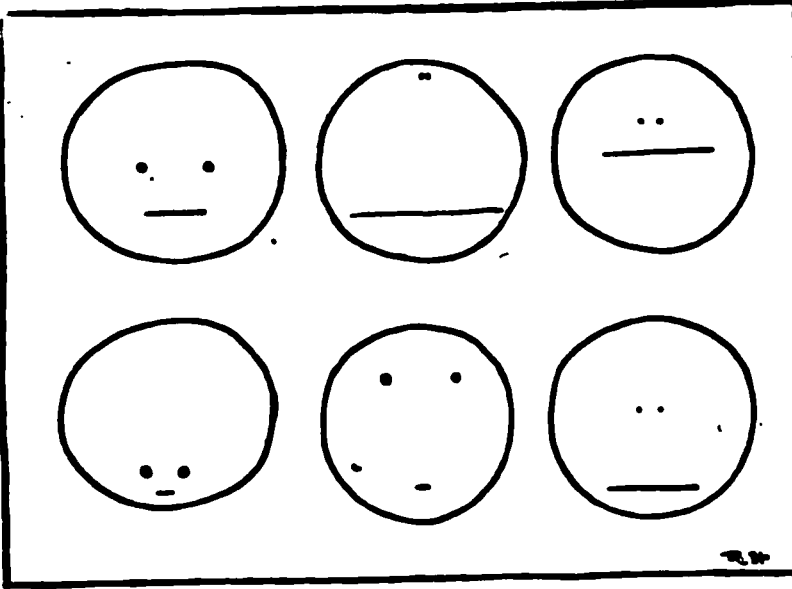


Figure 3.2 Essence of the Face

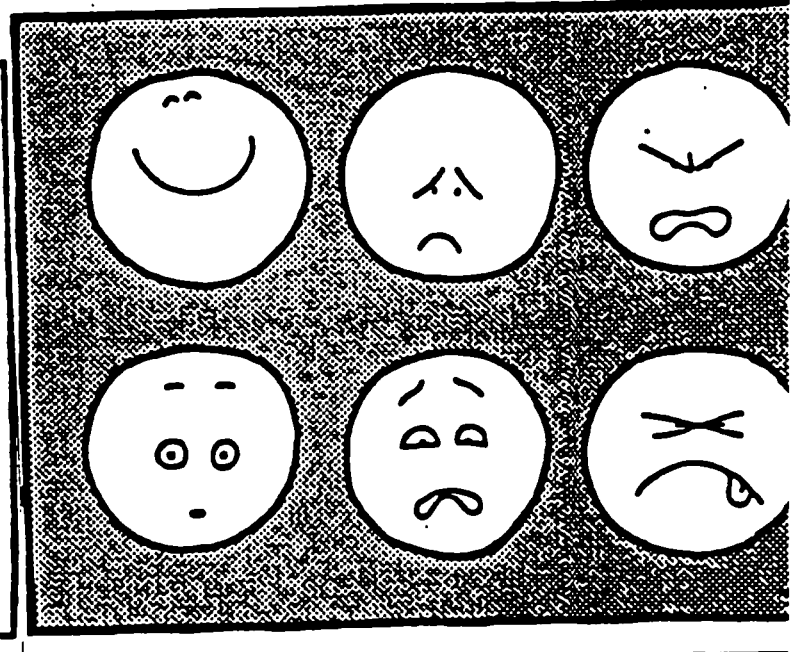


Figure 3.3 Essence of Emotion

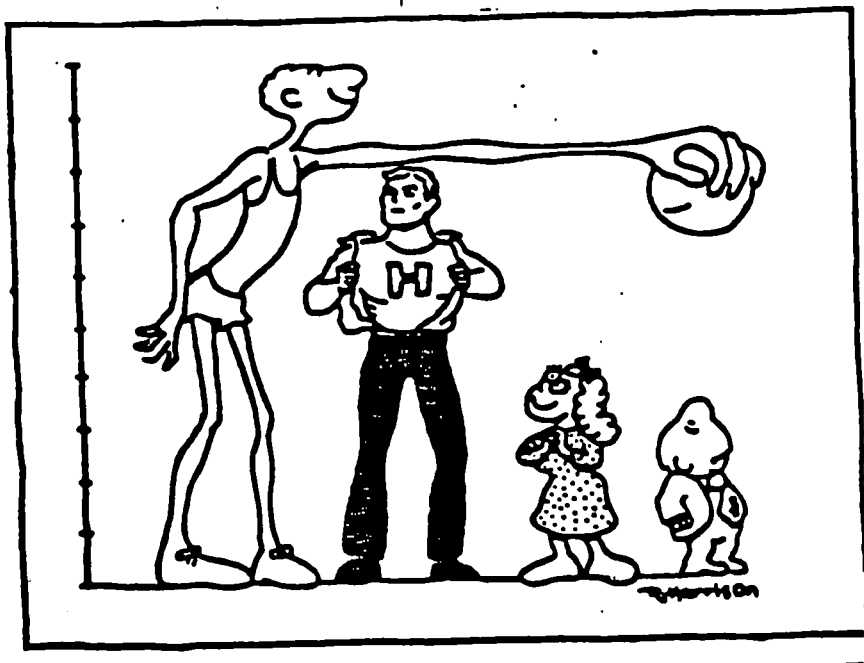


Figure 3.4 Essence of the Cartoon Figure

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

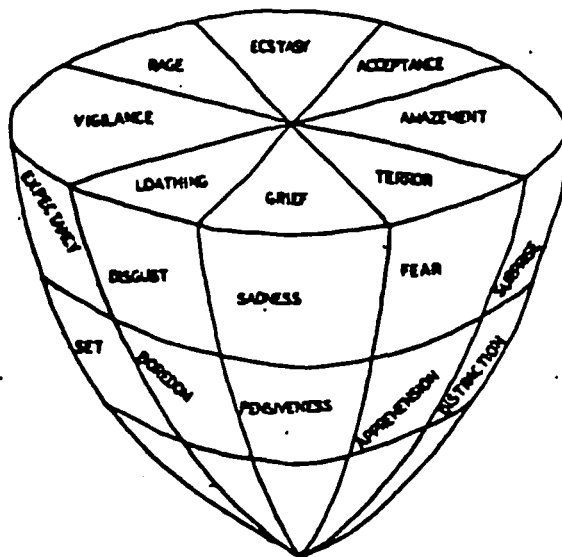


Figure 6-1. A multidimensional model of the emotions (adapted from Plutchik, 1962).

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, terrified,
panicked

The Division of Disgust-Contempt into Two Emotion Categories

5. Disgust-Revulsion



repugnance, aversion,
distaste, sickened

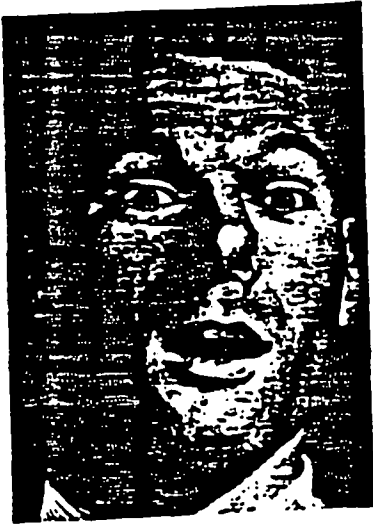
9. Contempt-Scorn



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]

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CHART 13-1 (cont.)

Emotion Recognition Triad, with Distress-Anguish as the Keyed Emotion



[Shame]



[Distress]



[Interest]

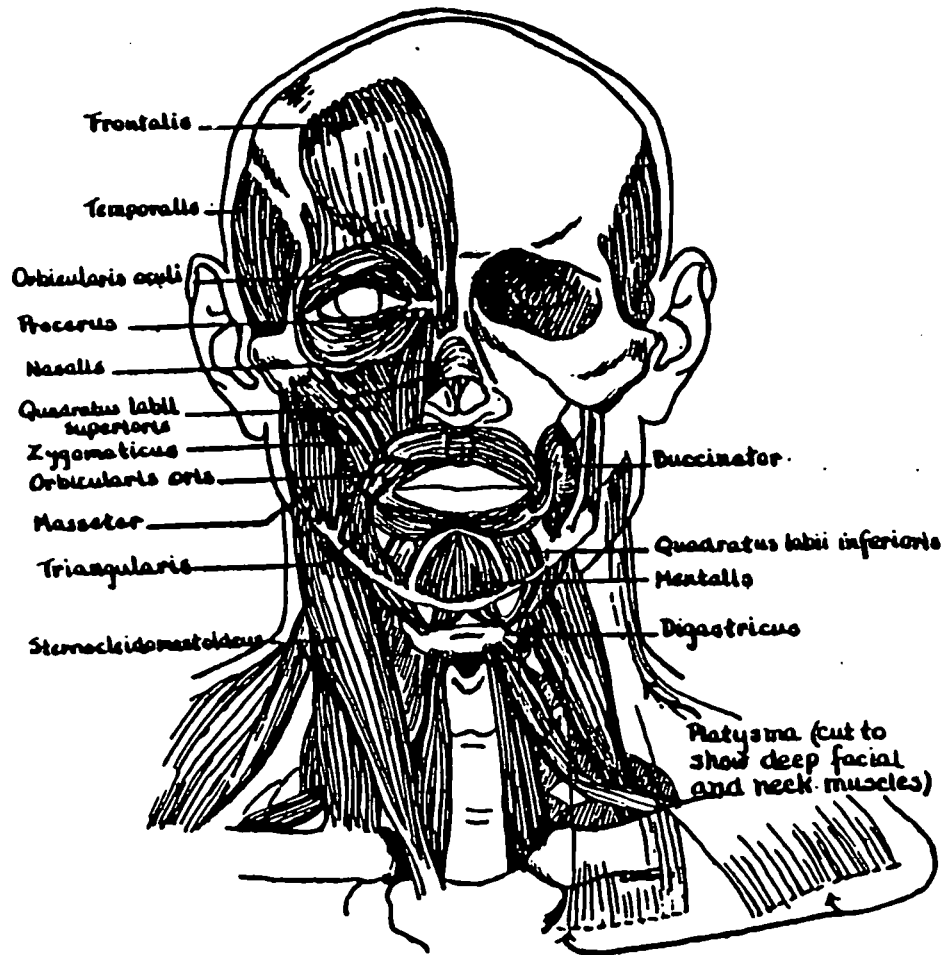


Figure 9-1. The major muscles of the face and neck (frontal view).

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. For example, an emotion involving attention, concentration, and, in effect,

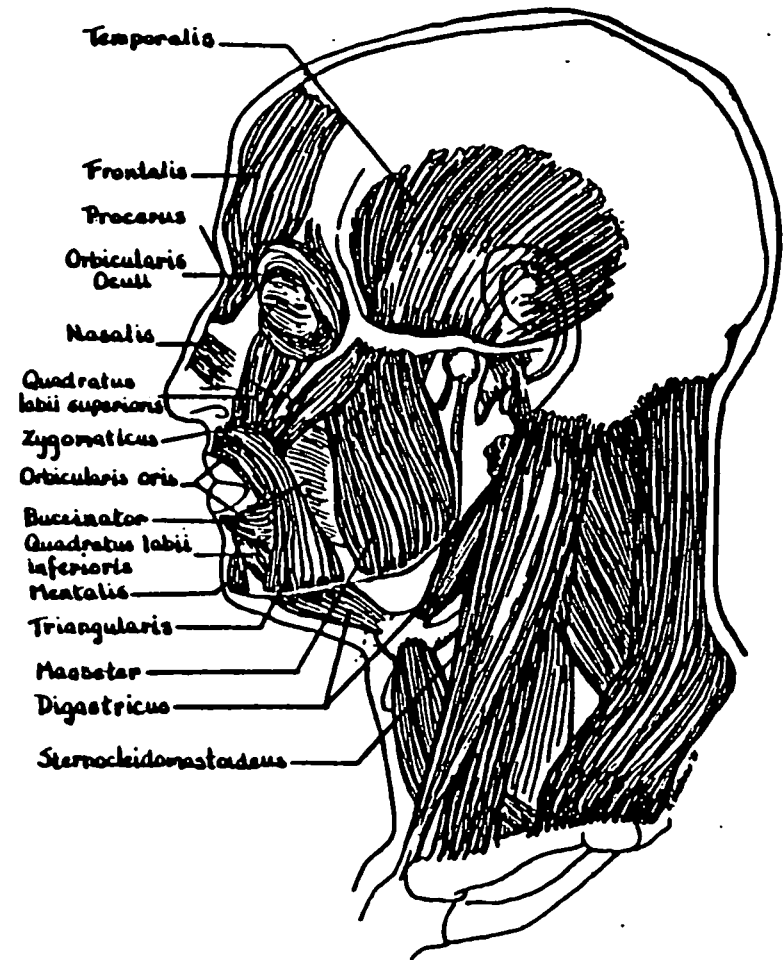


Figure 9-2. The major muscles of the face and neck (lateral view).

an effort to increase physical or symbolic interaction with the object via fine tuning and stretching of the relevant sensory-perceptual-cognitive mechanisms. Disgust is an emotion of rejection, shame one which implies a desire to conceal the self, or at least the face. Anger is often 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 the facial (motor) and trigeminal (sensory) nerves are shown in Figures 9-1

APPENDIX E

CHILD VISUAL CODING INSTRUMENT

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

FOR PROJECT USE ONLY
NOT FOR DISTRIBUTION

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

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's 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 DATA1. Magazine TITLE:

1. Playboy
2. Penthouse
3. Hustler

2. YEAR: ___ ___

3. MONTH: ___ ___

4. PAGE of visual being coded: ___ ___ ___

5. CODER Identification Number: ___ ___

B. VISUAL OVERVIEW6. 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)

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 CHILD15. 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 CHARACTER32. 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

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 | 5. Bat/club/stick |
| 2. Gun | 6. Whip |
| 3. Fire (burning, exploding) | 7. Chain(s)/rope: instrument of restraint |
| 4. Knife: bladed or pointed instruments/utensils | 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	0. No
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. Unaware	5. Unaware
5.	Implied in both the visual and text	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 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> (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> (e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, etc.)	_____	_____	_____
56. <u>Sexual display:</u> (e.g., being nude or partially nude; taking off or putting on clothes; etc.)	_____	_____	_____
57. <u>Sexual foreplay, sexual arousal:</u> (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> (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> (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. <u>Inflicting pain:</u> | _____ | _____ | _____ |
| (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. <u>Killing, Maiming:</u> | _____ | _____ | _____ |
| (e.g., consumption of human flesh; decapitation, dismemberment; bludgeoning, smashing; shooting, stabbing; mutilation; hanging, strangling; self-mutilation, etc.) | | | |
| 63. <u>Medical/surgical procedures on sexual or anal parts</u> | ===== | ===== | ===== |
| (e.g., childbirth, abortion, hysterectomy, vasectomy, artificial insemination) | | | |
| 64. <u>Scatological or Morbid Presentation:</u> | _____ | _____ | _____ |
| (gonorrhea, syphilis, AIDS, herpes; defecation, urination, regurgitation, etc.) | | | |
| 65. <u>Other Activities</u> (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

APPENDIX F

CROSS-REFERENCE OF CHILD CARTOON AND CHILD VISUAL
CODING INSTRUMENTS

CROSS-REFERENCE OF CHILD CARTOON AND CHILD VISUAL CODING INSTRUMENTS

The following tables show the relationship between questions in the Child Cartoon Coding Instrument and the Child Visual Coding Instrument. Table One, From Cartoon to Visual, reports whether and how individual questions from the cartoon instrument were incorporated into the visual unit. Table Two, Cartoon Origins of Visual Questions, traces the development of individual questions in the visual instrument by referring to the background cartoon question of each, by number.

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 PPH 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.

- O. 27. Arson: Merged with O. 32 to become Question 45 in the visual unit.
- O. 28. Child Abuse/Neglect--Non-sexual: See Question 46.
- O. 29. Drug Use: Merged with O. 26 to become Question 47 in the visual unit.
- O. 30. Kidnapping: Deleted as more applicable to the cartoon's story line.
- O. 31. Runaway: See Question 48.
- O. 32. Theft: Merged with O. 27 to become Question 45 in the visual.
- O. 33. Other Illegal/Violent Activity--Non-sexual: Deleted.
- O. 34. Sexual Orientation: See Question 41.
- O. 35. Sexual Relation or Interaction: See Question 42.
- O. 36. Nursery/Fairy Tale Characters: See Question 13.
- O. 37. Cartoon's Special Theme: See Question 14.
- O. 38. References to Erotica/Pornography: See Question 67.

D. TYPE AND EXPLICITNESS OF ACTIVITY

- O. 39. Murder/Maiming: See Question 62.
- O. 40. Inflicting Pain: See Question 61.
- O. 41. Force/Planned Force: See Question 60
- O. 42. Violent Message: Deleted as more applicable to the cartoon's story line.
- O. 43. Violent Discussion: Deleted as more applicable to the cartoon's story line.
- O. 44. Violent Memory/Fantasy: Deleted as more applicable to the cartoon's story line.
- O. 45. Other Violent Activity: See Question 65. Response #2
- O. 46. Genital/Anal Activity: See Question 58.
- O. 47. Venereal Disease: Merged with O. 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.

O. 89. Emotional Expression of the Principal Child: See Question 31.

G. OTHER CHARACTER

O. 90. Sex: See Question 33.

O. 91. Race/Ethnicity: See Question 34.

O. 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.

O. 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.

O. 94. Age of Oldest Other Character Based on Physical Depiction: See Question 36.

O. 95. Age of Only or Youngest Other Character Based on Cues: Deleted as not cost-effective.

O. 96. Age of Oldest Other Character Based on Cues: See Question 37.

O. 97. If Age Discrepancy for Oldest Other Character. Most Significant Cue: Deleted.

O. 98. Physical Depiction/Description of Other Character: Deleted.

O. 99. Authority: See Question 38.

O. 100. Placement in the Picture: See Question 35.

O's 101 through 103. Level of Involvement: Deleted, because handled in the visual instrument by the matrix governing Questions 54 through 64.

O. 104. Emotional Expression of the Other Character: Deleted.

H. TERTIARY CHARACTER:

O's 105 through 113: All Tertiary Character questions were deleted in the Child Visual Instrument.

O. 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/Protaster: 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

0.75 Eye Span/Series as Drug-Related or Satanic Material:
new question

APPENDIX G

ADULT CRIME AND VIOLENCE CODING INSTRUMENT

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

FOR PROJECT USE ONLY
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: _____MODIFIERS22. 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
NOT FOR DISTRIBUTION**

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. Combinations: 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

1. 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 | 5. Bat/club/stick |
| 2. Gun ballistic instrument | 6. Whip (or other sadistic device) |
| 3. Fire (burning, exploding) | 7. Chain(s)/rope: instrument of restraint |
| 4. Knife: bladed or pointed instruments/utensils | 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 1 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

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.

	<u>Degree</u>	<u>A</u>	<u>B</u>
VIOLENT:			
29. <u>Killing:</u> (e.g., any violent or criminal activity resulting in death, manslaughter)	-----	-----	-----
30. <u>Assault/Battery:</u> (e.g., stabbing, slicing, shooting, maiming, torture, self-mutilation, whipping, kicking, punching, slapping, shoving, pushing)	-----	-----	-----
31. <u>Violent sexual activity:</u> (e.g., rape, attempted rape, any type of forced or violent sexual activity, castration, mutilation of sexual parts, sadism, masochism, knowingly transmitting VD)	-----	-----	-----
32. <u>Other violent activity (non-sexual):</u> (e.g., tying, restraining, force, war, terrorism, hijacking, arson, kidnapping, driving while drunk causing harm, surgery/cutting)	-----	-----	-----
33. <u>Wearing or displaying violent prop or symbol</u> (includes clothing):	-----	-----	-----
34. <u>Suicide:</u> (recipient of self-inflicted violence, no initiator)	-----	-----	-----
ILLEGAL:			
35. <u>Theft:</u> (e.g., robbery, armed and unarmed, burglary, breaking and entering, purse snatching, shoplifting, selling or receiving stolen property)	-----	-----	-----

	<u>Degree</u>	<u>A</u>	<u>B</u>
36. <u>Drug-related activity:</u> (e.g., drug use, possession or distribution, drug smuggling, alcoholism, public drunkenness, steroid use in sports, driving while intoxicated)	-----	-----	-----
37. <u>White collar crime by person representing corporate or governmental or other religious, professional institution</u> (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. <u>Crime committed against the general public or institution:</u> (non-violent, often no direct victim) (e.g., perjury, treason, draft dodging, tax evasion, embezzlement, counterfeiting, forgery, loan sharking, gambling, booking, welfare cheating)	-----	-----	-----
39. <u>Accident:</u> SEXUAL:	-----	-----	-----
40. <u>Sex-dealing:</u> (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> (e.g., indecent exposure, flashing, exhibiting, peeping, voyeurism, obscene phone call, adult sexual molestation, pinching)	-----	-----	-----
42. <u>Other illegal sexual behavior:</u> (e.g., adultery, bigamy, incest, necrophilia, bestiality) (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. <u>Racial theme involved in the visual:</u>
(e.g., racial stereotyping, slavery) | ----- |
| 46. <u>Satanic/Occult theme involved in the visual:</u> | _____ |
| 47. <u>Scatological/Morbid theme involved in the visual:</u> | ----- |

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

APPENDIX H

MATERIALS AND FORMS RELATED TO THE CODING PROCESS

- A = Child Magnet Cartoon/Visual
- B = Child Cartoon/Visual

ID # _____

MAGAZINE SET-UP SHEET FOR CHILD CARTOONS AND VISUALS

Total Number of Cartoons _____

Magazine Name: _____

Date _____/_____/_____

Date of Set-Up: _____/_____/_____

CARTOON				VISUAL			
Page # Magnet A	Page # Child B	# Coder	Date Coded	Page # Magnet A	Page # Child B	# Coder	Date Coded
TOTAL	TOTAL			TOTAL	TOTAL		

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

<u>Chronological No.</u>	<u>Year</u>	<u>Random No.</u>
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

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

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

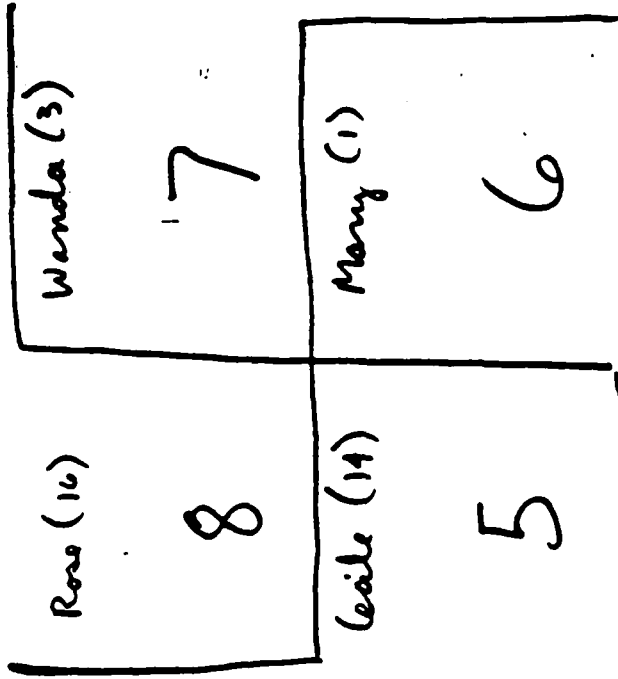
YEAR	OB MONTHS	OH MONTHS	# MONTHS	YEAR	OB MONTHS	OH MONTHS	# MONTHS
'52	2,3,4,7,9			'80	5,8,10,11,12	2,3,5,6,8	2,5,6,7,11
'54	2,3,5,8,12			'81	3,6,7,9,11	2,6,8,10,12	4,5,6,8,10
'55	2,5,6,8,9			'82	2,5,6,8,11	1,4,5,7,10	2,6,10,11,12
'56	2,3,7,10,12			'83	5,7,8,11,12	3,4,5,8,12	2,7,10,11,12
'57	3,7,10,11,12			'84	3,4,5,6,8	1,2,3,6,8	2,9,5,8,12
'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	3,6,8,9,11						
'64	1,2,6,8,11						
'65	2,3,7,8,12						
'66	3,5,6,7,8						
'67	1,3,5,6,7						
'68	1,3,8,10,12						
'69	5,6,7,8,10	10					
'70	1,6,7,11,12	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	2,6,8,10,12	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	2,4,5,6,7	7,8,10,11,12				
'78	1,2,9,10,12	2,3,4,5,8	2,4,5,7,11,12				
'79	2,3,5,6,12	1,3,5,11,12	2,4,6,7,12				

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.)

Ship (15)	Card (13)
9	10
Yane (18)	Brues (10)
12	11

Leslie R. (20)	Anthony (19)
4	3
Yulis E (17)	Andrea K. (5)
1	2



PATH FOR DISTRIBUTING
MAGAZINES FOR COPING

Claret

Pool

CODING INSTRUMENT SHEET
CHILD CARTOON UNIT

MAGAZINE/CODER DATA

- 1. ___ Unit
- 2. ___ Title
- 3. ___ Coder number
- 4. ___ Year
- ___ Month
- ___ #Pages
- ___ #Cartoons
- ___ #Child Cartoons
- ___ Page coded
- 5. ___ Side
- 6. ___ Color
- 7. ___ Size
- 8. ___ Name
- 9. ___ #Characters
- 10. ___ Lifeless
- 11. ___ Phys setting
- 12. ___ Context ^{THEM F}
- 13. ___ (A) Assault
- 14. ___ Murder
- 15. ___ Child/Adult:Sex
- 16. ___ Child/Older child
- 17. ___ Child/family mem.
- 18. ___ Pornography
- 19. ___ Indec. expo.
- 20. ___ Child/Sex Media
- 21. ___ Obscene call
- 22. ___ Paid nudity
- 23. ___ Procuring
- 24. ___ Sex-deal/bart
- 25. ___ Adultery
- 26. ___ (B) Alcohol
- 27. ___ Arson
- 28. ___ Child abuse/neg
- 29. ___ Drugs
- 30. ___ Kidnapping
- 31. ___ Runaway
- 32. ___ Theft
- 33. ___ Other viol/illegal
- 34. ___ Sex orient
- 35. ___ Sex. rel.
- 36. ___ Nursery/Fairy
- 37. ___ Special theme
- 38. ___ Erot/pornog:self

TYPE/EXPLICITNESS OF ACTIVITY

- 39. ___ Murder, maiming
- 40. ___ Inflicting Pain
- 41. ___ Force/Planned force
- 42. ___ Viol. message
- 43. ___ Viol. discussion
- 44. ___ Viol. memory/Fan.
- 45. ___ Other viol.
- 46. ___ Genital/Anal
- 47. ___ Venereal Dis.
- 48. ___ Sex Foreplay
- 49. ___ Being Nude
- 50. ___ Sex Inv. Privacy
- 51. ___ Sex arousal
- 52. ___ Sex message
- 53. ___ Sex discussion
- 54. ___ Sex Fant/memory
- 55. ___ Other sex
- 56. ___ Excretory
- 57. ___ Medical/surgical
- 58. ___ Affectionate
- 59. ___ General Discuss.
- 60. ___ N. Sex/viol. fan
- 61. ___ Other N. Sex/viol.
- 62. ___ Trickery/fraud
- 63. ___ Props/sexual
- 64. ___ Props/viol.
- 65. ___ Sex use
- RELATIONSHIP TO SURROUNDINGS
- 66. ___ Child text eye span
- 67. ___ Consec./child
- 68. ___ Eye span/sex
- 69. ___ Eye span/viol.
- 70. ___ Eye span art/Int
- 71. ___ Juxtaposed: sex
- 72. ___ Juxtaposed: viol
- PRINCIPAL CHILD
- 73. ___ Sex child
- 74. ___ Race/ethnicity
- 75. ___ More than one
- 76. ___ Age:only/young physical
- 77. ___ Age: old/phys.
- 78. ___ Age: only young cues
- 79. ___ Age: old/cues
- 80. ___ Cue: Age discrep.
- 81. ___ Physical Dep.
- 82. ___ Dress/undress
- 83. ___ Placement
- 84. ___ Rec/1st level
- 85. ___ Rec/2nd lev.
- 86. ___ Init/1st Lev.
- 87. ___ Init/2nd Lev.
- 88. ___ Observer
- 89. ___ Emot. Express.
- OTHER CHARACTER
- 90. ___ Sex
- 91. ___ Race/ethnicity
- 92. ___ More than one
- 93. ___ Age: only/young physical
- 94. ___ Age: old/phys
- 95. ___ Age: only/young cues
- 96. ___ Age: old/cues
- 97. ___ Cue: Age discre
- 98. ___ Physical dep.
- 99. ___ Authority
- 100. ___ Placement
- 101. ___ Recipient
- 102. ___ Observer
- 103. ___ Initiator
- 104. ___ Emot. Expr.
- TERTIARY CHARACTER
- 105. ___ Sex
- 106. ___ Race/ethnicity
- 107. ___ Age of tertiar
- 108. ___ Physical Dep.
- 109. ___ Authority
- 110. ___ Placement
- 111. ___ Recipient
- 112. ___ Observer
- 113. ___ Initiator
- 114. ___ Protector

FOR TAU USE ONLY:

CODER INITIALS:

DATE CODED ___/___/___

CHILD VISUAL UNIT

CODER INT _____
DATE: _____

A. MAGAZINE/COREP DATA

- | | | |
|----------------|----------------|----------------|
| 1. Title _____ | 2. Year _____ | 3. Month _____ |
| 4. Page _____ | 5. Coder _____ | |

B. VISUAL OVERVIEW

- | | | | | | |
|------------------------|-------------------|-----------------|---------------|------------------|--------------|
| 6. Side _____ | 7. Color _____ | 8. Size _____ | 9. Type _____ | 10. Series _____ | 11. AD _____ |
| 12. Physical Set _____ | 13. Culture _____ | 14. Theme _____ | | | |

C. PRINCIPAL CHILD

- | | | | | | |
|---------------------|--------------------|-----------------|--------------------|-----------------|-------------------|
| 15. Child _____ | 16. Criteria _____ | 17. Sex _____ | 18. Race _____ | 19. Place _____ | |
| 20. Depiction _____ | 21. Cue _____ | 22. Cause _____ | 23. Exposure _____ | 24. Pink _____ | 25. Dressed _____ |
| 26. Hair _____ | 27. Adult _____ | 28. Pose _____ | 29. Setting _____ | 30. Eye _____ | 31. Facial _____ |

D. OTHER CHARACTER

- | | | | | | |
|---------------------|---------------------|----------------|-----------------|---------------------|-------------------|
| 32. Other _____ | 33. Sex _____ | 34. Race _____ | 35. Place _____ | 36. Depiction _____ | 37. Agecues _____ |
| 38. Authority _____ | 39. Protector _____ | | | | |

E. SEXUAL/STATUTORY INFORMATION AND PROPS

- | | | | | | | |
|--------------------|------------------|------------------|-------------------|-------------------|-----------------|-------------------|
| 40. Lifeless _____ | 41. Orient _____ | 42. Relate _____ | 43. Obscene _____ | 44. Barter _____ | 45. Theft _____ | |
| 46. Abuse _____ | 47. Drug _____ | 48. Run _____ | 49. A-Props _____ | 50. B-Props _____ | 51. B-Sex _____ | 52. Ch-Prop _____ |

F. TYPES OF ACTIVITIES

	DEGREE	P.C.	O.C.
53. Romantic Kissine	_____	_____	_____
54. Affectionate Activity	_____	_____	_____
55. FILL IN ZEROS	_____	_____	_____
56. Sexual Display	_____	_____	_____
57. Sexual foreplay; arousal	_____	_____	_____
58. Genital, anal sex	_____	_____	_____
59. FILL IN ZEROS	_____	_____	_____
60. Force, planned force	_____	_____	_____
61. Inflicting pain	_____	_____	_____
62. Killing, maiming	_____	_____	_____
63. Medical/Surgical	_____	_____	_____
64. VD, morbid presentation	_____	_____	_____

G. RELATIONSHIP TO SURROUNDINGS

- | | | | | | |
|-------------------|------------------|------------------|------------------|------------------|---------------|
| 65. Other _____ | 66. Twoeye _____ | 67. Sexind _____ | 68. Sexpic _____ | 69. Viopic _____ | 70. Art _____ |
| 71. TextS/V _____ | 72. Textch _____ | 73. Topic _____ | 74. Words _____ | 75. Satan _____ | |

CODER INIT: _____

DATE: _____

CODER NO. _____

ADULT CARTOON UNITA. MAGAZINE/CODER DATA

1. TITLE 2. YEAR 3. MONTH 4. PAGE 5. NUMBER

B. CARTOON OVERVIEW

6. COLOR 7. SIZE

C. TYPES OF ACTIVITIES

8. KILLING 9. ASSAULT 10. VIOL/SEX 11. OTHERVIOL

12. SUICIDE 13. THEFT 14. DRUG 15. PERS/INST

16. GENPUB 17. ACCIDENT 18. SEXDEAL 19. INVPRIV

MODIFIERS

20. OTHER I-S 21. ANAL 22. RACIAL 23. SATANIC

D. ROLE OF CHARACTERSVICTIM 24. SEX 25. RACE 26. AGE 27. DEPICPERPETRATOR 28. SEX 29. RACE 30. AGE 31. DEPIC 32. PROTECT

33. ROLE 34. NUDE/PRIM 35. NUDE/SEC

ADULT VISUAL UNIT

CODER INIT: _____
 CODER No. _____
 DATE: _____

A. MAGAZINE DATA

1. Title 2. Year 3. Month 4. Page 5. Number

B. VISUAL OVERVIEW

6. COLOR 7. SIZE 8. TYPE 9. SERIES

10. THEME 11. PROPS 12. CHARS 13. NATURE

C. ROLE OF CHARACTERS

"A": 14. Type 15. Port. 16. Sex 17. Race 18. Age 19. Nude

"B" 20. Type 21. Port. 22. Sex 23. Race 24. Age 25. Nude

26. Roles:A 27. Roles:B 28. Protect

D. TYPES OF ACTIVITIES

DEGREE "A" "B"

29. Killing	_____	_____	_____
30. Assault/Battery	_____	_____	_____
31. Violent Sexual Activity	_____	_____	_____
32. Other Viol. Act (non-sexual)	_____	_____	_____
33. Violent Prop Or Symbol	_____	_____	_____
34. Suicide	_____	_____	_____
35. Theft	_____	_____	_____
36. Drug-Related Activity	_____	_____	_____
37. White Collar Crime	_____	_____	_____
38. Crime: gen. public/inst	_____	_____	_____
39. Accident	_____	_____	_____
40. Sex-Dealing	_____	_____	_____
41. Invasion of Privacy	_____	_____	_____
42. Other illegal sexual	_____	_____	_____
43. Homosexual/Lesbian	_____	_____	_____
44. Anal	_____	_____	_____

MODIFIERS

E. USE OF PROPS

45. Racial 46. Sat/Occult. 47. Scat/Morb. 48. Purpose 49. Setting

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.

DAILY RECORD OF NUMBER OF
CARTOONS CODED PER CODER

DATE _____

CODER	NUMBER OF CARTOONS	
01		
02		
03		
04		
05		
06		
07		
08		
09		
10		
11		
12		
TOTAL		

**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									
CODER TOTALS									

**TOTAL NUMBER
OF CHILD
CARTOONS CODED**

APPENDIX I

CODER CONVENTIONS

CODER CONVENTIONS
CHILD CARTOONS

Coders reported personal interpretations and revisions to the content of categories at the conclusion of coding with the Child Cartoon Coding Instrument. Only those questions that were commented on are described below.

GENERAL COMMENTS:

The character to be coded must be drawn in the cartoon. An offstage character may be coded, but not counted in the number of characters.

Fetus in utero is an offstage character.

B. CARTOON OVERVIEW

Question 8. NAME of cartoonist: Code the appropriate number from the following list of frequent artists of cartoons involving children.

Responses included: (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, and (25) other or illegible.

COMMENTS:

When we first started coding I always coded response (12) Kliban, as (25) other, so I "forged" his name B. K. Wilson, which looks nothing like Kliban.

Question 9. NUMBER OF CHARACTERS in the cartoon: Only code those who are on stage. (A fetus in utero is considered by this study to be offstage.)

Responses included (1) 1, (2) 2, (3) 3, (4) 4, (5) 5 to 10, and (6) mob.

COMMENTS:

A category for "no characters present" was added as (0).

Added (0) none.

If countable over 10 people, say 11 or 12, this was coded as (5) 5 to 10, not (6) mob.

Response (5) meant 5 to 10 or 11 or 12 -- specifically a party, not a mob, a gathering, not a crowd.

If a character is only partially visible, then the character was coded as on stage.

Question 10. Are there any apparently LIFELESS bodies depicted in the cartoon?

Responses included (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, and (7) all of the above.

COMMENTS:

Lifeless, dead, deceased "beings" or "entities" that were not assumed "living" before, although animated, could not be assumed "lifeless" once animation was ended, even if ending was "murderous."

Question 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, and (23) other.

COMMENTS:

Response (02) home/doorway/yard, included kitchen.

Response (05) religious setting, included not only common religions, but any setting specific to worship or deification as in: sacrificial area (not exactly a temple), Heaven (specifically, not just clouds), and Hell.

Response (06) school building or grounds, included all rooms inside a school: school rooms, classrooms, Principal's office (rather than business office), gymnasium, locker room, teachers' offices.

Response (07) medical setting, included psychiatrist/psychologist's office where the instruments of medicine may have been absent.

Response (08) playground/park, included zoo (as in zoological park) and museum. Playgrounds directly associated with a school were coded as (04).

Museums were coded as (08) or as (23) other.

Response (08) included zoo with playground/park.

A zoo was coded as (08) playground/park; a museum was coded (08) park.

Response (09) country/nature/beach; included farm grounds and ranch, whereas specific buildings on a farm (barn, hayloft) were coded as (23) other.

Response (09) included island, as in deserted island with castaways.

Response (12) store, included the sidewalk in front of a general merchandise store, if the cartoon referred to that store. An entire street of sex store fronts might be coded as (20) brothel/massage parlor/"red light" district. A cartoon setting of sidewalk before a store front without reference to the cartoon was coded as (10) streets and sidewalks.

Response (13) movies/shows, included movie theaters as well as movie sets, TV shows, and plays.

Response (14) sky/air, included things moving or floating of their own volition in or through air without other setting as more correct reference, e.g., angels in Heaven (except when overwhelmingly religious setting) and cherubs (but not hovering right above other setting). Airplanes were not included in this category and were coded as (15)

Response (15) included standard modes of transportation and their directly connected environments, e.g., airplane and surrounding air, ship/boat and surrounding water.

Response (16) business office, was used for a courtroom.

Response (21) graveyard/morgue, included funeral home and tomb, when not connected with religious ceremonies.

Response (22) Child's bedroom/nursery, was identified specifically by toys and child-associated objects. A child in a bedroom did not qualify as child's bedroom.

Response (22) was to be used narrowly, only when clues -- teddy bears, lace, toys, etc. are part of the setting. Child in the bedroom is not enough.

Response (23) other, a catchall category, was often the second or third used after (02) home/doorway/yard. I tried not to use it but had little choice. It was used for: fantastic, surreal, bizarre, mythical, historical settings which had no correlative in other categories.

Added zoo.

C. THEME OF CARTOON

Question 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.

Responses included: (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, and (8) other.

COMMENTS:

Response (1) standard daily life, was expanded to include those contexts which were normal or everyday, even common; whereas Halloween was only once a year, it was not common. Similarly, adults in a consensual sex scenario were considered in a "standard" context.

Anything that can only take place during a holiday (i.e., trick or treating) is not part of (1) standard daily life.

Response (1) meant a context of normalcy, even if bizarre things were happening, e.g. a girl with a two ton toad on a leash trick or treating is doing so within the context of standard daily life.

Response (3) political subject, was described as including "judicial scenes" in the manual; however, I don't believe we coded court scenes in that way, nor legal scenes in general. The scenes of "judicial" context that I recall usually involved an overriding social issue (racism, rape, abortion, etc.).

Response (4) religious subject, included scenes in otherwise normal context but with religious persons, so that a scene with

Jesus would be religious rather than standard, regardless of the activity involved. Of course, other contexts could override this convention -- as with most "choose the most important" questions.

Response (6) group camping/outing, referred to field trips/camping trips which are usually standard daily life but are separated out into this category.

Response (7), other cultural/national milieu, had to be specifically another cultural/national milieu. It was not generally used for variant or bizarre milieux.

Response (7) other cultural/national milieu was non-American, non-Western contexts almost always, but did not include fictitious or fairytale contexts.

Response (8) other, included bizarre, outlandish, unusual -- fantasy, myth, historical scenes.

FOR QUESTIONS 13-25: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following activities:

Question 13. ASSAULT:

Responses included: (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.)

COMMENTS:

Assault included a child just hitting an adult or vice versa. It did not necessarily have to be causative of an injury or a wound.

Question 14. MURDER:

Responses included: (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.

COMMENTS:

Response code (3) was changed to (2).

Question 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.

COMMENTS:

We were given a written definition for this: genital activity among nude or semi-nude adults.

Question 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.

COMMENTS:

Did we decide on what constitutes adultery? Intercourse obviously does, but what about petting, oral sex, kissing, etc.?

For Questions 26-33: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following potentially ILLEGAL or VIOLANT NON-SEXUAL activities?

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.

COMMENTS:

Some rules regarding what constitutes illegal consumption of alcohol by a child were discussed, but I cannot remember what they were. Is a 16 year old drinking a beer in his parents' home to be coded? What about an 18 year old? In California? I'm not sure if clear guidelines were ever established.

Question 30. KIDNAPPING: Seizing, detaining, or carrying a person away by force or fraud.

COMMENTS:

When a character appears to be bound against their will -- that is to say, not willfully submitting themselves to s/m -- they were coded as having been kidnapped.

Question 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)

COMMENTS:

This category included "contributing to the delinquency of minors," "lewd and lascivious in public," and, in general, what I considered to be misdemeanors not codable in other categories. (Of course, other felonies were also coded here.)

Also, when two violent acts occurred, both could be coded by coding the more significant act in, say, Question 13 (Assault), and the less significant in Question 33. For example, both sexual and non-sexual assault could be coded simultaneously in this manner.

Deleted Non-sexual and added: (0) no, (1) sexual, and (2) non-sexual.

Violence was to be looked at as potential -- nonsexual or sexual within assault category. Answers were penned in: (0) no, (1) sexual, and (2) non-sexual.

Question 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.

Responses included: (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, and (5) mixed orientation: combination of the above (e.g., orgy or group sex).

COMMENTS:

Response (1) heterosexual was used for male-female and general familial orientation when no more important sexual orientation was

apparent. For example, response (1) was used for family watching TV with no sex involved; response (2) was used for a family of homosexuals watching TV.

A family scene with two parents and child(ren) was coded as (1) heterosexual where there was no indication of other sexual activity.

In a case of both heterosexual and homosexual activity taking place in the same cartoon, it was coded as (2) homosexual.

Response (3) bisexual, included cross-dressing, transvestism.

Response (4) autoerotic, took precedence over (1) heterosexual, e.g. a woman using vibrator would be coded as (4) autoerotic, even if she is engaging in sexual activity in bed with a man.

When there was a dildo present, along with a husband and wife sexual relationship, the dildo would override the heterosexual aspect and the cartoon would be coded as (4) autoerotic.

Response (5) mixed orientation, meant only orgy or group sex. If there was more than one orientation, most prevalent should be picked.

Question 35. Does the cartoon depict of its caption refer to a human involved in a SEXUAL RELATION OR INTERACTION with any of the following?

Responses included: (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), (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), (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). Pinocchio 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), (6) supernatural being: God, angel, devil, and (7) animal and another human.

COMMENTS:

Response (0) N/A, unspecified, also included self.

In a cartoon where sex with animals and another human is being depicted, the animal was coded.

General rule: always code the most severe, shocking, abnormal activity of the cartoon, if you have a choice between two or more activities.

Question 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.

Response (00) was N/A. If 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). Responses included: (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, and (22) other.

COMMENTS:

Response (22) other, included the wide range of characters not in the above list but now hinted at in the Culture of Childhood list in the visual instrument. Included were: Disney characters, animated cartoons, literary characters (Tom Sawyer, etc.), and many others (including well-known Biblical characters, such as Jesus, Virgin Mary, Moses, Etc.)

Mickey Mouse, Donald Duck, and other television/movie characters were coded as (22) other.

What about religious figures (i.e., Jesus, Moses)?

Question 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: (09) Childbirth in wedlock, and (10) childbirth out-of-wedlock.

Even when abortion is a possibility, only if abortion is clear and present will abortion be coded (17).

(00) N/A. No special theme in cartoon. Holidays: (01) New Year, (02) Valentine's Day, (03) Easter, (04) 4th of July, (05) Halloween, (06) Thanksgiving, (07) Christmas, and (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 funerals, (16) death, funerals, (17) abortion, and (18) other.

COMMENTS:

If a Holiday could be coded somehow elsewhere, I coded Cycle of Life as more important to capture. For example, Christmas could be found via religious context and Santa Claus in other places, while abortion would be picked up here.

Pregnancy without knowledge of marital status would be assumed to be response (09), childbirth in wedlock.

When a woman is pregnant or having a baby and there is no indication of the fetus being illegitimate, it was coded as (09) childbirth in wedlock.

Childbirth was assumed to be (09) in wedlock, unless cues indicated otherwise.

When no indication is given that a childbirth has occurred "out of wedlock", it was coded "in wedlock."

In response (18) other, several cycle of life events were found to be common enough to code but were not one of the listed events: baptism, rituals commemorating passage into adulthood, and "firsts," first sexual experience as opposed to loss of virginity.

D: TYPE AND EXPLICITNESS OF CARTOON ACTIVITY

Responses for activities included: (0) N/A, no, (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., and (4) the activity is implied through verbal innuendo, facial expression, or title of cartoon.

COMMENTS:

Response (4) implied, included through physical cues, if an activity is only implied through them.

Added physical cues to response (4).

Question 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.)

COMMENTS:

As reversed from Assault/Murder in Questions 13 and 14, here a potentially murderous assault would be coded as murderous, i.e., the outcome is considered or assumed here, where it was not in Questions 13 and 14 (the outcome had to be present).

Included deliberate murder/maiming of animals.

Question 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)

COMMENTS:

It was assumed that an activity which resulted in death, a murderous act, would be painful.

Adult's penis in pre-pubescent child's vagina or anus was coded as inflicting pain.

Question 41. Does the cartoon and/or its caption present activity involving FORCE or PLANNED FORCE? (e.g., restraining, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

COMMENTS:

I did not assume that violence perpetrated upon another was "force," even though a "philosophical" notion of force might be present. "Forced to do something" seemed the assumed notion, but not always or necessarily "forced to die" or "forced to feel pain."

Question 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)

COMMENTS:

Includes violent graffiti and the finger.

Giving someone the "bird" could be coded as "violent message" or "sexual overture," depending on the context. The same is true of the words, "Fuck you!"

Racist overtones, undertones, middletones, etc., were coded as a violent message.

Question 44. Does the cartoon and/or its caption present activity involving a VIOLENT FANTASY or MEMORY?

COMMENTS:

Fantasies included memories, stories, plays, movies, TV shows.

Added television scene to the question.

Activity that takes place in a "bubble" was coded as fantasy,

Question 45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (including unspecified, unclear violent activity)

COMMENTS:

Other violent activities included subtle violence -- Nature as a violent force, racism as violent in intent, drug use as violent in our common social context (outside of its physical harm).

Added "or ILLEGAL" after OTHER VIOLENT.

Changed to read "Does the cartoon present any OTHER VIOLENT OR ILLEGAL activity. One of the inclusions was contributing to the delinquency of a minor."

Question 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)

COMMENTS:

The presence of physical cues was added to response (4) implied activity.

Question 49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

COMMENTS:

Included transvestism, for want of another place to code this.

Question 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).

COMMENTS:

Involuntary voyeurism included viewing sex acts by mistake, i.e. interruption of act, etc. Thus this category included both intended acts and unintended acts, included initiators (voluntary or not), and included recipients (voluntary or not).

Question 51. Does the cartoon and/or its caption present SEXUAL AROUSAL as an activity? (e.g., masturbation, autoeroticism, having an erection)

COMMENTS:

Included acts for one's own sexual gratification, or acts showing such response.

Question 54. Does the cartoon and/or its caption present activity involving a SEXUAL FANTASY OR MEMORY?

COMMENTS:

Fantasies included memories, stories, plays, movies, TV shows.

Added television scene to the question.

Activity that takes place in a "bubble" was coded as fantasy.

Question 55. Does the cartoon and/or its caption present OTHER SEXUAL activity? (including unspecified or unclear sexual activity)

COMMENTS:

Menstrual flow or tampon use was included here.

Question 56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

COMMENTS:

Excretion was taken to include the elimination of any waste products including: expectoration, nasal evacuation, and flatulence. In some cases, I included what are known in the visual instrument as morbid activities, such as the opening of facial pustules.

Question 57. Does the cartoon and/or its caption present any activity involving MEDICAL/SURGICAL procedures relating to sexual parts? (e.g., abortion, hysterectomy, vasectomy, artificial insemination)

COMMENTS:

A surgical procedure was coded here, regardless of the medical competency of the practitioner, e.g., self-surgery, abortion at home, by an unqualified person.

Childbirth was included as an activity.

This category did not include, as far as I know, psychiatric or psychological exams or sessions. My inclination was to include these, but I did not.

Any abortion cues got coded here.

Childbirth was added to this category.

Question 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)

COMMENTS:

Included the overt signs of friendliness which were given as examples but not labelled as such. (We don't use labels on this project.)

Question 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)

COMMENTS:

This category was used to show innuendo or to show the humor in a caption.

General Discussion is discussed, while Sexual Discussion is implied, meaning that the sexual meaning is not blatant, although conveyed directly through the discussion.

Question 60. Does the cartoon and/or its caption present activity involving a NON-SEXUAL, NON-VIOLENT FANTASY or MEMORY?

COMMENTS:

Fantasies included memories, stories, plays, movies, TV shows.

Question 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.

Responses included: (0) N/A, no props are used in this manner, (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, and (9) other, including violent symbol (i.e., Nazi swastika, KKK emblem or symbol, etc.)

COMMENTS:

Response (1) included body fragment, blood.

Response (1) included blood.

Blood was added to response (1) body fragment.

Added blood to response (1).

Response (2) gun, included ballistic instrument.

Response (3) fire, included burning, incendiary instrument

Response (4) knife, included bladed instrument, puncturing instrument.

Response (5) bat/club, included blunt instrument.

Response (6) whip, included sadistic instrument (the objects used to inflict sadomasochistic pain/pleasure).

Response (7) chains/rope, included restraining instruments (including handcuffs).

Response (8) stick, included a specific blunt instrument only -- the stick).

Question 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.

Responses included: (0) N/A, no props are used in this manner, (1) body fragment, (2) gun, (3) fire, (4) knife: bladed instruments/utensils (pitchfork, chain saw, razor, etc.), (5) bat/club, (6) whip, (7) chains/rope, (8) stick, and (9) other including violent symbol (i.e., Nazi swastika, KKK emblem or symbol, etc.).

COMMENTS:

I think I remember being told that this could be answered independently of Question 64.

"Used for sexual purposes" translated roughly into "used in a sexual scenario." Whips were always violent, but might be used as a sexual accompaniment.

Response (1) included blood.

Blood was added to response (1). However, menstruation also applied in this choice for sexual purposes unless there was also a violent component.

Added blood/abortion/menstruation.

E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

Question 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: (0) N/A, no, (1) article/feature, (2) movie/video/record/book/etc. review, (3) letters to editor, (4) sex advice column, and (6) other (humor, fiction, etc.).

COMMENTS:

Terms like "kid," "kiddie," "babe," etc., do not necessarily refer to a child. It was necessary to ensure that they were not used in reference to an adult before coding the text as "involving children."

Question 70. Is the cartoon in the same EYE SPAN as an ARTICLE or INTERVIEW by a NATIONAL figure discussing any of the following?

Responses included: (0) no, N/A, (1) serious social issue, (2) religious issue, (3) sports, (4) entertainment, art, (5) sex features/humor, and (6) other.

COMMENTS:

Included interview with or by a national figure.

"National figure" is usually someone who has not murdered or raped, but is known for her/his better qualities.

Question 72. Is the cartoon JUXTAPOSED in the same eye span with VIOLENT PICTURE(s)?

Responses included: (0) N/A, no, and (1) yes, it is juxtaposed with violent people, objects, or props.

COMMENTS:

A football game is violent even though it is a game.

F. PRINCIPAL CHILD

Questions 73, 90, and 105. SEX of the Principal Child; SEX of the Other Character; SEX of the TERTIARY CHARACTER.

Responses included: (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, 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, and (6) female and unspecified sex.

COMMENTS:

Sex is (4) both male and female, if the character(s) is/are transvestite(s) or transsexual(s).

Question 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).

Responses included: (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, and (9) unspecified minority.

COMMENTS:

I took into consideration the depicted race (skin color, etc.) and the intended or assumed ethnicity (i.e., Jesus was Jewish). Which took precedence was that which could be coded as most important not to lose, e.g. a Black Jesus was coded as Black, a White Jesus was coded as Jewish, rather than Caucasian.

Ancient peoples were coded according to their skin color and dress.

Question 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.

Responses included: (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), and (6) Boy or Girl Scout-cue.

COMMENTS:

Response (3) facial expression, includes physical action as a cue.

Along with facial expression, actions were included in response (3).

Response (5) culture of childhood, includes general knowledge outside the bounds of the cartoon, e.g., Boy Scouts are between 12 and 18 years of age. Also, school children study different subjects in a chronology associated with age (e.g., sex education is not taught in Kindergarten, etc.)

Response (5) culture of childhood cues, can mean two things: (1) the Principal Child is a fairy tale character and by definition is a child and becomes a cue, or (2) the character is involved in an activity that is somehow discrepant to his/her apparent age, i.e., the fetus in utero kicking open his mother's uterus.

Question 81. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

Responses included: (00) N/A, child is hidden or offstage, (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: non-animated object fashioned as a child and related to as though a 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, (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, although birth defects that are grossly exaggerated will fall into this category, (09) dismembered human beings: limbs or body parts cut off or otherwise removed. Limbs are sometimes replaced with hooked hands or wooden legs, (10) NOT USED, (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, (13) the child has a natural handicap or birth defect, (14) the character is a natural human child without handicap, (15) the character is a natural human child with exaggerated sexual parts, and (16) mixed depictions.

COMMENTS:

Response (5) angel/cherub/cupid under 18, included God.

Added Jesus to response (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.

Response (12) was used for: a tongue that has been delivered from a human mother, (2) Jesus, Mary and pals, and (3) any Gahan-Wilson character or other human drawn in an "abnormal, e.g., characters that are not drawn like humans but meant to represent humans.

Question 82. STATE OF DRESS OR UNDRESS of Principal Child:

Responses included: (0) N/A, (1) dressed in typical childlike or juvenile clothing, (2) dressed in mature clothing, (3) dressed in sexual clothing, (4) undergarment(s) showing, (5) exposed or partially exposed sexual parts, (6) implied nudity, (7) genital exposure or full nudity, and (8) Scout uniform or equivalent.

COMMENTS:

An infant's nudity was coded as (1) typical juvenile clothing.

As a general rule, (8) Scout uniform, referred to any sort of child's uniform.

Questions 83, 100, and 110. PLACEMENT of the Principal Child in the Picture; PLACEMENT of the Other Character in the picture; and PLACEMENT of the Tertiary Character in the picture:

Responses included: (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 and (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.

COMMENTS:

Characters and sets of characters in both foreground and background were coded as (1) foreground.

Parts of characters depicted in cartoons precluded the use of (3) offstage, for that character's placement.

Responses (1) and (2) included parts of body of character only onstage.

Question 88. List the activity number in which the Principal Child is an observer of the activity.

COMMENTS:

A child could be coded as an observer of the activity or as present, but unaware.

Added "but unaware" to observer.

Added "or present or unaware."

G. OTHER CHARACTER

Question 90. SEX of the Other Character: (See Question 73.)

Question 98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

Responses included: (00) N/A; child is hidden or offstage, (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: non-animated object fashioned as a child and related to as though a 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, (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, 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, (10) NOT USED, (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, (13) the child has a natural handicap or birth defect, (14) the character is a natural human child without handicap, (15) the character is a natural human child with exaggerated sexual parts, and (16) mixed depictions.

COMMENTS:

Character hidden or offstage was added to response (00) N/A, no other character present.

Added offstage to (00).

Added God to (05) angel/cherub/cupid.

God was added to (05) angel/cherub/cupid.

Added Jesus/Virgin Mary to response (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.

Question 29. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

Responses included: (0) N/A, there is no role of authority involved, (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) babysitter, (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, and (23) other.

COMMENTS:

Response (5) cousin, should be included in response (3) older sibling, step-sibling.

Deleted cousin from response (05) and added it to response (3).

Added Santa to response (12) other religious figure.

A caretaker such as a nanny was coded in (02) parent, step-parent, guardian role, rather than in (06) babysitter role.

Authority is a "socially-known" authority figure, rather than an authority to the child.

H. TERTIARY CHARACTER

Question 105. SEX of the Tertiary Character: (See Question 73.)

Question 108. Is the Tertiary Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

Responses included: (00) N/A, child is hidden or offstage, (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: non-animated object fashioned as a child and related to as though a 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, (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, 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, (10) NOT USED, (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, (13) the child has a natural handicap or birth defect, (14) the character is a natural human child without handicap, (15) the character is a natural human child with exaggerated sexual parts, and (16) mixed depictions.

COMMENTS:

Offstage was added to response (00) N/A, no Tertiary Character present.

God was added to response (05) angel/cherub/cupid.

Jesus/Virgin Mary was added to response (12).

Question 109. Is the Tertiary Character's relation to, or role with regard to, the Principal child one of AUTHORITY?

Responses included: (0) N/A, there is no role of authority involved, (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) babysitter, (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, and (23) other.

COMMENTS:

Deleted cousin from response (05) other relative, aunt, uncle, cousin, etc., and added it to response (03) older sibling, step-sibling.

Added Santa to response (12) other religious figure.

A caretaker such as a nanny was coded in (02) parent, step-parent, guardian role, rather than in (06) babysitter role.

Question 114. If any character in the cartoon is acting as a PROTECTOR/PROTESTER/OBJECTOR/DEFENDER of an apparent victim, then select the appropriate protector number from the following list:

Responses included: (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), and (9) other.

COMMENTS:

The Protector/Defender had to be actively protecting or defending without hope of some type of gain or reward.

This category is to be used only when a character is actively defending the Principal child.

CODER CONVENTIONS
CHILD VISUALS

Coders reported personal interpretations and collaborative revisions of interpretation of the following questions in the Child Visual Coding Instrument. Comments were recorded by coders in one session at the conclusion of coding with all instruments. Only the questions that were commented upon are included here.

GENERAL COMMENTS:

I looked at text more than 30 seconds -- tended to read more often than skim.

I did not code "Baby Doll" P.J.s as kids' clothes.

Some things get lost when N/A category includes "other" or "unspecified." For example, in Question 34 in the Child Cartoon Instrument -- Sexual Orientation -- N/A or unspecified includes sexual behavior or phenomenon that: a) is not present, b) is unknown, or c) does not fit into one of the following categories. Another example is Question 49 in the Adult Visual Instrument -- Physical Setting -- where response (01) includes unspecified (blank or abstract background), or other.

Some symbols of violence can't be coded under "Prop" category, i.e., ashes of bombed buildings or rolling papers. Whether this gets captured or not depends on whether any character, no matter how incidental, is present.

I did not code "white eye" Tareyton cigarette ads.

I had some difficulty in knowing how much or how far back to reconstruct a scene, i.e., does one code the battle when wounded soldiers are shown?

I missed some of the ads in the beginning and therefore some violent props -- particularly the ropes in the Marlboro ads. I also missed some small gun ads in early Playboys.

B. VISUAL OVERVIEW

Question 7. Is the visual in COLOR?

Responses included: (0) no, and (1) yes.

COMMENTS:

Generally, if the visual had more than one color in it (like mostly black and white with a red highlight), I coded it as color.

Question 8. SIZE of visual: Note: If the visual covers portions of both left and right pages, code the total amount of space covered (e.g., two half pages equals one whole page).

Responses included: (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, and (7) one visual covers two pages (or folds out to more).

COMMENTS:

If the visual was really small or had small characters, I asked another coder to describe the characters and activities.

First half of the instrument I used 2 square inches; second half of the instrument, I used 1 square inch. I actually used the paper guide to determine size.

Question 9. TYPE of visual:

Responses included (1) illustration, (2) photograph, (3) still photo taken from American movie, (4) combination: child in both photo and illustration, and (5) still photo taken from foreign movie OR movie with a foreign producer/director.

COMMENTS:

If the visual was a combination of photographs and illustrations in a collage manner, I coded it as response (1) illustration.

I only used response (4) combination, when the child was shown both ways.

Question 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.

Responses included: (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 multipage "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 multipage 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, and (5) visual is incorporated within another single larger visual.

COMMENTS:

Responses (0), (1), (2), and (5) are pretty "clean," but I used response (3) photo essay, if visuals not text were the primary content, e.g., sex in cinema, where captions were the only text.

Response (4) part of multipage series which is not a photo essay, was not used for humor sections with unrelated items.

I often included illustrations/photos in response (4) part of a multipage series which is not a photo essay. I coded this way if they came under the same general topic, such as "Books" or "Movies," even though the pictures normally would not go together. These were also classified as response (1) part of a series located in one single eyespan.

Question 11. Is the visual part of an ADVERTISEMENT? Note: If the ad is selling more than one of the following, select the most significant response.

Responses included: (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) paraphernalia 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.), and (9) other.

COMMENTS:

Response (4) paraphernalia for illegal drugs, included rolling papers for cigarettes under drugs.

Response (7) other public service announcement, included Hustler's antismoking ads.

Response (9) other, was used for the Playboy Club, hotel ads.

Question 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, and (25) other cultural/national milieu.

COMMENTS:

There was never a good category for living room if you were unsure where it was (whose house). I usually put response (02) home/doorway/yard for this.

If someone was shown in a chair or couch, sometimes I coded response (2) home/doorway/yard, and sometimes response (01) unspecified or other, depending on how I felt about it.

A school playground was coded as (6) school building or grounds, rather than as response (9) playground/sports area/park.

Response (9) playground/sports area/park, was used for sports stadiums.

Response (09) included professional playing fields, boxing rings, etc.

Response (10) country/nature/beach, was used for sky and sea.

Response (10) included underwater scenes.

Occasionally I may have confused response (13) store, and response (16) business office.

Response (14) movies/shows, was used for auditoriums and concert halls.

Response (14) included a view of the audience in a theater, or actors on a stage, but not clips from movies (obviously).

It was hard to decide where to put a sex show. I usually put response (18) restaurant, bar/lounge, casino, unless it was a Broadway type show. It was also hard to categorize the difference between activity at a movie theater and on a movie set. I usually used the same category -- response (14) movies/shows -- for both of these.

Response (15) included on or in mode of transportation.

I seldom used response (19) "red light" district, and used response (12) streets/alleys, and response (03) bed/bedroom, unless there was no question.

Setting was coded to the most specific answer. Response (25) other cultural/national milieu, would take precedence over nature, etc.

Question 13. Are there any characters from the CULTURE OF CHILDHOOD in the visual? Note: Select the category which best fits the particular visual.

Responses included (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), and (9) doll characters (e.g., Barbie & Ken, Raggedy Ann & Andy, G.I. Joe).

COMMENTS:

Some characters could fit more than one category. I used my own childhood experiences, e.g., TV over comic books.

Mythological characters were always a tossup between response (3) children's literature, response (7) holiday characters, and response (5) Biblical figures -- especially angels and cupids. I think that I put angels as response (5) Biblical, and cupids as response (3) literature, unless they were with hearts/Valentines. Then I stuck them in response (7) holiday characters.

Response (9) doll characters, included Raggedy Ann, but that decision was made partway through the instrument.

Question 14. Does the visual have one of the following SPECIAL THEMES? Note: If more than one response applies, select the most significant one.

Responses included (00) NO; Holidays: (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, and (19) crucifixion.

COMMENTS:

Childbirth was assumed to be in wedlock, response (08), unless it was specified that it was not.

I rarely (if ever) coded response (11) loss of virginity. Very often it was implied, due to the implied age of the character. However, I did not code it unless it was very specific.

Response (15) death, funerals, includes as theme murder/death -- anything causing death.

Sometimes I put death as a theme (response (15) death, funerals) even if it wasn't a cemetery, morgue, funeral, etc. Of course the theme was death.

Response (11) loss of virginity, had to be blatant.

Response (18) war, included any "warlike" activity, as in child pretend war, cowboys and Indians, frontier wars, terrorism on a wide scale, or undeclared or cold war.

C. PRINCIPAL CHILD

Question 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 as 23.

Responses included: (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, and (7) the surrounding text, caption or title implies that the character is under 18 years of age.

COMMENTS:

With respect to response (1) character dressed as a child, I think I was fairly strict on pseudo-child cues. Stockings up the thigh did not fit the criterion of "socks" for me.

I found many visuals set up that were just on the basis of a young face. I also felt pressure to perceive people as younger than they looked to me, but I typically sought out others' opinions when age cues were so ambiguous.

I tended to be conservative with these criteria. I relied heavily on response (7) the surrounding text, caption or title implies that the character is under 18 years of age.

If you can't picture an adult wearing it, then it is coded as response (1) dressed as a child.

I only used knock-kneed or fetal poses for response (4) pose portrays or reinforces a child-like image.

Some props were not specifically child props as for response (5) character depicted with props from the culture of childhood. However, the way they were used in the visual did reinforce a child-like image, e.g., musical instruments used by girls in school uniforms in a photo essay in Hustler. I did not code the instruments under props.

Questions 18 and 19. RACE/ETHNICITY of the Principal Child;
RACE/ETHNICITY of the Other Character:

Responses included (1) Caucasian, (2) Black, (3) Asian/Oriental, (4) American Indian, (5) Hispanic, (6) Jewish, (7) Arab, (8) mixed racial group, and (9) unknown, unspecified, or other minority.

COMMENTS:

I generally did not use responses 3 through 7 unless the text gave a cue to race or it was very obvious. I may have missed light-skinned Blacks.

When race was not clearly Black, Asian, Indian, Hispanic, Jewish, or Arab, and no other cues indicated "other minority," child was coded as (1) Caucasian.

I never really liked this category. I never knew where to put people from India. (I put them in response (9) unknown, unspecified, or other minority.)

A Jewish stereotype character would be coded as response (6) Jewish, but an Italian, or German, or whatever European stereotype as Caucasian. By putting these stereotypes in this large category, they got lost with all the other Joe Average WASPs.

Question 19. PLACEMENT of the Principal Child in the Picture:

Responses included (1) foreground, (2) background, and (3) offstage.

COMMENTS:

This was another category I didn't like. If a character was a body part (like a pair of legs sticking into the visual), it had to be coded as foreground or background, where really I felt it was more or less offstage -- especially for activities, expression, etc.

Questions 20 and 36. What is the apparent AGE bracket of the Principal Child, based on PHYSICAL DEPICTION? What is the apparent AGE bracket of the Other Character, based on PHYSICAL DEPICTION? Note: If more than one Principal Child, respond for the apparently youngest character. If more than one Other Character, respond for the apparently OLDEST character.

Responses included: (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, and (9) N/A or unspecified.

COMMENTS:

I may have relied too heavily on response (5) schoolage to puberty. I upped younger kids' ages because of activities or context and usually required girls to show breast development for response (6) early puberty.

Separating response (6) early puberty, from response (7) late puberty, and separating response (7) from response (8) adult, was also very hard. I may have relied on cues too much.

Question 21. What is the apparent AGE bracket of the Principal Child, based on CUES? Note: If more than one Principal Child, respond for the apparently youngest character.

Responses included: (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, and (9) N/A or unspecified.

COMMENTS:

This question was easier than Question 20.

This was real difficult when cues were mixed. Typically, I went for the cue I thought would best clarify the child's role.

For instance, if it was a child acting older, I would pick the cue that make it seem older. For a pseudo-child, I blended the cues. I rarely said that an adult woman in the fetal position was a fetus or infant by cues. I would generally put response (4) preschool age, or response (5) schoolage to puberty, going by other cues like the hair, etc.

Question 22. Are any of the following sources of age discrepancy present in the visual?

Responses included: (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, and (8) type of pose.

COMMENTS:

I may have missed subtle make-up.

Question 23. What is the extent of the Principal Child's EXPOSURE of sexual parts?

Responses included: (0) no exposure, (1) open/full genital or anal exposure, (2) some genital or anal exposure, (3) buttocks and breasts, (4) buttocks only, and (5) breasts only.

COMMENTS:

Response (5) breasts only, was not used for males in this instrument.

Response (5) breasts only, included upper torso for males and females, but not for infants. It had to be frontal, not rear view.

Infants in diapers were not included in response (5) breasts only.

I tended to consider sheer clothes as clothes and not nude or exposed. I varied on breast and buttocks exposure if nipples only were covered or half a cheek (no crack) was visible. No hard and fast rule.

Question 24. If the genitalia are exposed, do you see "pink"?

Responses included: (0) no, genitalia are exposed, but no pink is visible, (1) yes, and (2) N/A, genitalia are not exposed.

COMMENTS:

I coded labia as pink, not just inner vagina.

Question 25. Is the Principal Child DRESSED in any of the following? Note: if more than one response applies, select the most significant response.

Responses included: (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, dropseat 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), and (8) child is totally nude.

COMMENTS:

Response (0) no, the child is dressed, was changed to No, eliminating the rest of the descriptor. This was done to account for visuals with just a head or part of the body, where it is not known if the character is nude or not.

Response (0) was used if either a child or adult would naturally wear it.

Response (1) Scout or school uniform, included cheerleading uniform.

Response (1) included cheerleaders also.

In this case I coded knee-high socks as response (2) child's footwear, however, in this context such socks are not age specific. In this kind of case my judgment by "feel" often contradicted what I felt was objectively true, but I tried to be conservative and stay literally within the guidelines.

I coded as response (4) child's apparel, clothing that was child-appropriate, but not limited to children, e.g., jeans and tee shirt, tennis shoes, etc. Sometimes I felt that non-age specific clothing tended to reinforce a child-like image, e.g., camp clothing in the photo essay, "camp fired girls".

I coded response (6) adult apparel (nonsexual), for age appropriate adult clothing, not just "Mommy's dress-up."

Response (6) adult apparel (non-sexual), included suit and tie on a child.

I tended to consider sheer clothes as clothes and not nude or exposed. I varied on breast and buttocks exposure if nipples only were covered or half a cheek (no crack) was visible. No hard and fast rule.

Child apparel had to clearly be something only a child would wear. I did not include jeans and polo shirts.

Question 26. Is the Principal Child depicted in any of the following HAIRSTYLES?

Responses included: (0) no, (1) little girl braids or ties: pigtaails, 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.

COMMENTS:

Response (1) little girl braids or ties, was used for any bows.

I never knew what a "Veronica Lake hairstyle", response (3), was, so I didn't code.

Question 28. Does the Principal Child display any of the following POSES? Note: Select the most significant response.

Responses included: (1) 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, and (6) posed bent over with underwear covering buttocks.

COMMENTS:

I also coded a "studying pose." i.e., on stomach with feet up, possibly feet crossed, reading, with head propped up on hands.

Question 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.

Responses included: (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, and (7) other.

COMMENTS:

Eyes not visible to me may have been visible to someone else.

Question 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.

Responses included: (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), and (07) unclear expression.

COMMENTS:

I tended to pick response (01) blank or "spaced out", over response (02) interest, if it was [rest of comment not legible].

There was no place to code mouth open, sexual, orgasm. I usually put under response (01) blank or "spaced out" or under response (02) interest.

This was difficult, I tended to put response (02) interest, for many of these.

Response (07) unclear expression, was used for offstage.

D. OTHER CHARACTER

Question 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) 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, and (9) traditional mythological creature.

COMMENTS:

Response (9) traditional mythological creature, included elves and fairies.

God was included in response (9) traditional mythological creature. Santa was coded as mythological creature as well.

Question 34. RACE/ETHNICITY of the Other Character. (See comments under Question 18.)

Question 35. PLACEMENT of the Other Character in the picture:

Responses included: (1) foreground, (2) background, (3) offstage, and (4) N/A.

COMMENTS:

Response (3) offstage, was used for fetus in utero.

Question 36. What is the apparent AGE bracket of the Other Character Child, based on PHYSICAL DEPICTION? (See comments under Question 20.)

Question 37. What is the apparent AGE bracket of the Other Character, based on CUES? Note: If more than one Other Character respond for the apparently OLDEST character.

Responses included: (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, and (9) N/A or unspecified.

COMMENTS:

This question was easier than Question 20.

Question 38. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

Responses included: (0) no, (01) unspecified relative, (02) parent, step-parent, guardian, (03) older sibling, step-sibling, cousin, (04) grandparent, (05) other relative: aunt, uncle, etc., (06) babysitter, (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, and (24) N/A, no Other Character present.

COMMENTS:

I did not guess at the relationship; it had to be clear.

For one or two days, I used (00) no, when I should have used (24) N/A, no Other Character present.

With respect to response (2) unspecified relative, I tried not to automatically assume parental relationship if the setting and clues were neutral.

If parents and other adults were coded in the unit rule, I put the relation down as response (02) parent, step-parent, guardian.

We really needed a category for friend. I put response (23) other, in these cases.

Question 39. Is ANY character ACTIVELY serving as a PROTECTOR/PROTESTER, OBJECTOR/ DEFENDER of an apparent victim?

Responses included: (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), and (9) other.

COMMENTS:

Protector or Protester must be active. I did count some verbal protests in this category, although I later was discouraged from doing this. I think that yelling at someone should have been at least noted in protector/protester, because not including this at all made it seem like the characters were merely observing, when often they were doing some form of protest. Maybe not enough for Dr. Riesman to think it adequate, but these "ineffective protests" should have been acknowledged and coded. Often the characters didn't have time to react and protest.

E. SEXUAL, ILLEGAL OR STATUTORY INFORMATION OF VISUAL

Question 41. Is the SEXUAL ORIENTATION of the visual any of the following? Note: Select the most predominant response.

Responses included: (0) no, (1) heterosexual, (2) homosexual, (3) bisexual, (4) autoerotic, (5) transvestite, and (6) combination of some or all of the above.

COMMENTS:

Must be blatantly sexual with child to code.

It was decided that text in eye span could be used to determine sexual orientation.

Sexual orientation was coded only if clearly indicated. Heterosexuality was not assumed.

I did not presume to know orientation unless strongly indicated.

Question 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.

Responses included: (0) no, (1) animal, (2) Biblical figure, (3) unreal creature, (4) another human, (5) object, and (6) other.

COMMENTS:

I used text in eyespan that referred to the visual only.

Sexual relations could be implied.

FOR QUESTIONS 43 THROUGH 48: Does the visual connect the child(ren) with any of the following activities?

Question 43. Indecent exposure, obscene phone call:

Responses included (0) no, and (1) yes.

COMMENTS:

Dial-a-Porn was coded here.

A person seeing exposure was necessary before indecent exposure was coded.

Question 47. Alcohol or Drug Use:

Responses included (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), and (5) prescription/professionally administered hard drugs (e.g., Valium, morphine, methadone).

COMMENTS:

I coded pills as illegal unless specified as legal.

I may have missed some cigarettes.

Must be purchased by a child or in a child's presence.

F. USE OF PROPS

Question 49. Are any of the following "List A" props present in the visual? Note: Select the most significant response.

Responses included: (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., and (7) item of discarded clothing.

COMMENTS:

I did not code greased bodies as response (2) item used as sexual aid (dildo, vibrator, vaseline).

The prop must be present, not just talked about, to code.

Question 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.

Responses included: (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, and (9) violent symbol (swastika, KKK symbol, violent graffiti).

COMMENTS:

I may have forgotten to code response (1) body fragment, blood.

I sometimes coded A-bomb blast under response (3) fire, and sometimes under response (9) violent symbol, depending on how it was depicted and used.

Response (8) violent animal or insect does not include Teddy Bear!

We should have been told which violent props were more significant when both are evident. I'm sure that the differences will become evident in the IRR (inter-rater reliability). If a gun shoots a guy in the head and there's blood, which to pick? Or do you pick a gun or swastika? I think this will be based on our own idea of what is "significant."

Question 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.

Responses included: (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 restraining, (8) violent animal or insect, and (9) violent symbol (swastika, KKK symbol, violent graffiti).

COMMENTS:

Poses had to be sexual to code here.

G. TYPES OF ACTIVITIES

Question 53. Is there ROMANTIC KISSING (lips touching, appropriate dress) in the visual? Note: Code one numeral in each space.

Responses included (000) no, (100) closeup (chest level or above) depicted, (200) closeup, just about to occur, (300) mid or full-length, depicted, and (400) mid or full-length, just about to occur.

COMMENTS:

Characters had to be fully dressed to consider for this category.

DIRECTIONS (for Questions 54 - 64): 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.

KEY:

Degree of Depiction -- (0) no, (1) depicted, (2) just occurred, about to occur, (3) implied in the visual itself, (4) implied in text referring to visual, (5) implied in both the visual and text.

Principal Child -- (0) no, (1) initiator, (2) recipient, (3) mutual participant, (4) observer, (5) unaware, and (6) other unspecified role.

Other Character -- (0) no, (1) initiator, (2) recipient, (3) mutual participant, (4) observer, (5) unaware, and (6) other unspecified role.

GENERAL COMMENTS:

If characters were depicted, they were assigned a role. Response (6) other unspecified role, was used for an implied character.

In responses (4) and (5) of degree of depiction -- (4) implied in text referring to visual, and (5) implied in both the visual and text -- I had problems with the word, implied. Sometimes something was overtly discussed in the text; however, it was not clearly depicted without textual reinforcement. I coded response (4) implied in text referring to visual, in this case.

Question 55. Invasion of Privacy (e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, etc.)

COMMENTS:

Invasion of privacy required a reaction by someone.

A person seeing exposure was necessary before indecent exposure was coded.

Invasion of privacy generally needed a shocked observer.

Question 56. Sexual Display (e.g., being nude or partially nude; taking off or putting on clothes, etc.)

COMMENTS:

Changed sexual display to body display.

Had to be an imposing activity, not accidental.

Included sexual body display.

Question 57. Sexual Foreplay, Sexual Arousal (e.g., fondling breasts; fondling breasts or buttocks; being in bed together; having an erection; masturbation without penetration, etc.)

COMMENTS:

Auto-erotic activity was not coded here.

Question 59. General Activity (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; crawling, walking, hiking; fishing, hunting; camping, backpacking; involved in team sport, etc.)

COMMENTS:

This category was used for all visuals except head poses with no activity.

If there was another activity, I didn't code General Activity. I only coded it if that was the activity.

I did not code activities included in killing if killing was coded already.

Used for hum-drum, everyday stuff.

Any activity not caught by other questions was coded here.

Question 64. Scatological or Morbid Presentation (e.g. gonorrhea, syphilis, AIDS, herpes; defecation, urination, regurgitation, etc.)

COMMENTS:

This category was used for "blood and guts" scenes for this instrument.

Included all "gross" presentations.

Question 65. Other Activities (not listed above) Note: If more than one response, select the most significant one.

Responses included: (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.

COMMENTS:

Response (4) racial comment or activity, was used for the vast majority of visuals with Blacks. I felt they were unfavorable.

H. RELATIONSHIP TO SURROUNDINGS

Question 66. Is the visual part of two CONSECUTIVE eye spans involving a child(ren)?

Responses included: (0), and (1) yes.

COMMENTS:

Included reference to children as well as portrayal of children.

Question 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.

Responses included: (0) no, (1) sexual services (e.g., massage parlors, topless bars, call girls, brothels, dial-a-porn, sexual correspondence businesses, etc.), (3) 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.), and (4) other.

COMMENTS:

If advertisement included any erotic material, it was recorded as response (2) sexual services.

Question 68. Is the visual 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.

Responses included: (0) no, (1) both of the following (#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.

COMMENTS:

Response (4) other sexual activity, included coital.

Response (5) exposure of sexual parts, portrays no sexual activity, although exposure is present.

A "sexual picture": a) portrays sexual activity or b) depicts sexual parts.

"Sexual parts" include breasts, buttocks, genitals.

Question 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.

Responses included: (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) (4) death, mutilation, battery, or physical abuse of animal(s), (6) other violent activity (war, natural disaster, nuclear weaponry, etc.), and (7) instruments of violence.

COMMENTS:

Response (7) instruments of violence, included violent props and symbols only -- no violent activity.

"Violent" activity: a) depicts violent activity or b) contains props or symbols as listed in Question 50.

Question 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.

Responses included: (0), no, (1) some minimal reference to sex or violence, (2) sexual topic, (3) violent topic, and (4) sexual and violent topic.

COMMENTS:

Response (1) some minimal reference to sex or violence, included words like blood, kill, breast, etc.

This bothered me. If something was slightly sexual or violent, it had to be coded as sexual or violent. There should have been some degree of sex or violence.

Question 73. Does the visual illustrate text one of the following TOPICS? Note: If more than one response applies, select the most significant one.

Responses included: (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, and (9) family topic or other child topic.

COMMENTS:

Used text only to code this question; no captions.

No captions were used, text only. Skim the first paragraph.

Response (7) violent topic, included starvation, racism.

Response (9) family topic or other child topic, included divorce, incest.

Question 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.

COMMENTS:

Response (0) no, was used only if the visual already describes child sexually or pseudo-child without a child description.

Response (9) included "nymphette," referring to past childhood.

Question 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)?

Responses included: (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, and (6) cigarettes.

COMMENTS:

Response (2) satanic occult ads, stories, costumes or props, and response (4) other drug related or satanic items, were used for all occult or mystical depictions, even those without a devil or demon-like character.

I may have forgotten to code some cigarettes.

Caution was used here; didn't imply drugs, if it was subtle.

CODER CONVENTIONS
ADULT CARTOONS

Coders reported personal interpretations and collaborative revisions to the content of the following questions in the Cartoon Unit of the Adult Crime and Violence Coding Instrument. Comments were recorded by coders in one session at the conclusion of coding with all instruments. Only the questions that were commented upon are included here.

GENERAL COMMENTS:

I tried to forget this instrument.

A. MAGAZINE/CODER DATA

Question 6. Is the cartoon in COLOR?

Responses included: (0) no, and (1) yes.

COMMENTS:

Monotone illustrations with one spot of color were not coded consistently color or black and white. It depended on brightness, size, the person sitting next to me.

If black and white with red highlight (as example), I would code as color.

C. TYPES OF ACTIVITIES

Activities were coded as to their degree of depiction. Degree of Depiction responses included: (0) no or N/a, (1) depicted, (2) just occurred, about to occur, (4) implied.

Degree of depiction: Response (2) just occurred, about to occur, and (4) implied were often difficult to distinguish, i.e., if someone was bandaged after assault and battery, choice between (2) and (4) depended on overall impression and nature of conversation (caption). I used (4) implied, quite freely.

GENERAL COMMENTS:

Deal only with the primary victim. Victim/perpetrator doesn't have to be present to have activity coded.

I don't think I coded "frightening" activities unless physical assault or something else was also codable.

Question 8. Killing: (e.g., any activity resulting in death, manslaughter)

COMMENTS:

Lynching moved here from Question 11 (Other Violent Activity, Nonsexual).

Lynching was included as killing.

If Question 8 killing was coded, Question 9 (Assault/Battery) generally wasn't.

If receiver of violence was obviously going to die soon from one type of violence and also was being inflicted with another type of violence, I coded killing (2) about to occur, and assault and battery (or other activity) (1) depicted. I did not overlap the same act with two categories, yet I can't say I consistently chose killing (2) about to occur, versus other violence (1) depicted, in the same manner throughout when a choice needed to be made.

Question 9. Assault/Battery: (e.g., stabbing, slicing, shooting, maiming, torture, self-mutilation, whipping, kicking, punching, slapping, shoving, pushing)

COMMENTS:

If person was being killed I did not also code Assault/Battery.

Sometimes difficult to determine if an assault would end in death. If a gun was a prop involved, I generally coded the activity as killing (Question 8), not assault/battery.

Question 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)

COMMENTS:

Violence with nudity doesn't automatically suggest this response.

Any forced sex was included. This also included an unwilling marriage partner who was physically forced to have sex.

If I coded this question, I did not code violent components (assault or restraint) separately.

Question 11. Other Violent Activity, Nonsexual: (e.g., tying, restraining, force, terrorism, hijacking, lynching, arson, kidnapping, driving while drunk causing harm, slavery, surgery/cutting)

COMMENTS:

War without killing coded here.

Person tied or restrained while being murdered was also coded under Question 11.

ILLEGAL:-

Question 14. Drug-Related Activity: (e.g., drug use, possession, or distribution, drug smuggling, alcoholism, public drunkenness, steroid use in sports, driving while intoxicated)

COMMENTS:

It was hard to decide when heavy drinking was alcoholism. I coded it if there was a reference to it.

Question 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)

COMMENTS:

Includes media as an institution.

Malpractice is abuse of authority.

Looked for businessmen of (government, private, professional, religious) institutions that committed crimes against the common person.

Crime by institution.

Question 16. Crime Committed Against the General Public: (e.g., perjury, treason, draft dodging, tax evasion, embezzlement, counterfeiting, forgery, loan sharking, gambling, booking, welfare cheating)

COMMENTS:

Graffiti coded here -- being done.

Crime by institution.

SEXUAL:

Question 18. Sex Dealing: (e.g., procuring, pimping, prostitution, production, distribution, purchase, sale of pornography, live sex shows, topless bars, massage parlors, etc.)

COMMENTS:

Phone sex -- legal; sex for job promotion -- illegal.

Sexual favors for jobs and sex barter.

Question 19. Invasion of Privacy: (e.g., flashing, exhibiting, peeping, voyeurism, obscene phone call, sexual activity in a public place, adult sexual molestation, pinching)

COMMENTS:

Includes lewdness, you don't need another person.

I think invasion of privacy changed its status midway. Toward the end the unit it was used less frequently if it was a component in another criminal or violent act.

Did not require shocked reaction. Sex in public place was coded as invasion of privacy.

Invasion of privacy had to be unexpected and involving cash transaction.

Used for all depictions of obscenity or crude behavior in public.

Here invasion of privacy did not require a shocked reaction.

Question 20. Other Illegal Sexual Behavior: (e.g., adultery, bigamy, homosexuality, incest, necrophilia, bestiality)

COMMENTS:

Blatant adultery.

Added sadism.

Didn't code alone: oral-genital, homosexuality, non-blatant adultery, cohabitation, orgy, fornication, masturbation.

I don't remember all the changes made in this category. I'm sure it is documented from meetings. I followed decisions based on meetings.

Activities not enough to code alone: oral sex, masturbation, premarital sex, cohabitation, homosexuality, orgies. Adultery was coded alone only when clearly a married person was engaged in sex with another individual besides spouse. In adultery both participants in the sex act were coded as mutually involved in adultery.

Illegal sexual activity had to be clear adultery. Premarital sex, orgies, cohabitation, and homosexuality were not coded alone.

I did not code premarital sex unless it was obviously premarital.

MODIFIERS:

Question 22. Racial Theme Involved in the Cartoon: (e.g., racial stereotyping, slavery)

COMMENTS:

Racial slavery, not just for slavery.

Racial themes, if subtle, very subtle, then I noted. Became more conservative toward the end of the unit.

For the vast majority of visuals with blacks, I felt they were unfavorably portrayed in the vast majority of cases.

Question 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))

COMMENTS:

Also Dracula.

I think I may have made a few boo-boos with satanic. I coded satyrs as satanic on occasion at the beginning of my coding.

Used for all mystical depictions.

D. ROLE OF CHARACTERS

GENERAL COMMENTS:

N/A used for general public on questions 24 - 30.

If character was offstage but I knew something about them, I coded what I knew and made sure at least one response was "offstage."

Questions 24 and 28. Sex:

Responses included: (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

COMMENTS:

Response (4) for hermaphrodite, transsexual.

When Primary Character was an animal and obviously male, i.e., bull with large horns, lion with mane, yet if animal was playing male role and appeared to be male by expression and nature of cartoon, I frequently used (4) sex unspecified.

Response (8) offstage, was used if face or character or other cues did not distinguish sex.

Changed to remove general public as victim.

If I could find a direct victim in a cartoon, I would code them as such and not dream up all sorts of ways that the general public may have been victimized.

Question 25. Race:

Responses included: (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.

COMMENTS:

Unless race was one of responses 2 through 7 and no indication it was anything else, character was coded as (1) Caucasian.

I did not use 3 through 7 unless it was very obvious.

I was bugged by coding all white stereotypes under Caucasian, except Jews. There were French stereotypes, hillbilly, Nazi, KKK, etc. A category for stereotypes would have helped.

Question 26. Age:

Responses included: (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.

COMMENTS:

Age of adults without gray hair was sometimes difficult to judge.

Father, balding men generally coded as 40 - 60.

Most attractive women coded as under 40.

Questions 27 and 31. Is the Primary Character (VICTIM) identified by any of the following PHYSICAL DEPICTIONS?; Is the Secondary Character (Perpetrator) characterized by any of the following PHYSICAL DEPICTIONS?

Responses included: (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.)

COMMENTS:

Includes adult dolls.

Response (3) was changed to mixed depictions.

Response (4) was changed to demon and devil.

Some cartoonists' depictions of humans are regularly borderline monsters.

Question 32. Is ANY character ACTIVELY serving as a PROTECTOR/PROTESTER, benevolently protecting an apparent victim from harm?

Responses included: (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) other unspecified role or relationship, (8) self-defense, and (9) no, but there are others in the cartoon who are not protecting or protesting.

COMMENTS:

Response (5) boss/manager category was used for store owner, etc., despite relationship to other character.

"Romantic" was a vague concept.

Response (2) romantic, was used for all sexual interaction between adults, except for first meetings.

Response (4) government/military, was used for all major and minor representatives of government.

Response (5) boss/manager, was used for all management types.

I wish there was a category for very famous people like Presidents. They get lumped along with a soldier or an IRS agent.

Question 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.

Responses included: (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), and (9) other unspecified role or relationship.

COMMENTS:

Response (0) included stranger.

Response (0) is N/A or stranger.

Victim's relationship to perpetrator -- code zero in the first slot and their role in the second slot, e.g. Q 3.

Suicide or self were coded as 2 1.

Response (2) romantic figure, was used in a conservative manner. I required definite cues to code as such. First dates did not count.

When homosexual activity was coded in conjunction with other activity, individuals were coded as response (2) romantic, boyfriend or girlfriend.

Romantic was a vague concept.

Response (2) romantic was used for all sexual interaction between adults, except for first meetings.

Response (4) government/military, was used for all major and minor representatives of government.

Response (5) boss/manager, was used for all management types.

I wish there was a category for very-famous people like Presidents. They get lumped along with a soldier or an IRS agent.

Questions 34 and 35. Nudity: Is the Primary Character (VICTIM) depicted as partially or completely NUDE? Is the Secondary Character (PERPETRATOR) depicted partially or completely nude?

Responses included: (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) and character off-stage.

COMMENTS:

Don't say everyone is showing genitalia when only women are and men aren't. (Put on coder comment sheet.) coded the greatest degree of nudity.

Sheer clothing generally coded as clothed.

Somewhere along the line I realized that sexy nightgowns were response (1).

Response (2) was used for all genital depictions with a body showing.

Response (6) was changed to side nudity with genitalia visible.

Bare nipples/breasts constituted "nude from waist up," i.e., response (7).

I used response (8) when a person was totally nude, but the genitalia weren't visible. At times it became difficult to distinguish between side and full nudity. I only used response (9) when I felt a person was nude (e.g., a woman under the sheets about to engage in sexual proclivities).

Response (9) was implied nudity.

Response (9) character off stage, was used for any degree of implied nudity.

CODER CONVENTIONS
ADULT VISUALS

Coders reported personal interpretations and collaborative revisions to the content of the following questions in the Visual Unit of the Adult Crime and Violence Coding Instrument. Comments were recorded by coders in one session at the conclusion of coding with all instruments. Only the questions that were commented upon are included here.

GENERAL COMMENTS:

I generally referred less to this instrument than others. I did not "read into" these visuals as much, e.g., offstage characters implied.

I consulted others when visuals were very small or very dark or otherwise unclear.

I used the general rules for the previous instruments, unless specifically altered.

B. VISUAL OVERVIEW

Question 8. TYPE of visual:

Responses included: (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 an foreign producer/director, (6) still photo taken from a television clip, and (7) advertisement (photograph or illustration, If the ad is an illustration note it on the coder Comment Sheet.)

COMMENTS:

I may have coded the photograph ads as (2) photograph, instead of (7) advertisement, on occasion, but not too often. I usually caught the mistakes. It would have helped to ask in a different question if the visual was an ad.

I left out some of the ads, response (7), and coded as (1) illustrations, or (2) photographs.

Occasionally American and/or foreign films were not distinguished. Should check these carefully where I noted on coder comment sheet.

Response (8), photo composite, was added.

Response (8) photographic composition, was added.

I did not code photo combinations or superimposed body parts if there was no violence. This part was somewhat confused, so I avoided the issue and only coded violence/illegal.

Question 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.

Responses included: (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, and (5) visual is incorporated within another single large visual.

COMMENTS:

Response (4) was not used for humor sections with unrelated items.

Table of contents is a series, Bits and Pieces and Grapevine are series.

Question 10. Does the visual have a SPECIAL THEME?

Responses included: (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, and (23) other.

COMMENTS:

Response (09) war, included undeclared war, terrorism, cold war, and military activity.

Response (14) other cultural milieu, was used for obviously foreign settings.

Response (15) entertainment/sports, was used for sex shows.

Response (15) included most any leisure/recreation activity.

Response (15) included movies, T.V., etc.

Response (16) fantasy/sci-fi, was used for monster depictions.

Response (18) political theme, was used for protests of political issues.

It was sometimes hard to decide between (09) war, (18) political theme, and (19) historical theme. I generally chose (19) if it applied.

Response (21) religious theme (not including crucifixion), was used for any other religious activity -- Christian, Jewish, Moslem, goddess worship, witchcraft.

For future instruments the following categories should be used: Western and/or ranchers, cowboy-Indian, jungle/hunting, leisure, and Halloween.

Question 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.

Responses included: (0) no, (1) body fragment, blood, (2) gun, ballistic instrument, (3) fire (burning, exploding), (4) knife: bladed or pointed instrument/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).

COMMENTS:

I did sometimes (usually) code catapults and bows, bows and arrows flying as ballistic instruments (2).

Response (3) fire, included lightning, seldom candles, and sometimes campfires.

I coded swords, arrows, axes as (4) knife.

Rocks and boxing gloves -- anything blunt -- was coded as (5) bat/club/stick, except catapults, which were coded as (2) gun, ballistic instrument.

Response (7) chain(s)/rope, included sweater or ribbon used to restrain.

I coded Hitler as (9) violent symbol even if he had no swastika or uniform.

Response (9) was not used for personalities (Hitler, etc.)

Response (9) included Hitler with no activity and one Dracula.

Response (9) included Hitler. Some coders did not.

Response (9) included riding crop used as a whip.

Drug rolling paper and other drug equipment without character present was listed as (9) symbol.

Ads for drug paraphernalia with no characters were coded as (9) symbols. There was no other way to do it.

Tareyton ads with white eyes were not coded.

Marlboro ads were not coded.

If both guns and military clothing were present, response (2) gun, ballistic instrument, was be coded for Question 11 and response (3) criminal or violent clothing, for Question 13. Only combat clothing, not dress uniforms were coded as violent clothing. For example, a brandy ad with Napoleon on a horse was not coded.

Question 12. - Are there human or anthropomorphized CHARACTERS portrayed in the visual?

Responses included: (1) yes, (2) no, but criminal or violent props or symbols are present (answer NO OR N/A for the rest of the questions), and (3) no, but animal characters are present (answer NO OR N/A for the rest of the questions).

COMMENTS:

The rule not to code further here, responses (2) and (3) was very arbitrary. Lost drug implications for rolling papers.

Question 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.

Responses included: (0) N/A: There is no human or anthropomorphized character, (1) criminal or violent activity, (2) criminal or violent prop or symbol, and (3) criminal or violent clothing.

COMMENTS:

Coding response (0) no, to Question 11 (Props) when drug rolling papers were present was contradictory with response (2) criminal or violent prop or symbol, in this question. I sometimes coded this question (1) criminal or violent activity, but was told not to do this.

Some violent props and nature of activity were lost (or not) depending on the existence of a minor observer or other character.

If both guns and military clothing were present response (2) gun, ballistic instrument, was be coded for Question 11 and response (3) criminal or violent clothing, for Question 13. Only combat clothing, not dress uniforms were coded as violent clothing. For example, a brandy ad with Napoleon on a horse was not coded.

C. ROLE OF CHARACTERS

GENERAL COMMENTS:

If characters were offstage but I knew some details, I coded what I knew and at least one response as offstage.

Question 14. TYPE of Character A:

Responses included: (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), and (9) other or mixed depictions.

COMMENTS:

If head, shoulders and hands showed, I coded as (3) human adult, not (2) adult's body part.

Response (2) adult's body part, was used for skeletons.

If back is turned but most of body is there, I coded as (3) human adult.

Response (5) anthropomorphized object, included photos (within photo), sculpture of human beings.

Jesus was listed as (7) religious/supernatural figure.

Lady "Justice" was coded as (14) human adult.

Lady "Liberty" was coded as (15) object (non-edible).

Question 15. Is Character A PORTRAYED in any of the following ways?

Responses included: (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, and (9) other.

COMMENTS:

Response (4) corpse, was used for skeletons.

Response (2) dismembered or mutilated creature, included most injured people, not only major mutilations.

Questions 17 and 23. RACE/ETHNICITY of Character A;
RACE/ETHNICITY of Character B:

Responses included: (0) N/A, (1) Caucasian, (2) Black, (3) Asian/Oriental, (4) American Indian, (5) Hispanic, (6) Jewish, (7) Arab, (8) mixed racial group, and (9) unknown, unspecified, or other minority.

COMMENTS:

I only used responses 3 through 7 if it was very clear.

Unless character was 2 through 7 or clearly something else, character was listed as (1) Caucasian.

Indians from India were coded as response (3) Asian/Oriental.

Question 18. AGE of Character A:

Responses Included: (0) N/A, (1) young adult, 18 - 39, (2) middle age, 40 - 60, (3) elderly, 61 or over, (5) unspecified, and (6) offstage.

COMMENTS:

Most fathers, balding men were classified as (2) middle age.

Most attractive women were classified as (1) young adult.

Most white-haired people were classified as (3) elderly.

Question 19. Is Character A partially or completely NUDE?

Responses included: (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, and (9) other.

COMMENTS:

Most sheer clothing was coded as clothed.

Most animals were coded as (0) no.

I tended to use (4) genital closeup, based more on prominence of genitals, rather than size in relation to rest of picture, e.g. vaginal area spread open.

I used (6) both genital and anal/rectal closeup, where the areas were visible, but not necessarily a closeup.

Response (8) genital area implied but not showing, included side nudity.

Response (9) other, included partial exposure of breast or buttocks or implied nudity.

Question 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).

Responses included: (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 (e.g., employer, business owner or manager, corporation), (6) entertainment/sports figure (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), and (9) other unspecified role.

COMMENTS:

Should include royalty here -- kings, queens, etc.

Response (2) romantic, was used for all sexual interaction between adults, except for first meetings.

Response (4) government/military, was used for all major and minor representatives of government.

The figure of Justice (woman with scales) was included as response (4) government/military.

Response (5) boss/manager, was used for all management types.

I used combinations, e.g., an officer (like a General) would be 4 5 regardless of whether the other character was his subordinate.

I used 2 1 for self.

There was no way to code employee.

Question 27. Does Character B 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., 2 0).

Responses included: (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 (e.g., employer, business owner or manager, corporation), (6) entertainment/sports figure (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), and (9) other unspecified role.

COMMENTS:

Response (2) romantic, was used for all sexual interaction between adults, except for first meetings.

Response (4) government/military, was used for all major and minor representatives of government.

Response (5) boss/manager, was used for all management types.

I used combinations, e.g., an officer (like a General) would be 4 5 regardless of whether the other character was his subordinate.

I used 2 1 for self.

There was no way to code employee.

Question 29. Is ANY character ACTIVELY serving as PROTECTOR of an apparent victim? Select the response with the lowest number.

Responses included: (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 (e.g., employer, business owner or manager, corporation), (6) entertainment/sports figure (e.g., actor, entertainer, producer, director, movie critic, athlete, sports commentator, sports club owner), (7) other unspecified figure, (8) self-defense, and (9) no -- but there are others in the visual who are not protecting or are protecting inappropriately.

COMMENTS:

Response (2) romantic, was used for all sexual interaction between adults, except for first meetings.

Response (4) government/military, was used for all major and minor representatives of government.

Response (5) boss/manager, was used for all management types.

D. TYPES OF ACTIVITIES

VIOLENT:

Question 32. Other Violent Activity (Non-Sexual): (e.g., tying, restraining, force, war, terrorism, hijacking, arson, kidnapping, driving while drunk causing harm, surgery/cutting)

COMMENTS:

Mainstream surgery, helpful surgery was not included unless morbid or some other reason like props, etc.

Question 34. Suicide: (recipient of self-inflicted violence, no initiator)

COMMENTS:

F did not refer to manual and coded self-victim as initiator.

ILLEGAL:

Question 39. Accident:

COMMENTS:

This category sometimes refers to separate activity and sometimes refers to activity already coded.

There is no way to code a car wreck if there are no characters.

SEXUAL:

Question 40. Sex-Dealing: (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)

COMMENTS:

I missed some of these.

Question 42. Invasion of Privacy: (e.g., indecent exposure, flashing, exhibiting, peeping, voyeurism, obscene phone call, adult sexual molestation, pinching)

COMMENTS:

This category was used for all depictions of obscenity or crude behavior in public.

Question 43. Homosexual/Lesbian activity:

COMMENTS:

I did not code homosexuality unless it occurred with a criminal or violent activity. I did not code inter-racial homosexuality. I did not include homosexual activity unless it was implied sexual or depicted sexual.

Homosexual/lesbian activity was only coded if in connection with some other activity. Noted on setup sheet if not coded.

MODIFIERS:

Question 45. Racial Theme Involved in the Visual: (e.g., racial stereotyping, slavery)

COMMENTS:

For the vast majority of visuals with blacks, I felt they were unfavorably portrayed.

Question 46. Satanic/Occult Theme Involved in the Visual:

COMMENTS:

Used for all mystical depictions.

E. USE OF PROPS

Question 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, and (25) other cultural/national milieu.

COMMENTS:

Response (06) school building or grounds, included university scenes.

Response (09) playground/sports area/park, included professional sports fields, boxing rings, etc.

Response (10) country/nature/beach included underwater scenes.

Response (14) movies/shows, included stage shows.

Response (15) on mode of transportation, also included in mode of transportation.

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~~Part 1~~ 3 of 3

Part 2
Volume III

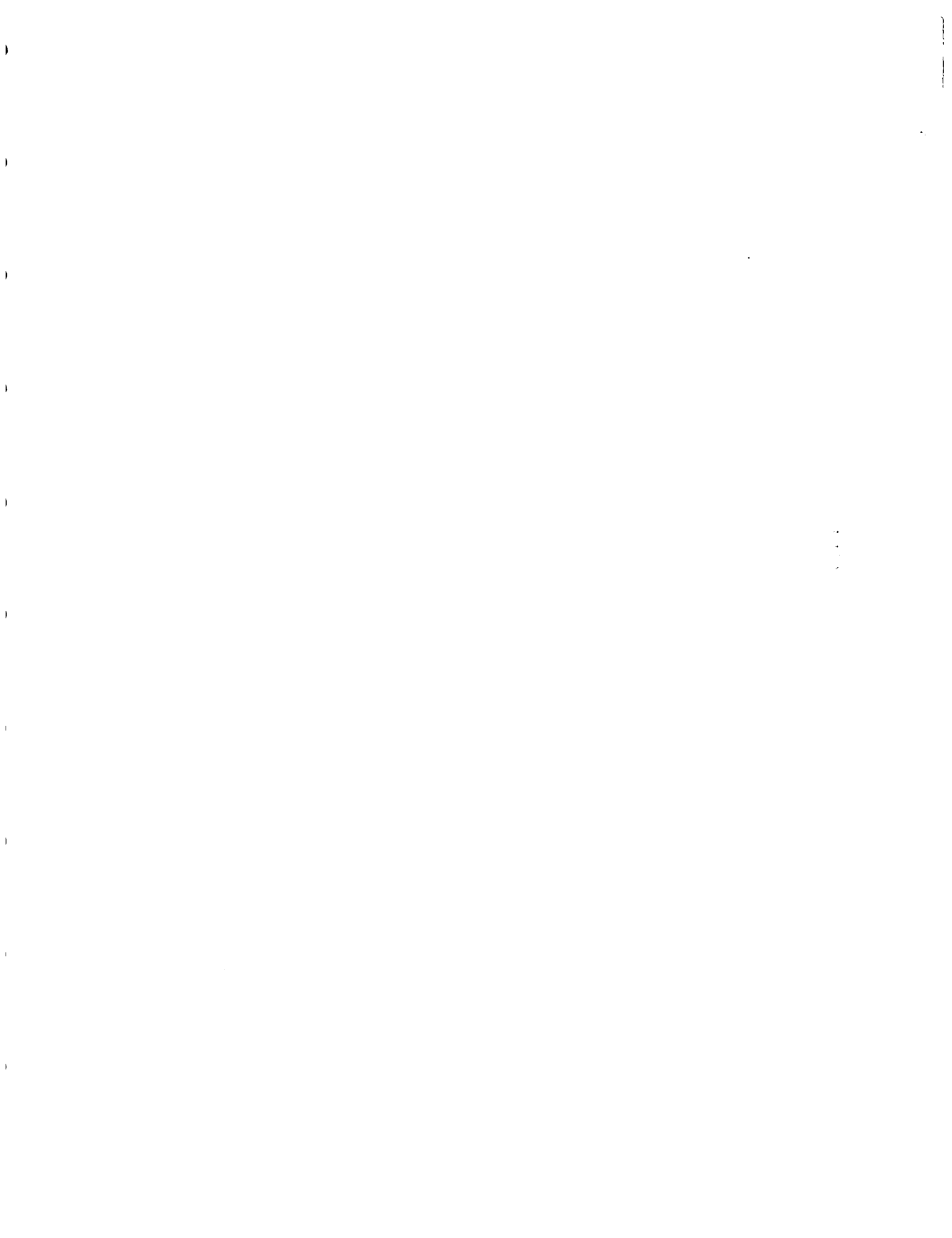


PREFACE

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.



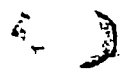
A CONTENT ANALYSIS OF
PLAYBOY, PENTHOUSE AND HUSTLER MAGAZINES
WITH SPECIAL ATTENTION TO THE PORTRAYAL OF
CHILDREN, CRIME AND VIOLENCE

VOLUME III: THE DATA BOOK

The American University
School of Education
Role of Pornography and Media Violence in
Family Violence, Sexual Abuse and Exploitation, and
Juvenile Delinquency

Washington, D.C.
1985

U.S. Department of Justice
Office of Juvenile Justice and Delinquency Prevention



T A B L E O F C O N T E N T S

Introduction

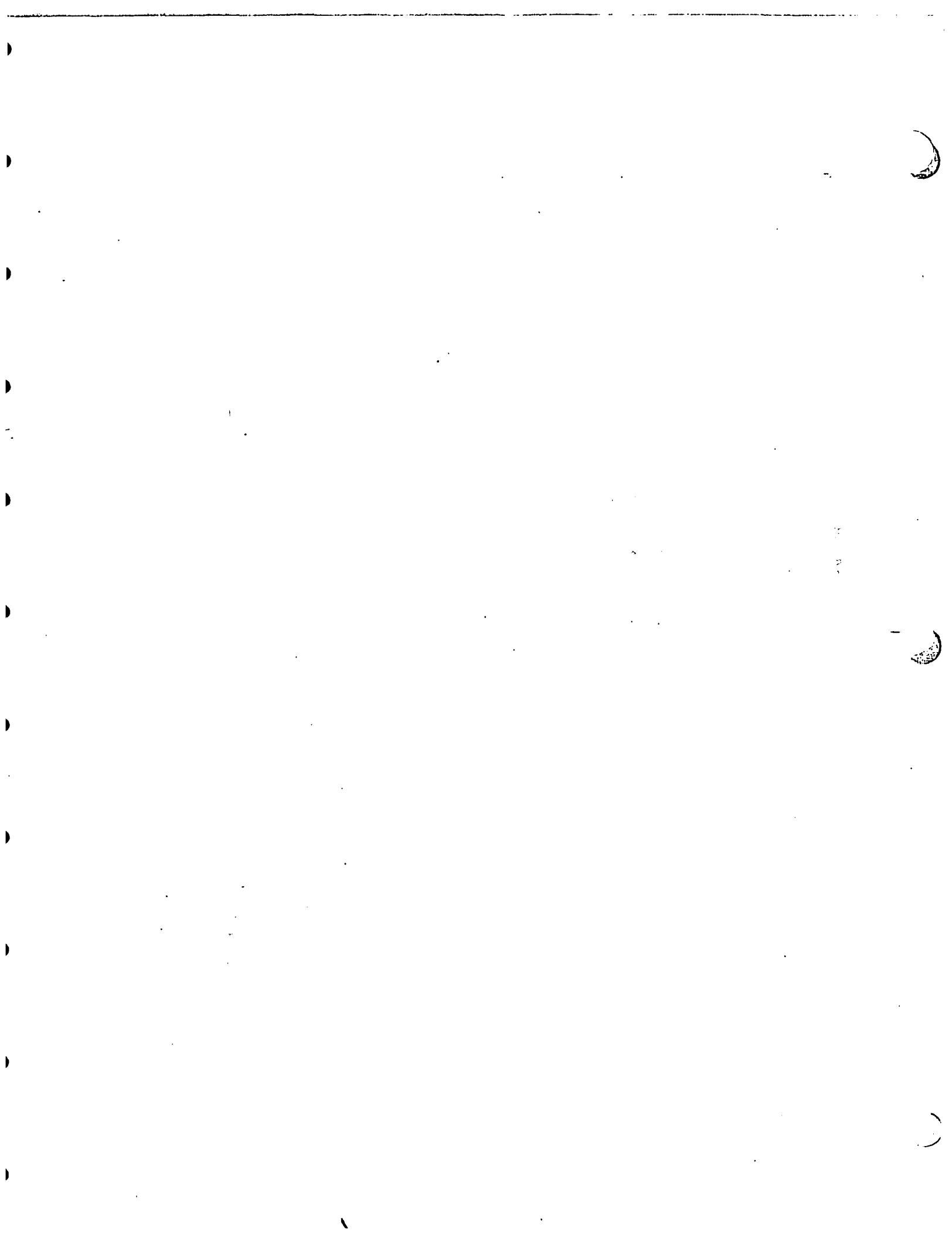
Chapter I: Child Cartoon Data

Chapter II: Child Visual Data

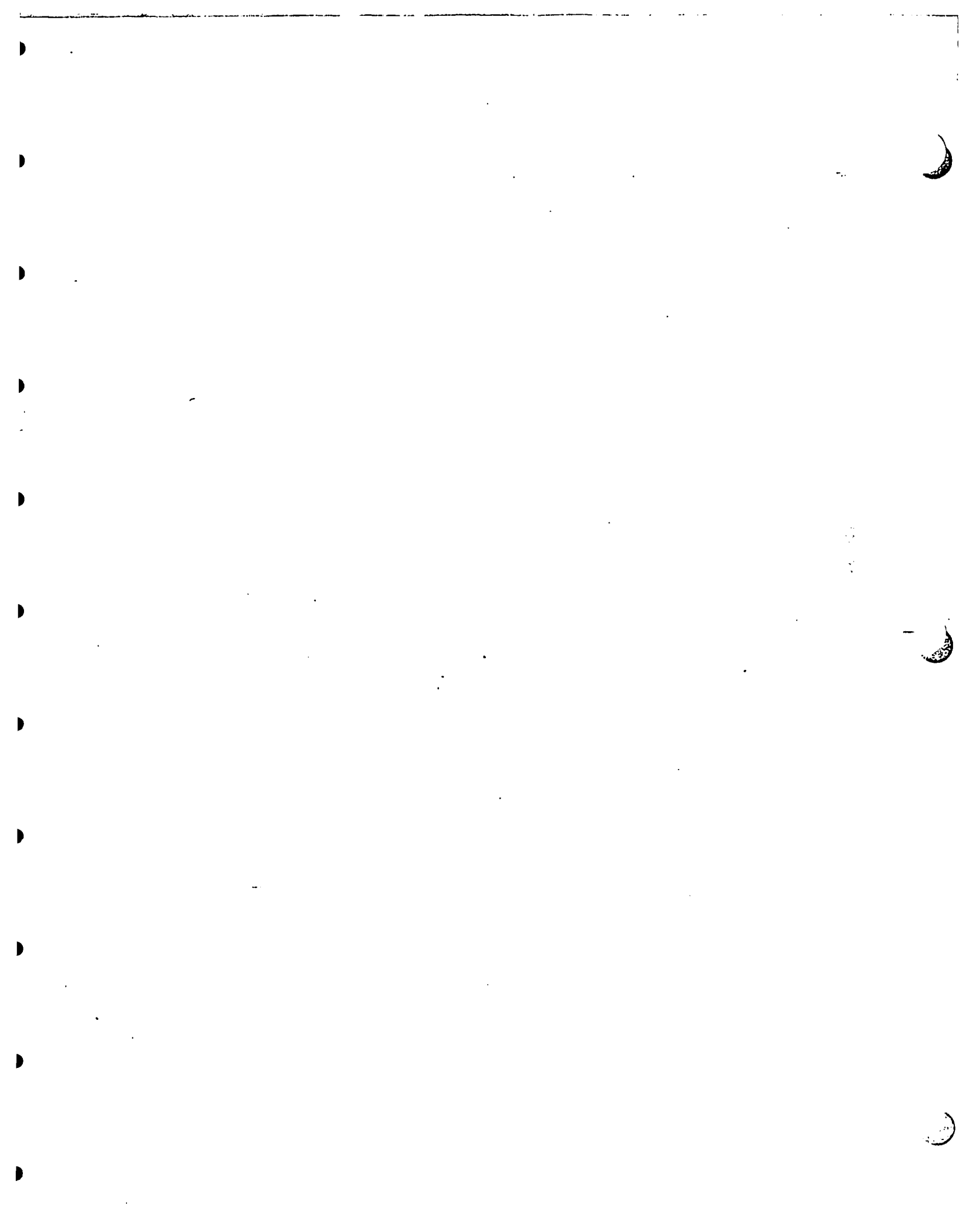
Chapter III: Comparison of Child Cartoons and Child Visuals

Chapter IV: Adult Cartoons, Crime and Violence

Chapter V: Adult Visuals, Crime and Violence



INTRODUCTION



INTRODUCTION

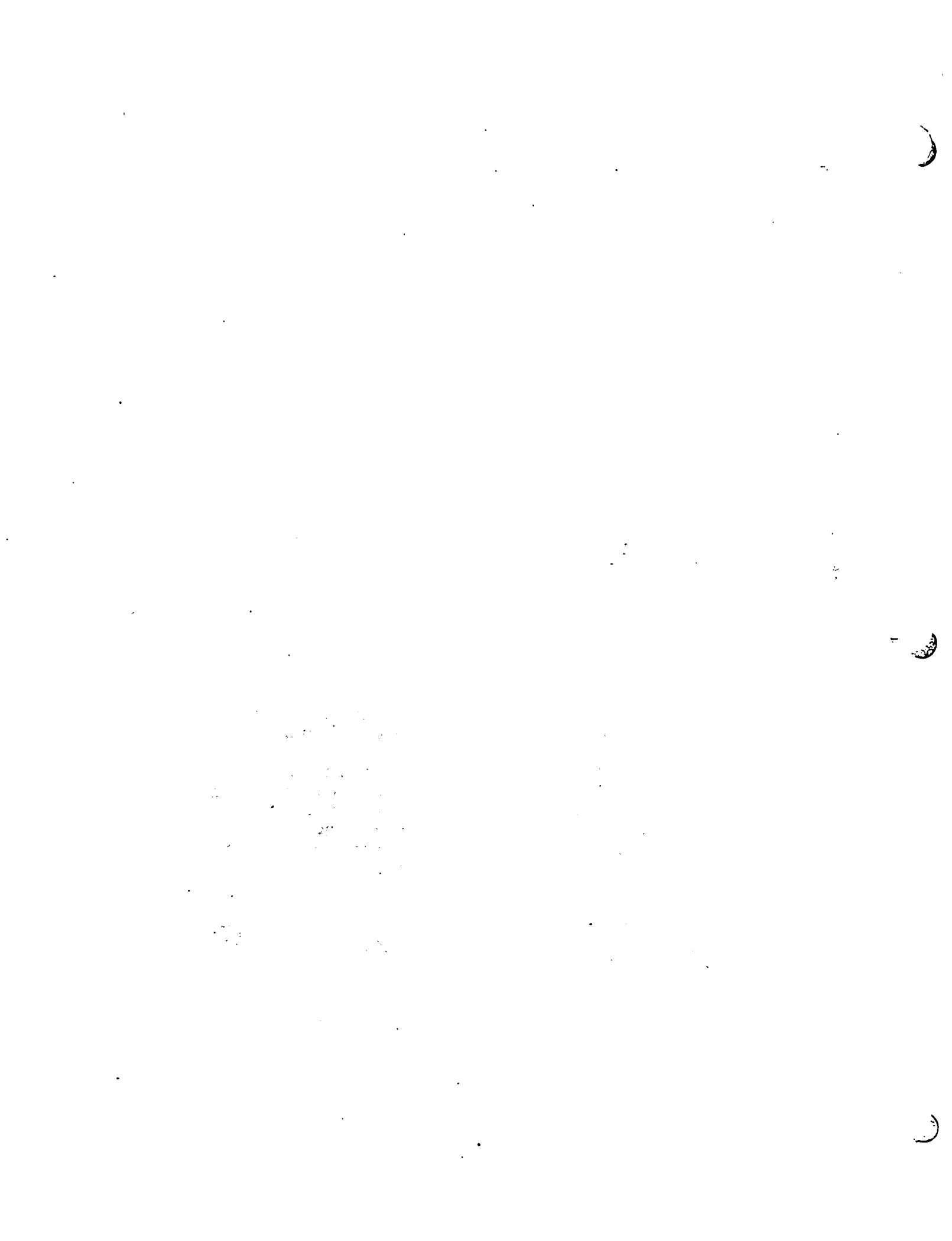
This report has been organized into three volumes. Volume I presents a statement of limitations and a summary of the findings of the study. Volume II describes the methods and procedures used. Volume III presents the data generated by the study, in the form of tables, charts, and graphs.

Information in Volume III is organized into five chapters: Child Cartoon Data, Child Visual Data, Data Comparing Child Cartoons & Visuals, Adult Crime and Violence Cartoon Data, and Adult Crime and Violence Visual Data.

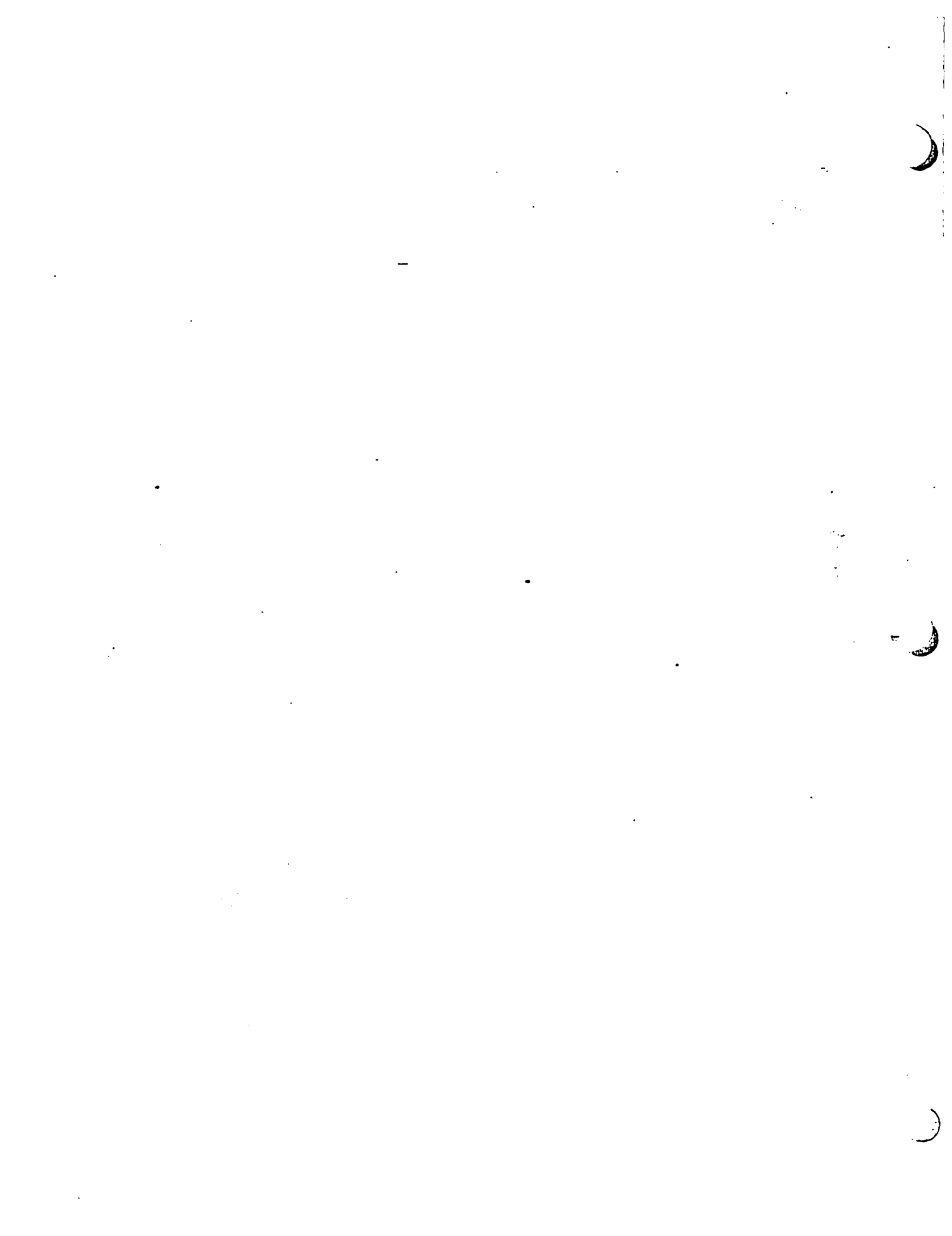
Each chapter has a separate table of contents, located at the beginning of the chapter, keyed to its own organization. In general, data are presented initially by frequency of response to all questionnaire items. Other portions of each chapter depict more specific analyses and cross-tabulations, as well as data for the three magazines pooled and individually.

Prior to using any data contained in this volume the reader should carefully read and understand the following definitions of "child cartoon", "child visual", and "adult crime and violence".

- o "Child Cartoons" are defined as cartoons in which one of the following appears: 1) children from fetal development through the age of 17 as well as adults shown with cues that are of a child-like quality (the depiction could occur on stage, off-stage, or in the background); 2) anthropomorphized objects or animals of human parentage; 3) elves, cherubs, monsters, demons depicted to be under 18 years of age; or 4) child "stand-ins" where child-like objects (panties, socks, girl scout cookies etc.) are used as symbols to stand as a child or for the purpose of sexual arousal.
- o "Child Visuals" are defined as photographs or illustrations including advertisements (drawings or paintings other than cartoons) in which 1) a child is depicted either on stage, off stage, or in the background, from fetal development through age 17, as well as adults shown with two or more cues that are of a child-like quality (pseudo-children); 2) deformed humans, monsters and mythological creatures depicted to be under the age of 18; 3) an object representing a human child (eg. a doll, stuffed animal baby shoes); or 4) a child's body part (eg. only hands or feet depicted).
- o "Adult Crime and Violence" is defined as all images involving crime and violence excluding those coded as "Child Cartoons" or "Child Visuals".



I. CHILD CARTOON DATA



CHAPTER I
CHILD CARTOON DATA
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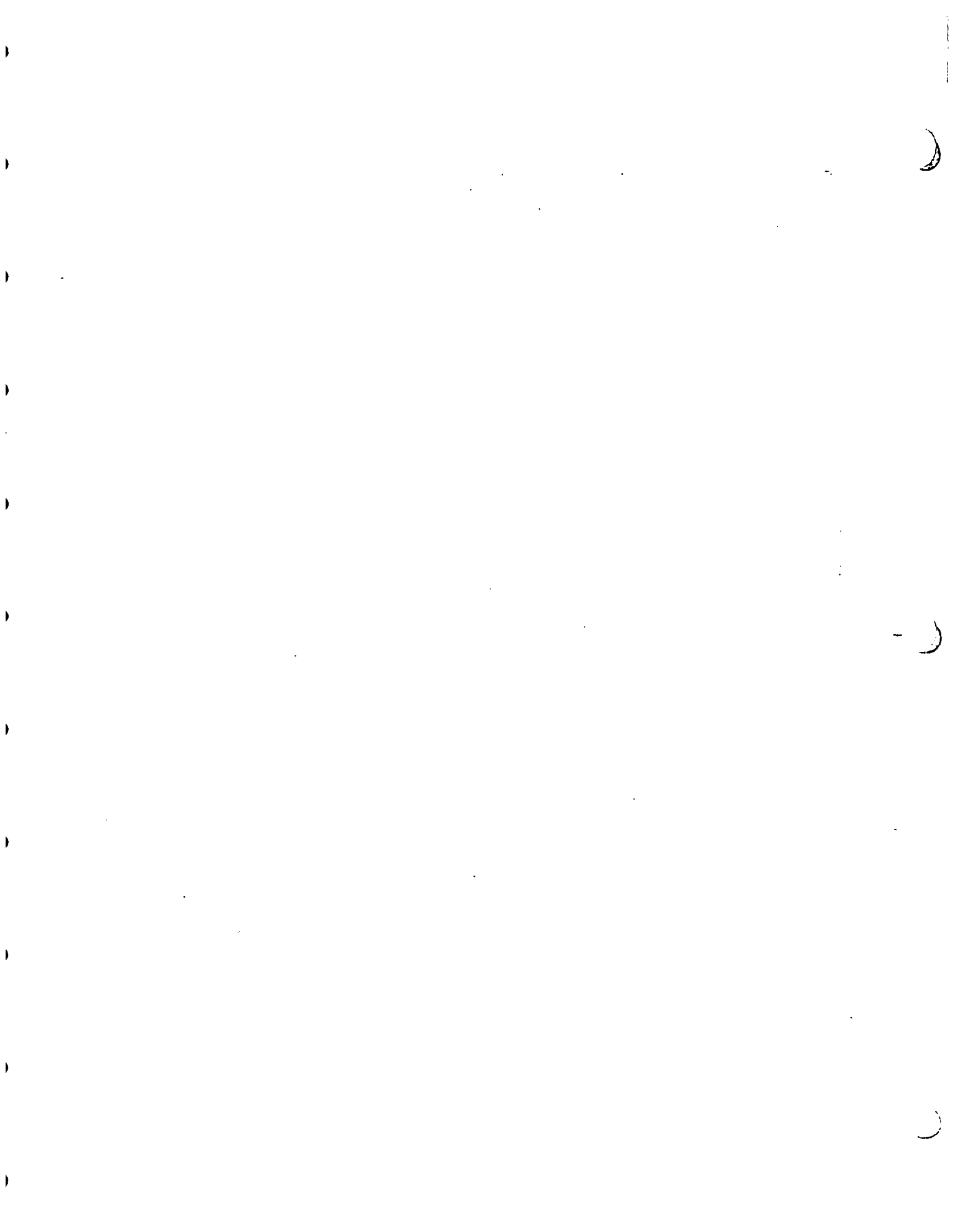
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SECTION A
INITIAL FINDINGS



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

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

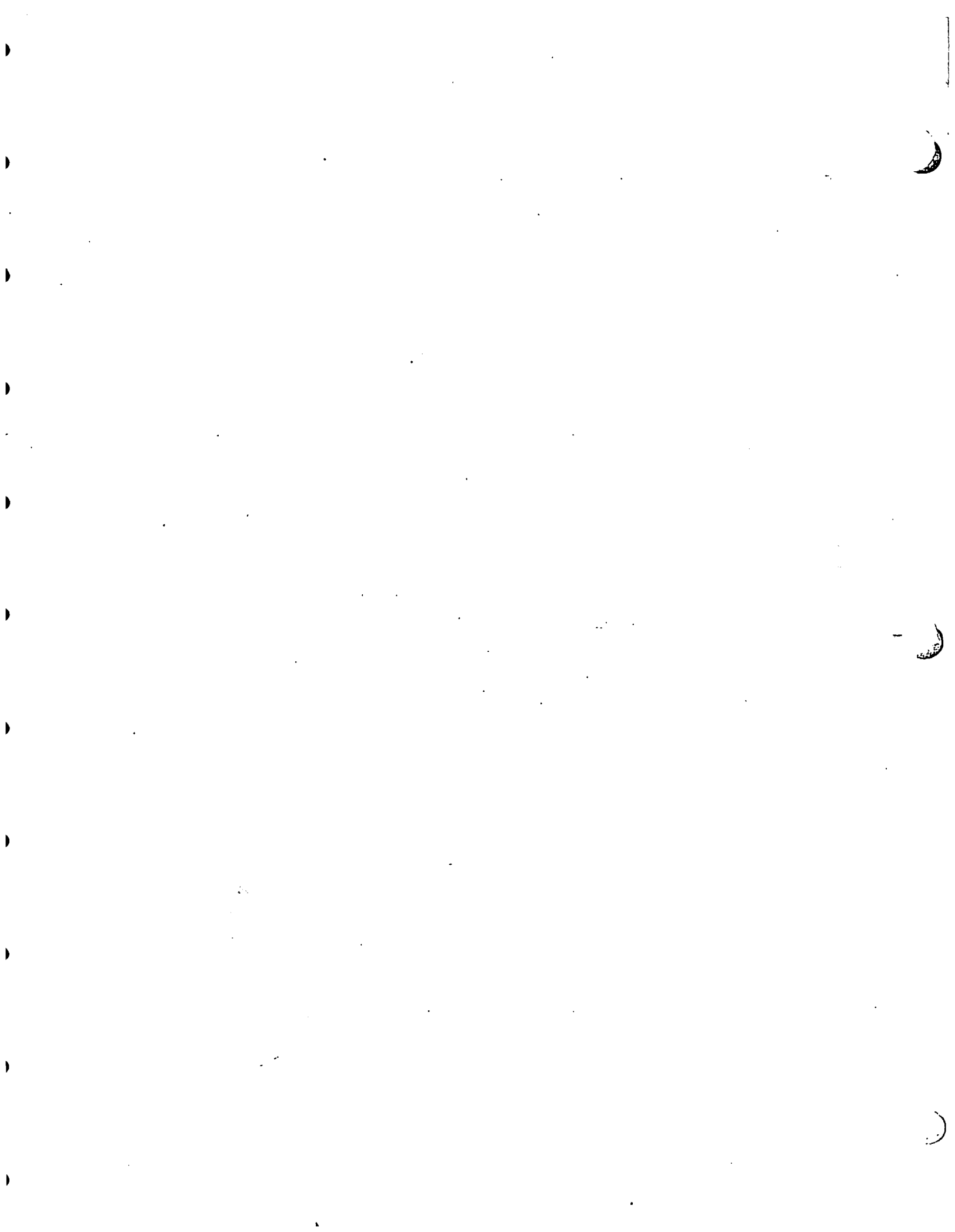
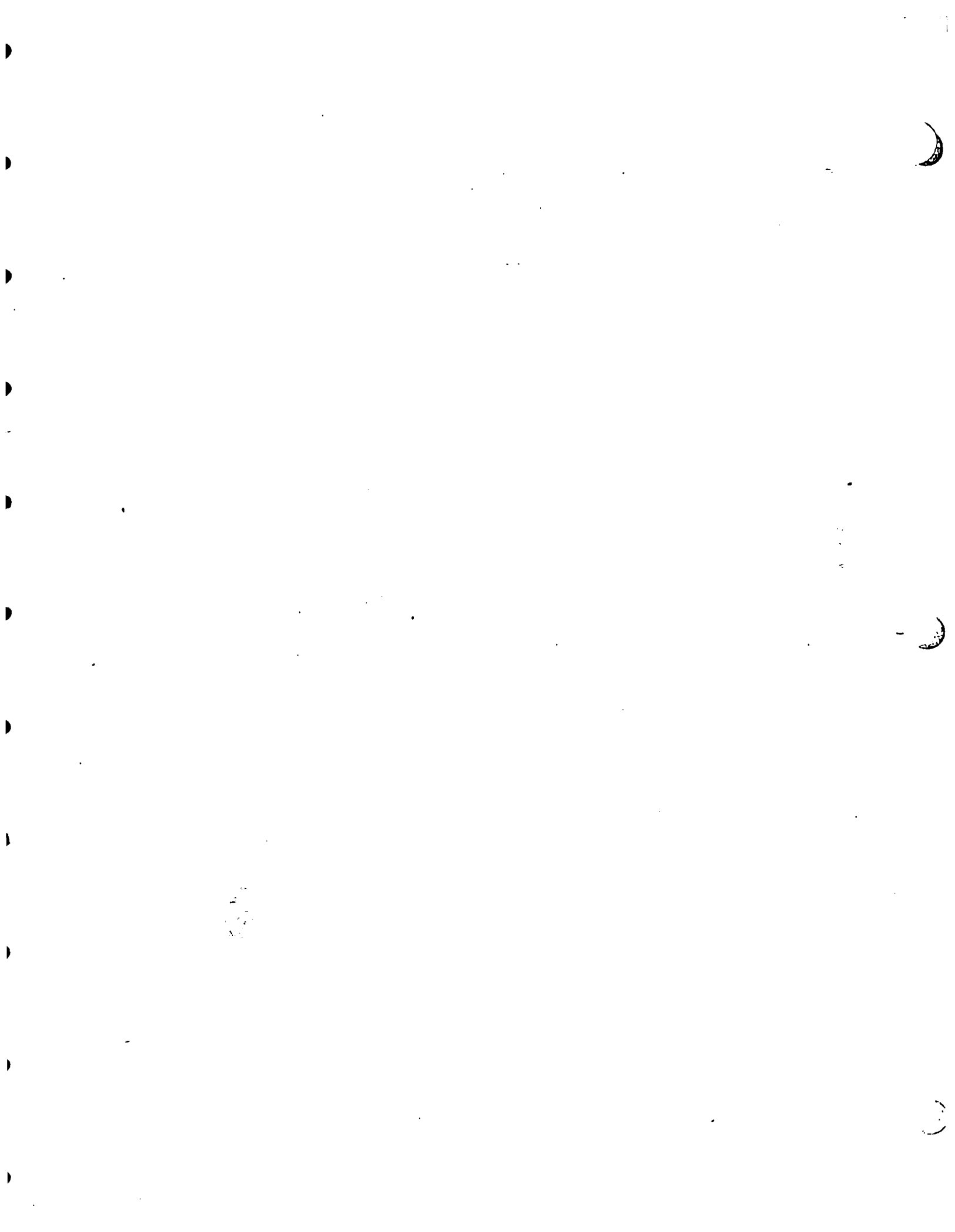


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 - F. Principal Child
 - G. Other Character
 - H. Tertiary Character



PART 1
THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

1. Coding Instrument UNIT:

- | | |
|-------|--|
| 2,016 | <ul style="list-style-type: none"> 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,
Page A-209)

Year: _ _

(See Table 2,
Page A-210)

Month: _ _

(See Table 3,
Page A-211)

Total # of pages per issue: _ _ _

Total # of cartoons per issue: _ _

Total # of child cartoons per issue: _ _

Page of cartoon being coded: _ _ _

B. CARTOON OVERVIEW5. 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	(See Table 16, Page A-223)

6. COLOR of cartoon:

1,020	1. Black and white
994	2. Color
2	0. Missing

2,016	(See Table 15, Page A-223)

7. SIZE of cartoon:

145	1. Less than 1/4 page
1,033	2. 1/4 to 1/3 page
85	3. Half page
3	4. Between 1/2 and full page
740	5. Full Page
4	6. One cartoon covers two pages
2	0. Missing

2,016	(See Table 16, Page A-223)

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
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

2,016

0. No
1. Yes

25. Adultery:

1,925
91

2,016

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:

1,956
60

2,016

0. No
1. Yes

27. Arson:

2,012
4

2,016

0. No
1. Yes

28. Child abuse and/or neglect, non-sexual:

1,902
113

2,016

0. No
1. Yes

29. Drug use, selling or pushing:

1,954
62

2,016

0. No
1. Yes

30. Kidnapping:

1,967
49

2,016

0. No
1. Yes

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: In wedlock
9	01. New Year	126	10.	Childbirth: 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 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 <u>depicted</u> (present)
90	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
15	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
91	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
80	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.
93	4.	The activity is <u>implied</u> 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
<u>2,016</u>		

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
<u>2,016</u>		

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 <u>depicted</u> (present)
1	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
154	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
67	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
4	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
22	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
32	4.	The activity is <u>implied</u> 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)

1,750	0.	N/A. No
94	YES: 1.	The actual activity is graphically <u>depicted</u> (present)
20	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
37	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
107	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
89	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
71	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
404	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
-	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.
2	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
27	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.
31	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
12	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
14	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
----- 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 <u>depicted</u> (present)
12	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
14	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
23	4.	The activity is <u>implied</u> 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)

1,324

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 <u>depicted</u> (present)
39	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.
332	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
14	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.
10	4.	The activity is <u>implied</u> 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
----- 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
----- 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

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

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 scenario 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: Instrument of Restraint
49		4.	Knife: Bladed or pointed instru- ments/utensils	4	8. Stick
				93	9. Other, including violent symbol

				2,016	

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.

1,031	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: Instrument of Restraint
10		4.	Knife: Bladed or pointed instru- ments/utensils	2	8. Stick
				20	9. Other, including violent symbol

				2,016	

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.)
<u>2,016</u>		

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

1,127	0.	No
889	1.	Yes
<u>2,016</u>		

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
<u>2,016</u>		

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
<u>2,016</u>		

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
<u>2,016</u>		

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
<u>2,016</u>		

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
<u>2,016</u>		

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?

v 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
<u>2,016</u>		

✓371

18^{9/2}

77. If the Principal Child has two or more age brackets, w/ 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
<u>2,016</u>		

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
<u>2,016</u>		

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

2,016	

25%

1512

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

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 4, Page A-212)

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 5, Page A-213)

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 6, Page A-214)

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 7, Page A-215)

88. List the activity number in which the Principal Child is an observer of the activity. — — (Code as "00" if not applicable)

(See Table 8, Page A-216)

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 CHARACTER90. 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)
	9.	Adult: 18 years or over
1,642		
<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
29		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

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 9, Page A-217)

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 10, Page A-218)

103. List the activity number in which the Other Character is an initiator of the activity. — — (Code as "00" if not applicable)

(See Table 11, Page A-219)

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 CHARACTER105. 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
<hr/>		
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
<hr/>		
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
----- 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

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
0	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

110. PLACEMENT of the Tertiary Character in the picture:

695	0.	N/A
983	1.	Foreground
205	2.	Background
128	3.	Offstage

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 12, Page A-220)

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 13, Page A-221)

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 14, Page A-222)

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

The Office of Juvenile Justice and Delinquency Prevention

Cooperative Agreement #84-JN-AX-K007

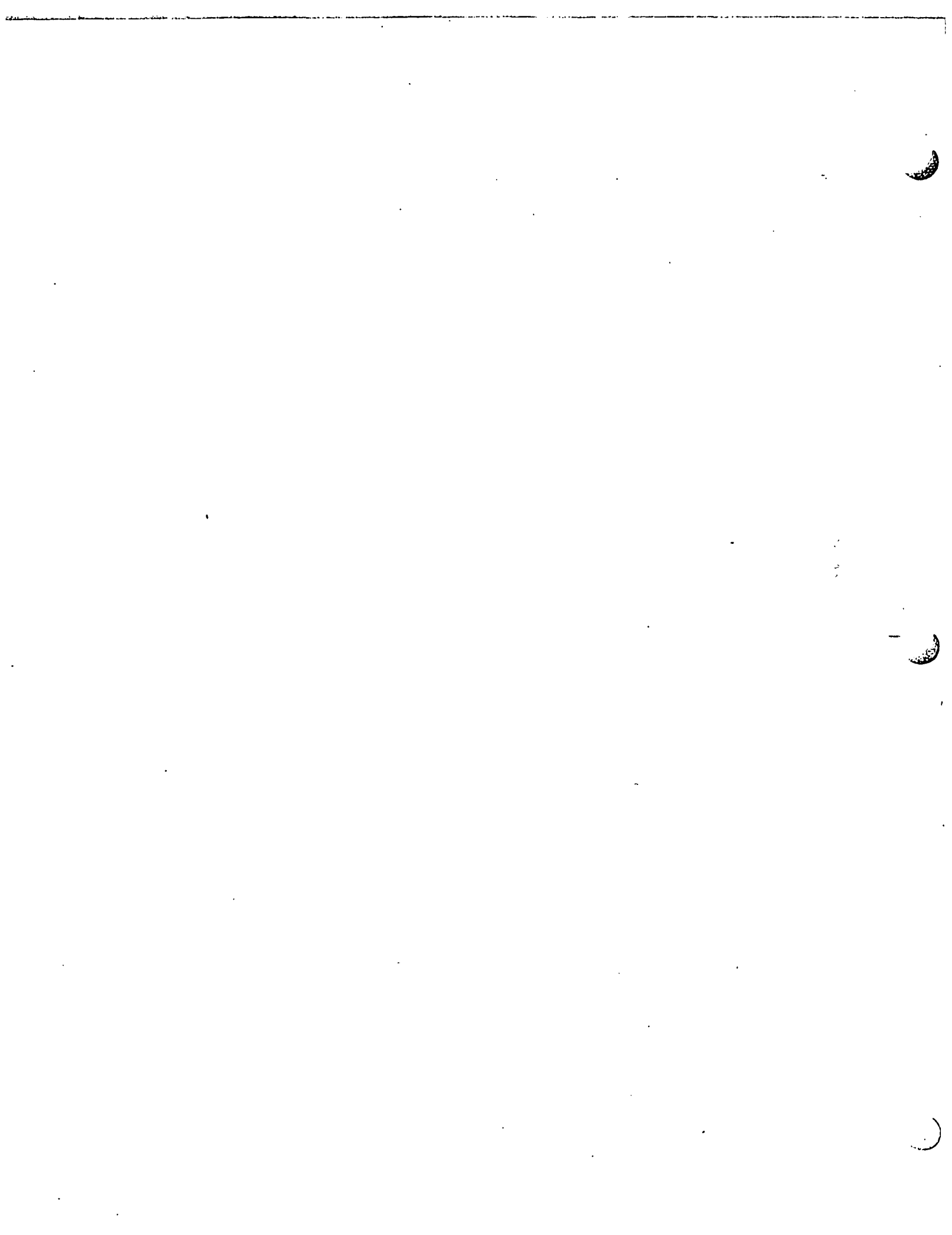
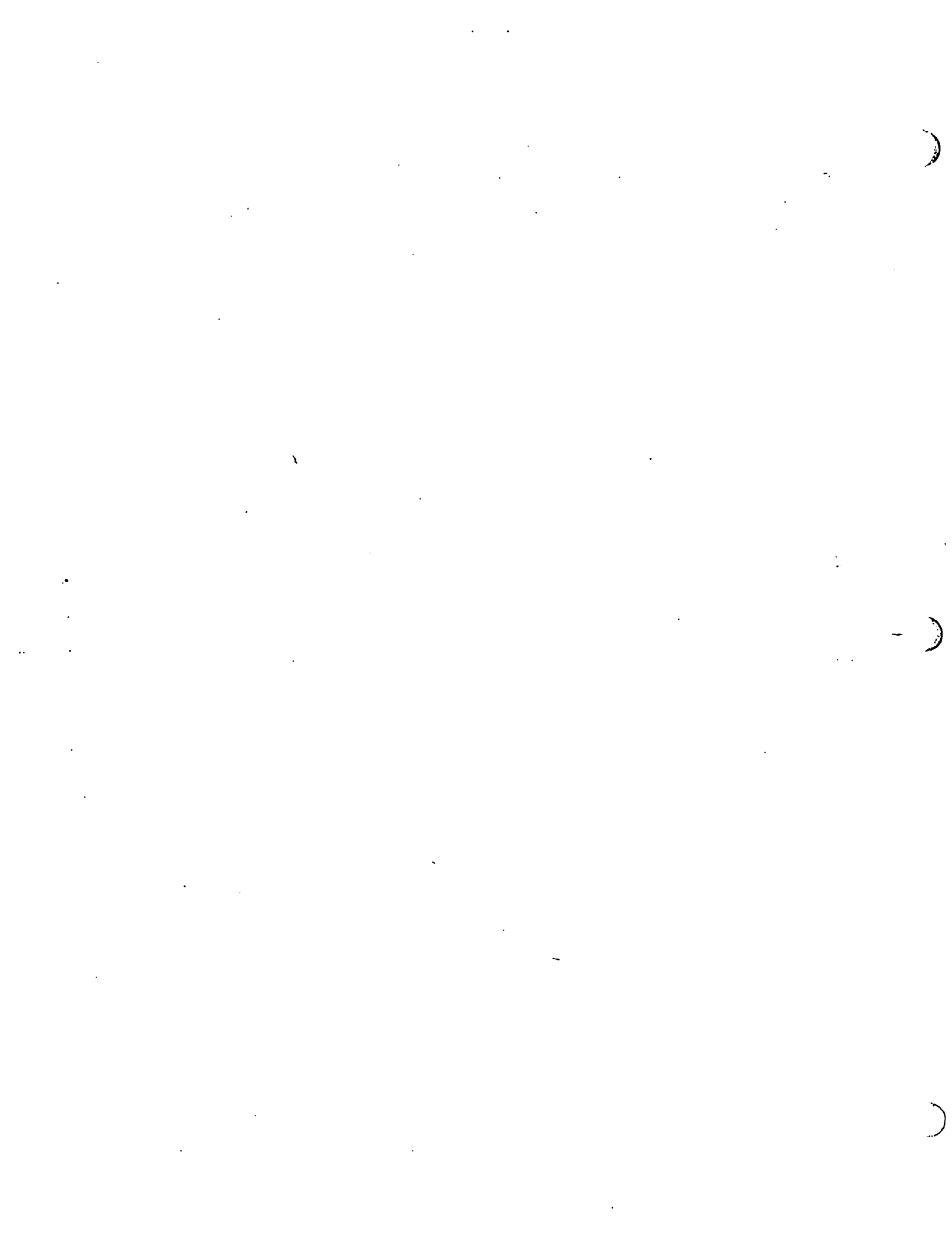


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 - A. Magazine/Coder Data
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 - E. Cartoon's Relationship to Surrounding Text and Images.

- 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:

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

Year:

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:

(See Table 1,
Page A-209)

(See Table 2,
Page A-210)

B. CARTOON OVERVIEW5. 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
<hr/>	
1,196	(See Table 16, Page A-223)

6. COLOR of cartoon:

681	1. Black and white
514	2. Color
1	0. Missing
<hr/>	
1,196	(See Table 15, Page A-223)

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
<hr/>	
1,196	(See Table 16, Page A-223)

8. NAME of cartoonist:

13	00.	N/A. No name given
-	01.	Billette
24	02.	Buck Brown
1	03.	C. Collins
97	04.	John Demsey
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.	Reville
60	19.	Brian Savage
13	20.	Smilby
23	21.	Sokol
-	22.	Dwayne 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, gray, 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
9	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
54	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	0.	No
40	1.	Yes

 1,196

17. Child in sexual encounter with family member:

1,149	0.	No
47	1.	Yes

 1,196

18. Erotica/Pornography - Adult as sexual instrument or object for media use:

1,154	0.	No
32	1.	Yes

 1,196

19. Indecent exposure:

1,123	0.	No
73	1.	Yes

 1,196

20. Child as sexual instrument or object for media use:

1,177	0.	No
19	1.	Yes

 1,196

21. Obscene phone call:

1,192	0.	No
4	1.	Yes

 1,196

22. Paid nudity:

1,176	0.	No
20	1.	Yes

 1,196

23. Procuring/pimping:

1,179	0.	No
17	1.	Yes

 1,196

24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:

1,124	0.	No
72	1.	Yes
<hr/>		
1,196		

25. Adultery:

1,123	0.	No
73	1.	Yes
<hr/>		
1,196		

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	0.	No
50	1.	Yes
<hr/>		
1,196		

27. Arson:

1,193	0.	No
3	1.	Yes
<hr/>		
1,196		

28. Child abuse and/or neglect, non-sexual:

1,160	0.	No
36	1.	Yes
<hr/>		
1,196		

29. Drug use, selling or pushing:

1,157	0.	No
39	1.	Yes
<hr/>		
1,196		

30. Kidnapping:

1,181	0.	No
15	1.	Yes
<hr/>		
1,196		

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

0. N/A or unspecified

903

1. Heterosexual

20

2. Homosexual

9

3. Bisexual

16

4. Autoerotic

29

5. Mixed orientation: Combination of the above (e.g. orgy or group sex)

1,196

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.	Pinochio
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

1,196		

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: In wedlock
9	01. New Year	95	10. Childbirth: 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 anniversaries
107	07. Christmas	19	16. Death, Funeral
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 depicted (present)

26 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.

26 4. The activity is implied 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 depicted (present)

29 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.

26 4. The activity is implied 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 depicted (present)

1

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.

30

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

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 depicted (present)

2

2. The activity has either graphically just occurred (past) or is about to occur (future)

8

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

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 <u>depicted</u> (present)
12	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
25	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
48	4.	The activity is <u>implied</u> 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)

301	0.	N/A, No
52	YES: 1.	The actual activity is graphically <u>depicted</u> (present)
60	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
32	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
251	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
-	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
5	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		

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
101	1.	The actual activity is graphically <u>depicted</u> (present)
20	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
5	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
19	4.	The activity is <u>implied</u> 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 depicted (present)

10

2. The activity has either graphically just occurred (past) or is about to occur (future)

8

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

16

4. The activity is implied 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 depicted (present)

7

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.

13

4. The activity is implied 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
- 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
- 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
- 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
- 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 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

1,196

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 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

1,196

51. 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 <u>depicted</u> (present)
9	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
13	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
<u>13</u>		
1,196		

62. Do any of the above activities directly involve TRICKERY or FRAUD?

1,045
151

1,196

- 0. No
- 1. Yes

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 scenario as sexual.

963
195
9
10
4
-
15

- 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

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: Instrument of Restraint
27		4.	Knife: Bladed or pointed instru- ments/utensils	2 27	8. Stick
				-----	9. Other, including 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: Instrument of Restraint
2		4.	Knife: Bladed or pointed instru- ments/utensils	- 5	8. Stick
				-----	9. Other, including 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?

789	0.	N/A, No
250	YES: 1.	Article/feature
6	2.	Movie/video/record/book/etc. review
11	3.	Letters to editor
-	4.	Sex advice column
140	5.	Other (Humor, Fiction, etc.)

1,196

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

690	0.	No
506	1.	Yes

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

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

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 |
| <hr style="width: 100px; margin-left: 0;"/> | | |
| 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 |
| <hr style="width: 100px; margin-left: 0;"/> | | |
| 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 |
| <hr style="width: 100px; margin-left: 0;"/> | | |
| 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
<u>1,196</u>		

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
<u>1,196</u>		

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

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

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 <u>not</u> 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
<hr/>	
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 4, Page A-212)

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 5, Page A-213)

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 6, Page A-214)

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 7, Page A-215)

88. List the activity number in which the Principal Child is an observer of the activity. — — (Code as "00" if not applicable)

(See Table 8, Page A-216)

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
32	7. Fearful: terrified, horrified
53	8. Sad, resigned, or haunted
22	9. Fear and smiling; fear brow, mouth turned up
<hr/>	
1,196	

G. OTHER CHARACTER90. SEX of the Other Character:

20	0.	N/A: No Other Character is present
16	1.	Unspecified
567	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 YOUNG. 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, which 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)
76	8. Late puberty: Sr. high school age (16 through 17)
976	9. Adult: 18 years or over
<u>976</u>	
1,196	

96. If the Other Character has two or more age brackets, 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

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

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 re-
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

100. PLACEMENT of the Other Character in the picture:

25	0. N/A
1,056	1. Foreground
87	2. Background
13	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 9, Page A-217)

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 10, Page A-218)

103. List the activity number in which the Other Character is an initiator of the activity. — — (Code as "00" if not applicable)

(See Table 11, Page A-219)

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
<hr/>	
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
<hr/>		
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
<hr/>		
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
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1,196		

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 <u>not</u> 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 |

1.136

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

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 12, Page A-220)

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 13, Page A-221)

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 14, Page A-222)

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
<u>1,196</u>	

CODING INSTRUMENT
for
Content Analysis of Representations of Figures with
Child Components ("Children")
in
Mainstream Erotica/Pornography

CARTOON UNIT

INITIAL FINDINGS

PENTHOUSE DATA

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

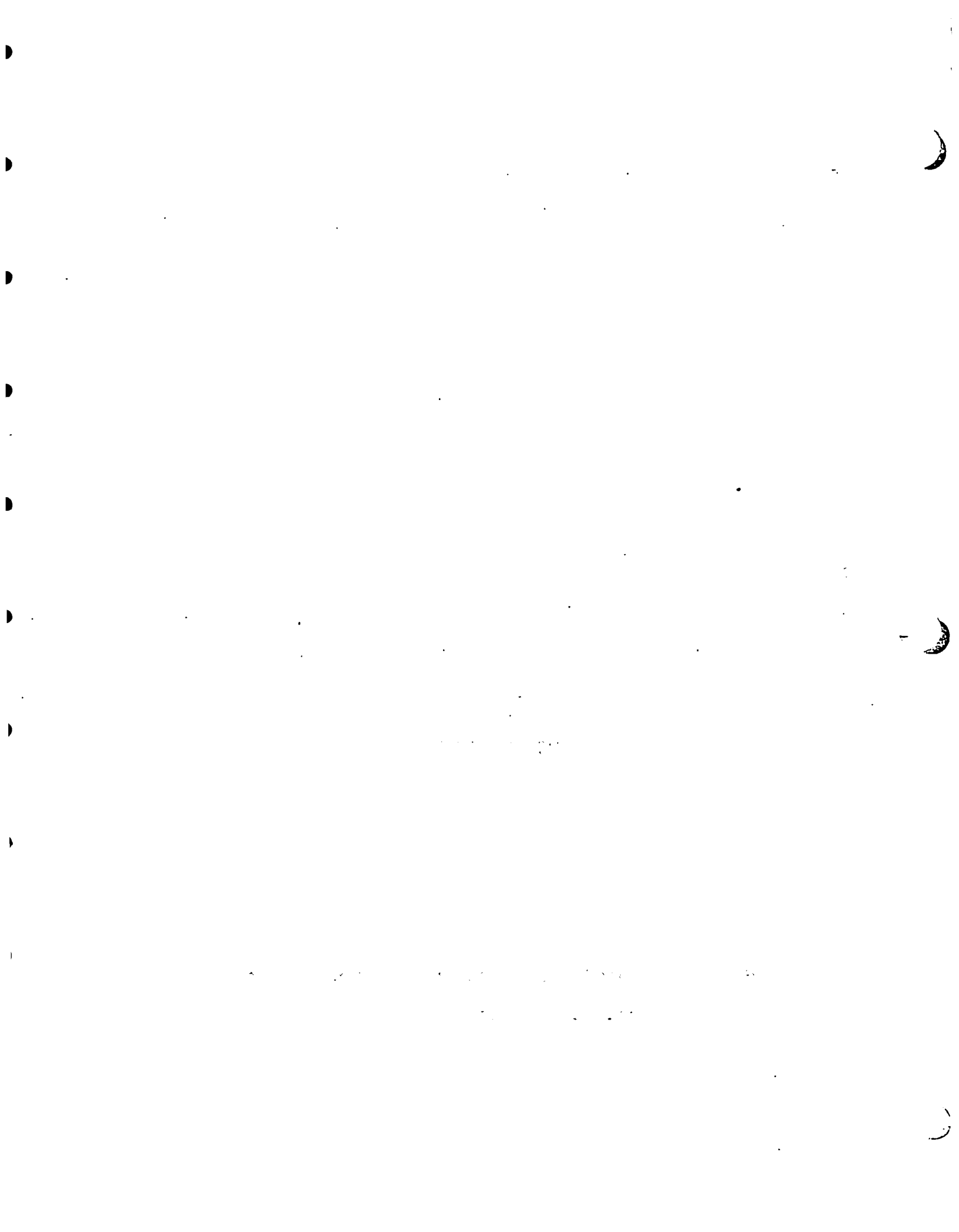
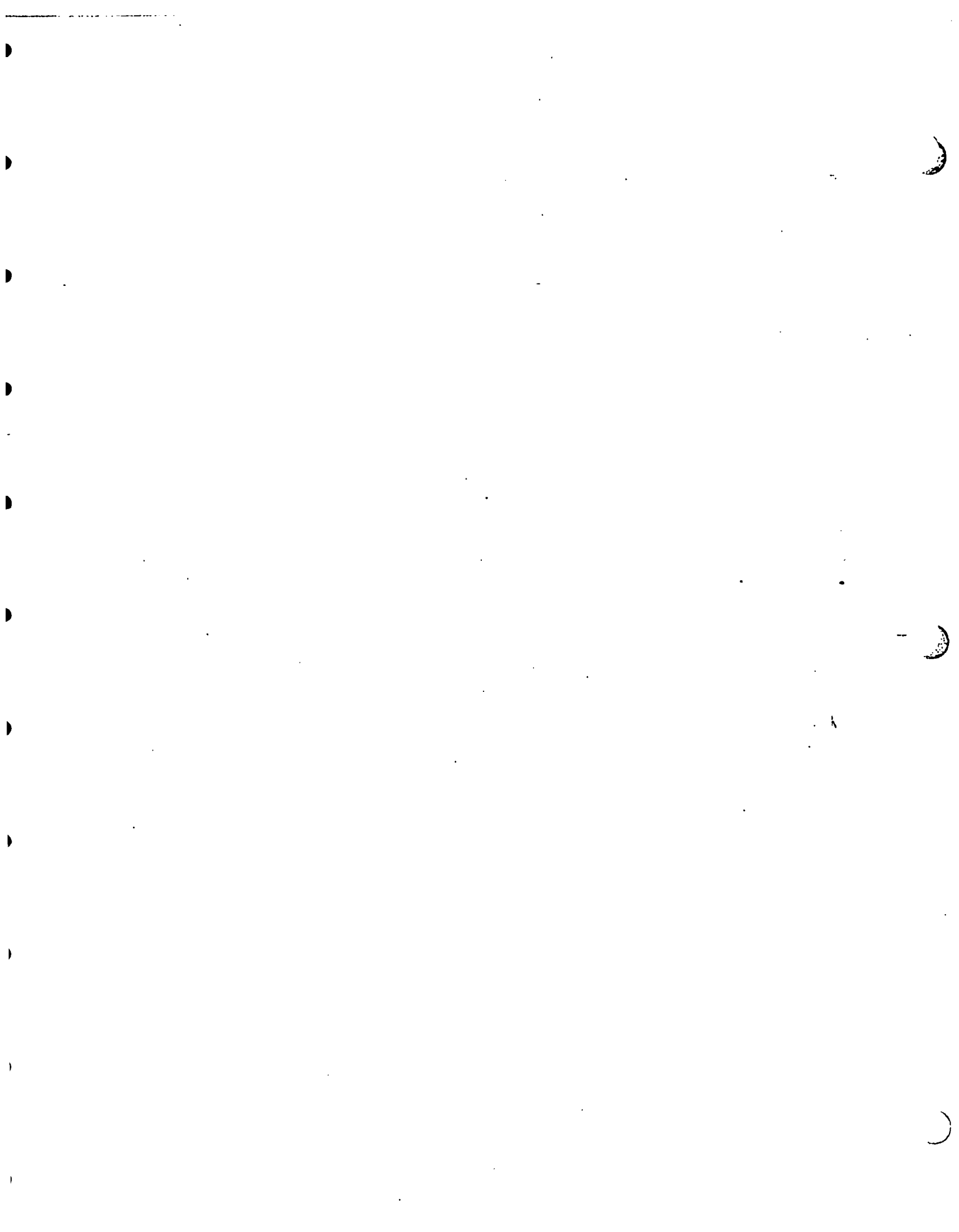


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- Part 2. Individual Character Analysis
 - F. Principal Child
 - G. Other Character
 - H. Tertiary Character



PART I
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

Year:

Month:

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:

(See Table 1,
Page A-209)

(See Table 2,
Page A-210)

B. CARTOON OVERVIEW5. On which SIDE of the open magazine is the cartoon located?

-	0. Cover
188	1. Left
77	2. Right
-	3. Left and right

265	(See Table 16, Page A-223)

6. COLOR of cartoon:

168	1. Black and white
96	2. Color
1	0. Missing

265	(See Table 15, Page A-223)

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	(See Table 16, Page A-223)

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. | Revalo |
| - | 19. | Brian Savage |
| - | 20. | Smilby |
| - | 21. | Sokol |
| - | 22. | Dwaine B. Tinsley |
| - | 23. | Trosley |
| - | 24. | Gahan Wilson |
| 184 | 25. | Other or illegible |

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, gray, 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 |

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

265

0. No
1. Yes

17. Child in sexual encounter with family member:

254
11

265

0. No
1. Yes

18. Erotica/Pornography - Adult as sexual instrument or object for media use:

258
7

265

0. No
1. Yes

19. Indecent exposure:

246
19

265

0. No
1. Yes

20. Child as sexual instrument or object for media use:

263
2

265

0. No
1. Yes

21. Obscene phone call:

263
2

265

0. No
1. Yes

22. Paid nudity:

263
2

265

0. No
1. Yes

23. Procuring/pimping:

260
5

265

0. No
1. Yes

24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:

251
140. No
1. Yes-----
265

25. Adultery:

259
60. No
1. Yes-----
265B. 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
40. No
1. Yes-----
265

27. Arson:

265
-0. No
1. Yes-----
265

28. Child abuse and/or neglect, non-sexual:

256
90. No
1. Yes-----
265

29. Drug use, selling or pushing:

260
50. No
1. Yes-----
265

30. Kidnapping:

262
30. No
1. Yes-----
265

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 Gretel
- 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. Pinocchio
- 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

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: In wedlock
-	01. New Year	13	10. Childbirth: 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 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

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)

! 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.	<u>Does the cartoon and/or its caption present any OTHER VIOLENT activity?</u> (including unspecified, unclear violent activity)
240	0.	N/A, No
11	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)
3	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
10	4.	The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon

255		

	46.	<u>Does the cartoon and/or its caption present activity involving GENITAL or ANAL SEX</u> (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 <u>depicted</u> (present)
8	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
15	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
40	4.	The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon

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

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

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

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 <u>depicted</u> (present)
-	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.
36	4.	The activity is <u>implied</u> 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 <u>depicted</u> (present)
1	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.
5	4.	The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon
----- 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

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

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

30 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 scenario 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 VIOLEN?

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: Instrument of Restraint
4		4.	Knife: Bladed or pointed instru- ments/utensils	-	8. Stick
				15	9. Other, including 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: Instrument of Restraint
2		4.	Knife: Bladed or pointed instru- ments/utensils	1	8. Stick
				6	9. Other, including violent symbol
				---7---	
				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 of 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
illustrations.
-
- 265

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 |

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 |
| 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

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
<hr/>		
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

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
----- 265		

83. PLACEMENT of the Principal Child in the picture:

206	1.	Foreground
21	2.	Background
38	3.	Offstage
----- 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 4, Page A-212)

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 5, Page A-213)

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 6, Page A-214)

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 7, Page A-215)

88. List the activity number in which the Principal Child is an observer of the activity. — — (Code as "00" if not applicable)

(See Table 8, Page A-216)

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 YOUNG 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
<hr/>		
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
<hr/>		
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, 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 <u>not</u> 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 |

265

99. Is the Other Character's relation to, or role with re
to, the Principal Child one of AUTHORITY?

- 113 NO: 00. N/A. There is no role of authority involved
- 1 YES: 01. Unspecified relative
- 37 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
<hr/> 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 9, Page A-217)

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 10, Page A-218)

103. List the activity number in which the Other Character is an initiator of the activity. — — (Code as "00" if not applicable)

(See Table 11, Page A-219)

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 |

H. TERTIARY CHARACTER105. 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
<hr/>		
265		

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
<hr/>		
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 |
| | 9. | Adult: 18 years or over |

139

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

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 12, Page A-220)

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 13, Page A-221)

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 14, Page A-222)

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
<hr/>	
265	

CODING INSTRUMENT
for
Content Analysis of Representations of Figures with
Child Components ("Children")
in
Mainstream Erotica/Pornography

CARTOON UNIT

INITIAL FINDINGS

HUSTLER DATA

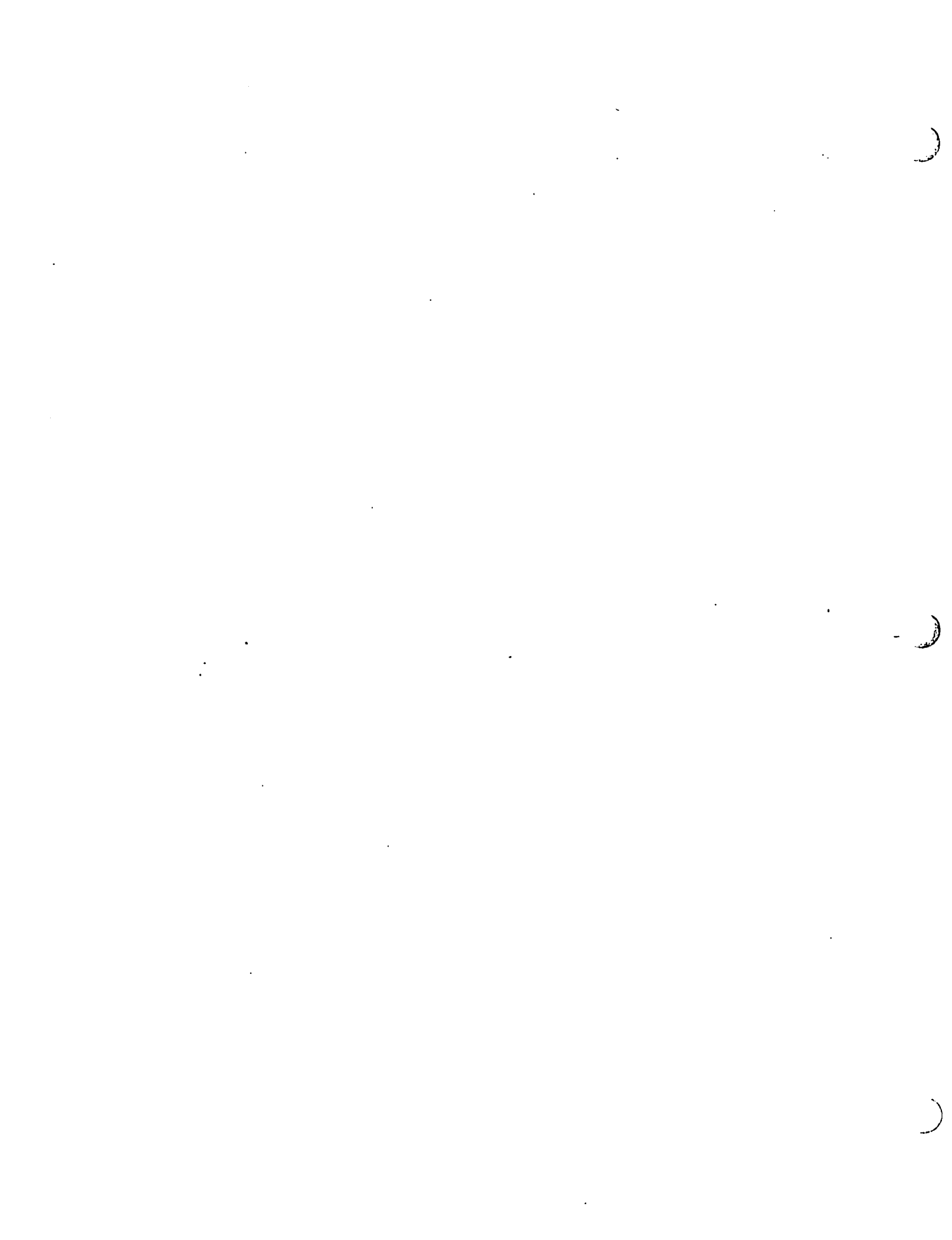
The Office of Juvenile Justice and Delinquency Prevention
Cooperative Agreement #84-JN-AX-K007



TABLE OF CONTENTS

- Part 1. Theme and Activity Analysis
 - A. Magazine/Coder Data
 - B. Cartoon Overview
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 - 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:

555

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,
Page A-209)

Year:

(See Table 2,
Page A-210)

Month:

Total # of pages per issue: 134 Avg.

Total # of cartoons per issue: 23 Avg.

Total # of child cartoons per issue: 5.2 Avg.

Page of cartoon being coded:

3. CARTOON OVERVIEW5. On which SIDE of the open magazine is the cartoon located?

-	0. Cover
253	1. Left
302	2. Right
-	3. Left and right

555 (See Table 16, Page A-223)

6. COLOR of cartoon:

171	1. Black and white
384	2. Color

555 (See Table 15, Page A-223)

7. SIZE of cartoon:

35	1. Less than 1/4 page
258	2. 1/4 to 1/3 page
10	3. Half page
3	4. Between 1/2 and full page
249	5. Full Page
-	6. One cartoon covers two pages

555 (See Table 16, Page A-223)

8. NAME of cartoonist:

11	00.	N/A. No name given
28	01.	Billette
-	02.	Buck Brown
45	03.	D. Collins
-	04.	John Dempsey
-	05.	DeDini
-	06.	Erikson
-	07.	Ffolkes
-	08.	S. Harris
-	09.	Hoest'
-	10.	Interlandi
-	11.	Kiraz
-	12.	Kliban
61	13.	J. Kohl
-	14.	Bill Lee
-	15.	Mal
9	16.	Bill Maul
-	17.	Raymonde
2	18.	Reville
-	19.	Brian Savage
-	20.	Smilby
-	21.	Sokol
145	22.	Dwaine B. Tinsley
67	23.	Trosley
-	24.	Gahan Wilson
187	25.	Other or illegible

555		

9. NUMBER OF CHARACTERS in the cartoon:

10	0. None
37	1. 1
179	2. 2
134	3. 3
59	4. 4
93	5. 5 to ten
43	6. Mob

555	

10. Are there any apparently LIFELESS bodies depicted in the cartoon?

463	0. No
64	1. Lifeless child(ren)
14	2. Lifeless adult(s)
9	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

555	

11. PHYSICAL SETTING of the cartoon is:

45	01. Unspecified (blank, grey, or abstract background)
161	02. Home/doorway/yard
24	03. Bed/bedroom/hotel room
13	04. Bathroom/private toilet
9	05. Religious setting (church, temple, etc.)
20	06. School building or grounds
43	07. Medical setting (hospital, doctor/dentist office)
31	08. Playground/park
35	09. Country/nature/beach
53	10. Streets and sidewalks
8	11. Alley or vacant lot
22	12. Store
4	13. Movies/shows
1	14. Sky/air
8	15. On mode of transportation
9	16. Business office
5	17. Restaurant
2	18. Bar/lounge
4	19. Public toilet
-	20. Brothel/massage parlor/"red light" district
2	21. Graveyard/morgue
17	22. Specifically child's bedroom/nursery
36	23. Other
3	0. Missing

555

C. THEME OF CARTOON

12. Is the point of the cartoon within the CONTEXT of any of the following general subjects or settings?

43	0.	N/A or unspecified
354	1.	Standard daily life (home, school, work, play)
49	2.	Social subject (peace, environment, racism, etc.)
4	3.	Political subject (elections, legislatures, etc.)
38	4.	Religious subject (relating to church services/nativity scene, etc.)
24	5.	Combination of above
2	6.	Group camping
6	7.	Other cultural/national milieu
35	8.	Other

555		

A: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following activities?

13. Assault:

399	0.	No
74	1.	Sexual
82	2.	Non-sexual

555		

14. Murder:

441	0.	No
43	1.	Sexual
71	2.	Non-sexual

555		

15. Child in sexual encounter with adult:

433	0.	No
122	1.	Yes

555		

16. Child in sexual encounter with older child:

544
110. No
1. Yes-----
555

17. Child in sexual encounter with family member:

521
340. No
1. Yes-----
555

18. Erotica/Pornography - Adult as sexual instrument or object for media use:

543
120. No
1. Yes-----
555

19. Indecent exposure:

518
370. No
1. Yes-----
555

20. Child as sexual instrument or object for media use:

549
60. No
1. Yes-----
555

21. Obscene phone call:

550
50. No
1. Yes-----
555

22. Paid nudity:

555
-0. No
1. Yes-----
555

23. Procuring/pimping:

547
80. No
1. Yes-----
555

24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:

531
24

555

0. No
1. Yes

25. Adultery:

543
12

555

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:

549
6

555

0. No
1. Yes

27. Arson:

554
1

555

0. No
1. Yes

28. Child abuse and/or neglect, non-sexual:

486
68

555

0. No
1. Yes

29. Drug use, selling or pushing:

537
18

555

0. No
1. Yes

30. Kidnapping:

524
31

555

0. No
1. Yes

31. Runaway:

551	0. No
4	1. Yes
<hr/>	
555	

32. Theft:

552	0. No
3	1. Yes
<hr/>	
555	

33. Other potentially illegal or violent non-sexual activity:

396	0. No
103	1. Sexual
56	2. Non-sexual
<hr/>	
555	

34. SEXUAL ORIENTATION of the cartoon:

144	0. N/A or Unspecified
348	1. Heterosexual
13	2. Homosexual
-	3. Bisexual
33	4. Autoerotic
17	5. Mixed orientation: Combination of the above (e.g. orgy or group sex)
<hr/>	
555	

35. Does the cartoon depict or its caption refer to a human involved in a SEXUAL RELATION OR INTERACTION with any the following?

324	0.	N/A or unspecified
176	1.	Another human(s)
1	2.	Animal(s)
27	3.	Object(s)
11	4.	Object and another human(s)
2	5.	Fictitious, unreal creature(s)
4	6.	Supernatural being(s)
-	7.	Animal and another human
<hr/>		
555		

36. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

486	00.	N/A
-	YES:	01. Alice in Wonderland
-		02. Beauty and the Beast
-		03. Captain Kangaroo
2		04. Cinderella
3		05. Easter Bunny
-		06. Goldilocks and the Three Bears
3		07. Hansel and Gretel
-		08. Jack and Jill
-		09. Jack and the Beanstalk
-		10. Little Bo Peep
-		11. Little Jack Horner
3		12. Little Red Riding Hood
-		13. Mr. Rogers Neighborhood
1		14. Pinocchio
-		15. Rapunzel
16		16. Santa Claus
-		17. Sesame Street
-		18. Sleeping Beauty
-		19. Snow White and the Seven Dwarfs
1		20. Tooth Fairy
-		21. Wizard of Oz
		22. Other

39

555

37. Does the cartoon have a SPECIAL THEME?

366 N/A: 00. No special theme in cartoon

<u>Holidays:</u>		<u>Cycle of Life:</u>	
YES:		28	09. Childbirth: In wedlock
-	01. New Year	18	10. Childbirth: Out-of-Wedlock
-	02. Valentine's Day	7	11. Menstruation
4	03. Easter	6	12. Loss of virginity
2	04. 4th of July	1	13. Birthday
12	05. Halloween	1	14. Graduation
-	06. Thanksgiving	1	15. Weddings and anniversaries
32	07. Christmas	46	16. Death, funeral
1	08. Other	42	17. Abortion
		18	18. Other

		555	

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.)

539	0.	The subject is not present or referred to
6	YES: 1.	Erotica/pornography is present or referred to, but is not part of the point of the cartoon
10	2.	Erotica/pornography is present or referred to, and is part of the point of the cartoon

555		

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.)

368 0. N/A. No

78 YES: 1. The actual activity is graphically depicted (present)

51 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.

51 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

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)

385 0. N/A. No

65 YES: 1. The actual activity is graphically depicted (present)

41 2. The activity has either graphically just occurred (past) or is about to occur (future)

9 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

55 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

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)

415 0. N/A, No

87 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)

6 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

34 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

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)

396 0. N/A, No

76 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)

51 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

555

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)

444	0.	N/A. No
10	YES: 1.	The actual activity is graphically <u>depicted</u> (present)
-	2.	The activity has either graphically <u>just occurred</u> (past) or is <u>about to occur</u> (future)
72	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
29	4.	The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon

555		

44. Does the cartoon and/or its caption present activity involving a VIOLENT FANTASY or MEMORY?

502	0.	N/A. No
23	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)
13	3.	The activity is <u>discussed</u> , as occurring in the present, past, or future, or as offstage or dream activity, etc.
15	4.	The activity is <u>implied</u> through verbal innuendo, facial expression, or title of cartoon

555		

45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (including unspecified, unclear violent activity)

- 439 0. N/A, No
- 51 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)
- 9 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
- 555

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)

- 373 0. N/A, No
- 24 YES: 1. The actual activity is graphically depicted (present)
- 21 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.
- 113 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon
- 555

47. Does the cartoon and/or its caption present activity involving VENEREAL DISEASE?

553

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)

2 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

555

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

528

0. N/A. No

14 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.

8 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?

444 0. N/A, No

101 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 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

555

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)

498 0. N/A, No

48 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)

4 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

555

51. Does the cartoon and/or its caption present SEXUAL AROUSAL as an activity? (e.g., masturbation, autoeroticism, having an erection)

487 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)

10 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

19

555 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)

509 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)

15 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

15

555 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)

400 0. N/A. No

22 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)

88 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

43 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

54. Does the cartoon and/or its caption present activity involving a SEXUAL FANTASY OR MEMORY?

500 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)

11 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

24 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

55. Does the cartoon and/or its caption present OTHER SEXUAL activity? (including unspecified or unclear sexual activity)

474 0. N/A, No

7 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)

4 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

62 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

478 0. N/A, No

47 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)

12 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

9 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

57. Does the cartoon and/or its caption present activity involving MEDICAL/SURGICAL procedures relating to sexL parts? (e.g., abortion, hysterectomy, vasectomy, artificial insemination)

490 0. N/A, No

22 YES: 1. The actual activity is graphically depicted (present)

17 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.

14 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

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)

497 0. N/A, No

51 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.

1 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

555

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)

337 0. N/A, No

25 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)

188 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

555

60. Does the cartoon and/or its caption present activity involving a NON-SEXUAL, NON-VIOLENT FANTASY or MEMORY?

514 0. N/A, No

19 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)

16 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

555

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)

364

0. N/A. No

180

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)

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

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62. Do any of the above activities directly involve TRICKERY or FRAUD?

456
99

0. No
1. Yes

555

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 scenario as sexual.

449

NO: 0. N/A. No prop is used as defined in this manner

30

YES: 1. Clothing

10

2. Item used to aid or enhance sexual activity

25

3. Item used in role of a sexual partner

2

4. Birth control aids

18

5. Abortion cues

21

6. Item used as phallic or other sexual symbol

555

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.

328	NO:	0.	N/A. No props are used in this manner		
104	YES:	1.	Body fragment, blood	25	5. Bat/club
13		2.	Gun	3	6. Whip
7		3.	Fire	14	7. Chain(s)/Rope: Instrument of Restraint
18		4.	Knife: Bladed or pointed instru- ments/utensils	2 41	8. Stick
				----- 555	9. Other, including 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.

498	NO:	0.	N/A. No props are used in this manner		
27	YES:	1.	Body fragment, blood	5	5. Bat/club
2		2.	Gun	3	6. Whip
-		3.	Fire	4	7. Chain(s)/Rope: Instrument of Restraint
6		4.	Knife: Bladed or pointed instru- ments/utensils	1 9	8. Stick
				----- 555	9. Other, including 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?

338	0.	N/A, No
131	YES: 1.	Article/feature
-	2.	Movie/video/record/book/etc. review
14	3.	Letters to editor
13	4.	Sex advice column
59	5.	Other (Humor, Fiction, etc.)

555		

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

275	0.	No
281	1.	Yes

555		

68. Is the cartoon in the same EYE SPAN as text or caption directly referring to SEXUAL activity?

142	0.	No
413	1.	Yes

555		

69. Is the cartoon in the same EYE SPAN as text or caption directly referring to VIOLENT activity?

168	0.	No
387	1.	Yes

555		

70. Is the cartoon in the same EYE SPAN as an ARTICLE or INTERVIEW by a NATIONAL figure discussing any of the following?

462	0.	No, N/A
41	YES: 1.	Serious social issue
8	2.	Religious issue
5	3.	Sports
15	4.	Entertainment, art
17	5.	Sex Features/Humor
7	6.	Other
<hr style="width: 100px; margin-left: 0;"/>		
555		

71. Is the cartoon JUXTAPOSED in the same eye span with SEXUAL PICTURE(s)?

252	0.	N/A, No
303	1.	Yes, it is juxtaposed with sexual or sexualized people, animals, objects, or props
<hr style="width: 100px; margin-left: 0;"/>		
555		

72. Is the cartoon JUXTAPOSED in the same eye span with VIOLENT PICTURE(s)?

329	0.	N/A, No
227	1.	Yes, it is juxtaposed with violent people, animals, objects or props in cartoons, photographs, and illustrations
<hr style="width: 100px; margin-left: 0;"/>		
555		

PART 2
CHARACTER ANALYSIS SECTION

F. PRINCIPAL CHILD

73. SEX of the Principal Child:

80	1. Unspecified
270	2. Male
144	3. Female
40	4. Both male and female
4	5. Male and unspecified sex
1	6. Female and unspecified sex
<hr style="width: 10%; margin-left: 0;"/>	
555	

74. RACE/ETHNICITY of the Principal Child:

55	0. N/A or other
414	1. Caucasian
39	2. Black
2	3. Asian-Oriental
2	4. American Indian
1	5. Hispanic
26	6. Jewish
-	7. Arab
12	8. Mixed racial group
4	9. Unspecified minority
<hr style="width: 10%; margin-left: 0;"/>	
555	

75. Is there MORE THAN ONE child as the Principal Child?

460	0. No
95	1. Yes
<hr style="width: 10%; margin-left: 0;"/>	
555	

76. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on PHYSICAL DEPICTION?

60	0.	N/A (child hidden), or unspecified
14	1.	Fetus (in utero)
24	2.	Fetus (aborted)
35	3.	Newborn: Neonate, up to 1 month old
30	4.	Infant: 1 month through 2 years
97	5.	Preschool age: 3 through 5 years of age
189	6.	Schoolage to puberty: Elementary school age, 6 through 11
56	7.	Early puberty: Jr. high school age, 12 through 15
30	8.	Late puberty: Sr. high school age, 16 through 17
20	9.	Adult: 18 years or over
<hr/>		
555		

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?

519	0.	N/A (child hidden), or unspecified
1	1.	Fetus (in utero)
-	2.	Fetus (aborted)
1	3.	Newborn: Neonate, up to 1 month old
2	4.	Infant: 1 month through 2 years
2	5.	Preschool age: 3 through 5 years of age
12	6.	Schoolage to puberty: Elementary school age, 6 through 11
13	7.	Early puberty: Jr. high school age, 12 through 15
4	8.	Late puberty: Sr. high school age, 16 through 17
1	9.	Adult: 18 years or over
<hr/>		
555		

78. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on the CUES?

- | | | |
|-----|----|---|
| 20 | 0. | N/A (child hidden), or unspecified |
| 15 | 1. | Fetus (in utero) |
| 33 | 2. | Fetus (aborted) |
| 46 | 3. | Newborn: Neonate, up to 1 month old |
| 26 | 4. | Infant: 1 month through 2 years |
| 86 | 5. | Preschool age: 3 through 5 years of age |
| 200 | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 63 | 7. | Early puberty: Jr. high school age, 12 through 15 |
| 41 | 8. | Late puberty: Sr. high school age, 16 through 17 |
| 25 | 9. | Adult: 18 years or over |

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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?

- | | | |
|-----|----|---|
| 513 | 0. | N/A (child hidden), or unspecified |
| - | 1. | Fetus (in utero) |
| 1 | 2. | Fetus (aborted) |
| 1 | 3. | Newborn: Neonate, up to 1 month old |
| 1 | 4. | Infant: 1 month through 2 years |
| 3 | 5. | Preschool age: 3 through 5 years of age |
| 14 | 6. | Schoolage to puberty: Elementary school age, 6 through 11 |
| 13 | 7. | Early puberty: Jr. high school age, 12 through 15 |
| 7 | 8. | Late puberty: Sr. high school age, 16 through 17 |
| 2 | 9. | Adult: 18 years or over |

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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?

- | | | |
|-----|----|--|
| 424 | 0. | N/A |
| 20 | 1. | Juvenile clothing/hairstyle |
| 24 | 2. | Furniture or equipment (including toys, dolls, etc.) |
| 23 | 3. | Facial expression |
| 50 | 4. | Caption |
| 12 | 5. | Culture of childhood cue(s) |
| 2 | 6. | Boy or girl scout cue |

555

81. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- 55 00. N/A (child is hidden or offstage)
- 2 YES: 01. Anthropomorphized animal
- 4 02. Anthropomorphized object
- 15 03. Object as symbol of child
- 04. Elf, under 18
- 10 05. Angel/cherub/cupid under 18
- 1 06. Devil, or demon-like character, under 18
- 1 07. Science fiction creature, under 18
- 16 08. Deformed human being or monster
- 11 09. Dismembered human being
- 10. (Not to be used to maintain consistency)
- 40 11. Human corpse (Includes aborted fetus)
- 59 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
- 5 13. The child has a natural handicap or birth defect
- 317 14. The character is a natural human child without handicap or birth defect
- 18 15. The character is a natural human child with exaggerated sexual parts
- 1 16. Mixed physical depictions

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82. STATE OF DRESS OR UNDRESS of Principal Child:

02	0.	N/A
351	1.	Dressed in typical childlike or juvenile clothing
14	2.	Dressed in mature clothing
8	3.	Dressed in sexual clothing
4	4.	Undergarment(s) showing
21	5.	Exposed or partially exposed sexual parts (e.g., breast or buttock)
6	6.	Implied nudity: Nudity conveyed but not revealed (e.g., nude from shoulders or waist up, and rest of body not depicted)
52	7.	Genital exposure or full nudity
7	8.	Scout uniform or equivalent
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83. PLACEMENT of the Principal Child in the picture:

467	1.	Foreground
29	2.	Background
57	3.	Offstage
2	0.	Missing
<hr/>		
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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 4, Page A-212)

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 5, Page A-213)

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 6, Page A-214)

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 7, Page A-215)

88. List the activity number in which the Principal Child is an observer of the activity. — — — (Code as "00" if not applicable)

(See Table 8, Page A-216)

89. EMOTIONAL EXPRESSION of the Principal Child:

Note: If the child's face is visible, select the most appropriate description(s)

- | | |
|-----|---|
| 208 | 0. "Blank": no discernible expression |
| 18 | 1. Interested: mildly interested or curious |
| 135 | 2. Joyous: happy, pleased, smiling, amused, contented |
| 29 | 3. Distressed: reluctant, dismayed, worried |
| 17 | 4. Disgusted: rejecting, annoyed, contemptuous |
| 18 | 5. Angry: angered, enraged |
| 31 | 6. Surprised, shocked, baffled |
| 47 | 7. Fearful: terrified, horrified |
| 35 | 8. Sad, resigned, or haunted |
| 17 | 9. Fear and smiling: fear brow, mouth turned up |

 555

G. OTHER CHARACTER

90. SEX of the Other Character:

24	0.	N/A: No Other Character is present
13	1.	Unspecified
312	2.	Male
166	3.	Female
40	4.	Both male and female
-	5.	Male and unspecified sex
-	6.	Female and unspecified sex
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555		

91. RACE/ETHNICITY of the Other Character:

59	0.	N/A or Other
441	1.	Caucasian
21	2.	Black
4	3.	Asian-Oriental
2	4.	American Indian
-	5.	Hispanic
20	6.	Jewish
3	7.	Arab
3	8.	Mixed racial group
2	9.	Unspecified minority
<hr/>		
555		

92. Is there MORE THAN ONE Other Character?

493	0.	No
62	1.	Yes
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93. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on PHYSICAL DEPICTION?

52	0.	N/A (child hidden), or unspecified
-	1.	Fetus (in utero)
-	2.	Fetus (aborted)
1	3.	Newborn: neonate, up to 1 month old
3	4.	Infant: 1 month through 2 years of age
19	5.	Preschool age: 3 through 5 years of age
21	6.	Schoolage to puberty: Elementary school age (6 through 11 years)
8	7.	Early puberty: Jr. high school age (12 through 15)
9	8.	Late puberty: Sr. high school age (16 through 17)
442	9.	Adult: 18 years or over
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94. If the Other Character has two or more age brackets, y Is the AGE bracket of the OLDEST Other Character, base PHYSICAL DEPICTION?

550	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
2	6.	Schoolage to puberty: Elementary school age (6 through 11 years)
2	7.	Early puberty: Jr. high school age (12 through 15)
-	8.	Late puberty: Sr. high school age (16 through 17)
1	9.	Adult: 18 years or over
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95. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on the CUES?

36	0.	N/A or unspecified
-	1.	Fetus (in utero)
-	2.	Fetus (aborted)
2	3.	Newborn: neonate, up to 1 month old
2	4.	Infant: 1 month through 2 years of age
11	5.	Preschool age: 3 through 5 years of age
23	6.	Schoolage to puberty: Elementary school age (6 through 11 years)
7	7.	Early puberty: Jr. high school age (12 through 15)
15	8.	Late puberty: Sr. high school age (16 through 17)
459	9.	Adult: 18 years or over
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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?

- | | | |
|-----|----|---|
| 549 | 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 |
| 2 | 6. | Schoolage to puberty: Elementary school age (6 through 11 years) |
| 2 | 7. | Early puberty: Jr. high school age (12 through 15) |
| - | 8. | Late puberty: Sr. high school age (16 through 17) |
| 2 | 9. | Adult: 18 years or over |

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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?

- | | | |
|-----|----|--|
| 522 | 0. | N/A |
| 2 | 1. | Juvenile clothing/hairstyle |
| 8 | 2. | Furniture or equipment (including toys, dolls, etc.) |
| 5 | 3. | Facial expression |
| 10 | 4. | Caption |
| 7 | 5. | Culture of childhood cue(s) |
| - | 6. | Boy or girl scout cue |

555

98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- 33 00. N/A. No Other Character present
- 11 YES: 01. Anthropomorphized animal
- 7 02. Anthropomorphized object
- 2 03. Object as symbol of child
- 04. Elf
- 9 05. Angel/cherub/cupid
- 2 06. Devil, or demon-like character
- 2 07. Science fiction creature
- 18 08. Deformed human being or monster
- 4 09. Dismembered human being
- 1 10. Anthropomorphized animal corpse
- 13 11. Human corpse
- 42 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
- 7 13. The character has a natural handicap or birth defect
- 399 14. The character is a natural human being without handicap or birth defect
- 4 15. The other character is a natural human child with exaggerated sexual parts
- 1 16. Mixed physical depictions

555

99. Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- 219 NO: 00. N/A. There is no role of authority involved
- 5 YES: 01. Unspecified relative
- 201 02. Parent, step-parent, guardian
- 5 03. Older sibling, step-sibling, cousin
- 11 04. Grandparent
- 3 05. Other relative: aunt, uncle, cousin, etc.
- 2 06. Baby sitter
- 6 07. Neighbor
- 13 08. Teacher/instructor
- 5 09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
- 4 10. Clergy
- 1 11. Nun
- 26 12. Other religious figure (saint, guru, Biblical figure)
- 11 13. Doctor/dentist (medical)
- 1 14. Nurse
- 1 15. Health care professional (sexologist, therapist, social worker, etc.)
- 5 16. Government/political figure
- 2 17. Judge/lawyer/probation officer
- 6 18. Police officer/sheriff/fire fighter
- 2 19. Military figure
- 20. Sports figure
- 2 21. Movie/television star
- 10 22. Business owner/manager
- 14 23. Other

100. PLACEMENT of the Other Character in the picture:

21

0. N/A

472

1. Foreground

44

2. Background

18

3. Offstage

555

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 9, Page A-217)

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 10, Page A-218)

103. List the activity number in which the Other Character is an initiator of the activity. ___ ___ (Code as "00" if not applicable)

(See Table 11, Page A-219)

104. EMOTIONAL EXPRESSION of the Other Character:

Note: Select the most appropriate description(s):

- 58 00. N/A
- 63 01. "Blank": no discernible expression
- 26 02. Unspecified expression (e.g., face covered)
- 13 03. Interested: mildly interested or curious
- 91 04. Joyous: happy, pleased, smiling, amused, contented
- 39 05. Distressed: reluctant, dismayed, worried
- 25 06. Disgusted: rejecting, annoyed, contemptuous
- 52 07. Angry: angered, enraged
- 39 08. Surprised, shocked, baffled
- 36 09. Fearful: terrified, horrified
- 34 10. Sad, resigned, or haunted
- 46 11. Pleasure and anger/disgust
- 25 12. Fear and smiling
- 3 13. Fear and sadness

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H. TERTIARY CHARACTER105. SEX of the Tertiary Character:

202	0.	N/A: No Tertiary Character is present
10	1.	Unspecified
190	2.	Male
122	3.	Female
31	4.	Both male and female
-	5.	Male and unspecified sex
-	6.	Female and unspecified sex
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555		

106. RACE/ETHNICITY of the Tertiary Character:

238	0.	N/A or Other
271	1.	Caucasian
18	2.	Black
-	3.	Asian-Oriental
-	4.	American Indian
1	5.	Hispanic
17	6.	Jewish
1	7.	Arab
6	8.	Mixed racial group
3	9.	Unspecified minority
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555		

107. What is the apparent AGE bracket of the main Tertiary Character, based on PHYSICAL DEPICTION or CUES?

225	0.	N/A (child hidden)
1	1.	Fetus (in utero)
-	2.	Fetus (aborted)
1	3.	Newborn: Neonate, up to 1 month old
1	4.	Infant: 1 month through 2 years
6	5.	Preschool age: 3 through 5 years of age
20	6.	Schoolage to puberty: Elementary school age, 6 through 11
8	7.	Early puberty: Jr. high school age, 12 through 15
9	8.	Late puberty: Sr. high school age, 16 through 17
284	9.	Adult: 18 years or over
<hr/>		
555		

108. Is the Tertiary Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- | | | |
|-----|------|---|
| 234 | | 00. N/A. No Tertiary Character present. |
| 11 | YES: | 01. Anthropomorphized animal |
| 5 | | 02. Anthropomorphized object |
| 2 | | 03. Object as symbol of child |
| 1 | | 04. Elf |
| 6 | | 05. Angel/cherub/cupid |
| 1 | | 06. Devil, or demon-like character |
| - | | 07. Science fiction creature |
| 10 | | 08. Deformed human being or monster |
| 2 | | 09. Dismembered human being |
| - | | 10. Anthropomorphized animal corpse |
| 11 | | 11. Human corpse |
| 15 | NO: | 12. None of the above, but the character does <u>not</u> appear to be a natural human being |
| 1 | | 13. The character has a natural handicap or birth defect |
| 254 | | 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 |
| - | | 16. Mixed physical depictions |

555

109. Is the Tertiary Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- 337 NO: 00. N/A. There is no role of authority involved
- 2 YES: 01. Unspecified relative
- 120 02. Parent, step-parent, guardian
- 4 03. Older sibling, step-sibling
- 8 04. Grandparent
- 05. Other relative: aunt, uncle, cousin, etc.
- 2 06. Baby sitter
- 5 07. Neighbor
- 8 08. Teacher/instructor
- 1 09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
- 3 10. Clergy
- 1 11. Nun
- 14 12. Other religious figure (saint, guru, Biblical figure)
- 16 13. Doctor/dentist (medical)
- 4 14. Nurse
- 3 15. Health care professional (sexologist, therapist, social worker, etc.)
- 4 16. Government/political figure
- 1 17. Judge/lawyer/probation officer
- 8 18. Police officer/sheriff/fire fighter
- 19. Military figure
- 20. Sports figure
- 2 21. Movie/television star
- 5 22. Business owner/manager
- 7 23. Other

110. PLACEMENT of the Tertiary Character in the picture:

- 198 0. N/A
- 264 1. Foreground
- 52 2. Background
- 41 3. Offstage

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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 12, Page A-220)

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 13, Page A-221)

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 14, Page A-222)

114. PROTECTOR/DEFENDER:

Note: Select the most appropriate protector description(s)

525	0. N/A
6	1. Parent(s)
-	2. Unspecified relative(s)
1	3. Teacher/tutor/other group leader
4	4. Religious figure(s)
7	5. Police/law enforcement professional(s)
-	6. Government/military official
1	7. Health professional/child welfare worker
1	8. Child(ren)
10	9. Other
<hr/> 555	

QUESTION #4

QUESTIONNAIRE SUPPLEMENT

TABLE I

Number of Child Cartoons Per Year

YEAR	PLAYBOY	PENT	HUST	TOTAL	YEAR	PLAYBOY	PENT	HUST	TOTAL
1953	1			1	1970	69	8		77
1954	12			12	1971	90	9		99
1955	14			14	1972	59	10		69
1956	10			10	1973	64	6		70
1957	10			10	1974	57	11	8	76
1958	19			19	1975	52	18	26	96
1959	8			8	1976	51	9	45	105
1960	10			10	1977	39	11	64	114
1961	25			25	1978	41	30	75	146
1962	19			19	1979	28	36	51	115
1963	25			25	1980	29	28	48	105
1964	47			47	1981	34	19	63	116
1965	32			32	1982	23	33	51	107
1966	47			47	1983	35	25	48	108
1967	68			68	1984	19	12	76	107
1968	66			66	1985	9			9
1969	84			84	TOTAL	1196	265	555	2016

QUESTION #4

QUESTIONNAIRE SUPPLEMENT

TABLE 2

Number of Child Cartoons by Month

MONTH	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
JANUARY	110	23	63	196
FEBRUARY	93	18	42	153
MARCH	90	16	37	143
APRIL	80	18	48	146
MAY	97	26	37	160
JUNE	104	16	45	165
JULY	98	8	42	148
AUGUST	82	17	53	152
SEPTEMBER	127	18	36	181
OCTOBER	106	12	49	167
NOVEMBER	86	22	54	162
DECEMBER	122	71	49	242
missing	1(1)			1(1)
TOTAL	1,196	265	555	2,016

(1) One not coded by month

QUESTION #4
QUESTIONNAIRE SUPPLEMENT

TABLE 3

Average Number of Child Cartoons per Month

<u>Month</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>
January	3.45	1.50	6.10
February	2.91	1.17	4.07
March	2.82	1.04	3.58
April	2.51	1.17	4.65
May	3.04	1.70	3.58
June	3.26	1.04	4.36
July	3.07	0.52	4.07
August	2.57	1.11	5.13
September	3.98	1.17	3.48
October	3.32	0.78	4.74
November	2.69	1.44	5.23
December	3.82	4.63	4.74

QUESTIONNAIRE SUPPLEMENT
TABLE 4

ACTIVITIES WITH
PRINCIPAL CHILD AS THE
RECIPIENT OF THE ACTIVITY

ACTIVITY	NUMBER OF ACTIVITIES			TOTAL
	PLAYBOY	PENTHOUSE	HUSTLER	
MURDEROUS/MAIMING	18	11	84	113
INFLICTING PAIN	20	4	31	55
FORCE/PLANNED FORCE	50	5	27	82
VIOLENT MESSAGE	40	13	30	83
VIOLENT DISCUSSION	24	6	15	45
VIOLENT FANTASY/MEMORY	3	-	7	10
OTHER VIOLENCE	20	2	11	33
GENITAL/ANAL SEX	91	18	33	142
VENEREAL DISEASE	1	-	1	2
SEXUAL FOREPLAY	26	5	2	33
BEING NUDE	33	3	6	42
SEXUAL INVASION OF PRIVACY	19	4	14	37
SEXUAL AROUSAL	8	4	3	15
SEXUAL MESSAGE	29	5	6	40
SEXUAL DISCUSSION	113	24	23	160
SEXUAL FANTASY OR MEMORY	8	4	4	16
OTHER SEXUAL ACTIVITY	20	6	6	32
EXCRETORY ACTIVITY	1	1	7	9
MEDICAL/SURGICAL	12	2	9	23
AFFECTIONATE ACTIVITY	59	18	17	94
GENERAL DISCUSSION	92	19	32	143
NONSEXUAL/NONVIOLENT FANT.	9	1	-	10
OTHER NONSEXUAL ACTIVITY	33	12	12	57
TRICKERY	3	-	1	4
TOTAL	732	167	381	1280

153
480

QUESTIONNAIRE SUPPLEMENT
TABLE 5

ACTIVITIES WITH
PRINCIPAL CHILD AS THE
RECIPIENT OF A SECOND ACTIVITY

NUMBER OF ACTIVITIES

ACTIVITY	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
MURDEROUS/MAIMING	2	-	6	8
INFLICTING PAIN	7	3	29	39
FORCE/PLANNED FORCE	15	5	23	43
VIOLENT MESSAGE	9	3	15	27
VIOLENT DISCUSSION	9	2	6	17
VIOLENT FANTASY/MEMORY	5	-	4	9
OTHER VIOLENCE	12	6	14	32
GENITAL/ANAL SEX	22	6	17	45
VENEREAL DISEASE	-	-	-	-
SEXUAL FOREPLAY	18	-	6	24
BEING NUDE	16	5	3	24
SEXUAL INVASION OF PRIVACY	22	6	7	35
SEXUAL AROUSAL	6	3	4	13
SEXUAL MESSAGE	9	3	8	20
SEXUAL DISCUSSION	51	8	17	76
SEXUAL FANTASY OR MEMORY	9	1	4	14
OTHER SEXUAL ACTIVITY	68	5	15	88
EXCRETORY ACTIVITY	1	-	6	7
MEDICAL/SURGICAL	1	2	18	21
AFFECTIONATE ACTIVITY	28	7	11	46
GENERAL DISCUSSION	59	8	21	88
NONSEXUAL/NONVIOLENT FANT.	4	-	3	7
OTHER NONSEXUAL ACTIVITY	25	4	10	39
TRICKERY	1	3	1	5
TOTAL	399	80	148	727

QUESTIONNAIRE SUPPLEMENT
TABLE 6

ACTIVITIES WITH
PRINCIPAL CHILD AS THE
INITIATOR OF THE ACTIVITY

ACTIVITY	NUMBER OF ACTIVITIES			TOTAL
	PLAYBOY	PENTHOUSE	HUSTLER	
MURDEROUS/MAIMING	15	7	30	52
INFLICTING PAIN	16	9	14	39
FORCE/PLANNED FORCE	12	1	5	18
VIOLENT MESSAGE	29	7	27	63
VIOLENT DISCUSSION	15	7	13	35
VIOLENT FANTASY/MEMORY	4	2	6	12
OTHER VIOLENCE	25	4	10	39
GENITAL/ANAL SEX	84	18	20	122
VENEREAL DISEASE	1	1	-	2
SEXUAL FOREPLAY	36	6	4	46
BEING NUDE	85	11	19	115
SEXUAL INVASION OF PRIVACY	32	11	11	54
SEXUAL AROUSAL	9	9	8	26
SEXUAL MESSAGE	22	4	5	31
SEXUAL DISCUSSION	92	15	28	135
SEXUAL FANTASY OR MEMORY	14	1	8	23
OTHER SEXUAL ACTIVITY	35	3	4	42
EXCRETORY ACTIVITY	3	4	17	24
MEDICAL/SURGICAL	2	1	1	4
AFFECTIONATE ACTIVITY	29	4	4	37
GENERAL DISCUSSION	86	17	19	122
NONSEXUAL/NONVIOLENT FANT.	6	-	8	14
OTHER NONSEXUAL ACTIVITY	77	23	51	151
TRICKERY	1	-	-	1
TOTAL	730	165	312	1207

QUESTIONNAIRE SUPPLEMENT
TABLE 7

ACTIVITIES WITH
PRINCIPAL CHILD AS THE
INITIATOR OF A SECOND ACTIVITY

NUMBER OF ACTIVITIES

ACTIVITY	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
MURDEROUS/MAIMING	3	1	2	6
INFLECTING PAIN	4	6	8	18
FORCE/PLANNED FORCE	3	-	5	8
VIOLENT MESSAGE	6	3	7	16
VIOLENT DISCUSSION	1	2	6	9
VIOLENT FANTASY/MEMORY	1	1	2	4
OTHER VIOLENCE	8	3	9	20
GENITAL/ANAL SEX	16	3	12	31
VENEREAL DISEASE	1	-	-	1
SEXUAL FOREPLAY	13	5	1	19
BEING NUDE	48	3	8	59
SEXUAL INVASION OF PRIVACY	14	2	3	19
SEXUAL AROUSAL	4	4	6	14
SEXUAL MESSAGE	14	2	6	22
SEXUAL DISCUSSION	66	13	18	97
SEXUAL FANTASY OR MEMORY	11	6	4	21
OTHER SEXUAL ACTIVITY	48	4	11	63
EXCRETORY ACTIVITY	-	1	9	10
MEDICAL/SURGICAL	-	1	1	2
AFFECTIONATE ACTIVITY	10	3	6	19
GENERAL DISCUSSION	68	15	12	95
NONSEXUAL/NONVIOLENT FANT.	6	2	2	10
OTHER NONSEXUAL ACTIVITY	39	8	22	69
TRICKERY	2	1	-	3
TOTAL	386	89	160	635

QUESTIONNAIRE SUPPLEMENT
TABLE 8

ACTIVITIES WITH
PRINCIPAL CHILD AS THE
OBSERVER OF THE ACTIVITY

ACTIVITY	NUMBER OF ACTIVITIES			TOTAL
	PLAYBOY	PENTHOUSE	HUSTLER	
MURDEROUS/MAIMING	17	10	31	58
INFLECTING PAIN	5	4	10	19
FORCE/PLANNED FORCE	9	2	6	17
VIOLENT MESSAGE	16	6	17	39
VIOLENT DISCUSSION	18	5	17	40
VIOLENT FANTASY/MEMORY	6	1	6	13
OTHER VIOLENCE	16	3	12	31
GENITAL/ANAL SEX	68	14	25	107
VENEREAL DISEASE	2	-	-	2
SEXUAL FOREPLAY	15	-	1	16
BEING NUDE	49	8	21	78
SEXUAL INVASION OF PRIVACY	10	-	3	13
SEXUAL AROUSAL	10	6	8	24
SEXUAL MESSAGE	13	3	2	18
SEXUAL DISCUSSION	62	14	15	91
SEXUAL FANTASY OR MEMORY	13	4	6	23
OTHER SEXUAL ACTIVITY	31	5	8	44
EXCRETORY ACTIVITY	2	1	11	14
MEDICAL/SURGICAL	1	-	4	5
AFFECTIONATE ACTIVITY	8	1	3	12
GENERAL DISCUSSION	112	17	33	162
NONSEXUAL/NONVIOLENT FANT.	4	1	1	6
OTHER NONSEXUAL ACTIVITY	78	15	25	118
TRICKERY	3	2	3	8
TOTAL	568	122	268	958

QUESTIONNAIRE SUPPLEMENT
TABLE 9

ACTIVITIES WITH
OTHER CHARACTER AS THE
RECIPIENT OF THE ACTIVITY

NUMBER OF ACTIVITIES

ACTIVITY	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
MURDEROUS/MAIMING	13	5	31	49
INFLICTING PAIN	11	3	13	27
FORCE/PLANNED FORCE	23	4	3	30
VIOLENT MESSAGE	35	9	32	76
VIOLENT DISCUSSION	12	6	23	41
VIOLENT FANTASY/MEMORY	5	2	5	12
OTHER VIOLENCE	21	2	11	34
GENITAL/ANAL SEX	114	20	35	169
VENEREAL DISEASE	1	-	-	1
SEXUAL FOREPLAY	19	1	1	21
BEING NUDE	36	3	3	42
SEXUAL INVASION OF PRIVACY	24	5	12	41
SEXUAL AROUSAL	13	3	8	24
SEXUAL MESSAGE	19	4	7	30
SEXUAL DISCUSSION	135	30	36	201
SEXUAL FANTASY OR MEMORY	17	3	7	27
OTHER SEXUAL ACTIVITY	31	6	7	44
EXCRETORY ACTIVITY	2	1	9	12
MEDICAL/SURGICAL	6	2	9	17
AFFECTIONATE ACTIVITY	23	2	8	33
GENERAL DISCUSSION	129	21	37	187
NONSEXUAL/NONVIOLENT FANT.	04	2	1	7
OTHER NONSEXUAL ACTIVITY	30	15	12	57
TRICKERY	-	1	1	2
TOTAL	723	150	311	1,184

QUESTIONNAIRE SUPPLEMENT
TABLE 10

ACTIVITIES WITH
OTHER CHARACTER AS THE
OBSERVER OF THE ACTIVITY

NUMBER OF ACTIVITIES

ACTIVITY	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
MURDEROUS/MAIMING	13	5	51	69
INFLECTING PAIN	8	5	15	28
FORCE/PLANNED FORCE	15	3	6	21
VIOLENT MESSAGE	14	4	15	32
VIOLENT DISCUSSION	11	-	9	24
VIOLENT FANTASY/MEMORY	4	-	4	8
OTHER VIOLENCE	21	5	19	45
GENITAL/ANAL SEX	52	12	16	80
VENEREAL DISEASE	1	-	1	2
SEXUAL FOREPLAY	23	1	1	25
BEING NUDE	93	11	17	121
SEXUAL INVASION OF PRIVACY	18	6	5	29
SEXUAL AROUSAL	15	9	10	34
SEXUAL MESSAGE	18	4	1	23
SEXUAL DISCUSSION	43	5	9	57
SEXUAL FANTASY OR MEMORY	24	3	11	38
OTHER SEXUAL ACTIVITY	36	6	7	49
EXCRETORY ACTIVITY	2	2	21	25
MEDICAL/SURGICAL	4	2	9	15
AFFECTIONATE ACTIVITY	24	6	-	30
GENERAL DISCUSSION	50	16	15	81
NONSEXUAL/NONVIOLENT FANT.	10	2	5	17
OTHER NONSEXUAL ACTIVITY	108	17	16	185
TRICKERY	3	1	-	4
TOTAL	610	125	307	1,042

QUESTIONNAIRE SUPPLEMENT
TABLE 11

ACTIVITIES WITH
OTHER CHARACTER AS THE
INITIATOR OF THE ACTIVITY

NUMBER OF ACTIVITIES

ACTIVITY	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
MURDEROUS/MAIMING	15	8	56	79
INFLECTING PAIN	11	4	17	32
FORCE/PLANNED FORCE	24	4	31	59
VIOLENT MESSAGE	49	13	23	85
VIOLENT DISCUSSION	36	7	24	67
VIOLENT FANTASY/MEMORY	4	-	6	10
OTHER VIOLENCE	20	7	10	37
GENITAL/ANAL SEX	117	19	34	170
VENEREAL DISEASE	1	-	0	1
SEXUAL FOREPLAY	38	3	3	44
BEING NUDE	50	5	12	67
SEXUAL INVASION OF PRIVACY	27	3	10	40
SEXUAL AROUSAL	7	5	17	29
SEXUAL MESSAGE	32	4	7	43
SEXUAL DISCUSSION	162	41	40	243
SEXUAL FANTASY OR MEMORY	15	1	2	18
OTHER SEXUAL ACTIVITY	53	8	10	71
EXCRETORY ACTIVITY	4	2	15	21
MEDICAL/SURGICAL	1	2	12	15
AFFECTIONATE ACTIVITY	17	9	12	38
GENERAL DISCUSSION	211	32	61	304
NONSEXUAL/NONVIOLENT FANT.	7	2	3	12
OTHER NONSEXUAL ACTIVITY	57	17	35	109
TRICKERY	6	0	2	8
TOTAL	964	196	442	1,602

QUESTIONNAIRE SUPPLEMENT
TABLE 12

ACTIVITIES WITH
TERTIARY CHARACTER AS THE
RECIPIENT OF THE ACTIVITY

NUMBER OF ACTIVITIES

ACTIVITY	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
MURDEROUS/MAIMING	11	2	20	33
INFLECTING PAIN	2	1	6	9
FORCE/PLANNED FORCE	8	-	5	13
VIOLENT MESSAGE	28	7	20	55
VIOLENT DISCUSSION	22	6	16	44
VIOLENT FANTASY/MEMORY	3	-	3	6
OTHER VIOLENCE	6	5	5	16
GENITAL/ANAL SEX	40	9	14	63
VENEREAL DISEASE	-	-	0	-
SEXUAL FOREPLAY	14	1	1	16
BEING NUDE	21	3	4	28
SEXUAL INVASION OF PRIVACY	17	4	5	26
SEXUAL AROUSAL	7	1	1	9
SEXUAL MESSAGE	16	1	8	25
SEXUAL DISCUSSION	131	34	32	197
SEXUAL FANTASY OR MEMORY	8	-	1	9
OTHER SEXUAL ACTIVITY	15	3	1	19
EXCRETORY ACTIVITY	-	-	2	2
MEDICAL/SURGICAL	2	1	4	7
AFFECTIONATE ACTIVITY	6	1	1	8
GENERAL DISCUSSION	142	21	38	201
NONSEXUAL/NONVIOLENT FANT.	2	-	2	4
OTHER NONSEXUAL ACTIVITY	22	8	4	34
TRICKERY	1	1	1	3
TOTAL	524	109	194	827

QUESTIONNAIRE SUPPLEMENT
TABLE 13

ACTIVITIES WITH
TERTIARY CHARACTER AS THE
OBSERVER OF THE ACTIVITY

NUMBER OF ACTIVITIES

ACTIVITY	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
MURDEROUS/MAIMING	14	4	60	78
INFLICTING PAIN	9	4	13	26
FORCE/PLANNED FORCE	9	2	7	18
VIOLENT MESSAGE	17	7	14	38
VIOLENT DISCUSSION	12	6	4	22
VIOLENT FANTASY/MEMORY	3	1	6	10
OTHER VIOLENCE	19	2	10	31
GENITAL/ANAL SEX	58	12	19	89
VENEREAL DISEASE	1	-	-	1
SEXUAL FOREPLAY	17	1	3	21
BEING NUDE	54	7	14	75
SEXUAL INVASION OF PRIVACY	21	1	6	28
SEXUAL AROUSAL	9	7	8	24
SEXUAL MESSAGE	13	3	6	22
SEXUAL DISCUSSION	43	9	8	60
SEXUAL FANTASY OR MEMORY	17	1	9	27
OTHER SEXUAL ACTIVITY	30	6	9	45
EXCRETORY ACTIVITY	1	1	12	14
MEDICAL/SURGICAL	2	4	6	12
AFFECTIONATE ACTIVITY	29	4	4	37
GENERAL DISCUSSION	80	15	10	105
NONSEXUAL/NONVIOLENT FANT.	6	2	1	9
OTHER NONSEXUAL ACTIVITY	68	9	30	107
TRICKERY	3	1	2	6
TOTAL	535	109	261	905

QUESTIONNAIRE SUPPLEMENT
TABLE 14

ACTIVITIES WITH
TERTIARY CHARACTER AS THE
INITIATOR OF THE ACTIVITY

NUMBER OF ACTIVITIES

ACTIVITY	PLAYBOY	PENTHOUSE	HUSTLER	TOTAL
MURDEROUS/MAIMING	8	4	25	37
INFLECTING PAIN	10	2	6	18
FORCE/PLANNED FORCE	16	2	6	24
VIOLENT MESSAGE	14	1	12	27
VIOLENT DISCUSSION	9	3	11	23
VIOLENT FANTASY/MEMORY	2	-	1	3
OTHER VIOLENCE	15	2	5	22
GENITAL/ANAL SEX	69	10	25	104
VENEREAL DISEASE	1	-	-	1
SEXUAL FOREPLAY	25	3	-	28
BEING NUDE	34	1	6	41
SEXUAL INVASION OF PRIVACY	18	4	5	27
SEXUAL AROUSAL	7	3	2	12
SEXUAL MESSAGE	5	2	3	10
SEXUAL DISCUSSION	55	12	14	81
SEXUAL FANTASY OR MEMORY	15	1	3	29
OTHER SEXUAL ACTIVITY	31	6	9	46
EXCRETORY ACTIVITY	3	-	5	8
MEDICAL/SURGICAL	6	-	14	20
AFFECTIONATE ACTIVITY	20	9	6	35
GENERAL DISCUSSION	53	10	26	89
NONSEXUAL/NONVIOLENT FANT.	10	2	3	15
OTHER NONSEXUAL ACTIVITY	53	13	36	102
TRICKERY	2	2	0	4
TOTAL	481	92	223	796

QUESTIONNAIRE SUPPLEMENT
TABLE 15

Percent of Child Cartoons by Color

<u>Title</u>	<u>Black&White</u>	<u>Color</u>
Playboy	56.9%	43.0%
Penthouse	63.6%	36.4%
Hustler	30.8%	69.2%

QUESTIONS #5 & #7
QUESTIONNAIRE SUPPLEMENT
TABLE 16

Color by Side by Size

<u>Title</u>	<u>Color</u>							
	<u>Black&White</u>				<u>Color</u>			
	<u>Left Side</u>		<u>Right Side</u>		<u>Left Side</u>		<u>Right Side</u>	
	<u>1/2pg full</u>	<u>1/2pg full</u>	<u>1/2pg full</u>	<u>1/2pg full</u>	<u>1/2pg full</u>	<u>1/2pg full</u>	<u>1/2pg full</u>	<u>1/2pg full</u>
Playboy	378	9	243	6	31	85	43	344
Penthouse	133	4	15	2	23	8	17	33
Hustler	142	0	19	4	76	26	56	219

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SECTION B
CHARACTER DESCRIPTIONS

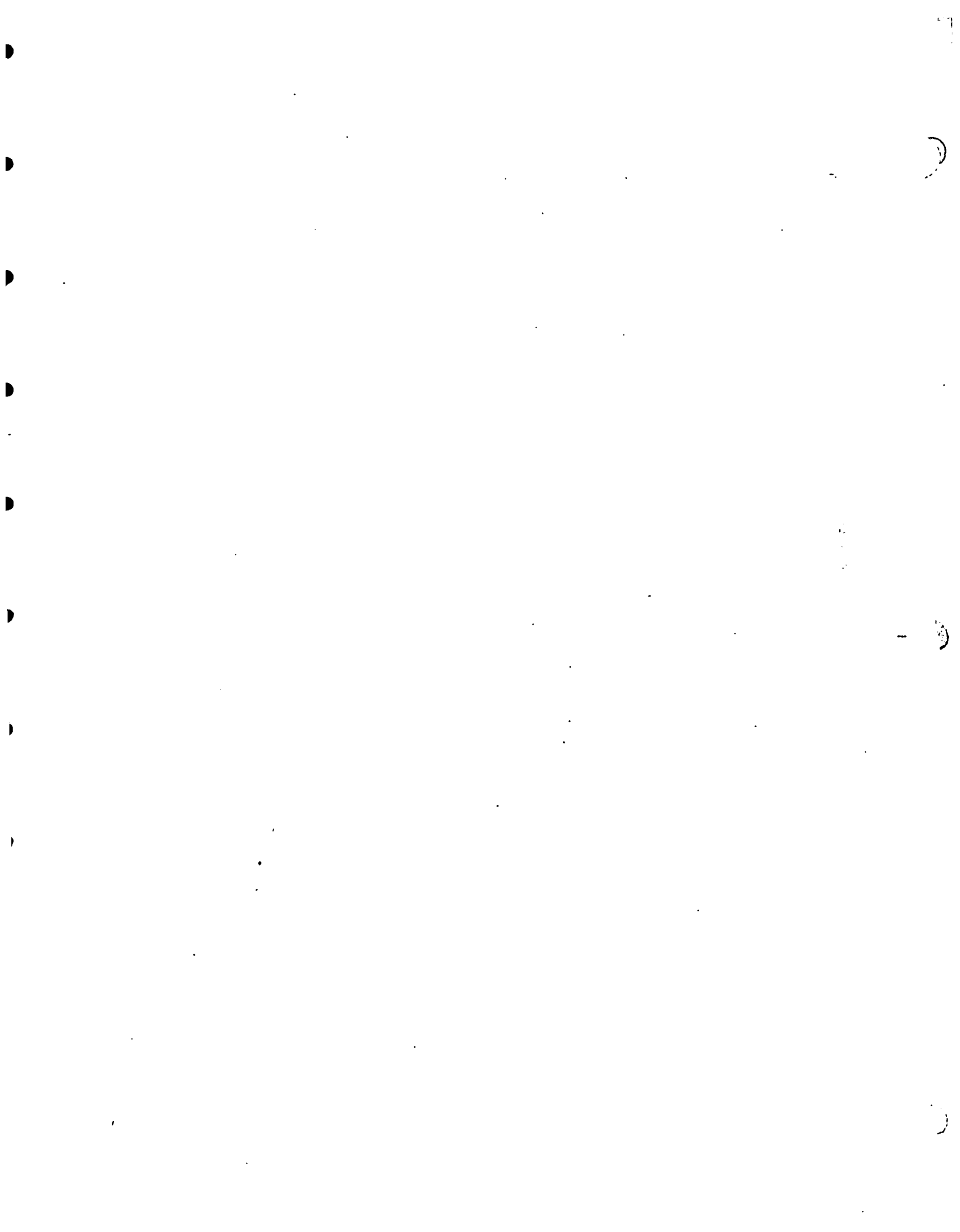


 TABLE 1
Depicted Age by Sex of Principal Child
Playboy

<u>Age</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Fetus In Utero	1	-	5	25	31
Aborted Fetus	-	-	-	-	-
Newborn (to 2 mo.)	6	1	6	43	56
Infant (to 2 yr.)	35	8	18	29	90
3 to 5 years	127	49	30	9	215
6 to 11 years	127	57	26	5	215
Jr. High age	55	56	5	2	118
Sr. High age	81	132	10	-	223
Adult-over 18	22	104	1	-	127

Total	454	407	101	113	1,075

 TABLE 2
Depicted Age by Sex of Principal Child
Penthouse

<u>Age</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Fetus in Utero	4	1	-	9	14
Aborted Fetus	-	-	-	1	1
Newborn (to 2 mo.)	8	1	-	4	13
Infant (to 2 yr.)	13	3	1	3	20
3 to 5 years	34	10	4	2	50
6 to 11 years	47	14	5	2	68
Jr. High age	12	6	1	-	19
Sr. High age	9	14	-	-	23
Adult-over 18	8	20	-	-	28

Total	135	69	11	21	236

 TABLE 3
Depicted Age by Sex of Principal Child
Hustler

<u>Age</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Fetus in Utero	3	-	1	7	11
Aborted Fetus	-	-	-	22	22
Newborn (to 2 mo.)	17	-	-	18	35
Infant (to 2 yr.)	18	5	3	4	30
3 to 5 years	65	20	7	4	96
6 to 11 years	100	67	18	2	187
Jr. High age	35	18	3	-	56
Sr. High age	15	13	2	-	30
Adult-over 18	10	9	1	-	20

Total	263	132	35	54	487

TABLE 4

Age of Principal Child, Recipient
(based on Physical Depletion)
By Activity

	<u>Activity</u>	<u>PLAYBOY</u>							
		<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SnH</u>	<u>Adult</u>
15	Murderous/Maiming	-	-	-	6	3	-	2	4
17	Inflicting Pain	-	-	1	1	4	1	5	3
48	Force/Planned Force	-	-	5	2	7	8	14	5
39	Violent Message	1	-	1	4	7	4	7	3
21	Violent Discsn.	-	-	-	2	4	4	3	9
2	Viol. Fantasy/Memory	-	-	-	2	-	-	-	-
17	Other Violence	-	-	-	2	4	4	3	3
83	Genital-Anal Sex	-	-	1	1	10	18	32	20
1	Venereal Disease	-	-	-	-	-	-	1	-
25	Sexual Foreplay	-	-	-	1	1	7	11	4
32	Being Nude	-	-	-	7	9	2	11	4
18	Invas. Privacy	-	-	-	1	2	3	3	3
7	Sexual Arcousal	-	-	-	1	2	-	4	-
27	Sexual Message	-	-	-	1	4	2	5	5
100	Sexual Discussion	-	-	2	6	11	23	14	31
6	Sex. Fantasy/Memory	-	-	-	1	3	-	1	1
17	Other Sexual	-	-	-	1	2	3	6	2
1	Excretory	-	-	-	-	-	-	1	-
11	Medical/Surg. Sex	2	-	4	2	-	-	1	2
58	Affection	1	-	10	18	14	5	3	5
89	Genl. Discsn.	-	-	1	9	19	19	7	26
4	NonViNonSxFant/Mem	-	-	-	2	1	-	-	1
31	Other NonViNonSx.	2	-	5	1	6	7	1	4
3	Trickery	-	-	-	1	1	-	-	1
672	Totals	6	-	30	50	106	115	83	183

TABLE 5

Age of Principal Child, Recipient
(based on Physical Depiction)
By Activity

Activity	PENTHOUSE							Adult	
	FU	FA	Newb. Infnt	3-5	6-11	JrH	SrH		
8 Murderous/Maiming	-	1	-	2	2	1	1	-	1
4 Inflicting Pain	-	-	-	-	1	3	-	-	-
5 Force/Planned Force	1	-	-	-	2	1	-	1	-
12 Violent Message	-	-	1	1	2	3	2	1	2
5 Violent Discsn.	-	-	-	1	2	1	1	-	-
-- Viol.Fantasy/Memory	-	-	-	-	-	-	-	-	-
2 Other Violence	-	-	-	-	-	2	-	-	-
16 Genital-Anal Sex	1	-	-	-	4	3	1	4	3
-- Venereal Disease	-	-	-	-	-	-	-	-	-
5 Sexual Foreplay	-	-	-	-	2	2	-	-	1
3 Being Nude	-	-	-	1	1	1	-	-	-
4 Invas.Privacy	-	-	-	-	-	2	-	-	2
3 Sexual Arousal	-	-	-	1	1	1	-	-	-
5 Sexual Message	-	-	-	-	1	1	1	-	2
22 Sexual Discussion	-	-	1	3	4	5	1	6	2
3 Sex.Fantasy/Memory	2	-	-	-	-	1	-	-	-
6 Other Sexual	-	-	-	-	1	3	-	1	1
1 Excretory	-	-	-	-	-	1	-	-	-
1 Medical/Surg.Sex	-	-	1	-	-	-	-	-	-
17 Affection	-	-	4	2	4	5	1	-	1
18 Genl.Discsn.	1	-	-	1	3	7	-	2	4
1 NonViNonSxFant/Mem	-	-	-	-	-	1	-	-	-
10 Other NonViNonSx.	-	-	3	-	3	3	-	-	1
-- Trickery	-	-	-	-	-	-	-	-	-
151 Totals	5	1	10	12	33	47	8	15	20

TABLE 6

Age of Principal Child, Recipient
(based on Physical Depiction)
By Activity

	Activity	HUSTLER								
		FU	FA	Newb.	Infnt	3-5	6-11	Jrh	SrH	Adult
69	Murderous/Maiming	1	18	12	4	4	17	8	4	1
28	Inflicting Pain	1	-	-	-	5	17	2	2	1
25	Force/Planned Force	-	-	-	1	4	15	2	3	-
26	Violent Message	-	-	1	1	10	13	-	-	1
14	Violent Discsn.	-	-	-	1	3	5	5	-	-
7	Viol.Fantasy/Memory	-	-	1	2	1	2	1	-	-
11	Other Violence	-	-	1	2	2	4	1	1	-
30	Genital-Anal Sex	-	-	-	-	3	12	6	5	4
1	Venereal Disease	-	-	-	-	-	-	-	1	-
2	Sexual Foreplay	-	-	-	-	1	-	-	-	1
6	Being Nude	-	-	-	-	-	3	-	2	1
14	Invas.Privacy	-	-	-	1	2	7	2	2	-
2	Sexual Arousal	-	-	-	-	-	-	1	-	1
5	Sexual Message	-	-	1	-	-	4	-	-	-
23	Sexual Discussion	1	-	1	1	7	8	3	-	2
4	Sex.Fantasy/Memory	-	-	-	2	-	2	-	-	-
4	Other Sexual	-	-	-	1	-	2	1	-	-
5	Excretory	-	-	1	-	3	1	-	-	-
5	Medical/Surg.Sex	1	1	2	-	-	1	-	-	-
17	Affection	-	-	3	1	5	5	1	1	1
31	Genl.Discsn.	1	-	-	3	5	16	2	2	2
--	NonViNonSxFant/Mem	-	-	-	-	-	-	-	-	-
12	Other NonViNonSx.	-	1	1	1	1	4	2	-	2
1	Trickery	-	-	-	-	-	-	1	-	-
342	Totals	5	20	24	21	56	138	38	23	17

TABLE 7

Age of Principal Child, Initiator
(based on Physical Depiction)
By Activity

		PLAYBOY								
	<u>Activity</u>	<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>	
15	Murderous/Maiming	-	-	-	1	3	4	1	3	3
15	Inflicting Pain	-	-	-	3	2	2	3	3	2
12	Force/Planned Force	-	-	1	-	3	4	1	2	1
28	Violent Message	2	-	1	2	11	5	1	6	-
15	Violent Discsn.	-	-	-	-	4	5	2	2	2
4	Viol.Fantasy/Memory	-	-	-	-	3	-	-	-	1
21	Other Violence	-	-	-	1	1	6	3	9	1
80	Genital-Anal Sex	-	-	-	1	5	4	16	33	21
--	Venereal Disease	-	-	-	-	-	-	-	-	-
35	Sexual Foreplay	-	-	-	2	1	4	7	11	10
82	Being Nude	-	-	1	3	4	12	10	31	21
32	Invas.Privacy	-	-	1	2	8	10	3	4	4
9	Sexual Arousal	-	-	-	-	1	3	2	1	2
21	Sexual Message	-	-	-	2	6	4	4	3	2
91	Sexual Discussion	-	-	-	3	16	25	12	23	12
14	Sex.Fantasy/Memory	-	-	-	-	5	4	2	3	-
29	Other Sexual	-	-	-	-	2	5	4	12	6
3	Excretory	-	-	-	-	2	1	-	-	-
2	Medical/Surg.Sex	-	-	1	-	-	1	-	-	-
29	Affection	-	-	1	-	7	6	2	6	7
82	Genl.Discsn.	-	-	-	2	25	22	11	13	9
4	NonVInonSxFant/Mem	-	-	-	-	2	-	-	-	2
73	Other NonVInonSx.	-	-	-	14	24	19	7	7	2
1	Trickery	-	-	-	-	1	-	-	-	-
697	Totals	2	-	6	36	136	146	91	172	108

TABLE 8

Age of Principal Child, Initiator
(based on Physical Depiction)

By Activity

PENTHOUSE

	<u>Activity</u>	<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>2-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>
7	Murderous/Maiming	-	-	-	-	4	3	-	-
9	Inflicting Pain	-	-	-	3	1	3	1	-
1	Force/Planned Force	-	-	-	-	-	-	-	1
7	Violent Message	-	-	-	1	2	1	1	1
6	Violent Discsn.	-	-	-	-	1	4	-	1
1	Viol.Fantasy/Memory	-	-	-	-	-	1	-	-
4	Other Violence	-	-	-	-	1	2	-	1
16	Genital-Anal Sex	-	-	-	1	2	1	3	5
1	Venereal Disease	-	-	-	-	1	-	-	-
6	Sexual Foreplay	-	-	-	1	-	1	2	1
11	Being Nude	1	-	1	-	2	1	-	2
11	Invas.Privacy	-	-	1	2	2	4	1	-
6	Sexual Arousal	-	-	-	1	2	1	-	-
4	Sexual Message	-	-	-	-	1	3	-	-
15	Sexual Discussion	1	-	1	1	6	3	1	1
1	Sex.Fantasy/Memory	-	-	-	-	1	-	-	-
3	Other. Sexual	-	-	-	-	1	2	-	-
3	Excretory	-	-	-	-	-	1	-	2
1	Medical/Surg.Sex	1	-	-	-	-	-	-	-
4	Affection	-	-	-	-	3	1	-	-
17	Genl.Discsn.	-	-	-	-	2	13	-	1
--	NonViNonSxFant/Mem	-	-	-	-	-	-	-	-
21	Other NonVINonSx.	-	-	-	4	7	5	3	1
--	Trickery	-	-	-	-	-	-	-	-
155	Totals	3	-	3	14	35	51	14	16

TABLE 9

Age of Principal Child, Initiator
(based on Physical Depiction)
By Activity

		<u>HUSTLER</u>								
	<u>Activity</u>	<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>	
30	Murderous/Maiming	1	-	2	3	6	10	5	2	1
12	Inflicting Pain	-	-	-	-	1	4	4	3	-
5	Force/Planned Force	1	-	-	-	-	2	2	-	-
26	Violent Message	-	-	1	1	13	6	4	1	-
13	Violent Discsn.	-	1	1	-	4	3	3	-	1
6	Viol.Fantasy/Memory	-	-	-	-	3	1	-	1	1
9	Other Violence	-	-	-	-	3	4	1	1	-
19	Genital-Anal Sex	-	-	1	1	3	9	1	3	1
-	Venereal Disease	-	-	-	-	-	-	-	-	-
4	Sexual Foreplay	-	-	-	-	-	2	2	-	-
19	Being Nude	1	-	2	-	3	1	5	5	2
11	Invas.Privacy	-	-	-	1	2	7	1	-	-
8	Sexual Arousal	-	-	-	1	2	3	1	1	-
5	Sexual Message	-	-	-	-	-	1	2	1	1
28	Sexual Discussion	-	1	-	1	8	11	5	1	1
6	Sex.Fantasy/Memory	-	-	-	1	2	2	-	-	1
4	Other Sexual	-	-	-	-	1	2	1	-	-
14	Excretory	-	-	1	2	4	5	-	-	2
1	Medical/Surg.Sex	-	-	-	-	1	-	-	-	-
4	Affection	-	-	-	-	1	2	-	1	-
19	Genl.Discsn.	-	-	-	-	4	7	3	2	3
7	NonViNonSxFant/Mem	-	-	1	2	2	2	-	-	-
49	Other NonViNonSx.	-	-	-	4	4	31	7	2	1
-	Trickery	-	-	-	-	-	-	-	-	-
299	Totals	3	2	9	17	67	115	47	24	15

TABLE 10

Age of Principal Child, Observer
(based on Physical Depiction)
By Activity

		<u>PLAYBOY</u>								
	<u>Activity</u>	<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>	
15	Murderous/Maiming	-	-	2	3	4	2	2	1	1
5	Inflicting Pain	-	-	-	-	2	1	-	1	1
9	Force/Planned Force	-	-	1	-	3	3	-	1	1
14	Violent Message	-	-	3	-	5	2	1	2	1
16	Violent Discsn.	-	-	-	6	2	2	1	5	-
5	Viol.Fantasy/Memory	-	-	-	2	1	1	-	-	1
15	Other Violence	-	-	1	1	7	3	3	-	-
49	Genital-Anal Sex	5	-	11	7	11	9	3	1	2
2	Venereal Disease	-	-	-	1	1	-	-	-	-
15	Sexual Foreplay	-	-	2	4	4	2	-	2	1
48	Being Nude	-	-	1	5	12	9	9	7	5
9	Invas.Privacy	-	-	-	-	1	3	-	5	-
9	Sexual Arousal	-	-	-	1	-	1	-	3	4
13	Sexual Message	-	-	-	1	2	3	2	3	2
58	Sexual Discussion	1	-	9	7	11	10	7	8	5
11	Sex.Fantasy/Memory	-	-	2	2	1	-	-	3	3
28	Other Sexual	-	-	3	2	9	11	1	1	1
2	Excretory	-	-	-	1	1	-	-	-	-
1	Medical/Surg.Sex	-	-	-	-	-	1	-	-	-
7	Affection	-	-	-	-	1	3	-	1	2
104	Genl.Discsn.	8	-	11	10	25	17	3	13	17
3	NonViNonSxFant/Mem	-	-	-	-	2	-	-	1	-
75	Other NonViNonSx.	3	-	3	7	21	16	5	11	9
3	Trickery	-	-	1	1	1	-	-	-	-
516	Totals	17	-	49	61	127	100	37	69	56

TABLE 11

<u>Age of Principal Child, Observer</u> <u>(based on Physical Depiction)</u>		<u>By Activity</u>								
		<u>PENTHOUSE</u>								
<u>Activity</u>	<u>FU</u>	<u>FA</u>	<u>Newb.Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>		
10	Murdeqous/Maiming	-	-	-	1	4	4	-	1	-
4	Inflicting Pain	-	-	-	-	2	1	-	1	-
2	Force/Planned Force	-	-	-	-	-	1	-	-	1
5	Violent Message	-	-	-	2	-	1	1	-	1
4	Violent Discsn.	-	-	-	1	1	1	-	-	1
1	Viol.Fantasy/Memory	-	-	-	1	-	-	-	-	-
3	Other Violence	-	-	-	-	1	1	-	-	1
12	Genital-Anal Sex	1	-	1	3	3	2	2	-	-
--	Venereal Disease	-	-	-	-	-	-	-	-	-
--	Sexual Foreplay	-	-	-	-	-	-	-	-	-
8	Being Nude	-	-	2	-	2	4	-	-	-
--	Invas.Privacy	-	-	-	-	-	-	-	-	-
6	Sexual Arousal	-	-	-	-	1	5	-	-	-
2	Sexual Message	-	-	1	-	-	1	-	-	-
11	Sexual Discussion	3	-	-	-	3	2	-	2	1
2	Sex.Fantasy/Memory	-	-	-	-	-	1	-	-	1
4	Other Sexual	-	-	1	1	1	-	-	-	1
1	Excretory	-	-	-	-	-	-	-	-	1
--	Medical/Surg.Sex	-	-	-	-	-	-	-	-	-
1	Affection	-	-	-	-	1	-	-	-	-
13	Genl.Discsn.	2	-	1	2	3	4	1	-	-
1	NonViNonSxFant/Mem	-	-	1	-	-	-	-	-	-
13	Other NonViNonSx.	2	-	1	1	4	2	3	-	-
2	Trickery	1	-	-	-	-	1	-	-	-
105	Totals	9	-	8	12	26	31	7	4	8

TABLE 12

Age of Principal Child, Observer
(based on Physical Depiction)
By Activity

Activity	HUSTLER								
	FU	FA	Newb. Infnt	3-5	6-11	JrH	SrH	Adult	
30 Murderous/Maiming	-	-	3	1	11	14	-	1	-
10 Inflicting Pain	-	1	-	-	1	6	-	1	1
6 Force/Planned Force	-	-	-	1	1	3	1	-	-
14 Violent Message	1	-	1	2	2	7	1	-	-
15 Violent Discsn.	1	1	1	1	3	6	-	-	2
6 Viol.Fantasy/Memory	-	1	-	1	1	-	3	-	-
11 Other Violence	-	-	-	1	1	5	4	-	-
22 Genital-Anal Sex	2	1	1	3	4	6	2	2	1
-- Venereal Disease	-	-	-	-	-	-	-	-	-
1 Sexual Foreplay	-	-	-	-	-	1	-	-	-
21 Being Nude	-	-	2	1	3	11	2	2	-
2 Invas.Privacy	-	-	-	-	-	1	1	-	-
8 Sexual Arousal	-	-	-	-	2	4	1	-	1
2 Sexual Message	-	-	-	-	2	-	-	-	-
12 Sexual Discussion	-	1	1	4	3	2	-	1	-
5 Sex.Fantasy/Memory	-	-	2	-	-	2	1	-	-
8 Other Sexual	1	-	-	-	4	2	1	-	-
10 Excretory	-	1	-	1	4	4	-	-	-
4 Medical/Surg.Sex	1	-	-	-	-	2	1	-	-
3 Affection	-	1	-	-	-	1	1	-	-
32 Genl.Discsn.	-	-	3	4	3	12	5	2	3
1 NonVInonSxFant/Mem	-	-	-	1	-	-	-	-	-
23 Other NonVInonSx.	-	1	-	1	4	11	3	2	1
2 Trickery	-	-	-	-	-	2	-	-	-
248 Totals	6	8	14	22	49	102	27	11	9

TABLE 13

Deported Age by Sex of Other Character
Playboy

<u>Age</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unsped.</u>	<u>Total</u>
Fetus in Utero	-	-	-	1	1
Aborted Fetus	-	-	-	-	-
Newborn (to 2 mo.)	1	-	-	-	1
Infant (to 2 yr.)	2	4	2	1	9
3 to 5 years	28	10	4	1	43
6 to 11 years	13	11	6	-	30
Jr. High age	18	13	1	-	32
Sr. High age	33	24	3	-	60
Adult-over 18	561	343	57	5	966

Total	656	405	73	8	1,142

TABLE 14

Deported Age by Sex of Other Characters
Penthouse

<u>Age</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Fetus in Utero	-	-	-	-	-
Aborted Fetus	-	-	-	-	-
Newborn (to 2 mo.)	-	-	-	-	-
Infant (to 2 yr.)	2	1	-	1	4
3 to 5 years	8	1	-	1	10
6 to 11 years	7	4	-	-	11
Jr. High age	3	2	1	-	6
Sr. High age	4	1	-	-	5
Adult-over 18	129	53	13	4	199

Total	152	62	14	6	234

TABLE 15

Depicted Age by Sex of Other Character
Hustler

<u>Age</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Fetus in Utero	-	-	-	-	-
Aborted Fetus	-	-	-	-	-
Newborn (to 2 mo.)	-	-	1	1	2
Infant (to 2 yr.)	-	2	-	-	2
3 to 5 years	10	6	2	1	19
6 to 11 years	10	7	3	-	20
Jr. High age	3	5	-	-	8
Sr. High age	2	7	-	-	9
Adult-over 18	275	131	34	1	441

Total	300	158	40	2	500

TABLE 16

Age of Other Character, Recipient
(based on Physical Depiction)
By Activity

Activity	PLAYBOY								
	FU	FA	Newb. Infnt	3-5	6-11	JrH	SrH	Adult	
13 Murderous/Maiming	-	-	-	-	-	-	-	-	13
11 Inflicting Pain	-	-	-	-	-	-	-	1	10
21 Force/Planned Force	-	-	-	-	-	-	1	1	19
32 Violent Message	-	-	-	-	1	-	-	1	30
11 Violent Discsn.	-	-	-	-	-	1	-	1	9
5 Viol. Fantasy/Memory	-	-	-	-	1	1	-	-	3
20 Other Violence	-	-	-	-	-	-	-	-	20
111 Genital-Anal Sex	-	-	-	1	-	-	7	9	94
1 Venereal Disease	-	-	-	-	-	-	-	-	1
18 Sexual Foreplay	-	-	-	-	-	-	1	2	15
36 Being Nude	-	-	-	-	-	2	-	2	32
22 Invas. Privacy	-	-	-	-	-	-	-	4	18
13 Sexual Arousal	-	-	-	-	-	1	-	-	12
19 Sexual Message	-	-	-	-	2	-	-	-	17
132 Sexual Discussion	-	-	-	3	9	6	9	13	92
17 Sex. Fantasy/Memory	-	-	-	-	2	-	-	1	14
30 Other Sexual	-	-	-	-	-	1	2	2	25
2 Excretory	-	-	-	-	-	-	-	-	2
5 Medical/Surg. Sex	-	-	1	-	-	-	-	-	4
23 Affection	-	-	-	1	1	1	2	2	16
128 Genl. Discsn.	-	-	-	2	15	9	4	4	94
4 NonViNonSxFant/Mem	-	-	-	-	-	-	-	-	4
29 Other NonViNonSx.	-	-	-	-	2	1	-	1	25
Trickery	-	-	-	-	-	-	-	-	-
703 Totals	-	-	1	7	33	23	26	44	569

TABLE 17

Age of Other Character, Recipient
(based on Physical Depletion)
By Activity

Activity	PENTHOUSE							AUGUST	
	EU	FA	News.	Infant	3-5	6-11	JRH		B.M.
4 Mysterious/Maiming	-	-	-	-	1	-	-	-	1
3 Inflicting Pain	-	-	-	-	-	-	-	-	3
4 Force/Planned Force	-	-	-	1	1	1	-	-	1
8 Violent Message	-	-	-	-	-	1	-	1	3
6 Violent Discsn.	-	-	-	-	-	2	-	1	3
1 Viol. Fantasy/Memory	-	-	-	-	-	-	-	-	1
2 Other Violence	-	-	-	-	-	-	-	-	2
20 Genital-Anal Sex	-	-	-	-	1	-	-	-	10
-- Venereal Disease	-	-	-	-	-	-	-	-	-
1 Sexual Foreplay	-	-	-	-	-	-	-	-	1
3 Being Nude	-	-	-	-	-	-	1	1	2
5 Invas. Privacy	-	-	-	-	-	-	1	-	4
3 Sexual Assault	-	-	-	-	-	-	-	1	2
4 Sexual Message	-	-	-	1	-	-	-	-	3
27 Sexual Discussion	-	-	-	-	2	-	3	1	21
3 Sex. Fantasy/Memory	-	-	-	-	-	-	-	-	3
3 Other Sexual	-	-	-	-	-	-	-	-	3
1 Excretory	-	-	-	-	-	-	-	-	1
2 Medical/Surg. Sex	-	-	-	-	-	-	-	-	2
2 Affection	-	-	-	-	-	-	-	-	2
19 Genl. Discsn.	-	-	-	1	2	4	-	-	12
2 NonVINonSxFant/Mem	-	-	-	-	-	-	-	-	2
14 Other NonVINonSx.	-	-	-	-	1	-	-	-	13
1 Trickery	-	-	-	-	-	-	-	-	1
138 Totals	-	-	-	3	8	8	5	4	110

TABLE 18

Age of Other Character, Recipient
(based on Physical Depletion)

By Activity

HUSTLER

<u>Activity</u>	<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>Sen</u>	<u>Adult</u>
23 Murderous/Maiming	-	-	-	-	1	-	-	11
12 Inflicting Pain	-	-	-	-	1	-	1	10
3 Force/Planned Force	-	-	-	-	-	-	-	3
30 Violent Message	-	-	-	1	1	-	1	27
21 Violent Discsn.	-	-	-	1	2	-	-	18
4 Viol.Fantasy/Memory	-	-	-	-	-	-	-	4
10 Other Violence	-	-	-	1	2	-	-	5
31 Genital-Anal Sex	-	-	-	3	-	1	2	25
-- Venereal Disease	-	-	-	-	-	-	-	-
1 Sexual Foreplay	-	-	-	-	-	-	-	1
3 Being Nude	-	-	-	-	-	-	-	3
10 Invas.Privacy	-	-	-	1	2	-	1	6
8 Sexual Arousal	-	-	-	-	1	-	-	7
7 Sexual Message	-	-	-	-	-	-	-	7
35 Sexual Discussion	-	-	-	1	3	2	2	25
7 Sex.Fantasy/Memory	-	-	-	1	-	-	-	6
7 Other Sexual	-	-	-	-	1	-	-	6
9 Excretory	-	-	-	1	-	1	-	7
7 Medical/Surg.Sex	-	-	-	1	1	-	-	3
8 Affection	-	-	-	-	-	-	1	7
37 Genl.Discsn.	-	-	-	1	-	1	1	34
1 NonViNonSxFant/Mem	-	-	-	-	-	-	-	1
11 Other NonViNonSx.	-	-	1	-	-	-	-	10
1 Trickery	-	-	-	1	-	-	-	-
286 Totals	-	-	1	3	15	14	5	239

TABLE 19

Age of Other Character, Initiator
(based on Physical Depiction)
By Activity

	<u>Activity</u>	<u>PLAYBOY</u>								
		<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>StrH</u>	<u>Adult</u>	
12	Murderous/Maiming	-	-	-	-	-	-	-	-	12
11	Inflicting Pain	-	-	-	-	1	-	-	-	10
22	Force/Planned Force	-	-	-	-	-	-	3	3	16
46	Violent Message	-	-	-	-	1	1	-	-	41
36	Violent Discsn.	-	-	-	-	1	-	-	-	35
3	Viol. Fantasy/Memory	-	-	-	-	-	-	-	-	3
19	Other Violence	-	-	-	-	1	1	1	-	15
112	Genital-Anal Sex	-	-	-	1	-	-	5	14	92
1	Venereal Disease	-	-	-	-	-	-	-	-	1
38	Sexual Foreplay	-	-	-	-	1	-	1	7	29
47	Being Nude	-	-	-	-	-	-	3	3	41
27	Invas. Privacy	-	-	-	1	1	-	1	2	22
7	Sexual Arousal	-	-	-	-	-	-	-	2	5
32	Sexual Message	-	-	-	1	1	1	1	-	28
160	Sexual Discussion	-	-	-	-	1	1	2	9	142
15	Sex. Fantasy/Memory	-	-	1	-	1	-	-	2	11
50	Other Sexual	-	-	-	-	3	1	2	5	39
3	Excretory	-	-	-	1	1	-	-	-	1
1	Medical/Surg. Sex	-	-	-	-	-	-	-	-	1
17	Affection	-	-	-	-	-	1	1	1	14
208	Genl. Discsn.	-	-	-	1	-	-	2	4	201
7	NonViNonSxFant/Mem	-	-	-	-	2	-	-	-	3
54	Other NonViNonSx.	-	-	-	-	1	3	2	1	47
6	Trickery	-	-	-	-	-	1	-	-	5
934	Totals	-	-	1	5	16	10	24	52	826

TABLE 20

Age of Other Character, Initiator
(based on Physical Depiction)
By Activity

	<u>Activity</u>	<u>PENTHOUSE</u>							<u>Adult</u>	
		<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>		
6	Murderous/Maiming	-	-	-	-	1	-	-	1	4
3	Inflicting Pain	-	-	-	-	-	-	-	1	2
3	Force/Planned Force	-	-	-	-	-	-	-	-	3
11	Violent Message	-	-	-	-	-	-	-	-	11
7	Violent Discsn.	-	-	-	-	-	-	-	-	7
--	Viol. Fantasy/Memory	-	-	-	-	-	-	-	-	-
7	Other Violence	-	-	-	-	-	1	-	-	6
16	Genital-Anal Sex	-	-	-	-	-	1	-	1	14
--	Venereal Disease	-	-	-	-	-	-	-	-	-
3	Sexual Foreplay	-	-	-	-	-	-	-	-	3
5	Being Nude	-	-	-	-	-	-	-	-	5
2	Invas. Privacy	-	-	-	-	-	-	-	-	2
5	Sexual Arousal	-	-	-	-	-	-	-	-	5
4	Sexual Message	-	-	-	-	1	-	1	-	2
40	Sexual Discussion	-	-	-	1	-	-	-	1	38
--	Sex. Fantasy/Memory	-	-	-	-	-	-	-	-	-
8	Other Sexual	-	-	-	-	-	-	-	-	8
1	Excretory	-	-	-	-	-	-	1	-	-
2	Medical/Surg. Sex	-	-	-	-	-	-	-	-	2
9	Affection	-	-	-	-	2	-	-	-	7
30	Genl. Discsn.	-	-	-	-	1	1	-	1	27
2	NonViNonSxFant/Mem	-	-	-	-	-	-	-	-	2
17	Other NonViNonSx.	-	-	-	-	1	1	-	-	15
--	Trickery	-	-	-	-	-	-	-	-	-
181	Totals	-	-	-	1	6	4	2	5	163

TABLE 21

Age of Other Character, Initiator
(based on Physical Depiction)
By Activity

	<u>Activity</u>	<u>HUSTLER</u>							
		<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>
51	Murderous/Maiming	-	-	-	-	-	-	1	50
16	Inflicting Pain	-	-	-	1	2	-	1	12
30	Force/Planned Force	-	-	-	-	-	-	-	30
20	Violent Message	-	-	-	-	-	1	-	19
23	Violent Discsn.	-	-	-	1	1	-	-	21
6	Viol.Fantasy/Memory	-	-	-	-	-	-	1	5
10	Other Violence	-	-	-	-	-	-	1	9
34	Genital-Anal Sex	-	-	-	-	2	-	1	31
--	Venereal Disease	-	-	-	-	-	-	-	-
3	Sexual Foreplay	-	-	-	-	-	-	-	3
11	Being Nude	-	-	-	1	2	1	2	5
10	Invas.Privacy	-	-	-	-	2	-	-	8
17	Sexual Arousal	-	-	-	1	-	-	-	16
7	Sexual Message	-	-	-	-	-	-	-	7
39	Sexual Discussion	-	-	-	-	-	1	1	37
1	Sex.Fantasy/Memory	-	-	-	-	-	-	-	1
10	Other Sexual	-	-	-	-	1	-	-	9
11	Excretory	-	-	-	-	-	-	-	11
10	Medical/Surg.Sex	-	-	-	1	-	-	-	9
11	Affection	-	-	-	-	-	-	-	11
61	Genl.Discsn.	-	-	-	2	1	-	-	58
3	NonVInonSxFant/Mem	-	-	-	-	-	-	-	3
35	Other NonVInonSx.	-	-	-	7	4	2	-	22
2	Trickery	-	-	-	-	-	-	-	2
421	Totals	-	-	-	14	15	5	8	379

TABLE 22

Age of Other Character, Observer
(based on Physical Depiction)

By Activity

PLAYBOY

<u>Activity</u>	<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>5-11</u>	<u>JrH</u>	<u>Sen</u>	<u>Adult</u>
12 Murderous/Maiming	-	-	-	-	-	1	1	10
9 Inflicting Pain	-	-	-	-	-	-	-	8
14 Force/Planned Force	-	-	-	-	-	-	-	14
14 Violent Message	-	-	-	1	1	-	1	11
11 Violent Discsn.	-	-	-	1	1	1	-	8
4 Viol.Fantasy/Memory	-	-	-	-	-	-	-	4
21 Other Violence	-	-	-	1	4	-	-	16
51 Genital-Anal Sex	1	-	1	-	1	2	3	141
1 Venereal Disease	-	-	-	-	-	-	-	1
23 Sexual Foreplay	-	-	-	1	1	1	2	18
90 Being Nude	-	-	-	2	4	3	4	73
18 Invas.Privacy	-	-	-	1	2	-	1	11
15 Sexual Arousal	-	-	-	-	1	1	1	12
17 Sexual Message	-	-	-	1	-	1	-	16
41 Sexual Discussion	-	-	-	2	2	2	3	27
20 Sex.Fantasy/Memory	-	-	-	2	-	-	-	18
36 Other Sexual	-	-	-	2	1	-	1	32
2 Excretory	-	-	-	-	-	-	-	2
3 Medical/Surg.Sex	-	-	-	-	-	-	-	3
23 Affection	-	-	-	2	-	2	1	18
48 Gent.Discsn.	-	-	-	1	3	2	5	31
10 NonViNonSxFant/Mem	-	-	-	2	-	-	-	8
105 Other NonViNonSx.	-	-	-	1	5	1	7	90
3 Trickery	-	-	-	1	-	-	-	2
590 Totals	1	-	1	7	30	21	21	476

TABLE 23

Age of Other Character, Observer
(based on Physical Depiction)
By Activity

	<u>Activity</u>	<u>PENTHOUSE</u>							<u>Adults</u>
		<u>FU</u>	<u>FA</u>	<u>Newsp. Infant</u>	<u>2-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SenH</u>	
5	Murderous/Maiming	-	-	-	-	-	-	-	3
5	Inflicting Pain	-	-	-	1	2	-	-	2
--	Force/Planned Force	-	-	-	-	-	-	-	-
3	Violent Message	-	-	-	-	-	-	-	3
4	Violent Discsn.	-	-	-	1	-	-	-	2
--	Viol. Fantasy/Memory	-	-	-	-	-	-	-	-
5	Other Violence	-	-	-	-	-	-	-	5
12	Genital-Anal Sex	-	-	-	1	-	1	-	10
--	Venereal Disease	-	-	-	-	-	-	-	-
1	Sexual Foreplay	-	-	-	-	-	-	-	1
11	Being Nude	-	-	-	-	1	1	1	9
6	Invas. Privacy	-	-	-	-	1	-	-	5
9	Sexual Arousal	-	-	-	1	1	-	-	7
1	Sexual Message	-	-	-	1	1	-	-	2
5	Sexual Discussion	-	-	-	1	-	-	-	1
3	Sex. Fantasy/Memory	-	-	-	-	-	-	-	3
6	Other Sexual	-	-	-	-	-	-	-	6
2	Excretory	-	-	-	-	-	-	-	2
2	Medical/Surg. Sex	-	-	-	-	-	-	-	2
5	Affection	-	-	-	-	-	-	-	5
12	Genl. Discsn.	-	-	-	1	1	-	1	9
2	NonViNonSxFant/Mem	-	-	-	-	-	-	-	2
14	Other NonViNonSx.	-	-	-	1	2	1	-	10
1	Trickery	-	-	-	-	-	-	-	1
117	Totals	-	-	-	4	6	7	3	95

TABLE 24

Age of Other Character, Observer
(based on Physical Depiction)
By Activity

	<u>Activity</u>	<u>HUSTLER</u>								
		<u>FU</u>	<u>FA</u>	<u>Newb. Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>	
50	Murderous/Maiming	-	-	1	-	3	2	2	2	40
15	Inflicting Pain	-	-	-	-	-	1	1	-	13
6	Force/Planned Force	-	-	-	-	-	1	-	-	5
14	Violent Message	-	-	-	-	-	1	2	-	11
9	Violent Discsn.	-	-	-	-	-	-	-	1	8
4	Viol.Fantasy/Memory	-	-	-	-	-	-	-	-	4
17	Other Violence	-	-	-	-	-	1	-	-	16
16	Genital-Anal Sex	-	-	-	1	1	1	1	1	11
1	Venereal Disease	-	-	-	-	-	-	-	-	1
1	Sexual Foreplay	-	-	-	-	-	-	-	-	1
17	Being Nude	-	-	-	-	2	-	-	1	14
4	Invas.Privacy	-	-	-	-	-	-	-	-	4
10	Sexual Arousal	-	-	-	-	-	-	-	1	9
1	Sexual Message	-	-	-	-	-	-	-	1	-
9	Sexual Discussion	-	-	-	-	1	4	-	-	4
11	Sex.Fantasy/Memory	-	-	-	-	1	1	-	-	9
7	Other Sexual	-	-	-	-	1	-	-	-	6
21	Excretory	-	-	-	-	2	-	-	-	19
8	Medical/Surg.Sex	-	-	-	-	1	-	-	-	7
--	Affection	-	-	-	-	-	-	-	-	-
14	Genl.Discsn.	-	-	-	-	-	1	1	-	12
4	NonViNonSxFant/Mem	-	-	-	1	-	-	-	-	3
56	Other NonViNonSx.	-	-	-	-	1	-	-	-	55
--	Trickery	-	-	-	-	-	-	-	-	-
295	Totals	-	-	1	2	13	13	7	7	252

TABLE 25

Number of Child Cartoons Indicating
Sex of the Principal Child
by Magazine

<u>Sex</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Male	483	146	274	903
Female	435	73	145	653
Both	107	13	40	160
Unspecif.	152	29	80	261

TABLE 26

<u>Activity</u>	<u>Sex of Principal Child as Recipient</u>				<u>Total</u>
	<u>By Activity</u>		<u>Both</u>	<u>Unspec.</u>	
	<u>Male</u>	<u>Female</u>			
Murderous/Maiming	9	2	1		18
Inflicting Pain	7	12	1		20
Force/Planned Force	15	26	2	7	50
Violent Message	21	11	3	5	40
Violent Discsn.	18	4	2		24
Viol.Fantasy/Memory			1	2	3
Other Violence	12	6	1	1	20
Genital-Anal Sex	20	60	3	7	90
Venereal Disease		1			1
Sexual Foreplay	6	20			26
Being Nude	14	13	5	1	33
Invas.Privacy		17	1	1	19
Sexual Arousal	5	2	1		8
Sexual Message	7	21	1		29
Sexual Discussion	45	49	5	14	113
Sex.Fantasy/Memory	2	6			8
Other Sexual	4	14	1	1	20
Excretory		1			1
Medical/Surg.Sex	2	3	2	4	11
Affection	21	12	11	15	59
Genl.Discsn.	50	37	3	2	92
NonViNonSxFant/Mem	3	3	2	1	9
Other NonVINonSx.	10	9	4	9	32
Trickery	2	1			3
Totals	273	336	50	70	729

TABLE 27

Sex of Principal Child as Recipient
By Activity

<u>Activity</u>	<u>PENTHOUSE</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
	<u>Male</u>	<u>Female</u>			
Murderous/Maiming	5	3		2	10
Inflicting Pain	3	1			4
Force/Planned Force	1	3		1	5
Violent Message	9	2	3		14
Violent Discsn.	3	1	1	1	6
Viol.Fantasy/Memory					
Other Violence	2				2
Genital-Anal Sex	6	10	1	1	18
Venereal Disease					
Sexual Foreplay		5			5
Being Nude	3				3
Invas.Privacy	1	3			4
Sexual Arousal	1	2		1	4
Sexual Message	1	4			5
Sexual Discussion	11	9	1	2	23
Sex.Fantasy/Memory	2			2	4
Other Sexual	4	2			6
Excretory	1				1
Medical/Surg.Sex				2	2
Affection	13	2		3	18
Genl.Discsn.	15	3	1		19
NonViNonSxFant/Mem	1				1
Other NonViNonSx.	3	1	2	1	12
Trickery					
Totals	89	51	9	16	165

TABLE 28

Sex of Principal Child as Recipient
By Activity

<u>Activity</u>	<u>Male</u>	<u>HUSTLER</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
		<u>Female</u>				
Murderous/Maiming	25	12		7	34	78
Inflicting Pain	12	16			2	30
Force/Planned Force	8	16		2	1	27
Violent Message	18	6		2	4	30
Violent Discsn.	9	2		3	1	15
Viol.Fantasy/Memory	2	2		1	2	7
Other Violence	7	2		1	1	11
Genital-Anal Sex	6	25		1		32
Venereal Disease		1				1
Sexual Foreplay		2				2
Being Nude	2	4				6
Invas.Privacy	8	6				14
Sexual Arousal		3				3
Sexual Message	3	2				5
Sexual Discussion	16	5		1	1	23
Sex.Fantasy/Memory	3	1				4
Other Sexual	2	3			1	6
Excretory	3	1		1	2	7
Medical/Surg.Sex	4	1			4	9
Affection	13	1			3	17
Genl.Discsn.	22	2		6	1	31
NonVINonSxFant/Mem						
Other NonVINonSx.	6	5				11
Trickery		1				1
Totals	169	119		25	57	370

TABLE 29

Sex of Principal Child as Initiator
By Activity

<u>Activity</u>	<u>Male</u>	<u>PLAYBOY</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
		<u>Female</u>				
Murderous/Maiming	12	2		1		15
Inflicting Pain	10	4		1	1	16
Force/Planned Force	7	3		1	1	12
Violent Message	17	7		2	2	28
Violent Discsn.	9	5			1	15
Viol.Fantasy/Memory	3	1				4
Other Violence	15	7		2	1	25
Genital-Anal Sex	18	61		5		84
Venereal Disease		1				1
Sexual Foreplay	8	24		3		35
Being Nude	16	64		3	1	84
Invas.Privacy	19	8		5		32
Sexual Arousal	8	1				9
Sexual Message	14	6		2		22
Sexual Discussion	49	39		1	3	92
Sex.Fantasy/Memory	10	4				14
Other Sexual	14	18		3		35
Excretory	3					3
Medical/Surg.Sex				2		2
Affection	8	13		7	1	29
Genl.Discsn.	52	32		1	1	86
NonVInonSxFant/Mem	2	3		1		6
Other NonVInonSx.	41	14		16	6	77
Trickery	1					1
Totals	336	317		56	18	727

TABLE 30

Sex of Principal Child as InitiatorBy ActivityPENTHOUSE

<u>Activity</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Murderous/Maiming	6	1			7
Inflicting Pain	6	3			9
Force/Planned Force	1				1
Violent Message	5	2			7
Violent Discsn.	4	2	1		7
Viol. Fantasy/Memory	1	1			2
Other Violence	3	1			4
Genital-Anal Sex	8	10			18
Venereal Disease		1			1
Sexual Foreplay	2	4			6
Being Nude	3	7		1	11
Invas. Privacy	6	3	1	1	11
Sexual Arousal	8				8
Sexual Message	1	3			4
Sexual Discussion	10	4	1		15
Sex. Fantasy/Memory	1				1
Other Sexual	3				3
Excretory	4				4
Medical/Surg. Sex	1				1
Affection	3	1			4
Genl. Discsn.	13	3		1	17
NonViNonSxFant/Mem					
Other NonViNonSx.	13	7	3		23
Trickery					
Totals	102	53	5	4	164

TABLE 31

<u>Activity</u>	<u>Sex of Principal Child as Initiator</u> <u>By Activity</u>				<u>Total</u>
	<u>Male</u>	<u>HUSTLER</u> <u>Female</u>	<u>Both</u>	<u>Unspec.</u>	
Murderous/Maiming	25	2	1	2	30
Inflicting Pain	7	4	3		14
Force/Planned Force	4			1	5
Violent Message	19	5	1	2	27
Violent Discsn.	8	3	1	1	13
Viol.Fantasy/Memory	3	2		1	6
Other Violence	9		1		10
Genital-Anal Sex	10	7	1	1	19
Venereal Disease					
Sexual Foreplay	1	3			4
Being Nude	9	8	1		18
Invas.Privacy	8	3			11
Sexual Arousal	5	3			8
Sexual Message	3	2			5
Sexual Discussion	13	14		1	28
Sex.Fantasy/Memory	5			2	7
Other Sexual	3	1			4
Excretory	12	2		2	16
Medical/Surg.Sex				1	1
Affection	1	2	1		4
Genl.Discsn.	13	6			19
NonViNonSxFant/Mem	3	1	3		7
Other NonViNonSx.	24	17	6	3	50
Trickery					
Totals	185	85	19	17	306

TABLE 32

<u>Activity</u>	<u>Sex of Principal Child as Observer</u>				
	<u>By Activity</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
	<u>Male</u>	<u>Female</u>			
Murderous/Maiming	5	6	1	5	17
Inflicting Pain	3	2			5
Force/Planned Force	4	2	2	1	9
Violent Message	2	6	4	3	15
Violent Discsn.	10	4	3	1	18
Viol.Fantasy/Memory	4			2	6
Other Violence	6	4	3	3	16
Genital-Anal Sex	22	7	4	29	62
Venerreal Disease	1		1		2
Sexual Foreplay	6	2	2	4	14
Being Nude	26	13	5	5	49
Invas.Privacy	3	6	1		10
Sexual Arousal	3	7			10
Sexual Message	5	7		1	13
Sexual Discussion	19	15	16	11	61
Sex.Fantasy/Memory	3	6	1	3	13
Other Sexual	13	8	4	6	31
Excretory	1			1	2
Medical/Surg.Sex			1		1
Affection	4	4			9
Genl.Discsn.	39	30	19	22	110
NonViNonSxFant/Mem	2	1	1		4
Other NonViNonSx.	36	22	10	8	76
Trickery	1			2	3
Totals	218	152	78	107	555

TABLE 33

Sex of Principal Child as Observer
By Activity
PENTHOUSE

<u>Activity</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Murderous/Maiming	8	1	1		10
Inflicting Pain	3	1			4
Force/Planned Force		2			2
Violent Message	2	2		2	6
Violent Discsn.	3	1	1		5
Viol.Fantasy/Memory					
Other Violence	2	1			3
Genital-Anal Sex	9	1	1	3	14
Venereal Disease					
Sexual Foreplay					
Being Nude	5		2	1	8
Invas.Privacy					
Sexual Arousal	3	2	1		6
Sexual Message	1	1		1	3
Sexual Discussion	6	4	1	3	14
Sex.Fantasy/Memory	2	1		1	4
Other Sexual	3	1	1		5
Excretory		1			1
Medical/Surg.Sex					
Affection	1				1
Genl.Discsn.	11	1	2	3	17
NonVInonSxFant/Mem				1	1
Other NonVInonSx.	8	4		3	15
Trickery	1	1			2
Totals	68	25	10	18	121

TABLE 34

Sex of Principal Child as Observer
By Activity

<u>Activity</u>	<u>Male</u>	<u>HUSTLER</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
		<u>Female</u>				
Murderous/Maiming	14	7		7	3	31
Inflicting Pain	4	4		1	1	10
Force/Planned Force	2	2		1	1	6
Violent Message	6	5		3	3	17
Violent Discsn.	8	4			5	17
Viol.Fantasy/Memory	2	2			2	6
Other Violence	8			2	1	11
Genital-Anal Sex	14	4			7	25
Venereal Disease						
Sexual Foreplay		1				1
Being Nude	10	8		1	2	21
Invas.Privacy	1	1			1	3
Sexual Arousal	3	4		1		8
Sexual Message	1	1				2
Sexual Discussion	7	5			1	13
Sex.Fantasy/Memory	3				3	6
Other Sexual	5	2		1		8
Excretory	7	2			2	11
Medical/Surg.Sex	3			1		4
Affection	1	1			1	3
Genl.Discsn.	20	7		4	2	33
NonVInonSxFant/Mem				1		1
Other NonVInonSx.	16	4		3	2	25
Trickery	1	2				3
Totals	136	66		26	37	265

TABLE 35

Number of Child Cartoons Indicating
Sex of the Other Character
by Magazine

<u>Sex</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Male	667	162	312	1,141
Female	416	68	166	650
Both	77	14	40	131
Unspecif.	16	9	13	39

TABLE 36

Sex of Other Character as Recipient
By Activity

<u>Activity</u>	<u>PLAYBOY</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
	<u>Male</u>	<u>Female</u>			
Murderous/Maiming	9	1	3		13
Inflicting Pain	9	2			11
Force/Planned Force	10	10	2	1	23
Violent Message	23	5	5	1	43
Violent Discsn.	5	6		1	12
Viol.Fantasy/Memory	3	1	1		5
Other Violence	15	3	3		21
Genital-Anal Sex	44	65	5		114
Venereal Disease		1			1
Sexual Foreplay	10	9			19
Being Nude	25	9	2		36
Invas.Privacy	9	13	2		24
Sexual Arousal	9	4			13
Sexual Message	5	13	1		19
Sexual Discussion	80	46	6	3	135
Sex.Fantasy/Memory	11	5	1		17
Other Sexual	16	15			31
Excretory	1	1			2
Medical/Surg.Sex	3	3			6
Affection	10	9	4		23
Genl.Discsn.	77	40	12		129
NonVINonSxFant/Mem	2	1	1		4
Other NonVINonSx.	14	13	2	1	30
Trickery					
Totals	390	275	50	7	722

TABLE 37

Sex of Other Character as Recipient
By Activity

<u>Activity</u>	<u>PENTHOUSE</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
	<u>Male</u>	<u>Female</u>			
Murderous/Maiming	4		1		5
Inflicting Pain	3				3
Force/Planned Force	3			1	4
Violent Message	6	2	1		9
Violent Discsn.	6				6
Viol.Fantasy/Memory	1	1			2
Other Violence	2				2
Genital-Anal Sex	8	10	2		20
Venereal Disease					
Sexual Foreplay		1			1
Being Nude	2	1			3
Invas.Privacy	2	2			5
Sexual Arousal	3				3
Sexual Message	2	2			4
Sexual Discussion	19	8	2	1	30
Sex.Fantasy/Memory	2	1			3
Other Sexual	2	3		1	6
Excretory	1				1
Medical/Surg.Sex		2			2
Affection	2				2
Genl.Discsn.	17	4			21
NonVInonSxFant/Mem	1	1			2
Other NonVInonSx.	10	4		1	15
Trickery	1				1
Totals	97	42	7	4	150

TABLE 38

<u>Activity</u>	<u>Sex of Other Character as Recipient</u>					<u>Total</u>
	<u>-Male</u>	<u>By Activity</u>		<u>Both</u>	<u>Unspec.</u>	
		<u>HUSTLER</u>	<u>Female</u>			
Murderous/Maiming	18	5	3	4	30	
Inflicting Pain	7	5	1		13	
Force/Planned Force	1	1	1		3	
Violent Message	15	12	4		31	
Violent Discsn.	12	7	3	1	23	
Viol. Fantasy/Memory	2	1	2		5	
Other Violence	9		1		10	
Genital-Anal Sex	13	19	3		35	
Venereal Disease						
Sexual Foreplay	1				1	
Being Nude	3				3	
Invas. Privacy	9	3			12	
Sexual Arousal	6	2			8	
Sexual Message	6		1		7	
Sexual Discussion	17	15	2	1	35	
Sex. Fantasy/Memory	4	2	1		7	
Other Sexual	3	4			7	
Excretory	6	3			9	
Medical/Surg. Sex	1	6		2	9	
Affection	5	1	2		8	
Genl. Discsn.	22	12	3		37	
NonViNonSxFant/Mem	1				1	
Other NonViNonSx.	8	3		1	12	
Trickery		1			1	
Totals	168	102	28	9	307	

TABLE 39

Sex of Other Character as Initiator
By Activity

<u>Activity</u>	<u>PLAYBOY</u>		<u>Both</u>	<u>Unrecd.</u>	<u>Total</u>
	<u>Male</u>	<u>Female</u>			
Murderous/Maiming	12		1	1	14
Inflicting Pain	10	1			11
Force/Planned Force	21	1	1	1	24
Violent Message	26	19	1	3	49
Violent Discsn.	23	13			36
Viol.Fantasy/Memory	2	1		1	4
Other Violence	13	6		1	20
Genital-Anal Sex	73	33	9	1	116
Venereal Disease	1				1
Sexual Foreplay	23	13	2		38
Being Nude	18	30	2		50
Invas.Privacy	19	5	3		27
Sexual Arousal	5	2			7
Sexual Message	21	11			32
Sexual Discussion	75	79	7	1	162
Sex.Fantasy/Memory	9	6			15
Other Sexual	36	14	3		53
Excretory	3	1			4
Medical/Surg.Sex	1				1
Affection	5	10	2		17
Genl.Discsn.	121	78	12		211
NonViNonSxFant/Mem	2	4	1		7
Other NonViNonSx.	35	12	10		57
Trickery	4	1	1		6
Totals	548	340	55	9	962

TABLE 40

<u>Activity</u>	<u>Sex of Other Character as Initiator</u>					<u>Total</u>
	<u>By Activity</u>			<u>Both</u>	<u>Unspec.</u>	
	<u>Male</u>	<u>PENTHOUSE</u> <u>Female</u>				
Murderous/Maiming	7				1	8
Inflicting Pain	3	1				4
Force/Planned Force	4					4
Violent Message	9	4				13
Violent Discsn.	4	3				7
Viol.Fantasy/Memory						
Other Violence	6				1	7
Genital-Anal Sex	11	4	4			19
Veneral Disease						
Sexual Foreplay	3					3
Being Nude	2	3				5
Invas.Privacy	1				2	3
Sexual Arousal	3	1	1			5
Sexual Message	2	2				4
Sexual Discussion	23	18				41
Sex.Fantasy/Memory	1					1
Other Sexual	5	2			1	8
Excretory	2					2
Medical/Surg.Sex	1	1				2
Affection	4	5				9
Genl.Discsn.	21	10			1	32
NonViNonSxFant/Mem	1	1				2
Other NonViNonSx.	10	2	5			17
Trickery						
Totals	123	57	10		6	196

Table 41
Sex of Other Character as Initiator
By Activity

<u>Activity</u>	<u>Male</u>	<u>HUSTLER</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
		<u>Female</u>				
Murderous/Maiming	40	10		3	3	56
Inflicting Pain	13	3		1		17
Force/Planned Force	26	2		2	1	31
Violent Message	16	4		2	1	23
Violent Discsn.	17	6		1		24
Viol.Fantasy/Memory	2	3		1		6
Other Violence	6	3		1		10
Genital-Anal Sex	21	11		2		34
Venereal Disease						
Sexual Foreplay	2			1		3
Being Nude	4	6		1	1	12
Invas.Privacy	6	3				9
Sexual Arousal	13	4				17
Sexual Message	5	2				7
Sexual Discussion	20	19			1	40
Sex.Fantasy/Memory	1	1				2
Other Sexual	6	4				10
Excretory	9	5				14
Medical/Surg.Sex	4	7			1	12
Affection	6	3		3		12
Genl.Discsn.	38	20		3		61
NonViNonSxFant/Mem	3					3
Other NonViNonSx.	17	10		8		35
Trickery	2					2
Totals	277	126		29	8	440

Table 42
Sex of Other Character as Observer
By Activity

<u>Activity</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Murderous/Maiming	9	3	1		13
Inflicting Pain	7	1			8
Force/Planned Force	9	3	3		15
Violent Message	9	3	2		14
Violent Discsn.	9		1	1	11
Viol.Fantasy/Memory	2	2			4
Other Violence	13	7	1		21
Genital-Anal Sex	28	17	6	1	52
Venereal Disease		1			1
Sexual Foreplay	14	7	2		23
Being Nude	67	21	4	1	93
Invas.Privacy	8	7	3		18
Sexual Arousal	11	3	1		15
Sexual Message	11	4	3		18
Sexual Discussion	20	19	4	2	43
Sex.Fantasy/Memory	4	17	3		24
Other Sexual	20	12	2	2	36
Excretory	1	1			2
Medical/Surg.Sex	3		1		4
Affection	11	9	3	1	24
Genl.Discsn.	25	15	9		49
NonViNonSxFant/Mem	5	4	1		10
Other NonViNonSx.	51	46	11		108
Trickery	3				3
Totals	340	202	61	6	609

TABLE 43

<u>Activity</u>	<u>Sex of Other Character as Observer</u>				<u>Total</u>
	<u>Male</u>	<u>By Activity</u>		<u>Both</u>	
		<u>PENTHOUSE</u>			
		<u>Female</u>		<u>Unspec.</u>	
Murderous/Maiming	1	4			5
Inflicting Pain	5				5
Force/Planned Force					
Violent Message	2	1			3
Violent Discsn.	3			1	4
Viol.Fantasy/Memory					
Other Violence	1	2	2		5
Genital-Anal Sex	6	3	2	1	12
Venereal Disease					
Sexual Foreplay		1			1
Being Nude	8	3			11
Invas.Privacy	4	2			6
Sexual Arousal	6	3			9
Sexual Message	4				4
Sexual Discussion	2	3			5
Sex.Fantasy/Memory	2			1	3
Other Sexual	5	1			6
Excretory	2				2
Medical/Surg.Sex		1	1		2
Affection	6				6
Genl.Discsn.	8	7		1	16
NonVINonSxFant/Mem	2				2
Other NonVINonSx.	11	5		1	17
Trickery					
Totals	78	36	6	5	125

TABLE 44

Sex of Other Character as Observer
By Activity

<u>Activity</u>	<u>Male</u>	<u>HUSTLER</u>		<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
		<u>Female</u>				
Murderous/Maiming	27	15		6	2	51
Inflicting Pain	10	4		1		15
Force/Planned Force	4	2				6
Violent Message	10	3		1	1	15
Violent Discsn.	3	5		1		9
Viol.Fantasy/Memory	3	1				4
Other Violence	11	3		5		19
Genital-Anal Sex	8	7		1		16
Venereal Disease	1					1
Sexual Foreplay					1	1
Being Nude	13	2		1		17
Invas.Privacy	2	3				5
Sexual Arousal	6	1				10
Sexual Message		1				1
Sexual Discussion	3	5				8
Sex.Fantasy/Memory	8	1		2		11
Other Sexual		4		2	1	7
Excretory	13	6		2		21
Medical/Surg.Sex	4	4			1	9
Affection						
Genl.Discsn.	10	2		2	1	15
NonVINonSxFant/Mem	3	1			1	5
Other NonVINonSx.	34	16		9	1	60
Trickery						
Totals	177	89		33	7	306

TABLE 45

Physical Depiction/Description
of the Principal Child

<u>Depiction</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Anthropomorphized Animal or Object	5	2	6	13
Object as Child Symbol	2	2	15	19
Elf under 18	3	-	-	3
Angel, Cherub, Cupid	13	10	10	33
Devil	1	-	1	2
SciFi Creature	5	-	1	6
Deformed or Monster	13	-	16	29
Dismembered Being	-	-	11	11
Human Corpse (incl. Aborted Fetuses)	-	3	40	43
not natural child tho of human parents	52	38	59	149
Has natural handicap or birth defect	4	6	5	15
Natural Child w/o Handicap or defect	872	153	317	1,342
Child with Exag. Sexual Parts	86	11	18	115
Mixed Depictions	4	-	1	5
Offstage/Hidden	136	40	55	231

TABLE 46

Age of Principal Child
(based on Physical Depiction)
by Physical Depiction/Description
PLAYBOY

<u>Depiction</u>	<u>FU</u>	<u>FA</u>	<u>Newb</u>	<u>Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>
Anthropomorphized Animal or Object	-	-	-	-	2	-	1	-	-
Object as Child Symbol	-	-	-	1	1	-	-	-	1
Elf under 18	1	-	-	1	-	-	-	-	-
Angel, Cherub, Cupid	1	-	-	10	2	-	-	-	-
Devil	-	-	-	-	-	-	1	-	-
SciFi Creature	-	-	-	1	-	2	-	-	1
Deformed or Monster	1	-	2	3	5	-	-	-	2
Dismembered Being	-	-	-	-	-	-	-	-	-
Human Corpse	-	-	-	-	-	-	-	-	-
None above but not a Natural Human Being	-	-	4	7	11	13	6	7	4
Has natural handicap or birth defect	-	-	1	-	3	-	-	-	-
Natural Human w/o Handicap or defect	4	-	51	67	187	187	93	198	81
Child with Exag. Sexual Parts	-	-	-	-	1	14	16	17	36
Mixed Depictions	1	-	-	-	1	-	-	-	2
Totals	8	-	58	90	213	216	117	222	127

TABLE 47

Age of Principal Child
(based on Physical Depiction)
by Physical Depiction/Description
PENTHOUSE

<u>Depiction</u>	<u>FU</u>	<u>FA</u>	<u>Newb</u>	<u>Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>
Anthropomorphized Animal or Object	-	-	-	2	-	-	-	-	-
Object as Child Symbol	-	-	-	-	-	-	-	-	-
Elf under 18	-	-	-	-	-	-	-	-	-
Angel, Cherub, Cupid	-	1	2	3	3	1	-	-	-
Devil	-	-	-	-	-	-	-	-	-
SciFi Creature	-	-	-	-	-	-	-	-	-
Deformed or Monster	-	-	-	-	-	-	-	-	-
Dismembered Being	-	-	-	-	-	-	-	-	-
Human Corpse	-	-	-	-	1	-	1	-	1
None above but not a Natural Human Being	3	-	6	4	6	11	1	3	2
Has natural handicap or birth defect	-	-	2	-	-	3	1	-	-
Natural Human w/o Handicap or defect	1	-	3	14	37	46	15	19	17
Child with Exag. Sexual Parts	-	-	-	-	1	5	1	1	3
Mixed Depictions	-	-	-	-	-	-	-	-	-
Totals	4	1	13	21	50	66	19	23	24

TABLE 48

Age of Principal Child
(based on Physical Depiction)
by Physical Depiction/Description
HUSTLER

<u>Depiction</u>	<u>FU</u>	<u>FA</u>	<u>Newb</u>	<u>Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>
Anthropomorphized Animal or Object	-	-	-	1	-	2	-	-	1
Object as Child Symbol	-	1	1	-	-	2	1	2	1
Elf under 18	-	-	-	-	-	-	-	-	-
Angel, Cherub, Cupid	-	1	2	3	1	2	1	-	-
Devil	-	-	-	1	-	-	-	-	-
SciFi Creature	-	-	1	-	-	-	-	-	-
Deformed or Monster	2	-	2	-	5	3	2	1	-
Dismembered Being	-	-	1	-	1	4	3	1	1
Anthropomorphized Animal Corpse	-	-	-	-	-	-	-	-	-
Human Corpse	-	19	8	2	3	5	2	1	-
None above but not a Natural Human Being	-	-	9	2	21	13	5	1	2
Has natural handicap or birth defect	-	-	-	-	1	2	1	1	-
Natural Human w/o Handicap or defect	3	-	9	19	64	151	36	22	12
Child with Exag. Sexual Parts	-	-	2	2	1	4	5	1	3
Mixed Depictions	-	1	-	-	-	-	-	-	-
Totals	5	22	35	30	97	188	56	30	20

TABLE 49

Physical Depiction/Description
of the Principal Child
By Sex
PLAYBOY

<u>Depiction</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Anthropomorphized Animal or Object	3	2	-	-	5
Object as Child Symbol	-	1	-	1	2
Elf	2	-	-	1	3
Angel, Cherub	7	-	-	5	12
Devil	-	-	-	1	1
SciFi Creature	-	2	-	1	3
Deformed or Monster	3	3	1	1	12
Dismembered Being	-	-	-	-	-
Human Corpse	-	-	-	-	-
None above but not a Natural Human Being	37	7	2	6	52
Has natural handicap or birth defect	1	1	1	1	4
Natural Human w/o Handicap or defect	394	310	95	67	866
Child with Exag. Sexual Parts	-	83	2	-	85
Mixed Depictions	2	1	-	1	4
Totals	454	410	101	85	1,050

TABLE 50

Physical Depiction/Description
of the Principal Child
By Sex
PENTHOUSE

<u>Depiction</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unsped.</u>	<u>Total</u>
Anthropomorphized Animal or Object	2	-	-	-	2
Object as Child Symbol	1	-	-	1	2
Elf	-	-	-	-	-
Angel, Cherub	8	-	-	2	10
Devil	-	-	-	-	-
SciFi Creature	-	-	-	-	-
Deformed or Monster	-	-	-	-	-
Dismembered Being	-	-	-	-	-
Human Corpse	-	-	-	-	-
None above but not a Natural Human Being	26	9	-	2	37
Has natural handicap or birth defect	4	1	-	1	6
Natural Human w/o Handicap or defect	88	47	11	6	152
Child with Exag. Sexual Parts	1	10	-	-	11
Mixed Depictions	-	-	-	-	-
Totals	132	68	11	12	223

TABLE 51

Physical Depiction/Description
of the Principal Child
By Sex
HUSTLER

<u>Depiction</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Anthropomorphized Animal or Object	2	1	1	-	4
Object as Child Symbol	2	8	1	3	14
EIF	-	-	-	-	-
Angel, Cherub	9	-	-	-	9
Devil	-	-	-	1	1
SciFi Creature	1	-	-	-	1
Deformed or Monster	7	4	1	3	15
Dismembered Being	9	1	-	1	11
Human Corpse	9	3	3	24	39
None above but not a Natural Human Being	37	9	3	10	59
Has natural handicap or birth defect	4	1	-	-	5
Natural Human w/o Handicap or defect	172	103	36	13	314
Child with Exag. Sexual Parts	10	7	1	-	18
Mixed Depictions	-	-	-	1	1
Totals	262	136	36	56	490

TABLE 52

Physical Depiction/Description
of the Other Character

<u>Depiction</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Anthropomorphized Animal or Object	32	10	18	60
Object as Child Symbol	2	1	2	5
Elf under 18	9	4	-	13
Angel, Cherub, Cupid	7	2	9	18
Devil	1	2	2	5
SciFi Creature	3	1	2	6
Deformed or Monster	10	1	18	29
Dismembered Being	2	-	4	6
Anthropomorphized Animal Corpse	-	1	1	2
Human Corpse	-	-	13	14
Not natural human tho of human parents	37	25	42	104
Has natural handicap or birth defect	3	2	7	12
Natural Human w/o Handicap or defect	1,033	189	399	1,621
Child with Exag. Sexual Parts	10	-	4	14
Mixed Depictions	10	4	1	15
None	37	23	33	93

TABLE 53

Age of Other Character
(based on Physical Depiction)
by Physical Depiction/Description
PLAYBOY

<u>Depiction</u>	<u>FU</u>	<u>FA</u>	<u>Newb</u>	<u>Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>Jnr</u>	<u>Grn</u>	<u>Adult</u>
Anthropomorphized Animal or Object	-	-	-	2	2	-	-	-	14
Object as Child Symbol	-	-	-	-	-	1	-	-	1
Elf under 18	-	-	-	1	-	1	-	-	7
Angel, Cherub, Cupid	-	-	-	1	1	-	-	-	5
Devil	-	-	-	-	-	-	-	-	1
SciFi Creature	-	-	-	-	-	-	-	-	1
Deformed or Monster	-	-	-	-	-	-	-	-	9
Dismembered Being	-	-	-	-	-	-	-	-	2
Anthropomorphized Animal Corpse	-	-	-	-	-	-	-	-	-
Human Corpse	-	-	-	-	-	-	-	-	-
None above but not a natural human being	-	-	-	1	2	2	2	2	27
Has natural handicap or birth defect	-	-	-	-	-	-	-	-	2
Natural Human w/o Handicap or defect	-	-	-	1	4	38	26	57	870
Child with Exag. Sexual Parts	-	-	-	-	-	-	2	1	7
Mixed Depictions	-	-	-	-	-	1	-	-	8
Totals	-	-	1	9	13	30	32	60	963

TABLE 54

Age of Other Character
(based on Physical Depiction)
by Physical Depiction/Description
PENTHOUSE

<u>Depiction</u>	<u>FU</u>	<u>FA</u>	<u>Newb</u>	<u>Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>SrH</u>	<u>Adult</u>
Anthropomorphized Animal or Object	-	-	-	-	-	-	-	-	3
Object as Child Symbol	-	-	-	1	-	-	-	-	-
Elf under 18	-	-	-	-	-	-	-	-	4
Angel, Cherub, Cupid	-	-	-	1	-	-	-	-	1
Devil	-	-	-	-	-	-	-	-	1
SciFi Creature	-	-	-	-	-	-	-	-	1
Deformed or Monster	-	-	-	-	-	-	-	-	1
Dismembered Being	-	-	-	-	-	-	-	-	-
Anthropomorphized Animal Corpse	-	-	-	-	-	-	-	-	-
Human Corpse	-	-	-	-	-	-	-	-	1
None above but not a Natural Human Being	-	-	-	-	4	2	-	2	16
Has natural handicap or birth defect	-	-	-	-	-	-	1	-	1
Natural Human w/o Handicap or defect	-	-	-	3	5	9	5	3	193
Child with Exag. Sexual Parts	-	-	-	-	-	-	-	-	-
Mixed Depictions	-	-	-	-	-	-	-	-	-
Totals	-	-	-	4	10	11	6	5	196

TABLE 55

Age of Other Character
(based on Physical Depiction)
 by Physical Depiction/Description
HUSTLER

<u>Depiction</u>	<u>FU</u>	<u>FA</u>	<u>Newb</u>	<u>Infnt</u>	<u>3-5</u>	<u>6-11</u>	<u>JrH</u>	<u>ScrH</u>	<u>Adult</u>
Anthropomorphized Animal or Object	-	-	-	-	-	2	-	-	3
Object as Child Symbol	-	-	-	-	-	-	-	-	-
Elf under 18	-	-	-	-	-	-	-	-	-
Angel, Cherub, Cupid	-	-	-	-	-	-	-	-	9
Devil	-	-	-	-	-	-	-	-	2
SciFi Creature	-	-	-	-	-	-	-	-	1
Deformed or Monster	-	-	-	-	1	-	-	-	17
Dismembered Being	-	-	-	-	-	-	-	-	4
Anthropomorphized Animal Corpse	-	-	-	-	-	-	-	-	-
Human Corpse	-	-	-	1	-	1	-	-	2
None above but not a Natural Human Being	-	-	-	-	8	2	-	-	32
Has natural handicap or birth defect	-	-	-	-	-	-	-	1	6
Natural Human w/o Handicap or defect	-	-	1	2	10	16	7	7	355
Child with Exag. Sexual Parts	-	-	-	-	-	-	1	1	2
Mixed Depictions	-	-	-	-	-	-	-	-	1
Totals	-	-	1	3	19	21	8	9	440

TABLE 56

Sex of Other Character
by Physical Depiction/Description
PLAYBOY

<u>Depiction</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspes.</u>	<u>Total</u>
Anthropomorphized Animal or Object	12	12	2	6	32
Object as Child Symbol	-	2	-	-	2
Elf under 18	8	1	-	-	9
Angel, Cherub, Cupid	3	2	-	2	7
Devil	1	-	-	-	1
SciFi Creature	-	1	-	1	2
Deformed or Monster	6	2	1	1	10
Dismembered Being	1	-	1	-	2
Anthropomorphized Animal Corpse	-	-	-	-	-
Human Corpse	-	-	-	-	-
None above but not a Natural Human Being	21	14	2	-	37
Has natural handicap or birth defect	3	-	-	-	3
Natural Human w/o Handicap or defect	598	362	68	5	1,033
Child with Exag. Sexual Parts	-	10	-	-	10
Mixed Depictions	8	2	-	-	10
Totals	661	408	74	14	1,157

TABLE 57

Sex of Other Character
by Physical Depiction/Description
PENTHOUSE

<u>Depiction</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Anthropomorphized Animal or Object	5	1	-	4	10
Object as Child Symbol	-	-	-	1	1
Elf under 18	4	-	-	-	4
Angel, Cherub, Cupid	2	-	-	-	2
Devil	-	1	-	1	2
Sci-Fi Creature	-	1	-	-	1
Deformed or Monster	1	-	-	-	1
Dismembered Being	-	-	-	-	-
Anthropomorphized Animal Corpse	-	-	-	-	-
Human Corpse	1	-	-	-	1
None above but not a Natural Human Being	19	4	1	1	25
Has natural handicap or birth defect	2	-	-	-	2
Natural Human w/o Handicap or defect	119	56	12	2	189
Child with Exag. Sexual Parts	-	-	-	-	-
Mixed Depictions	4	-	-	-	4
Totals	157	63	13	9	242

TABLE 58

Sex of Other Character
by Physical Depiction/Description
HUSTLER

<u>Depiction</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>	<u>Unspec.</u>	<u>Total</u>
Anthropomorphized Animal or Object	8	4	-	6	18
Object as Child Symbol	-	-	-	1	1
Elf under 18	-	-	-	-	-
Angel, Cherub, Cupid	4	5	-	-	9
Devil	-	2	-	-	2
SciFi Creature	-	1	-	1	2
Deformed or Monster	13	5	-	-	18
Dismembered Being	2	1	-	-	3
Anthropomorphized Animal Corpse	1	-	-	-	1
Human Corpse	6	2	2	1	11
None above but not a Natural Human Being	21	20	1	-	42
Has natural handicap or birth defect	4	3	-	-	7
Natural Human w/o Handicap or defect	244	116	35	2	398
Child with Exag. Sexual Parts	2	2	-	-	4
Mixed Depictions	1	-	-	-	1
Totals	307	161	39	11	518

TABLE 59

Number of Child Cartoons Showing
Emotional Expression of the Principal Child

<u>Expression</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Blank	405	116	208	729
Interested	89	5	18	112
Joyous	293	62	135	496
Distressed	92	20	29	141
Disgusted	21	8	17	46
Angry	53	4	18	77
Surprised	96	21	31	158
Fearful	82	10	47	139
Sad	53	9	35	97
Fear&Smiling	22	2	17	41

TABLE 60

Number of Child Cartoons Showing
Emotional Expression of the Other Character

<u>Expression</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
"Blank"	134	53	63	250
Unspec.	27	13	26	66
Interested	90	14	13	117
Joyous	265	42	91	398
Distressed	114	18	39	171
Disgusted	63	13	25	101
Angry	110	24	52	186
Surprised	133	18	39	190
Fearful	45	11	36	92
Sad	35	7	34	76
Fear&Smiling	47	9	25	81
Fear&Sadness	25	3	8	36
Pleasure&Disgst.	18	8	46	72

SECTION C

FAIRY TALE DEPICTIONS

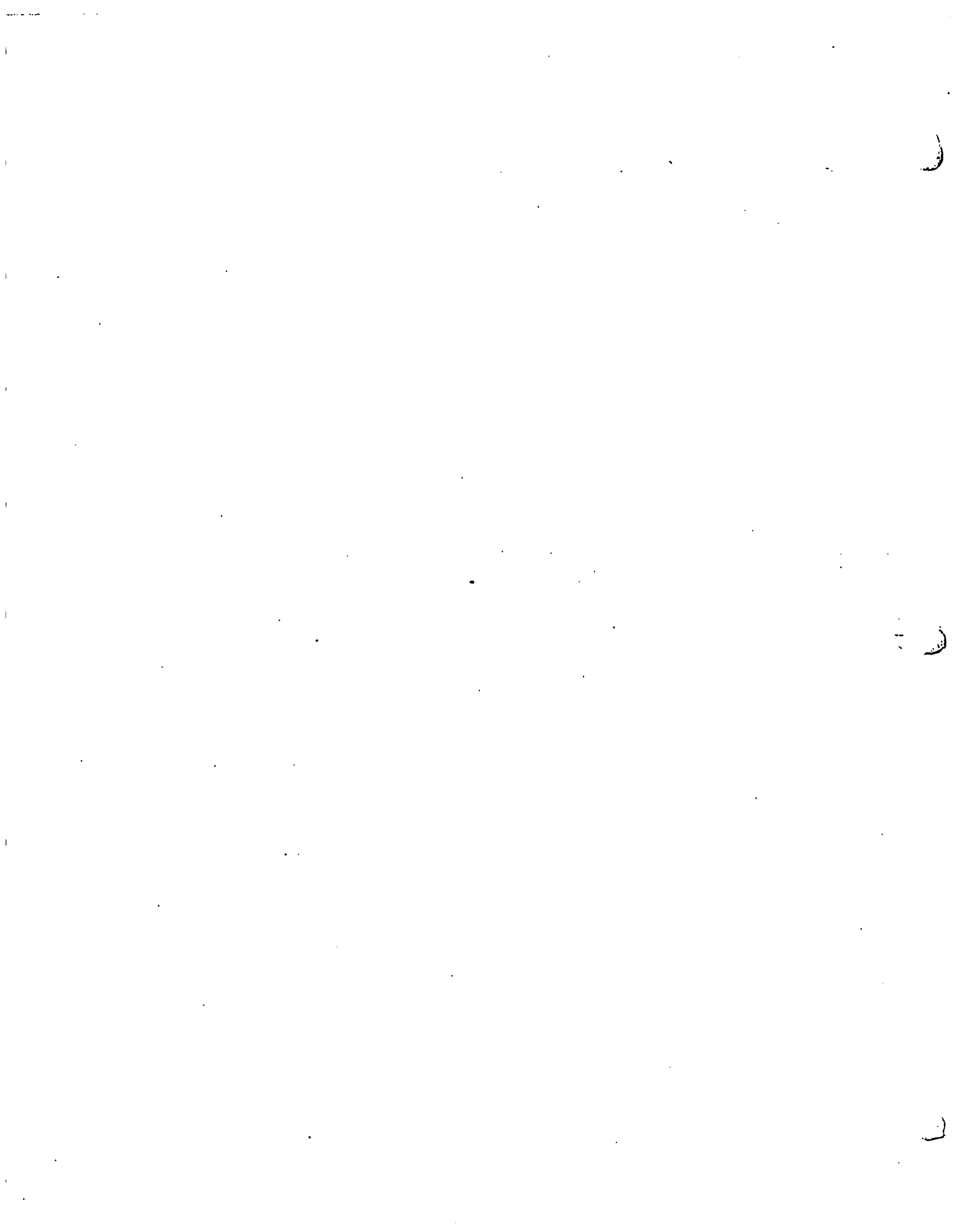


EXHIBIT 1

Child Cartoon Data: Fairy Tale Cartoons

Principal Child Recipient of Sexual or Violent Activity

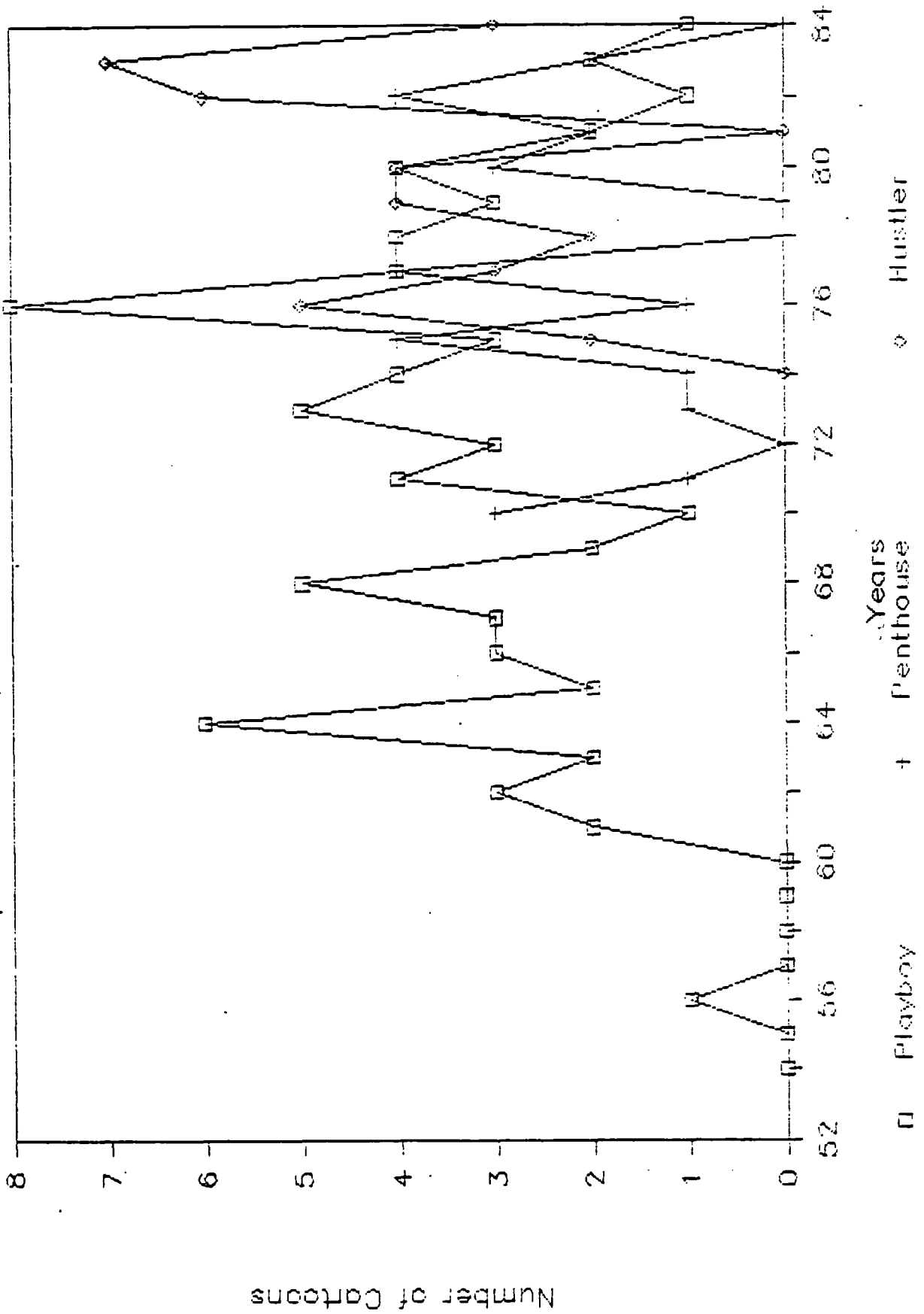
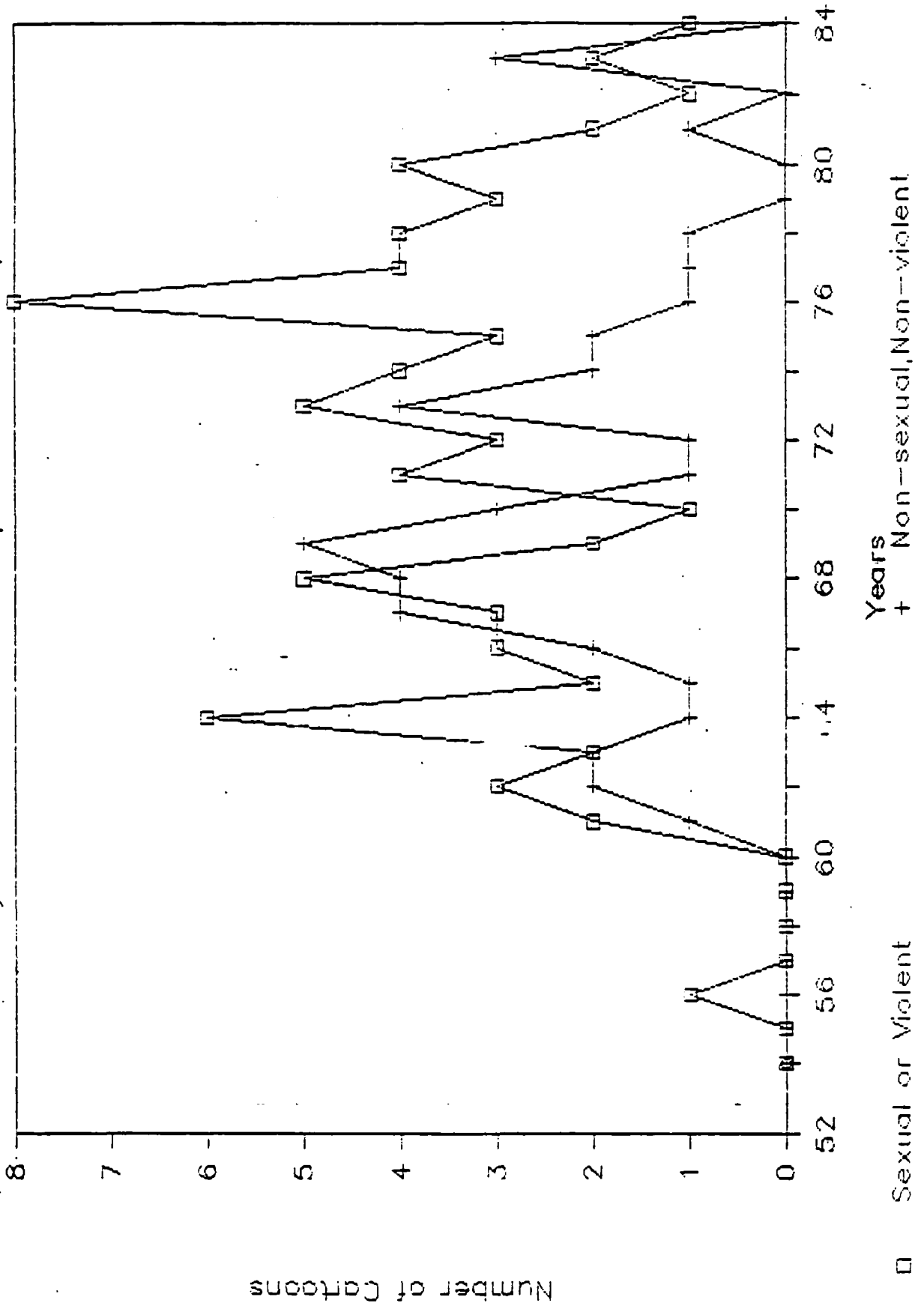


EXHIBIT 2

Child Cartoon Data: Playboy

Fairy Tale Cartoons: Principal Child as Recipient



Child Cartoon Data: Penthouse

Fairy Tale Cartoons: Principal Child as Recipient

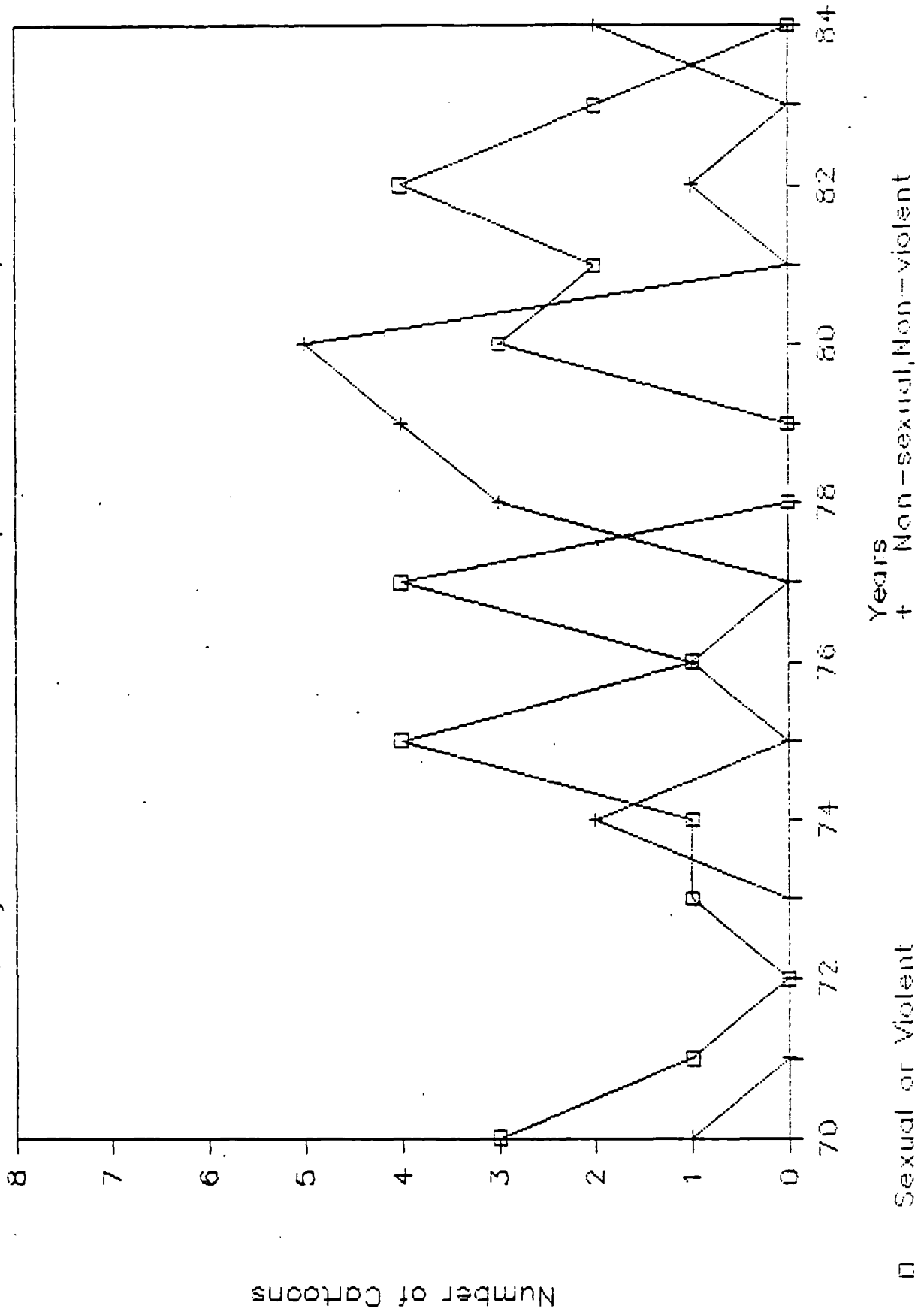


EXHIBIT 4

Child Cartoon Data: Hustler

Fairy Tale Cartoons: Principal Child as Recipient

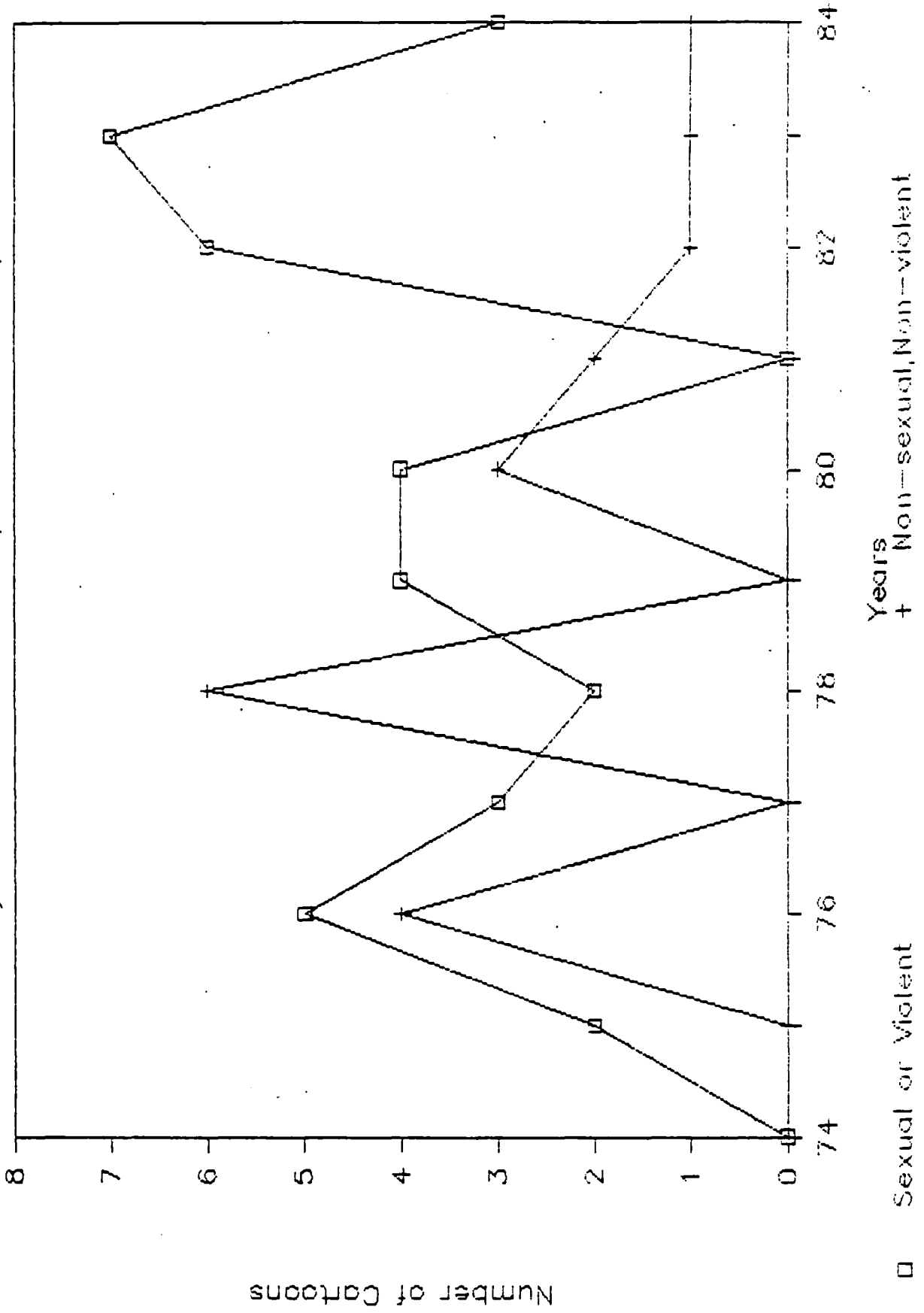
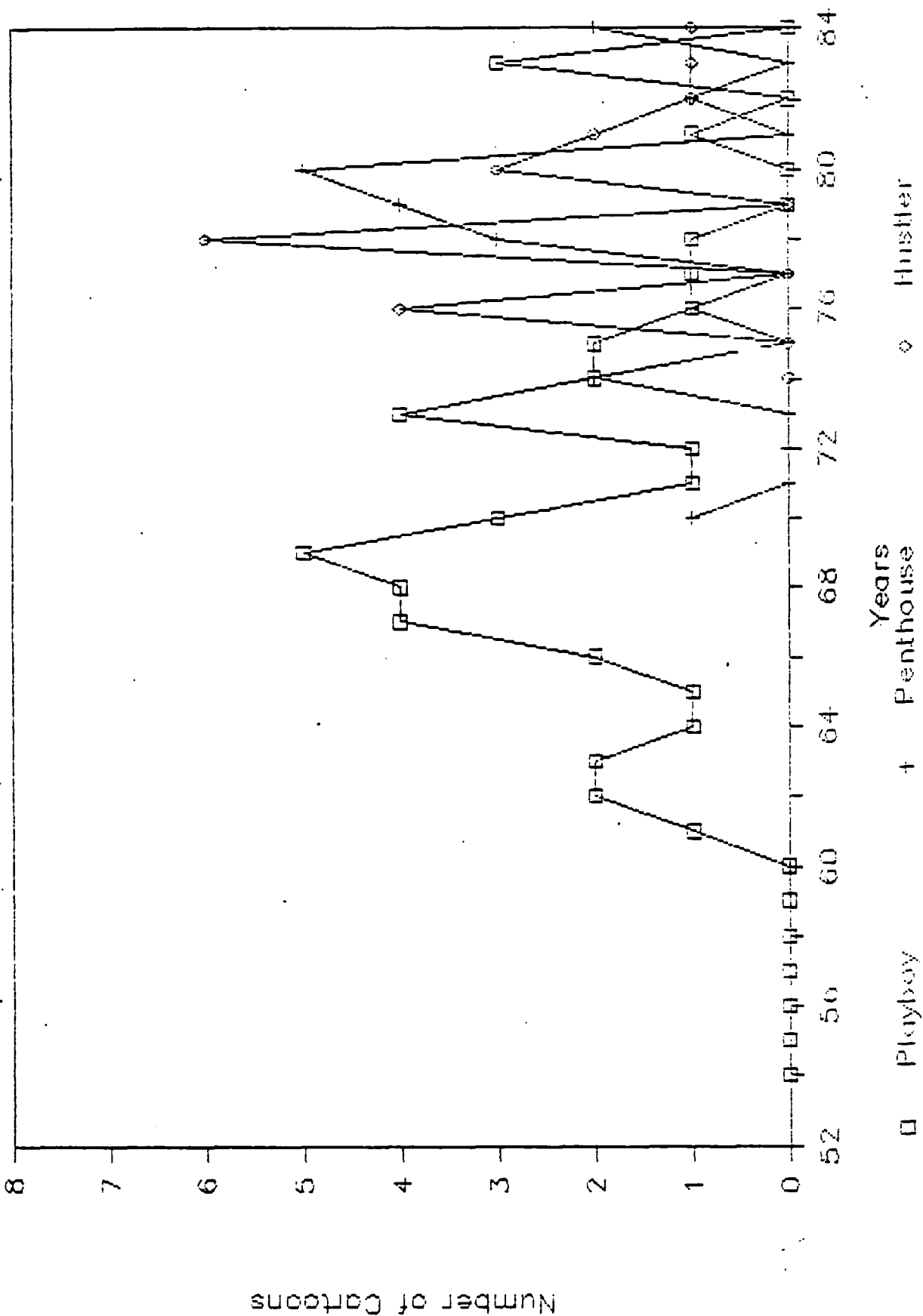


EXHIBIT 5

Child Cartoon Data: Fairy Tale Cartoons

Principal Child Recipient of Non-Sexual & Non-Violent Activity



□ Playboy + Penthouse ◊ Hustler
 Years

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SECTION D
ACTIVITIES
(LEVELS OF DEPICTION)



TABLE 1

Number of Child Cartoons
Having Murderous or Maiming Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	13	3	78	94
Just Occur/ About to	26	13	51	90
Discussed	6	2	7	15
Implied	26	14	51	91

TABLE 2

Number of Child Cartoons
Having Pain Inflicting Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	20	11	65	96
Just Occur/ About to	29	10	41	80
Discussed	12	--	9	21
Implied	26	12	55	93

TABLE 3

Number of Child Cartoons
Having Force or Planned Force Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	58	9	87	154
Just Occur/ About to	11	2	12	25
Discussed	12	5	6	23
Implied	29	11	34	84

TABLE 4
Number of Child Cartoons
Relays a Violent Message
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	33	13	76	122
Just Occur/ About to	4	1	9	14
Discussed	65	20	51	136
Implied	27	7	23	57

TABLE 5
Number of Child Cartoons
Relays a Violent Discussion
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	4	2	10	16
Just Occur/ About to	1	-	-	1
Discussed	66	16	72	154
Implied	30	8	29	67

TABLE 6
Number of Child Cartoons
Involving Violent Fantasy
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	8	1	23	32
Just Occur/ About to	2	-	2	4
Discussed	8	1	12	22
Implied	14	3	15	32

TABLE 7
Number of Child Cartoons
Presenting Other Violent Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	32	11	51	94
Just Occur/ About to	12	1	7	20
Discussed	25	3	9	37
Implied	48	10	49	107

TABLE 8
Number of Child Cartoons
Presenting Genital or Anal Sex Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	52	16	24	92
Just Occur/ About to	60	8	21	89
Discussed	32	15	24	71
Implied	251	40	113	404

TABLE 9
Number of Child Cartoons
Presenting Activity Involving VD
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	1	-	-	1
Just Occur/ About to	-	-	-	-
Discussed	5	-	2	7
Implied	2	-	-	2

TABLE 10
Number of Child Cartoons
Presenting Sexual Foreplay Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	101	16	14	131
Just Occur/ About to	20	4	3	27
Discussed	5	-	2	7
Implied	19	4	8	31

TABLE 11
Number of Child Cartoons
Involve Being Nude or Removing Clothing
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	299	37	101	437
Just Occur/ About to	10	2	-	12
Discussed	8	3	3	14
Implied	16	3	7	26

TABLE 12
Number of Child Cartoons
Involve A Sexual Invasion of Privacy
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	98	20	48	166
Just Occur/ About to	7	4	1	12
Discussed	7	3	4	14
Implied	13	6	4	23

TABLE 13
Number of Child Cartoons
Present Sexual Arousal Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	20	13	36	69
Just Occur/ About to	1	1	3	5
Discussed	10	7	10	27
Implied	28	8	19	23

TABLE 14
Number of Child Cartoons
Relays a Sexual Message
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	37	8	14	59
Just Occur/ About to	6	1	2	9
Discussed	26	6	15	47
Implied	49	13	15	77

TABLE 15
Number of Child Cartoons
Presents a Sexual Discussion
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	27	4	22	53
Just Occur/ About to	2	-	2	4
Discussed	225	66	88	409
Implied	254	36	43	333

TABLE 16
Number of Child Cartoons
Presents a Sexual Fantasy
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	18	4	18	40
Just Occur/ About to	2	1	2	5
Discussed	24	6	11	41
Implied	50	5	24	79

TABLE 17
Number of Child Cartoons
Present Other Sexual Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	22	3	7	32
Just Occur/ About to	28	3	8	39
Discussed	17	2	4	23
Implied	233	37	62	332

TABLE 18
Number of Child Cartoons
Present Excretory Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	1	1	47	49
Just Occur/ About to	2	2	10	14
Discussed	3	6	12	21
Implied	2	-	8	10

TABLE 19
Number of Child Cartoons
Present Sexual Medical/Surgical Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	7	2	22	31
Just Occur/ About to	7	1	17	25
Discussed	6	3	12	21
Implied	4	3	14	21

TABLE 20
Number of Child Cartoons
Present General Affectionate Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	158	33	51	242
Just Occur/ About to	3	-	-	3
Discussed	12	1	6	19
Implied	2	2	1	5

TABLE 21
Number of Child Cartoons
Involving General Discussion Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	40	9	25	74
Just Occur/ About to	7	-	1	8
Discussed	590	101	188	879
Implied	5	3	4	12

TABLE 22
Number of Child Cartoons
Involving a Non-Sexual, Non-Violent Fantasy
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	14	3	19	36
Just Occur/ About to	2	-	1	3
Discussed	35	6	16	57
Implied	6	2	5	13

TABLE 23
Number of Child Cartoons
Involving other Non-Sexual, Non-Violent Activity
Level of Depiction

<u>Level</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Depicted	316	80	180	576
Just Occur/ About to	9	2	3	14
Discussed	13	4	6	23
Implied	13	2	2	17

TABLE 24
Number of Child Cartoons Potentially
Connecting the Child with Sexual,
Violent, or Criminal Activities
Illegal Activities

<u>Activity</u>	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Total</u>
Assault, Sexual	78	19	74	171
Assault, NonSex	56	13	32	101
Murder, Sexual	10	2	43	55
Murder, NonSex	33	17	71	121
Child/Adult Sex	336	62	122	520
Child/Child Sex	40	9	11	60
Child/FamilySex	247	11	34	302
Indecent Exposure	73	19	37	129
Obscene Phone Call	4	2	5	11
Paid Nudity	20	2	7	29
Procuring/ Pimping	17	5	8	30
Prostitution	72	14	24	110
Adultery	73	6	12	91
Alcohol Use	50	4	6	60
Arson	3	-	1	4
Child Abuse	36	9	68	113
Drug Use	39	5	18	62
Kidnapping	15	3	31	49
Runaway	6	1	4	11
Theft	6	2	3	11
Other, Sexual	93	27	103	223
Other, NonSex	30	12	56	98

2194

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SECTION E
SUPPLEMENTARY GRAPHICS

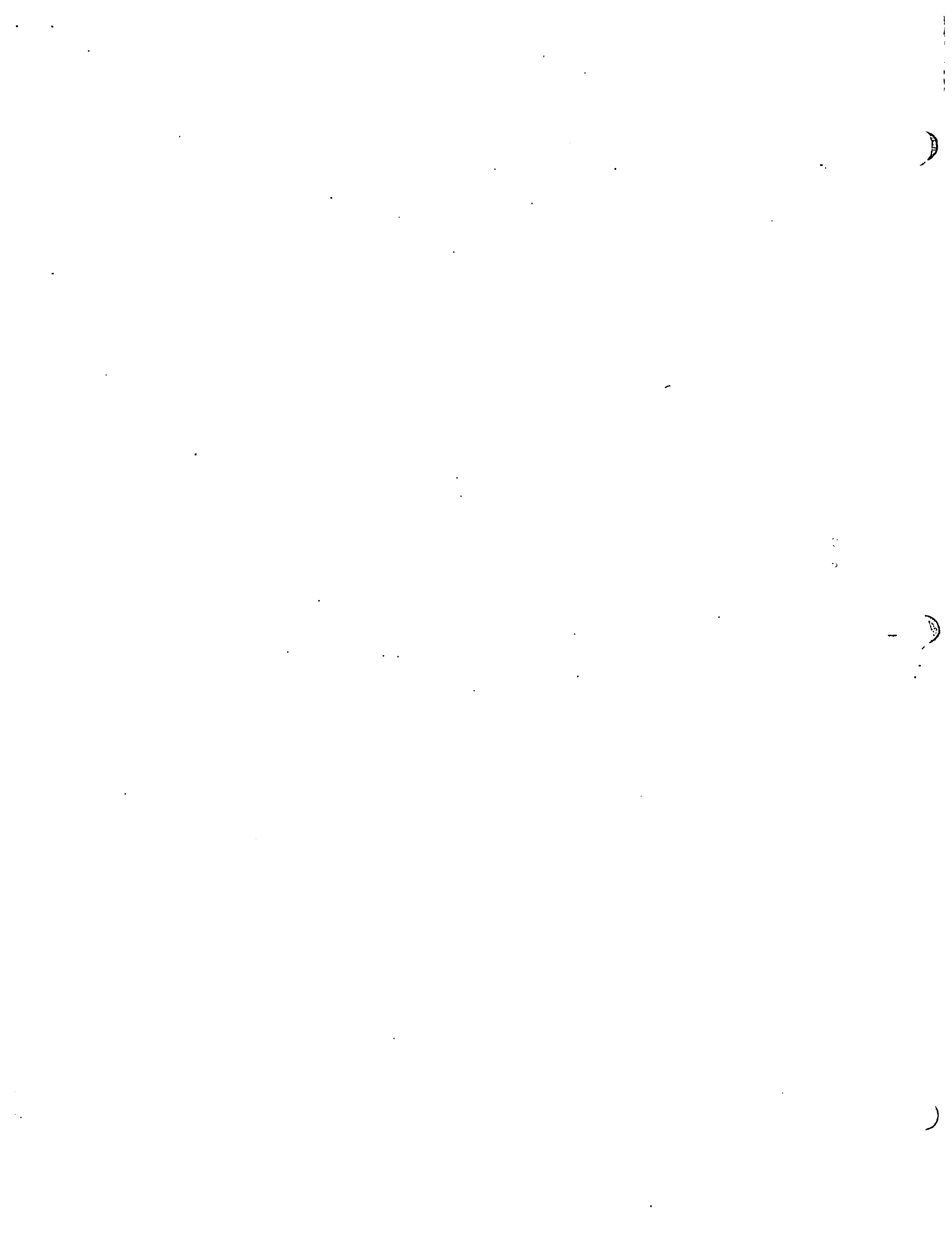


CHART 1

A Black and white, left 711
B Color, left 262
C Black and white, right 309
D Color, right 727

CHILD CARTOON DATA: POOLED
max = 727 min = 0

SIDE and COLOR
of cartoon

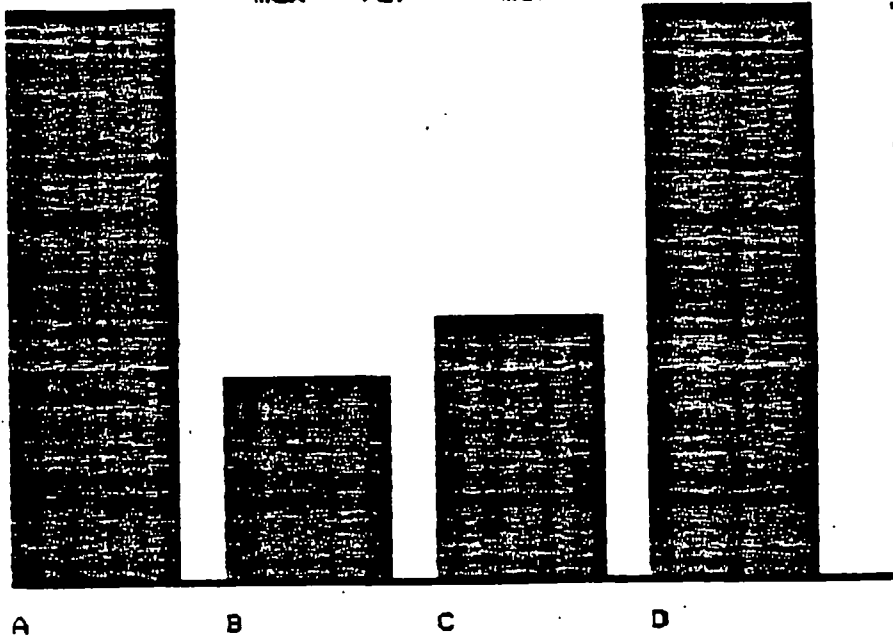


CHART 2

A Animal(s)	42
B Object(s)	54
C Object and another human(s)	22
D Fictitious, unreal creature	21
E Supernatural being(s)	14
F Animal and another human	7

CHILD CARTOON DATA: POOLED
max = 54 min = 0

Number of cartoons which depict or refer to a human involved in a SEXUAL RELATION or INTERACTION with any of the above

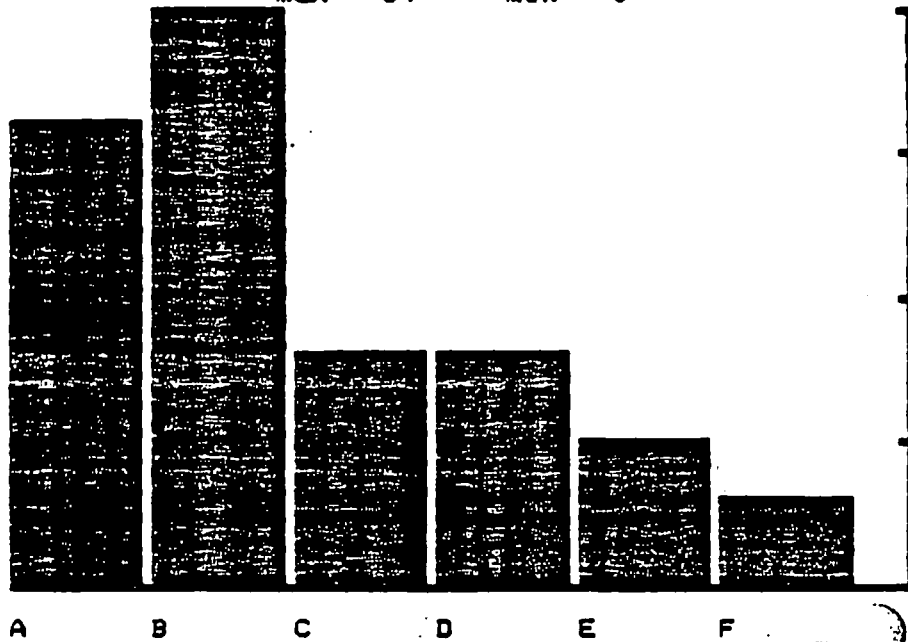


CHART 3

A Clothing	241
B Item used to aid or enhance sexual activity	20
C Item used in role of sexual partner	43
D Birth control aids	6
E Abortion cues	18
F Item used as phallic or other sexual symbol	41

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE, & HUSTLER

PROPS used to identify or help identify the cartoon as involving a sexual scenario

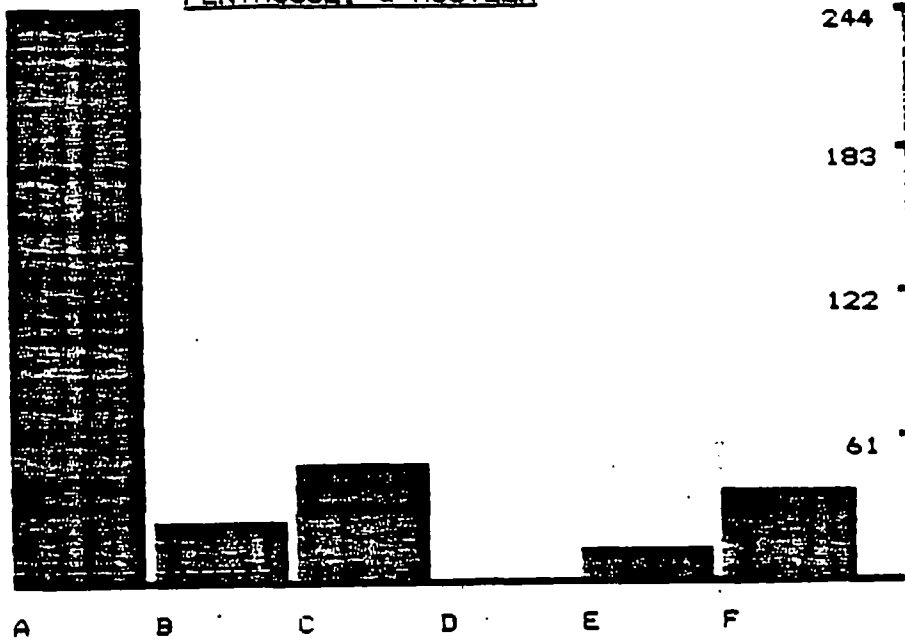


CHART 4

A	Body fragment, blood	125
B	Gun	39
C	Fire	12
D	Knives: bladed instrument	49
E	Bat/club	38
F	Whip	7
G	Chain(s)/Ropes: instrument of restraint	26
H	Stick	4
I	Other, including violent symbol	83

PROPS used to identify the scenario as VIOLENT

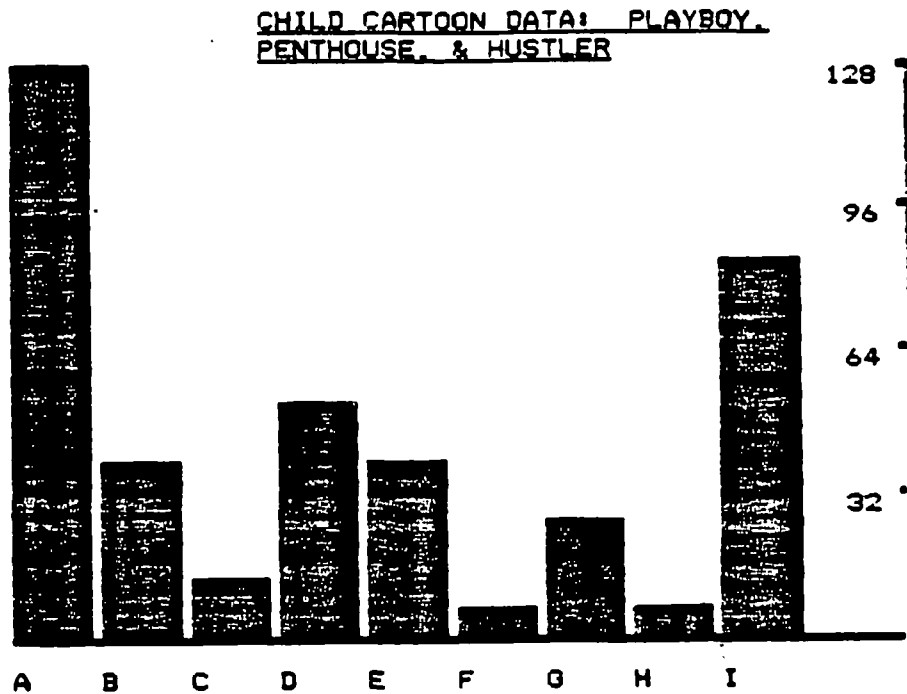


CHART 5

A	Body fragment, blood	29
B	Gun	3
C	Fire	0
D	Knives: bladed instrument	10
E	Bat/club/Rope	3
F	Whip	6
G	Chain(s)/Ropes: instrument of restraint	8
H	Stick	2
I	Other, including violent symbol	20

PROPS used to identify the scenario as VIOLENT and used for SEXUAL PURPOSES

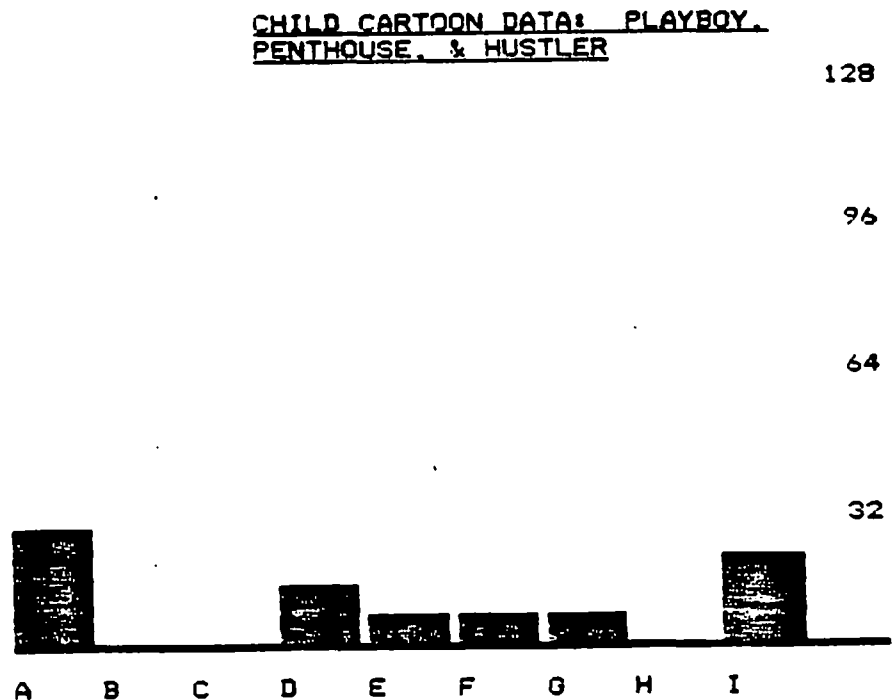


CHART 6

A Unspecified	261
B Male	896
C Female	650
D Male and Female	160

SEX of the Principal Child

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE, & HUSTLER

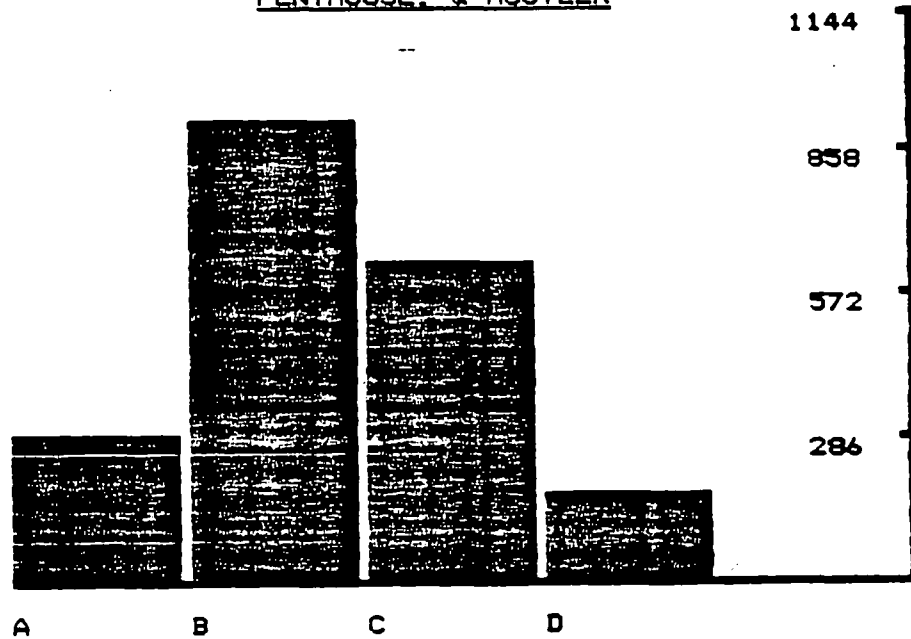


CHART 7

A PB: Caucasian	1040
B PB: Black	10
C PB: Hispanic	3
D PH: Caucasian	216
E PH: Black	3
F PH: Hispanic	0
G H: Caucasian	414
H H: Black	39
I H: Hispanic	1
J CUM: Caucasian	1670
K CUM: Black	52
L CUM: Hispanic	4

CHILD CARTOON DATA: PRINCIPAL CHILD RACE

max = 1670 min = 0

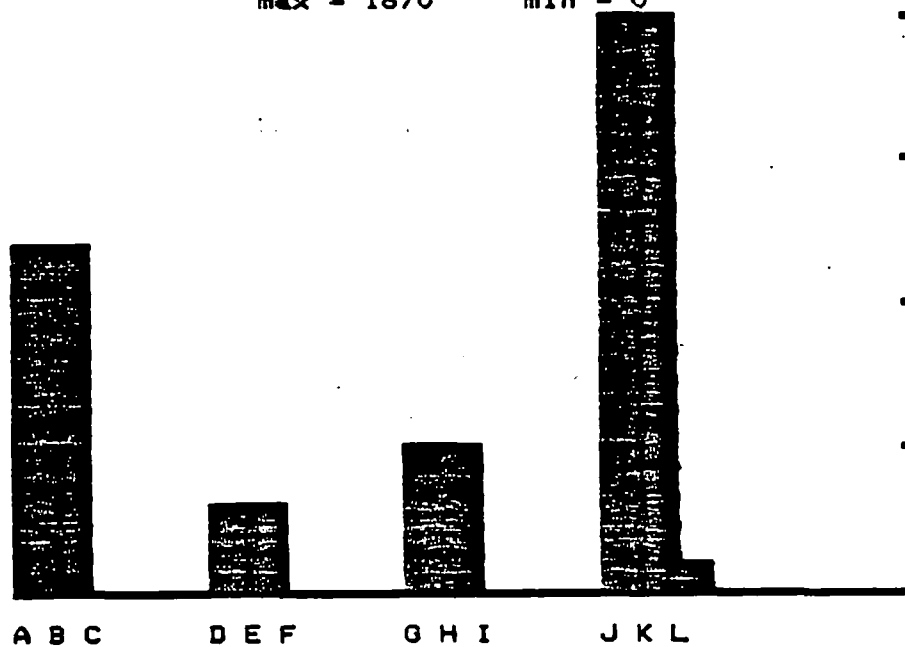


CHART 8

A Fetus in utero	62
B Fetus aborted	25
C Newborn to 1 month	109
D 1 month to 2 years	142
E 3 to 5 years	362
F 6 to 11 years	475
G 12 to 15 years	193
H 16 to 17 years	277
I Adult - over 18	174

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE, & HUSTLER

max = 550
min = 0

AGE bracket of the ONLY
or YOUNGEST Principal
Child based on PHYSICAL
DEPICTION

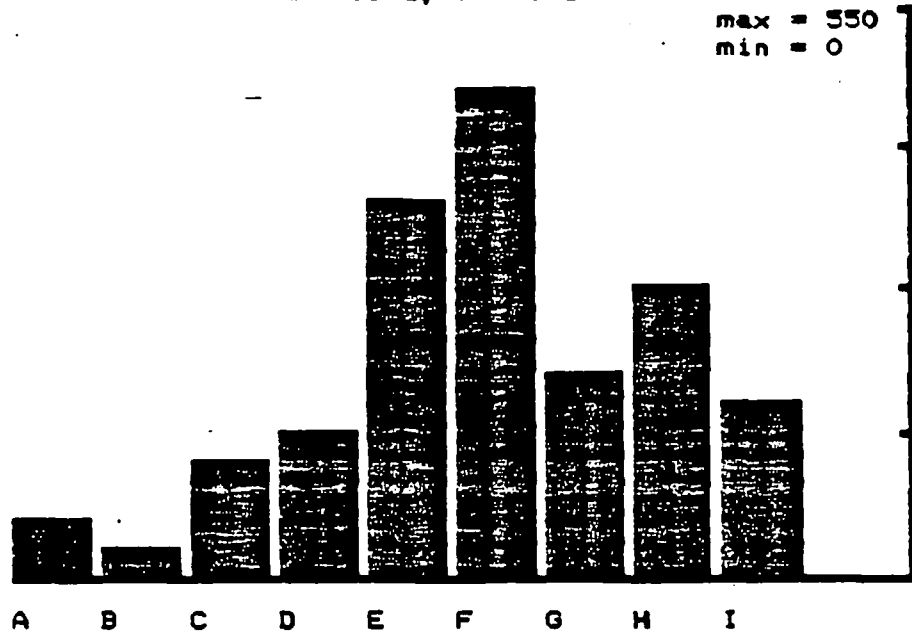


CHART 9

A Fetus in utero	79
B Fetus aborted	34
C Newborn to 1 month	134
D 1 month to 2 years	122
E 3 to 5 years	294
F 6 to 11 years	542
G 12 to 15 years	232
H 16 to 17 years	371
I Adult - over 18	138

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE, AND HUSTLER

max = 550
min = 0

AGE bracket of the ONLY
or YOUNGEST Principal
Child based on CUES

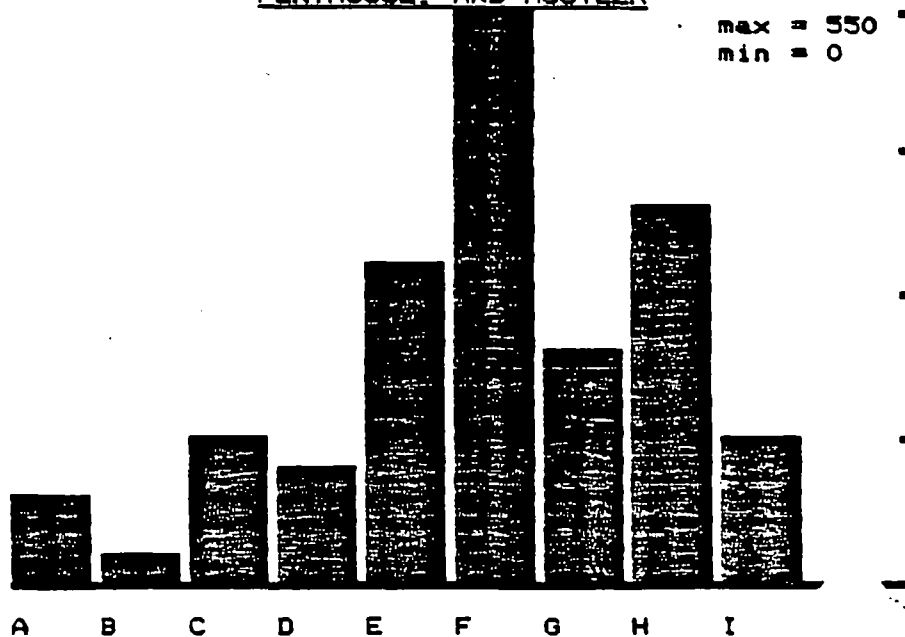


CHART 10

A Fetus in utero	2
B Fetus aborted	0
C Newborn to 1 month	1
D 1 month to 2 years	2
E 3 to 5 years	18
F 6 to 11 years	47
G 12 to 15 years	34
H 16 to 17 years	13
I Adult - over 18	3

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE, & HUSTLER

max = 550
min = 0

AGE bracket of the OLDEST
Principal Child based on
PHYSICAL DEPICTION, when
the Principal Child has
two or more age brackets

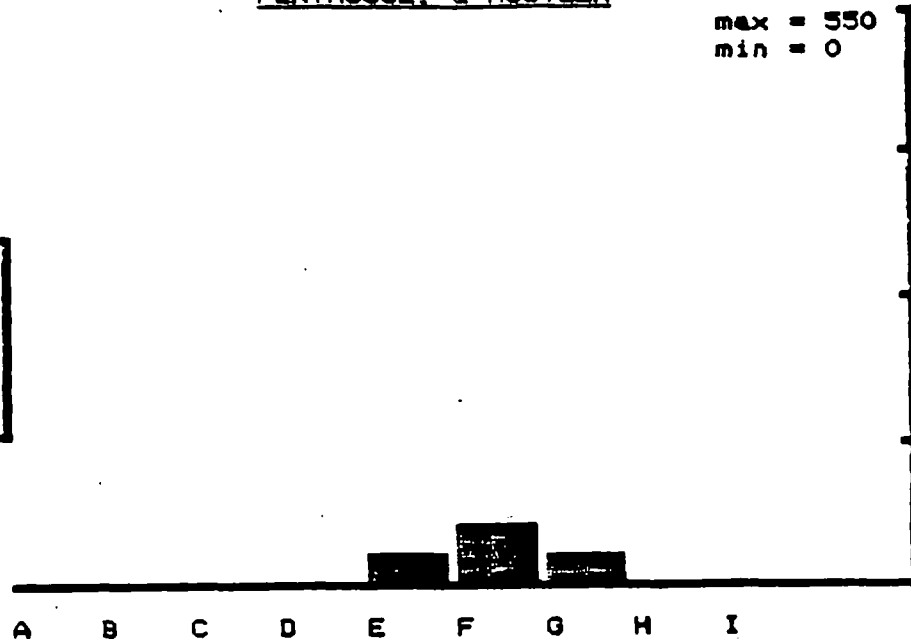


CHART 11

A Fetus in utero	2
B Fetus aborted	1
C Newborn to 1 month	1
D 1 month to 2 years	4
E 3 to 5 years	18
F 6 to 11 years	52
G 12 to 15 years	36
H 16 to 17 years	20
I Adult - over 18	5

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE, AND HUSTLER

max = 550
min = 0

AGE bracket of the OLDEST
Principal Child based on
CUES, when the Principal
Child has two or more
age brackets



CHART 12

A Juvenile clothing/hairstyle	96
B Furniture or equipment	93
C Facial expression	79
D Caption	267
E Culture of childhood cue(s)	84
F Boy or girl scout cue	10

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

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE, & HUSTLER

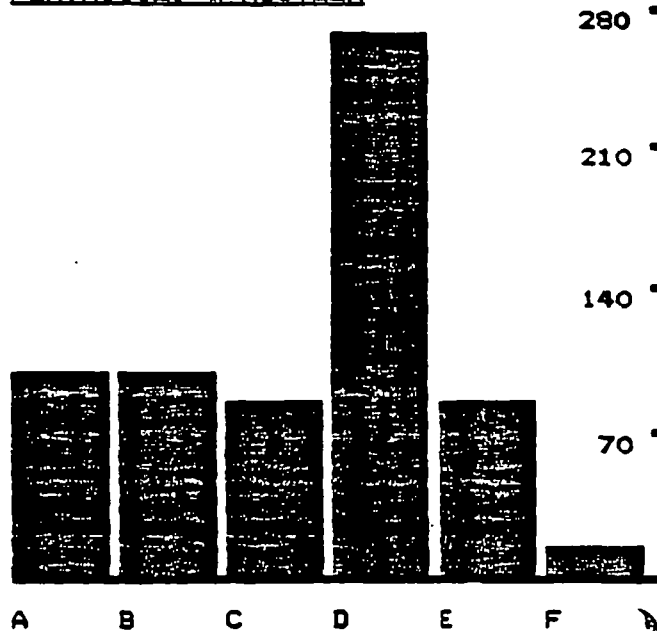


CHART 13

A Fetus in utero	34
B Fetus aborted	0
C Newborn to 1 month	61
D 1 month to 2 years	91
E 3 to 5 years	215
F 6 to 11 years	218
G 12 to 15 years	118
H 16 to 17 years	224
I Adult - over 18	128

AGE bracket of the ONLY
or YOUNGEST Principal
Child based on PHYSICAL
DEPICTION

CHILD CARTOON DATA: PLAYBOY
max = 300 min = 0

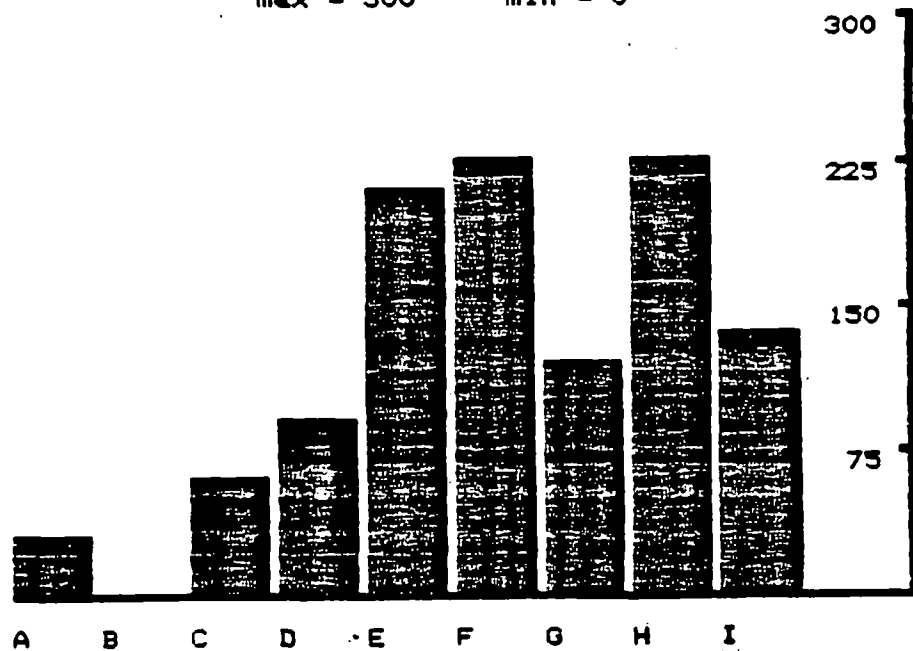


CHART 14

A Fetus in utero	48
B Fetus aborted	0
C Newborn to 1 month	69
D 1 month to 2 years	80
E 3 to 5 years	167
F 6 to 11 years	268
G 12 to 15 years	132
H 16 to 17 years	291
I Adult - over 18	102

AGE bracket of the ONLY
or YOUNGEST Principal
Child based on CUES

CHILD CARTOON DATA: PLAYBOY
max = 300 min = 0

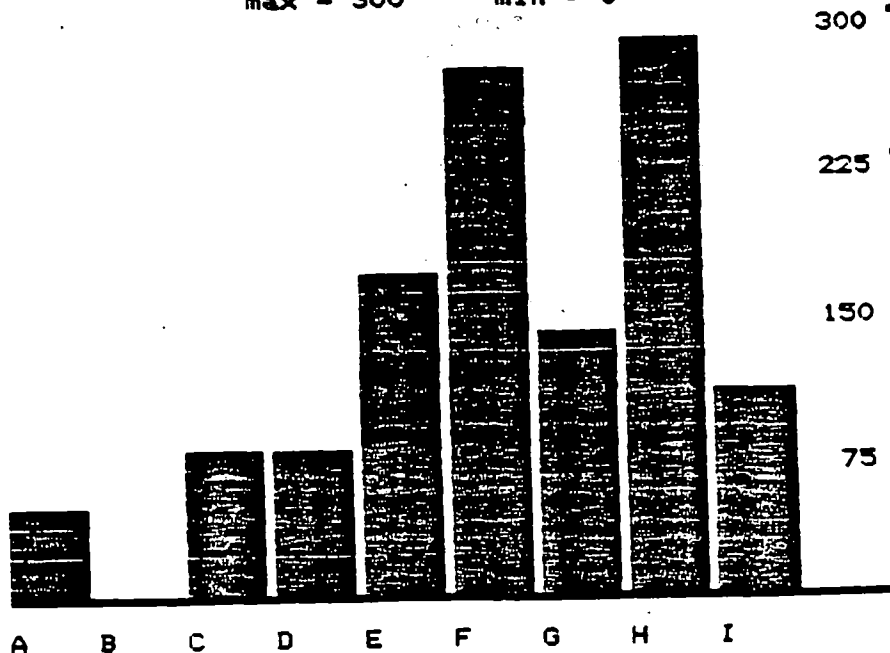


CHART 15

A	Fetus in utero	0
B	Fetus aborted	0
C	Newborn to 1 month	0
D	1 month to 2 years	0
E	3 to 5 years	15
F	6 to 11 years	31
G	12 to 15 years	19
H	16 to 17 years	9
I	Adult - over 18	2

CHILD CARTOON DATA: PLAYBOY
max = 300 min = 0

AGE bracket of the OLDEST Principal Child based on PHYSICAL DEPICTION, when the Principal Child has two or more age brackets

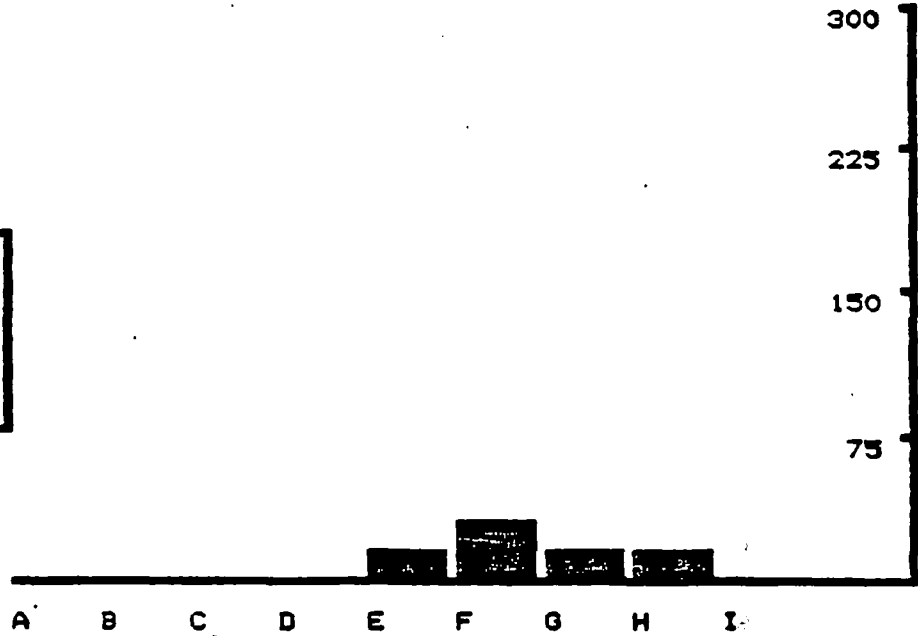


CHART 16

A	Fetus in utero	1
B	Fetus aborted	0
C	Newborn to 1 month	0
D	1 month to 2 years	3
E	3 to 5 years	14
F	6 to 11 years	34
G	12 to 15 years	21
H	16 to 17 years	13
I	Adult - over 18	3

CHILD CARTOON DATA: PLAYBOY
max = 300 min = 0

AGE bracket of the OLDEST Principal Child based on CUES, when the Principal Child has two or more age brackets

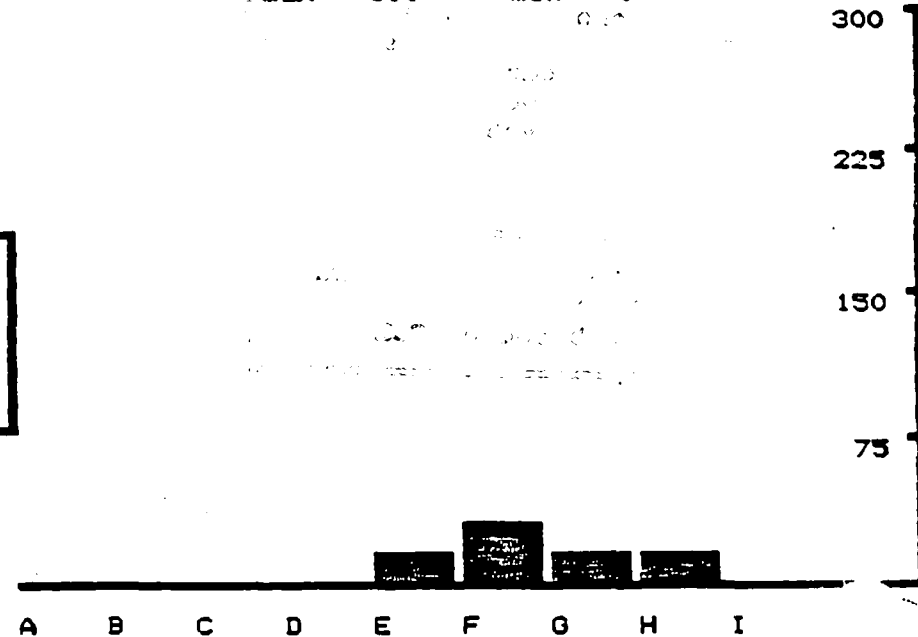


CHART 17

A Juvenile clothing/hairstyle	61
B Furniture or equipment	63
C Facial expression	48
D Caption	176
E Culture of childhood cue(s)	52
F Boy or girl scout cue	8

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

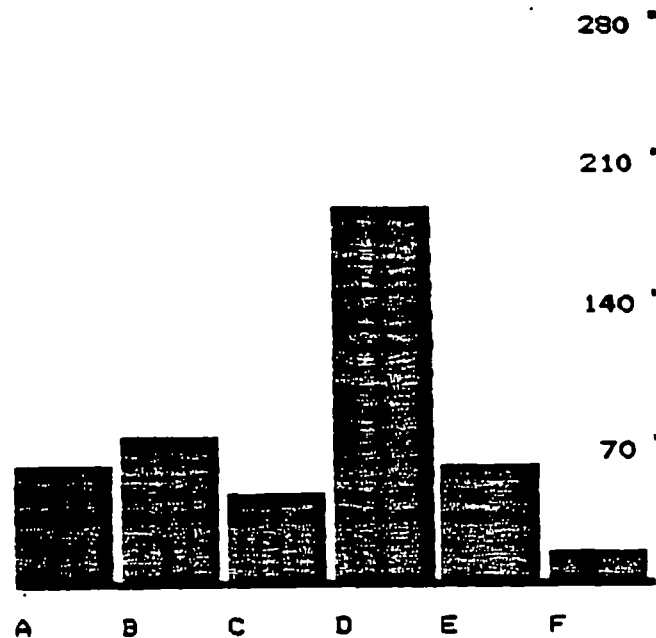
CHILD CARTOON DATA: PLAYBOY

CHART 18

A Fetus in utero	14
B Fetus aborted	1
C Newborn to 1 month	13
D 1 month to 2 years	21
E 3 to 5 years	50
F 6 to 11 years	68
G 12 to 15 years	19
H 16 to 17 years	23
I Adult - over 18	26

AGE bracket of the ONLY or YOUNGEST Principal Child based on PHYSICAL DEPICTION

CHILD CARTOON DATA: PENTHOUSE
max = 300 min = 0



CHART 19

A Fetus in utero	15
B Fetus aborted	1
C Newborn to 1 month	19
D 1 month to 2 years	16
E 3 to 5 years	41
F 6 to 11 years	74
G 12 to 15 years	37
H 16 to 17 years	39
I Adult - over 18	11

AGE bracket of the ONLY or YOUNGEST Principal Child based on CUES

CHILD CARTOON DATA: PENTHOUSE
max = 300 min = 0

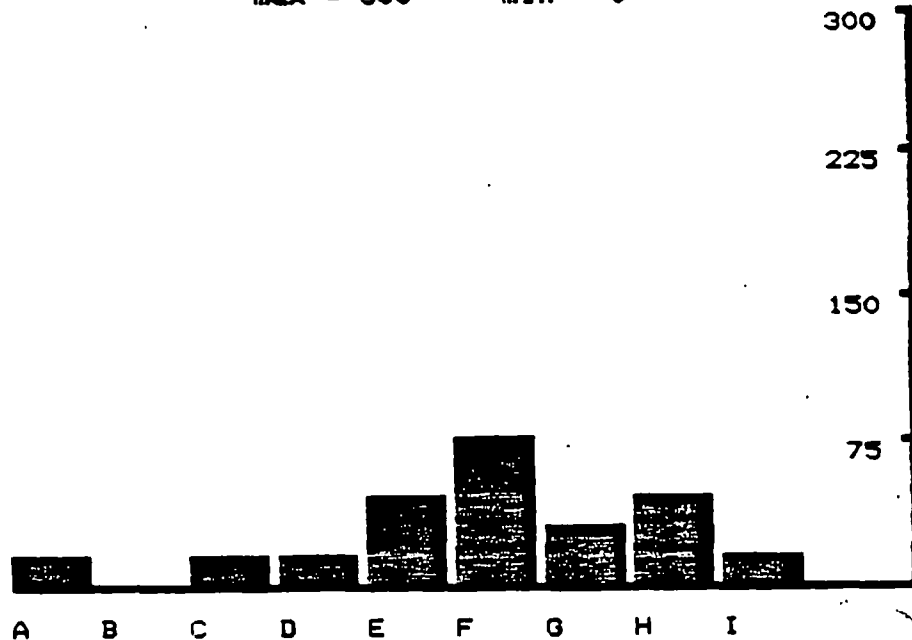


CHART 20

A Fetus in utero	1
B Fetus aborted	0
C Newborn to 1 month	0
D 1 month to 2 years	0
E 3 to 5 years	1
F 6 to 11 years	4
G 12 to 15 years	2
H 16 to 17 years	0
I Adult - over 18	0

CHILD CARTOON DATA: PENTHOUSE
max = 300 min = 0

300

225

AGE bracket of the OLDEST
Principal Child based on
PHYSICAL DEPICTION, when
the Principal Child has
two or more age brackets

150

75

A B C D E F G H I

CHART 21

A Fetus in utero	1
B Fetus aborted	0
C Newborn to 1 month	0
D 1 month to 2 years	0
E 3 to 5 years	1
F 6 to 11 years	4
G 12 to 15 years	2
H 16 to 17 years	0
I Adult - over 18	0

CHILD CARTOON DATA: PENTHOUSE
max = 300 min = 0

300

225

AGE bracket of the OLDEST
Principal Child based on
CUES, when the Principal
Child has two or more
age brackets

150

75

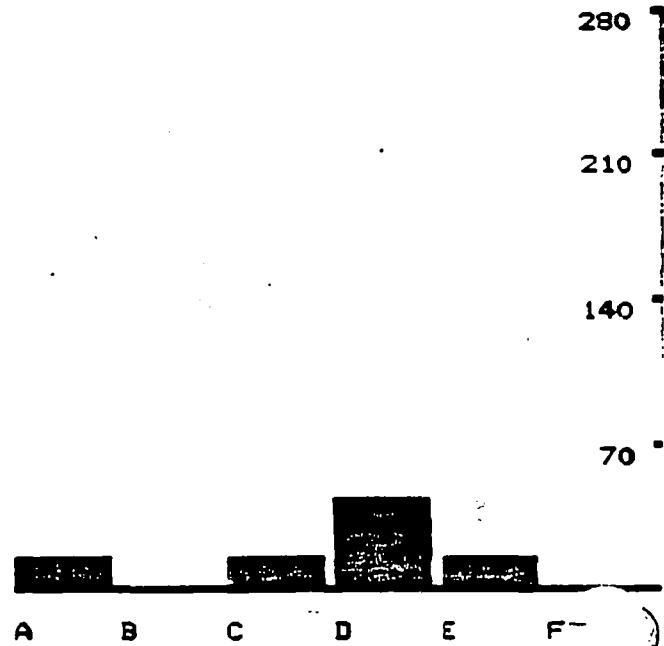
A B C D E F G H I

CHART 22

A Juvenile clothing/hairstyle	15
B Furniture or equipment	6
C Facial expression	8
D Caption	41
E Culture of childhood cue	20
F Boy or girl scout cue	0

CHILD CARTOON DATA: PENTHOUSE

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



A Fetus in utero	14
B Fetus aborted	24
C Newborn to 1 month	35
D 1 month to 2 years	30
E 3 to 5 years	97
F 6 to 11 years	189
G 12 to 15 years	56
H 16 to 17 years	30
I Adult - over 19	20

AGE bracket of the ONLY or YOUNGEST Principal Child based on PHYSICAL DEPICTION

CHILD CARTOON DATA: HUSTLER
max = 300 min = 0

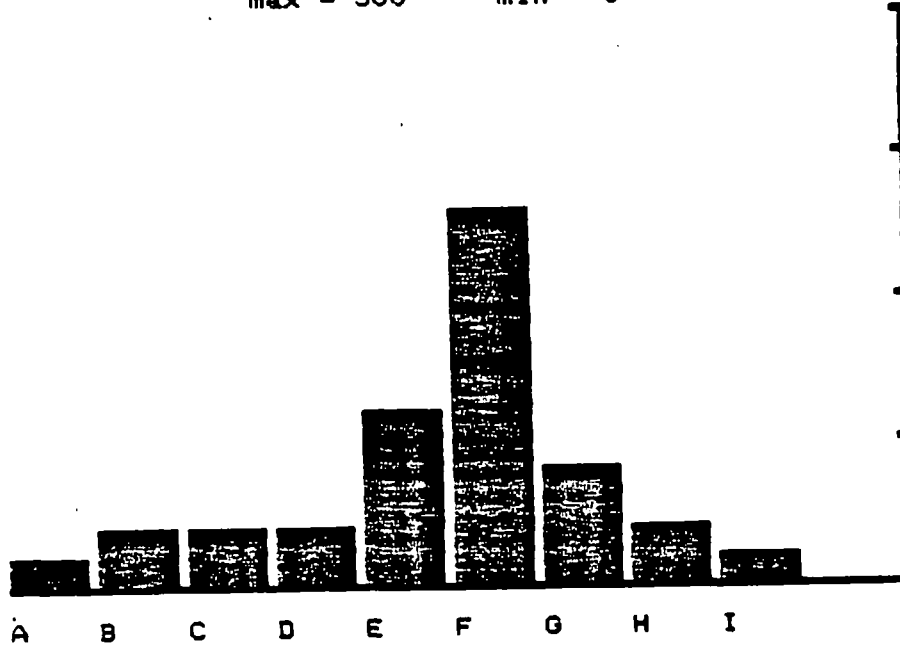


CHART 24

A Fetus in utero	15
B Fetus aborted	33
C Newborn to 1 month	46
D 1 month to 2 years	26
E 3 to 5 years	86
F 6 to 11 years	200
G 12 to 15 years	63
H 16 to 17 years	41
I Adult - over 18	25

AGE bracket of the ONLY or YOUNGEST Principal Child based on CUES

CHILD CARTOON DATA: HUSTLER
max = 300 min = 0

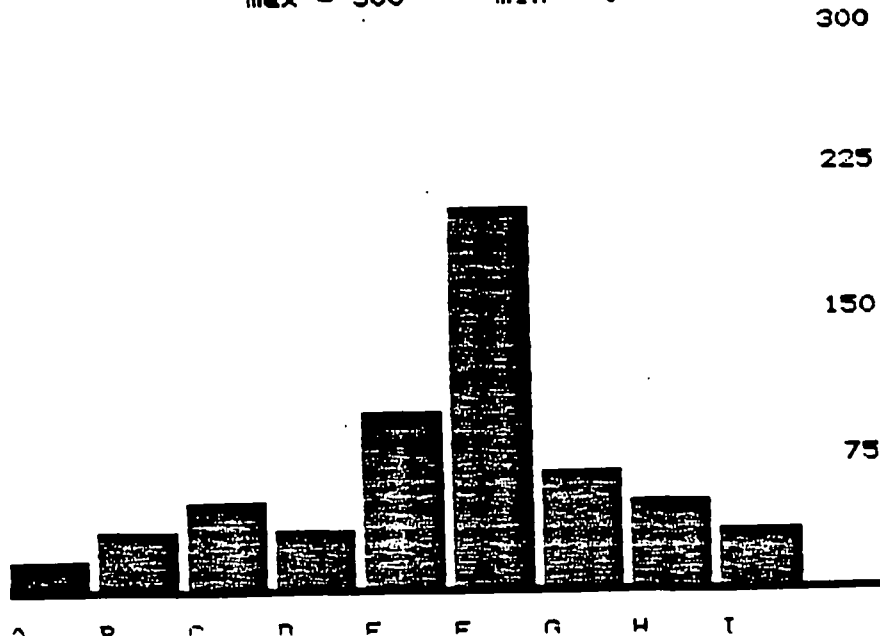


CHART 25

A Fetus in utero	14
B Fetus aborted	24
C Newborn to 1 month	35
D 1 month to 2 years	30
E 3 to 5 years	97
F 6 to 11 years	189
G 12 to 15 years	56
H 16 to 17 years	30
I Adult - over 18	20

AGE bracket of the OLDEST Principal Child based on PHYSICAL DEPICTION, when the Principal Child has two or more age brackets

CHILD CARTOON DATA: HUSTLER
max = 300 min = 0

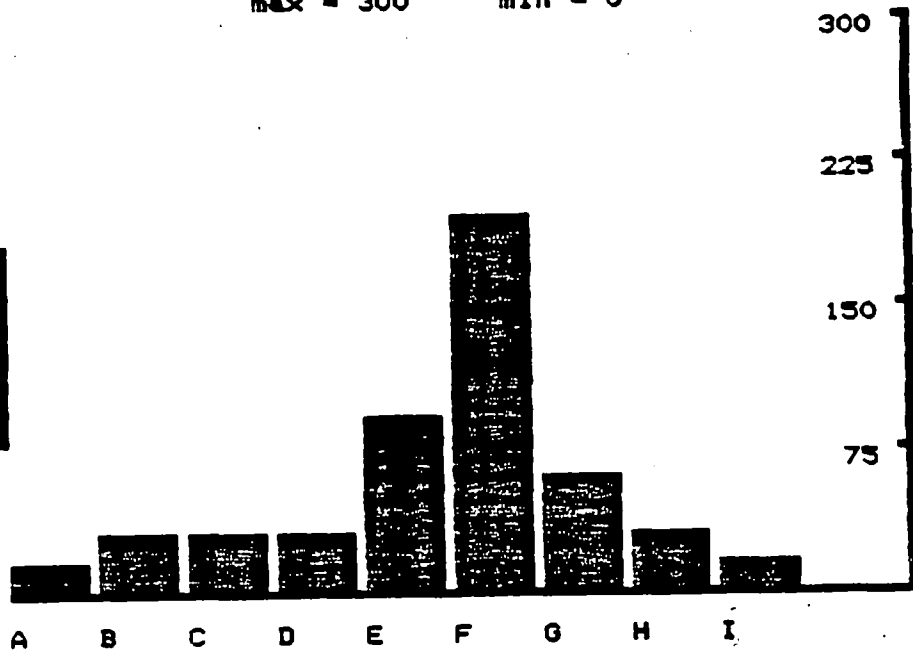


CHART 26

A Fetus in utero	0
B Fetus aborted	1
C Newborn to 1 month	1
D 1 month to 2 years	1
E 3 to 5 years	3
F 6 to 11 years	14
G 12 to 15 years	13
H 16 to 17 years	7
I Adult - over 18	2

AGE bracket of the OLDEST Principal Child based on CUES, when the Principal Child has two or more age brackets

CHILD CARTOON DATA: HUSTLER
max = 300 min = 0

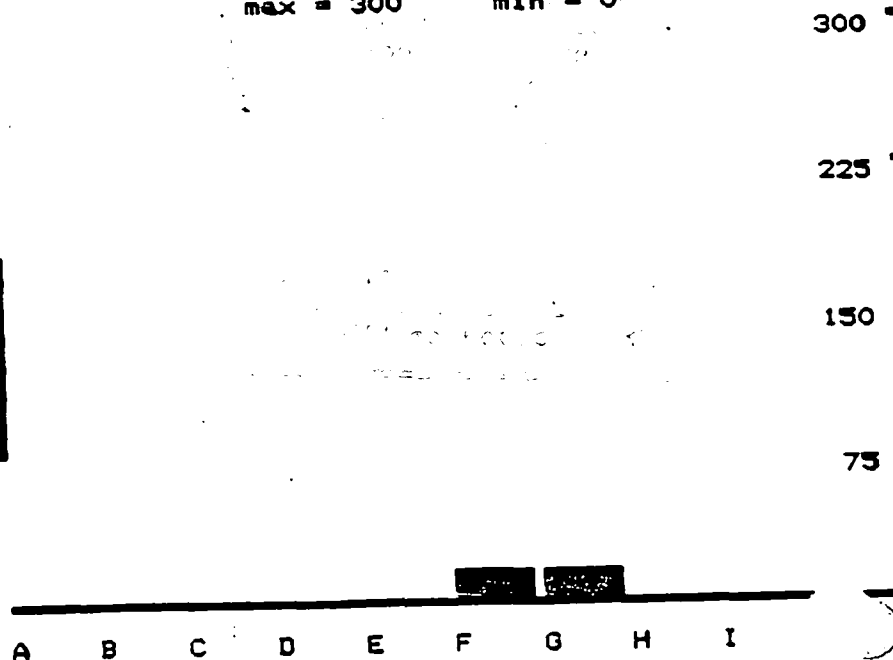


CHART 27

A Juvenile clothing/hairstyle	20
B Furniture or equipment	24
C Facial expression	23
D Caption	50
E Culture of childhood cue	12
F Boy or girl scout cue	2

CHILD CARTOON DATA: HUSTLER

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

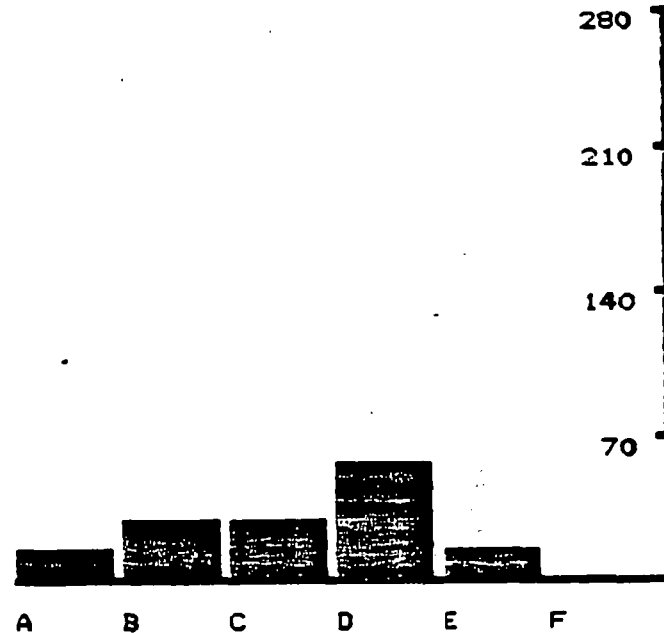


CHART 28

Mature clothing	109
Sexual clothing	42
Undergarments showing	14
Exposed or partially exposed sexual parts	115
Implied nudity	77
Genital exposure or full nudity	164
Scout uniform	23

CHILD CARTOON DATA: POOLED
max = 164 min = 0

State of DRESS
or UNDRRESS of the
Principal Child.

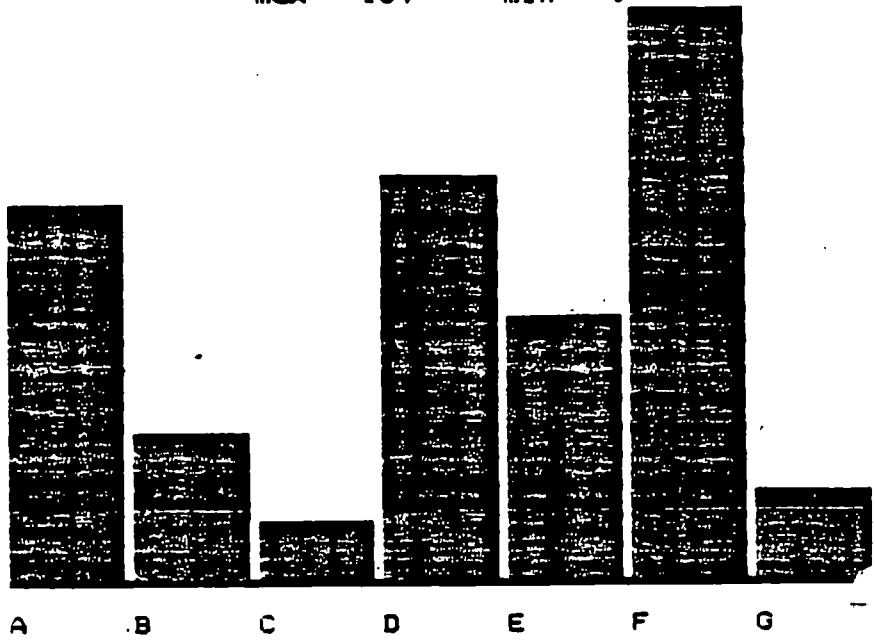


CHART 29

A	Unspecified	38
B	Male	1141
C	Female	650
D	Male and Female	131

SEX of the
Other Character

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE, & HUSTLER

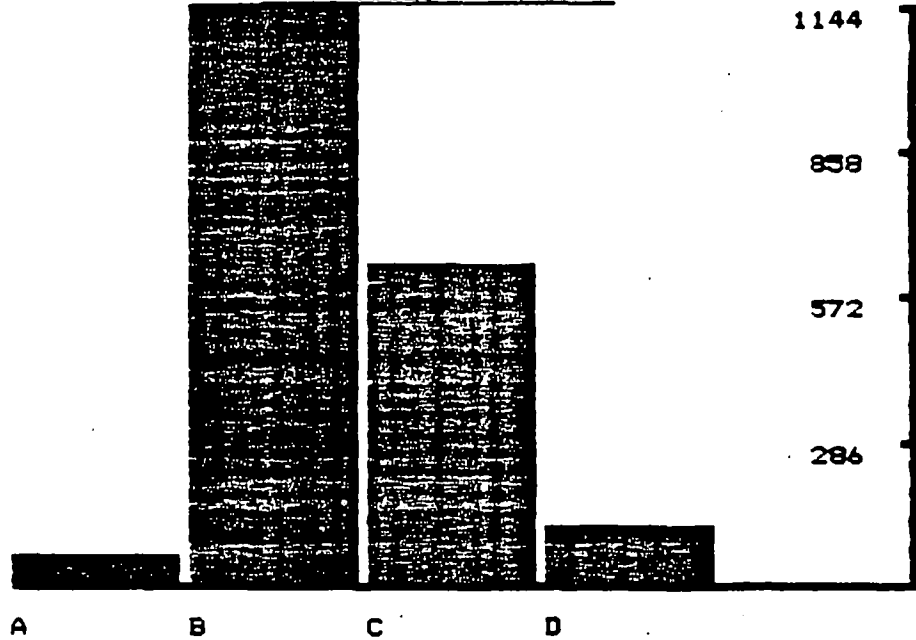


CHART 30

A	PB: Caucasian	1081
B	PB: Black	7
C	PB: Hispanic	6
D	PH: Caucasian	207
E	PH: Black	2
F	PH: Hispanic	0
G	H: Caucasian	441
H	H: Black	21
I	H: Hispanic	0
J	CUM: Caucasian	1729
K	CUM: Black	30
L	CUM: Hispanic	6

Other Character
RACE

CHILD CARTOON DATA
max = 1732 min = 0

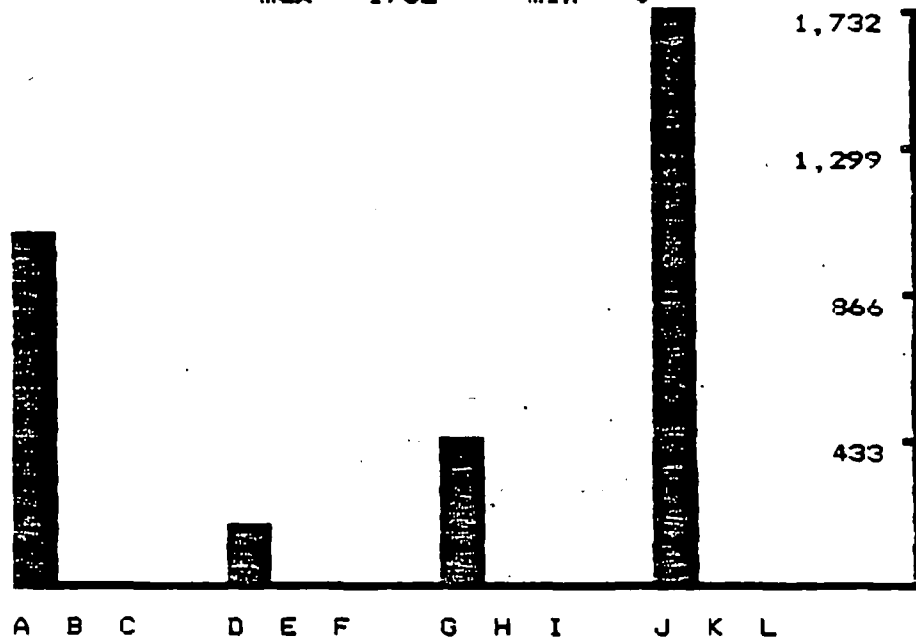
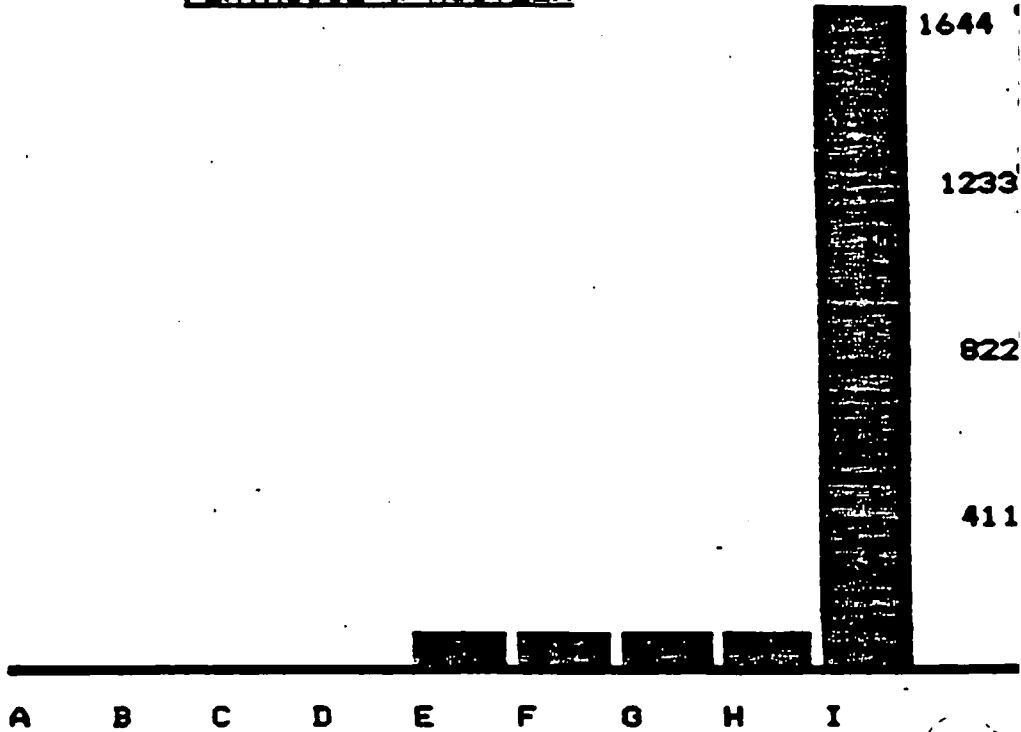


CHART 31

Fetus in utero	1
Fetus aborted	0
Newborn to 1 month	2
1 month to 2 years	16
3 to 5 years	72
6 to 11 years	62
12 to 15 years	46
16 to 17 years	74
Adult - over 18	1606

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE & HUSTLER

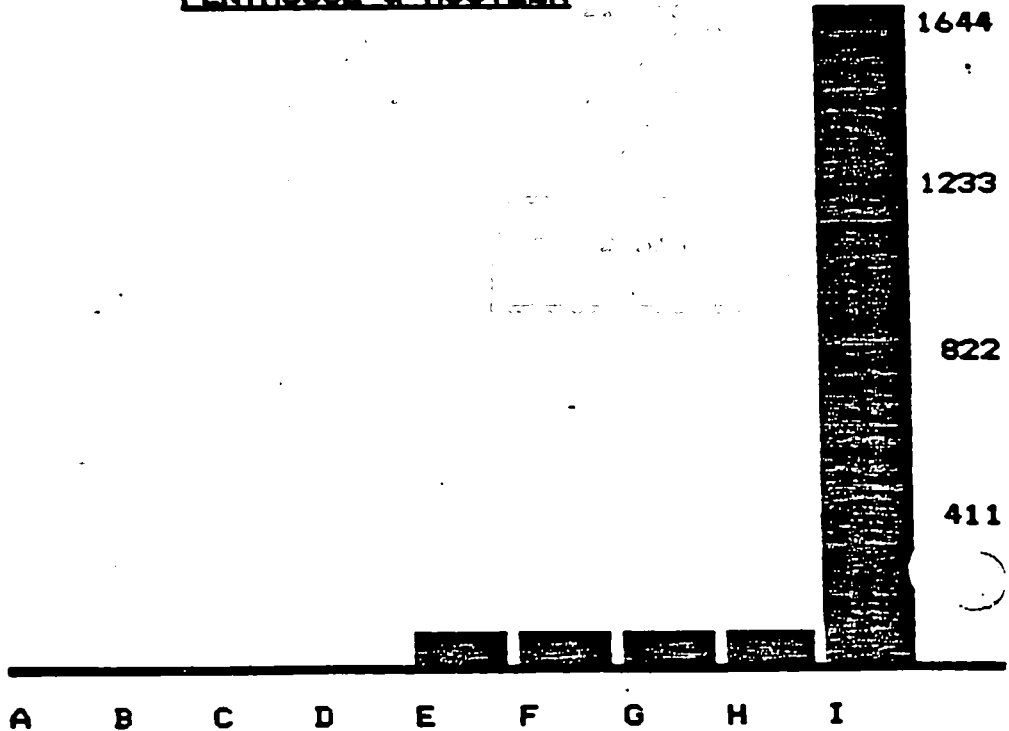


AGE bracket of the ONLY or YOUNGEST Other Character based on PHYSICAL DEPICTION

CHART 32

Fetus in utero	1
Fetus aborted	0
Newborn to 1 month	3
1 month to 2 years	8
3 to 5 years	59
6 to 11 years	73
12 to 15 years	45
16 to 17 years	100
Adult - over 18	1642

CHILDCHILD CARTOON DATA: PLAYBOY,
PENTHOUSE & HUSTLER



AGE bracket of the ONLY or YOUNGEST Other Character based on CUES

CHART 33

Fetus in utero	0
Fetus aborted	0
Newborn to 1 month	0
1 month to 2 years	0
3 to 5 years	1
6 to 11 years	5
12 to 15 years	3
16 to 17 years	3
Adult - over 18	14

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE & HUSTLER

AGE bracket of the OLDEST
Other Character based on
PHYSICAL DEPICTION, when
the Other Character has
two or more age brackets

1644

1233

822

411

A B C D E F G H I

CHART 34

Fetus in utero	0
Fetus aborted	0
Newborn to 1 month	0
1 month to 2 years	1
3 to 5 years	2
6 to 11 years	4
12 to 15 years	3
16 to 17 years	5
Adult - over 18	14

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE & HUSTLER

AGE bracket of the OLDEST
Other Character based on
CUES, when the Other
Character has two or more
age brackets

1644

1233

822

411

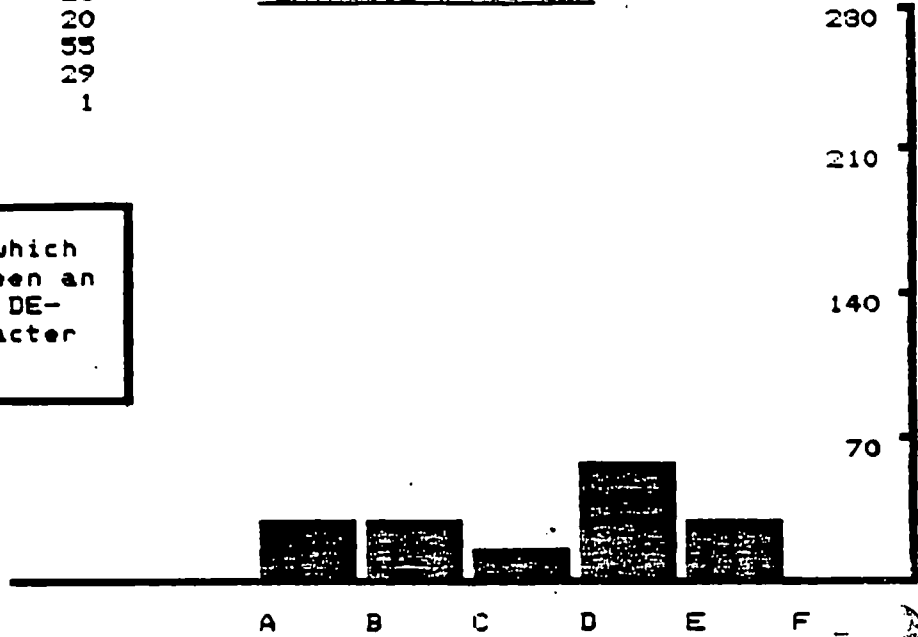
A B C D E F G H I

CHART 35

A	Juvenile clothing/hairstyle	23
B	Furniture or equipment	26
C	Facial expression	20
D	Caption	53
E	Culture of childhood cue	29
F	Boy or girl scout cue	1

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE & HUSTLER

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



Number of Other Characters whose relation to, or role with regard to, the Principal Child is one of AUTHORITY

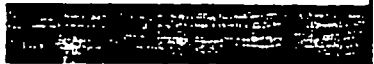
CHILD CARTOON DATA PLAYBOY
PENTHOUSE & HARSLER

CHART 36

A Unspecified relative 25
 B Parent, step-parent, guardian 677
 C Older sibling, step-sibling, cousin 13
 D Grandparent 28
 E Other relative 7
 F Baby sitter 3
 G Neighbor 22
 H Teacher/instructor 56

I Youth group leader 8
 J Clergy 16
 K Nun 1
 L Other religious figure 72
 M Doctor/dentist (medical) 28
 N Nurse 7
 O Health care professional 4
 P Government/political figure 34

Q Judge/lawyer/probation officer 6
 R Police Officer/sheriff/fire fighter 21
 S Military figure 11
 T Sports figure 0
 U Movie/television star 3
 V Business owner/manager 43
 W Other 57



A B C D E F G H I J K L M N O P Q R S T U V W

680

510

340

170

CHART 37

A Unspecified	36
B Male	698
C Female	434
D Male and Female	140

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE & HUSTLER

SEX of the
Tertiary Character

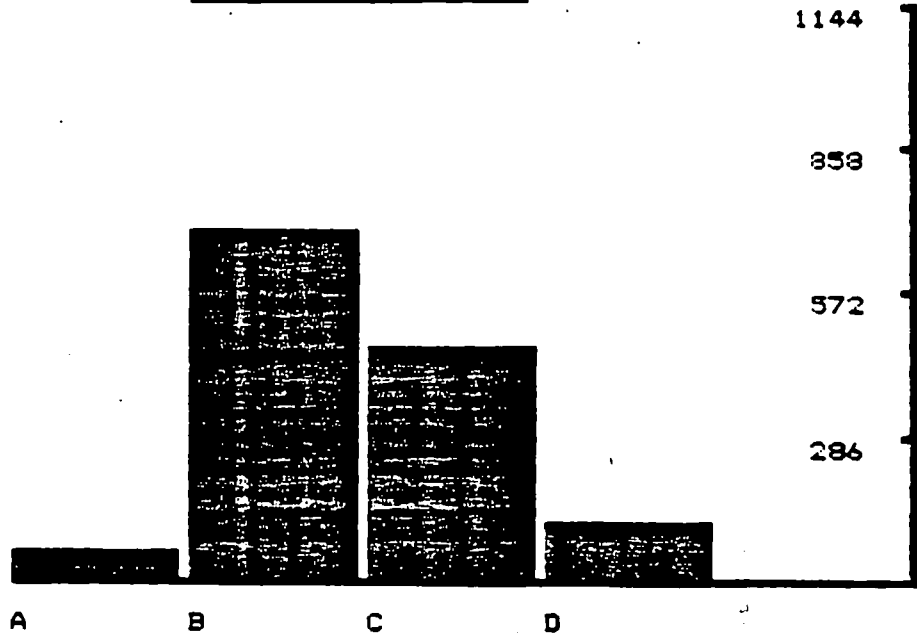


CHART 38

A PB: Caucasian	676
B PB: Black	5
C PB: Hispanic	3
D PH: Caucasian	121
E PH: Black	1
F PH: Hispanic	0
G H: Caucasian	271
H H: Black	18
I H: Hispanic	1
J CUM: Caucasian	1068
K CUM: Black	24
L CUM: Hispanic	4

CHILD CARTOON DATA
max = 1732 min = 0

Tertiary Char-
acter RACE

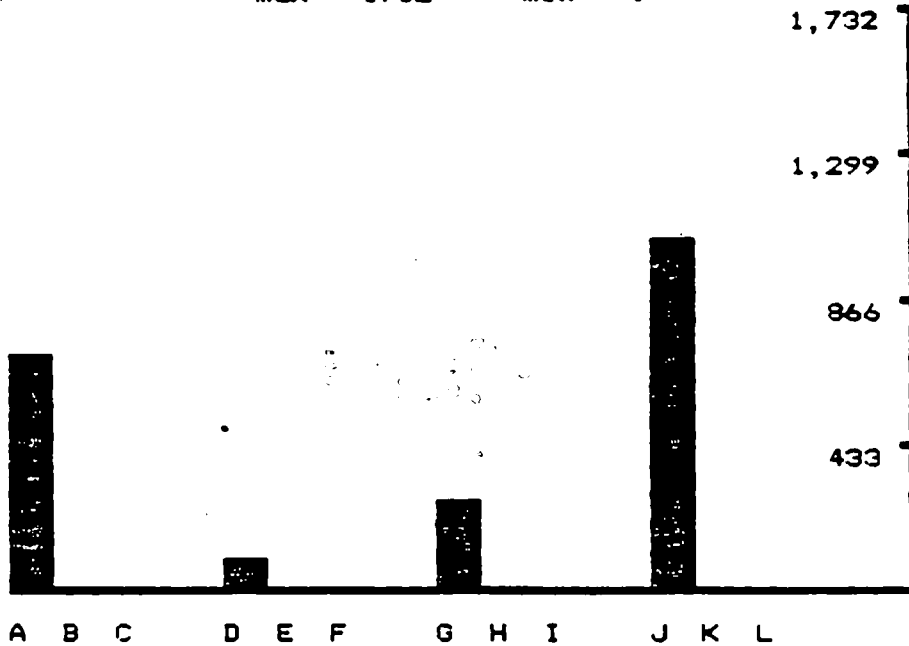
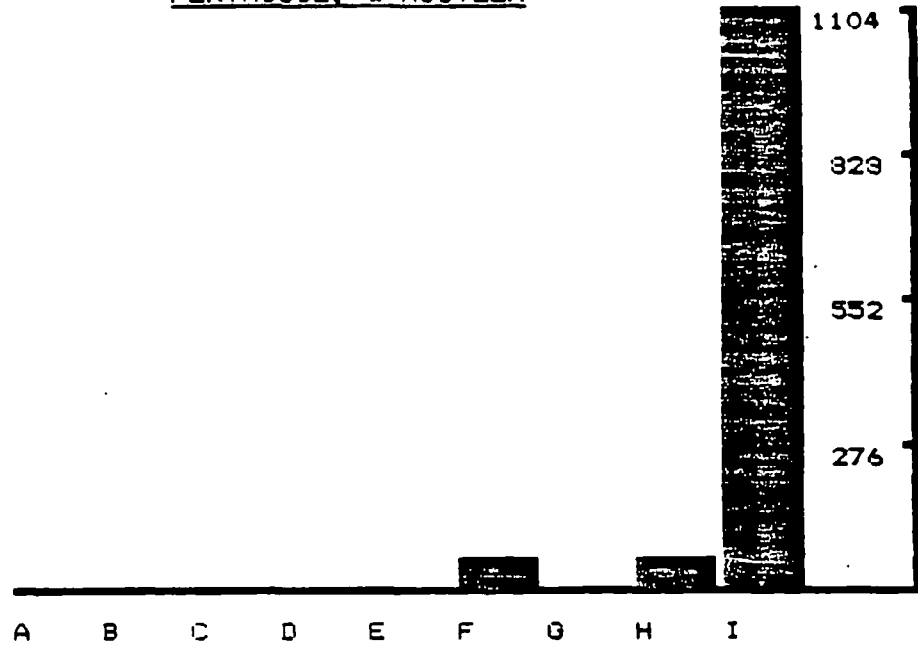


CHART 39

Fetus in utero	3
Fetus aborted	0
Newborn to 1 mo	4
1 mo. to 2 yrs	5
3 to 5 yrs	16
6 to 11 yrs	44
12 to 15 yrs	16
16 to 17	52
Adult - over 18	1102

CHILD CARTOON DATA: PLAYBOY,
PENTHOUSE, & HUSTLER

AGE of the main Tertiary
Character based on PHY-
SICAL DEPICTION or
CUES



CHILD CARTOON DATA: PLAYBOY, PENTHOUSE, & MUSILEB

Number of Tertiary Characters whose relation to, or role with regard to, the Principal Child is one of AUTHORITY

CHART 40

A Unspecified relative	12	I Youth group leader	6	Q Judge/lawyer/probation officer	4
B Parent, step-parent, guardian	414	J Clergy	6	R Police Officer/sheriff/fire fighter	25
C Older sibling, step-sibling, cousin	8	K Nun	1	S Military figure	7
D Grandparent	22	L Other religious figure	49	T Sports figure	1
E Other relative	4	M Doctor/dentist (medical)	30	U Movie/television star	4
F Baby sitter	5	N Nurse	12	V Business owner/manager	26
G Neighbor	19	O Health care professional	6	W Other	29
H Teacher/instructor	26	P Government/political figure	24		

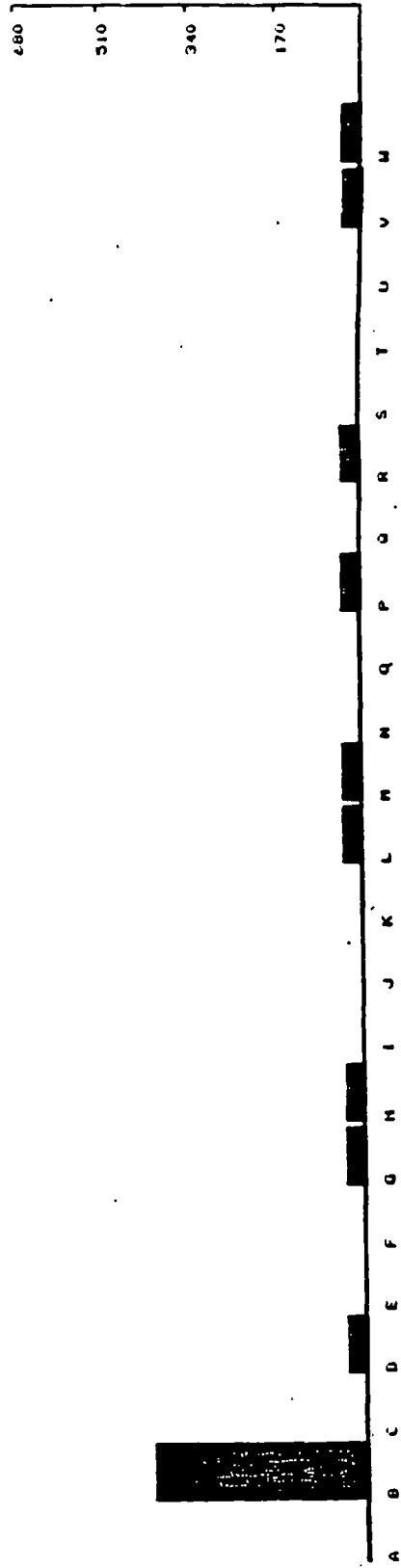


CHART 41

A Pooled	889
B Playboy	506
C Penthouse	102
D Hustler	281

CHILD CARTOON DATA:

max = 889 min = 0

Number of child
cartoons in two consecutive eye spans
involving children

PART 1E:
CARTOON'S RELATIONSHIP
TO SURROUNDING TEXT
AND IMAGES

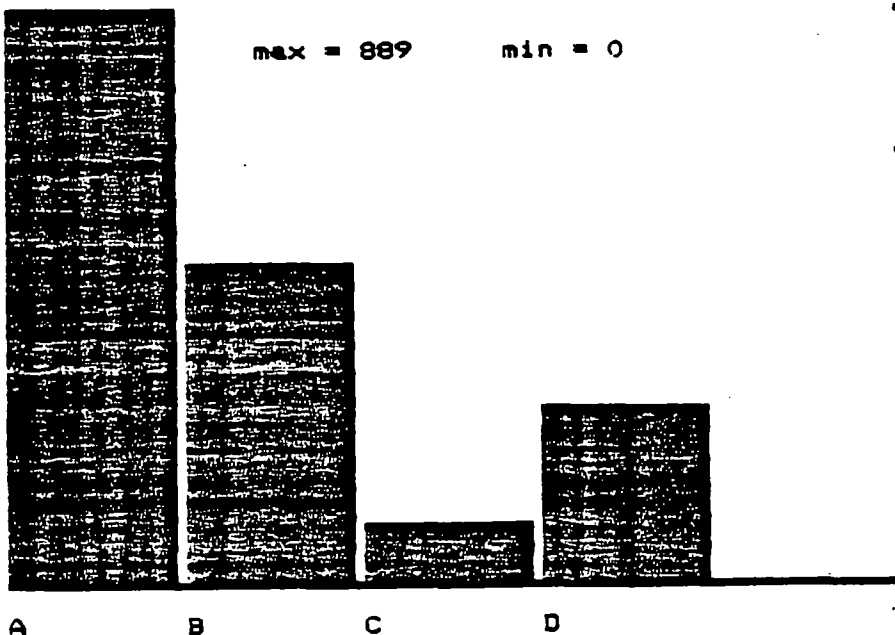


CHART 42

A Pooled	953
B Playboy	313
C Penthouse	110
D Hustler	530

Number of child cartoons juxtaposed with SEXUAL and VIOLENT PICTURES

Pictures include: photographs, illustrations, and cartoons

CHILD CARTOON DATA:

max = 960 min = 0

PART 1E:
CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

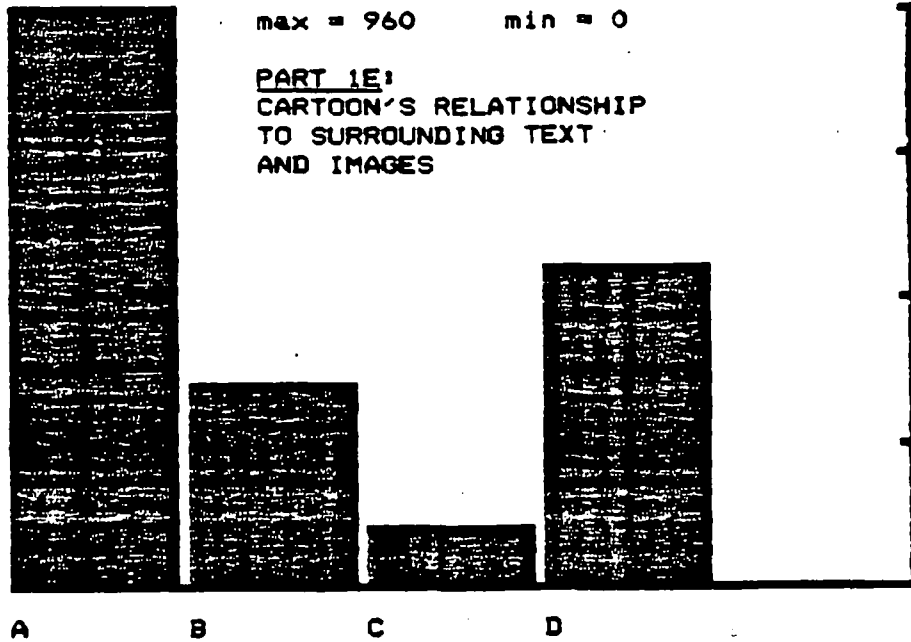


CHART 43

A Pooled sexual pic	614
B Pooled violent pic	339
C Playboy sexual pic	246
D Playboy violent pic	67
E Penthouse sexual pic	65
F Penthouse violent pic	45
G Hustler sexual pic	303
H Hustler violent pic	227

Number of child cartoons juxtaposed with SEXUAL or VIOLENT PICTURES

Pictures include: photographs, illustrations, and cartoons

CHILD CARTOON DATA:

max = 620 min = 0

PART 1E:
CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

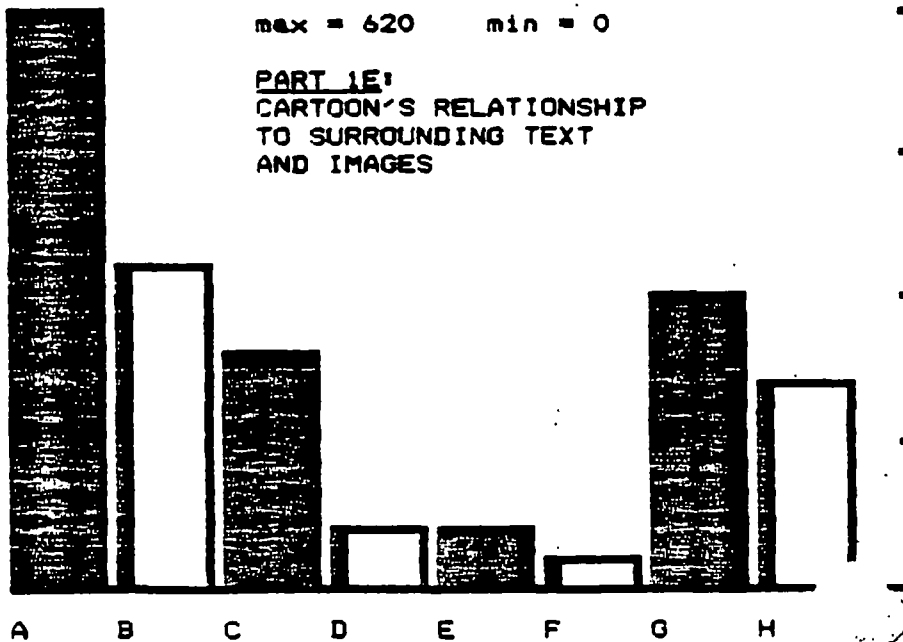


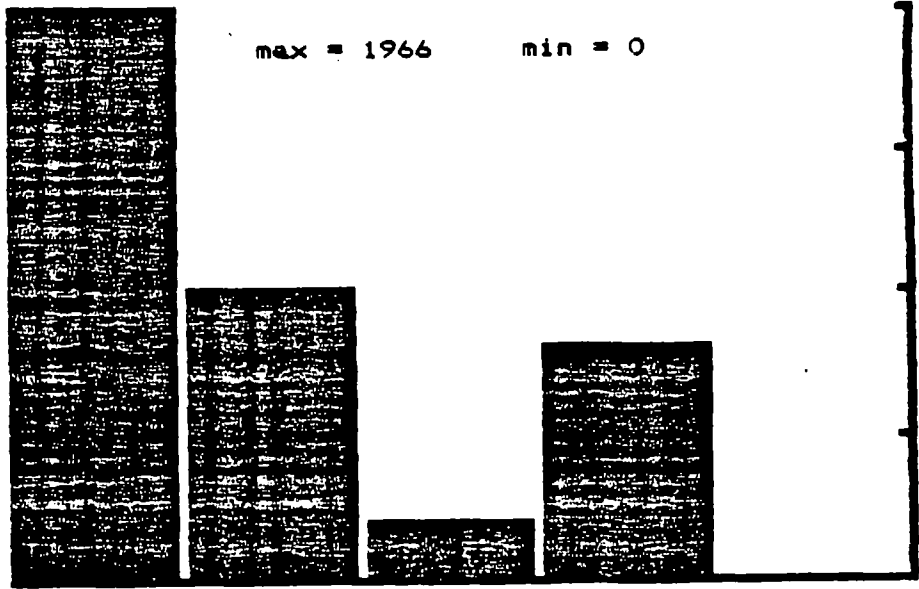
CHART 44

1 Pooled	1966
2 Playboy	939
3 Penthouse	227
4 Hustler	800

CHILD CARTOON DATA:

max = 1966 min = 0

Number of child cartoons juxtaposed with SEXUAL and VIOLENT TEXT or CAPTIONS



PART 1E:
 CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

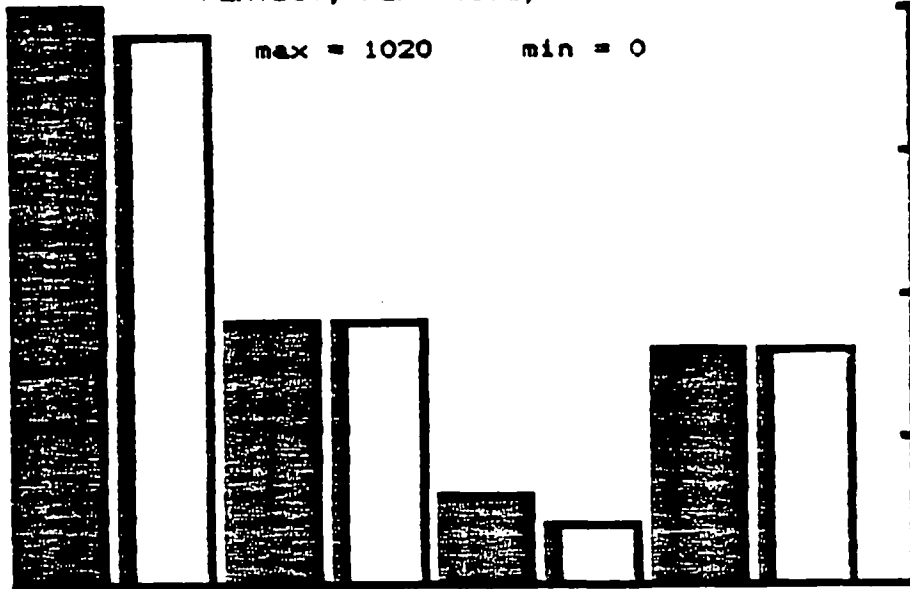
CHART 45

1 Pooled sexual text	1012
2 Pooled violent text	954
3 Playboy sexual text	463
4 Playboy violent text	476
5 Penthouse sexual text	136
6 Penthouse violent text	91
7 Hustler sexual text	413
8 Hustler violent text	387

CHILD CARTOON DATA:
PLAYBOY, PENTHOUSE, & HUSTLER

max = 1020 min = 0

Number of child cartoons juxtaposed with SEXUAL or VIOLENT TEXT or CAPTIONS



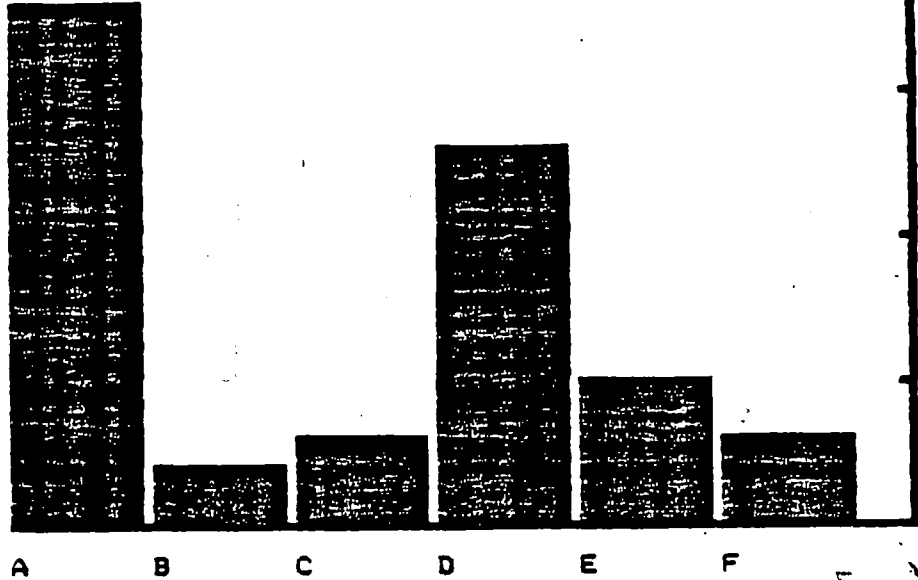
PART 1E:
 CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

A	Social Issue	132
B	Religious Issue	18
C	Sports	24
D	Entertainment, Art	93
E	Sex Features, Humor	39
F	Other	25

**CHILD CARTOON DATA:
PLAYBOY, PENTHOUSE & HUSTLER**

max = 145 min = 0

Child cartoon in the same eye span as an ARTICLE or INTERVIEW by a National figure discussing any of these issues

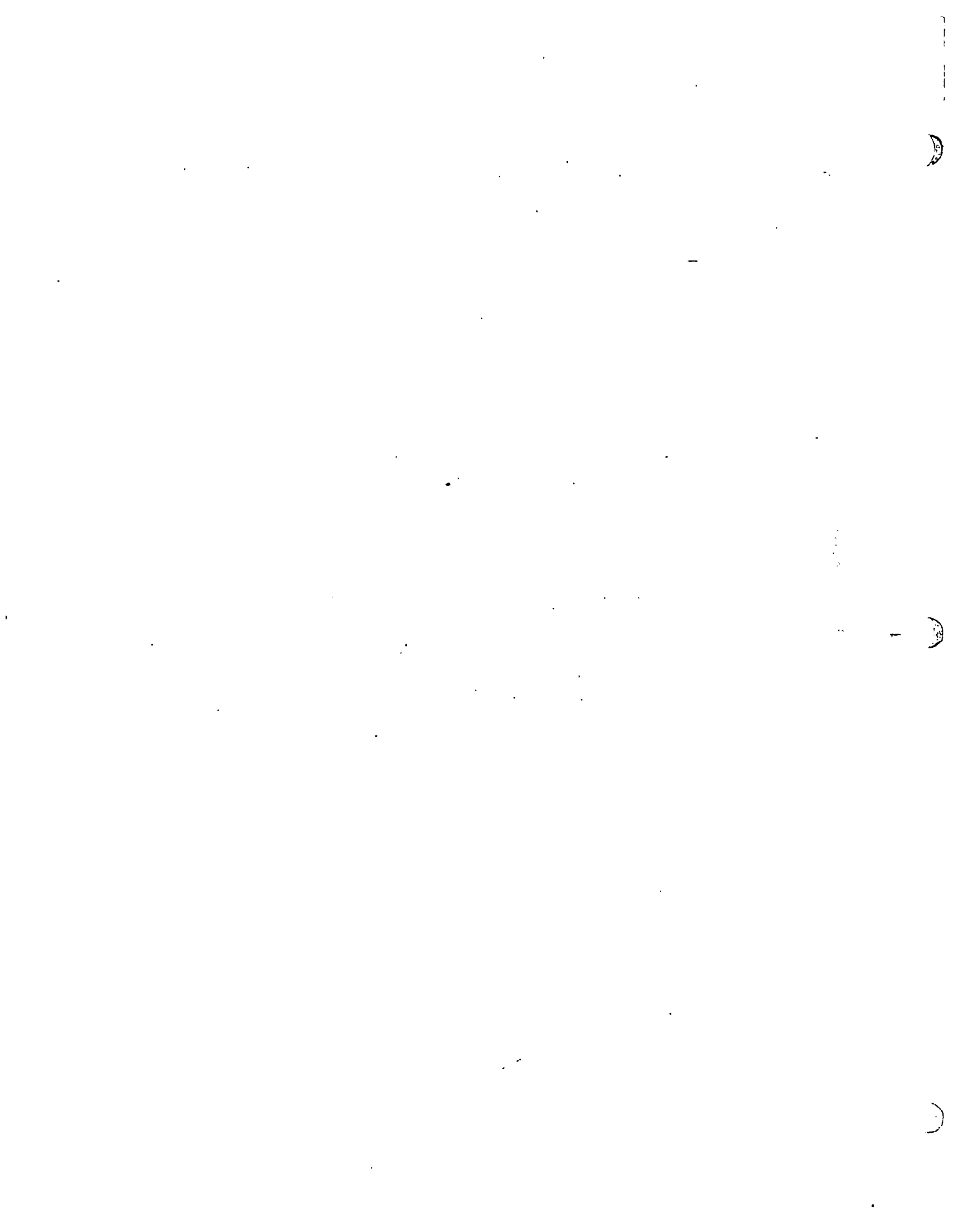


**PART 1E:
CARTOON'S RELATIONSHIP
TO SURROUNDING TEXT
AND IMAGES**

Handwritten notes and diagrams, including a large rectangular box with internal lines and various illegible markings.

SECTION F

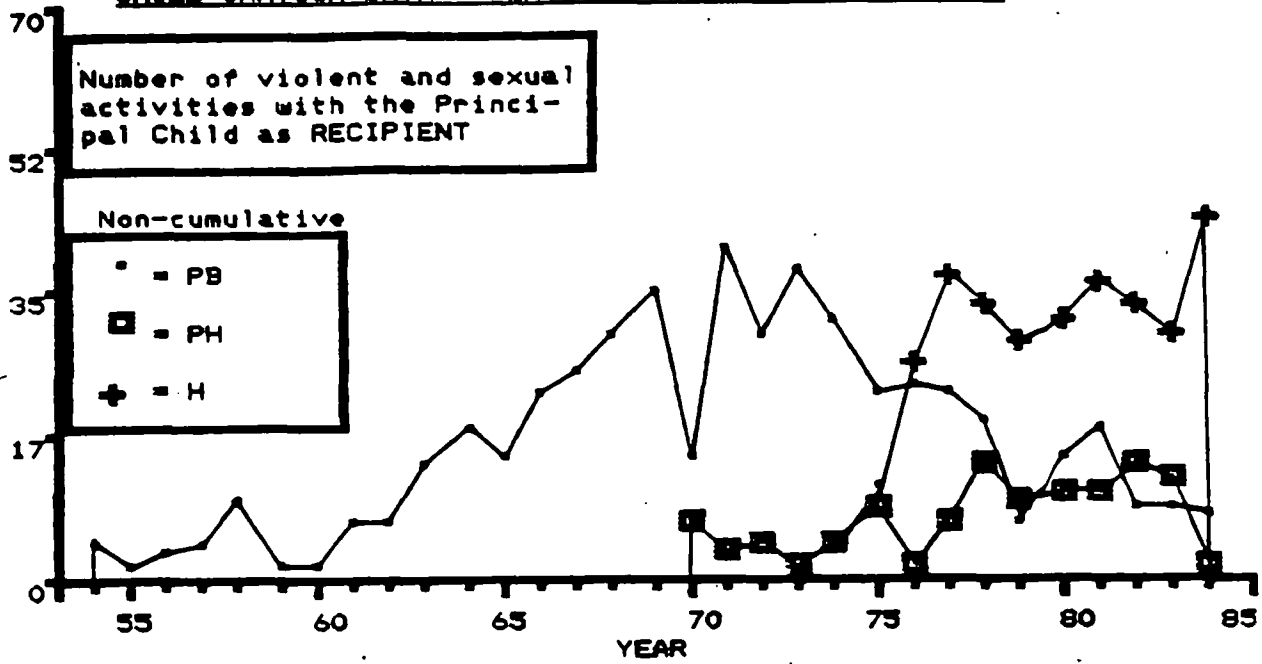
TIME GRAPHS REFLECTING TRENDS



GRAPH 1

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE, & HUSTLER

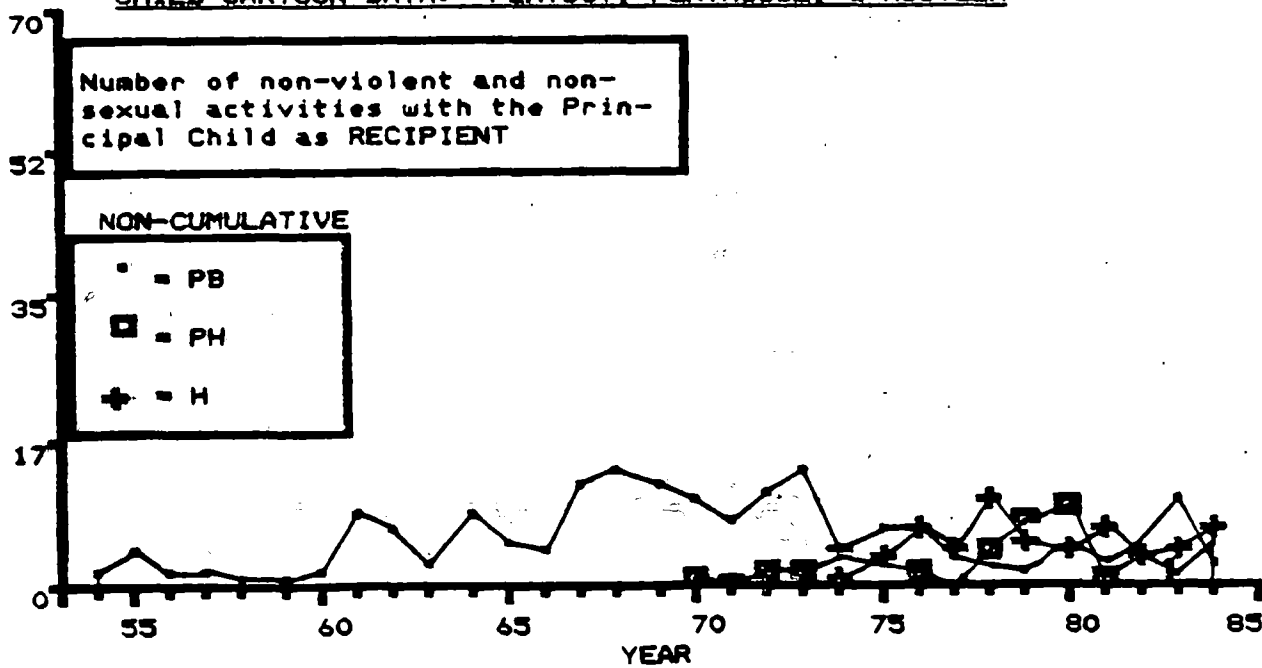
NUMBER OF ACTIVITIES



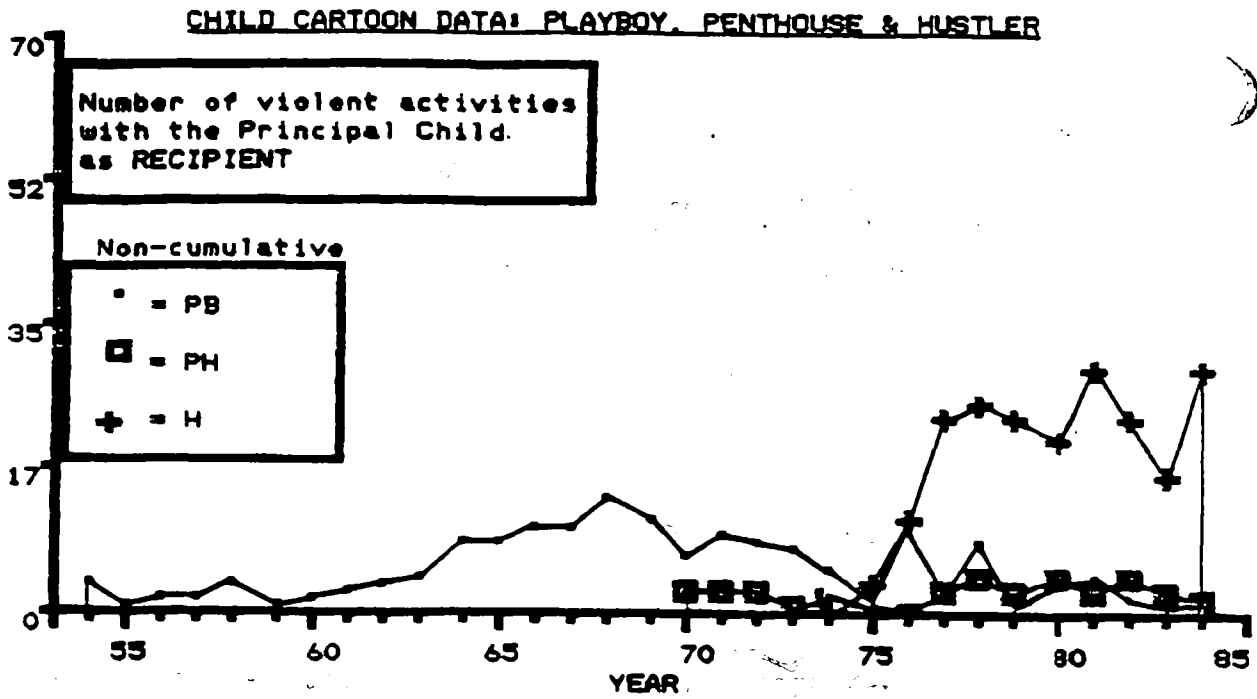
GRAPH 2

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE, & HUSTLER

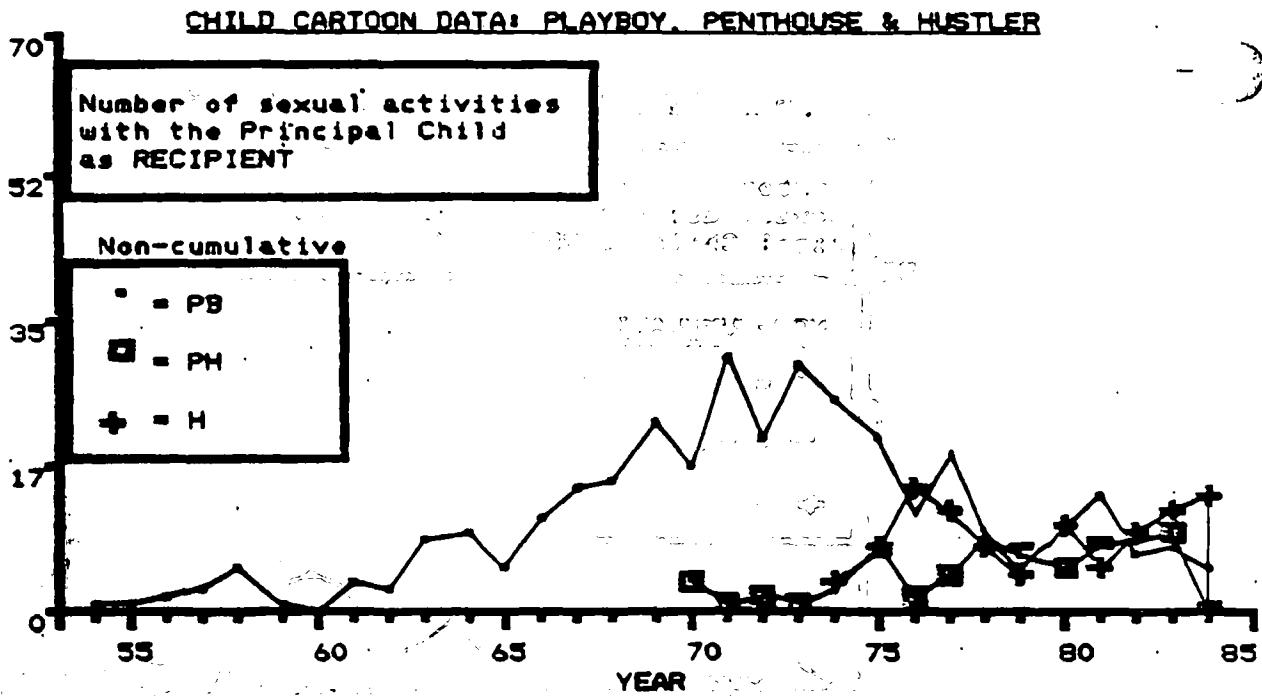
NUMBER OF ACTIVITIES



GRAPH 3



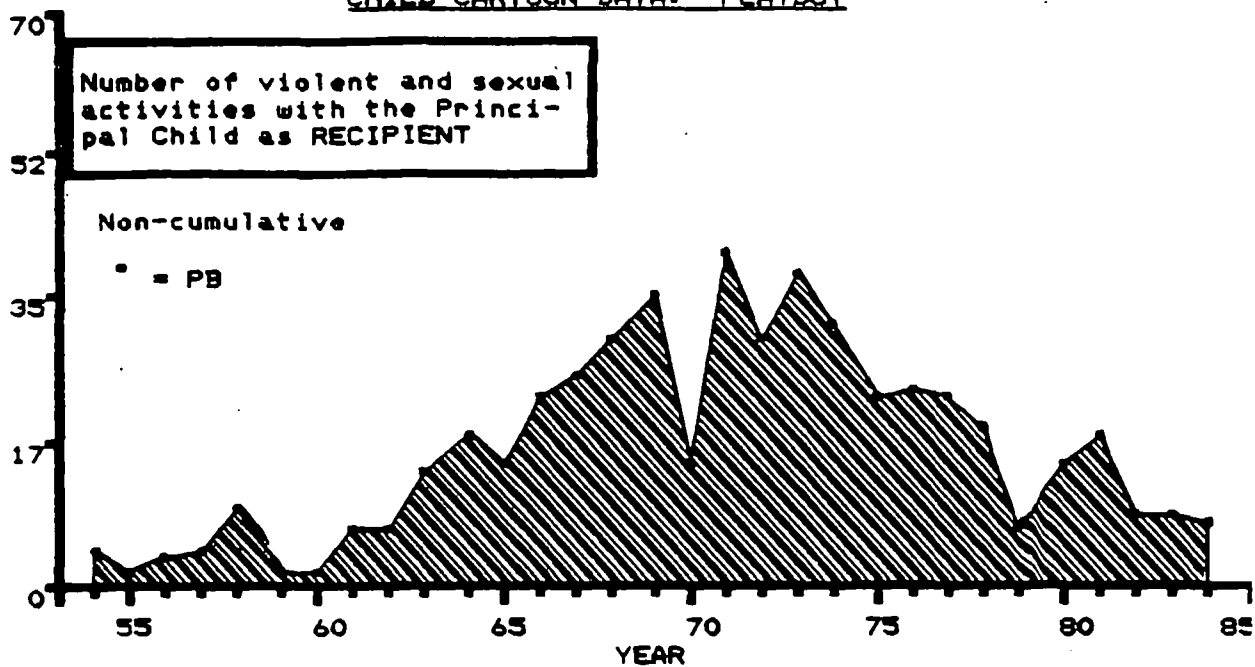
GRAPH 4



GRAPH 5

CHILD CARTOON DATA: PLAYBOY

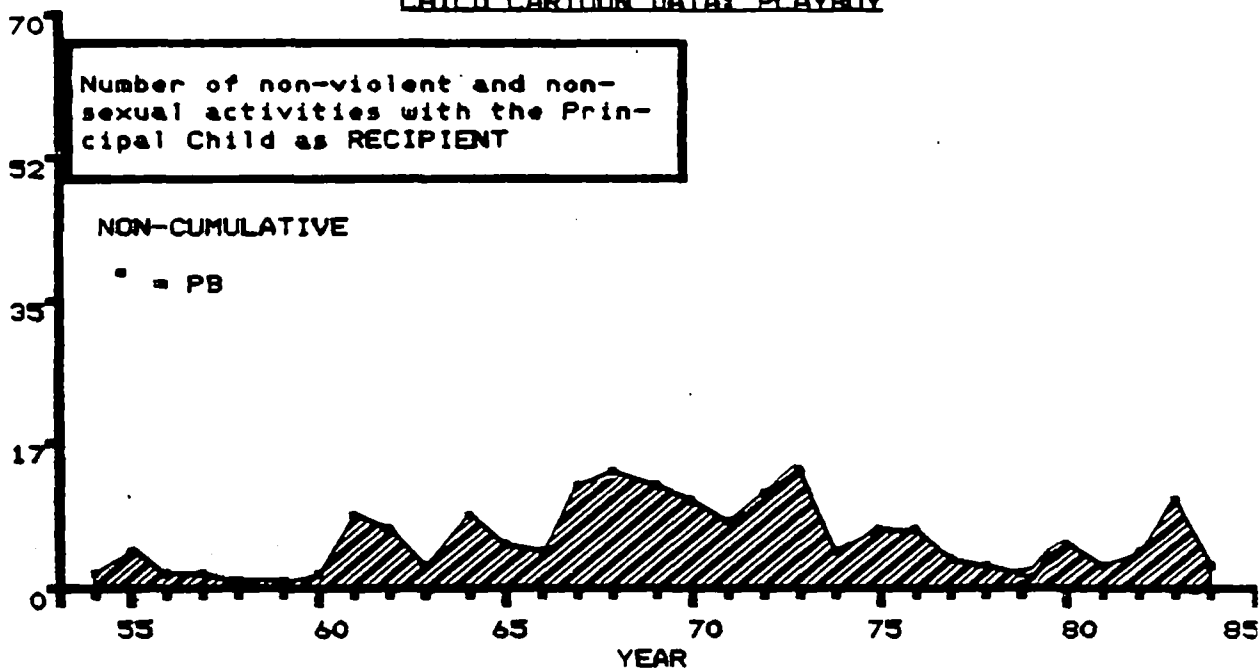
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GRAPH 6

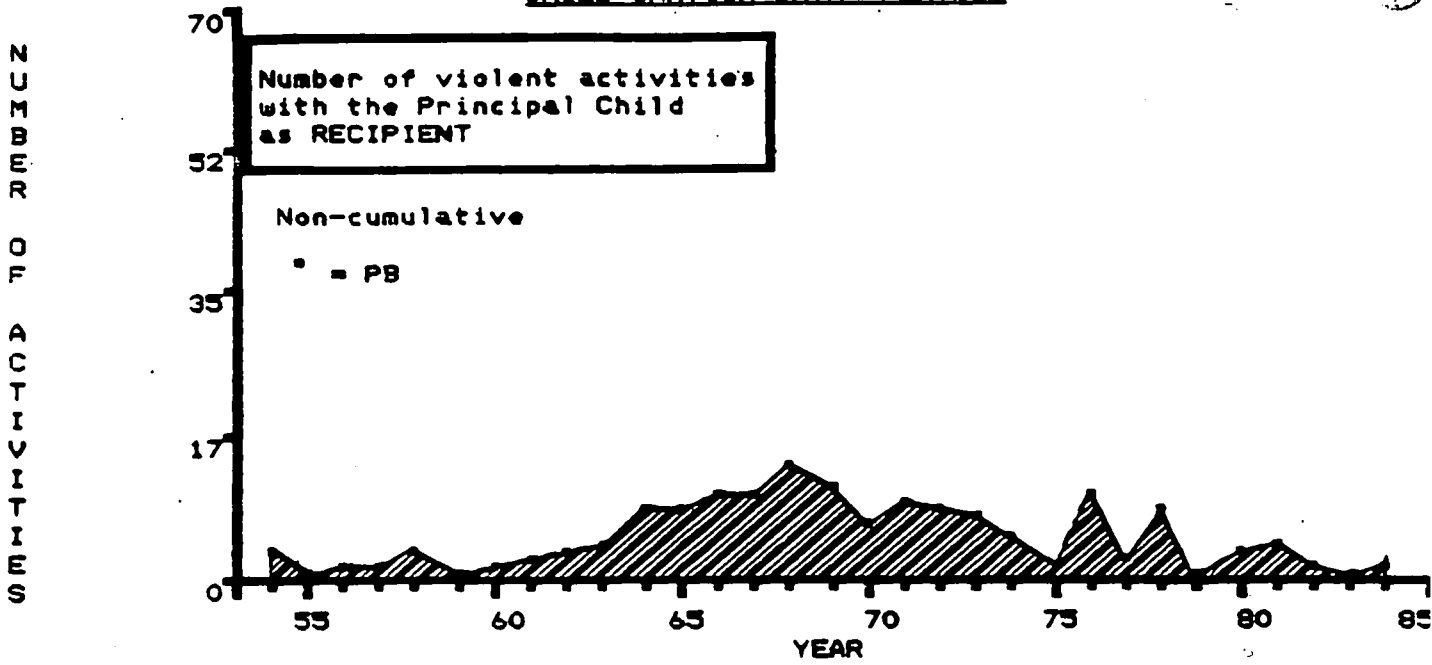
CHILD CARTOON DATA: PLAYBOY

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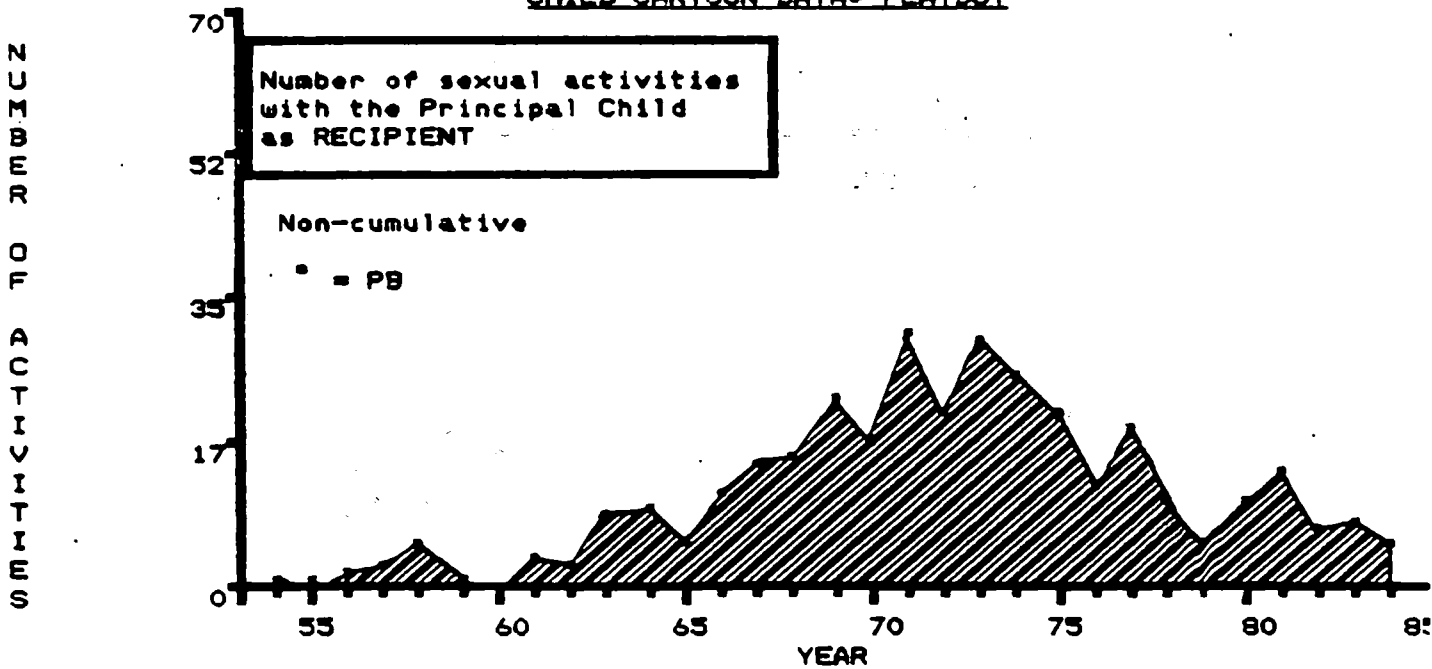
GRAPH 7

CHILD CARTOON DATA: PLAYBOY



GRAPH 8

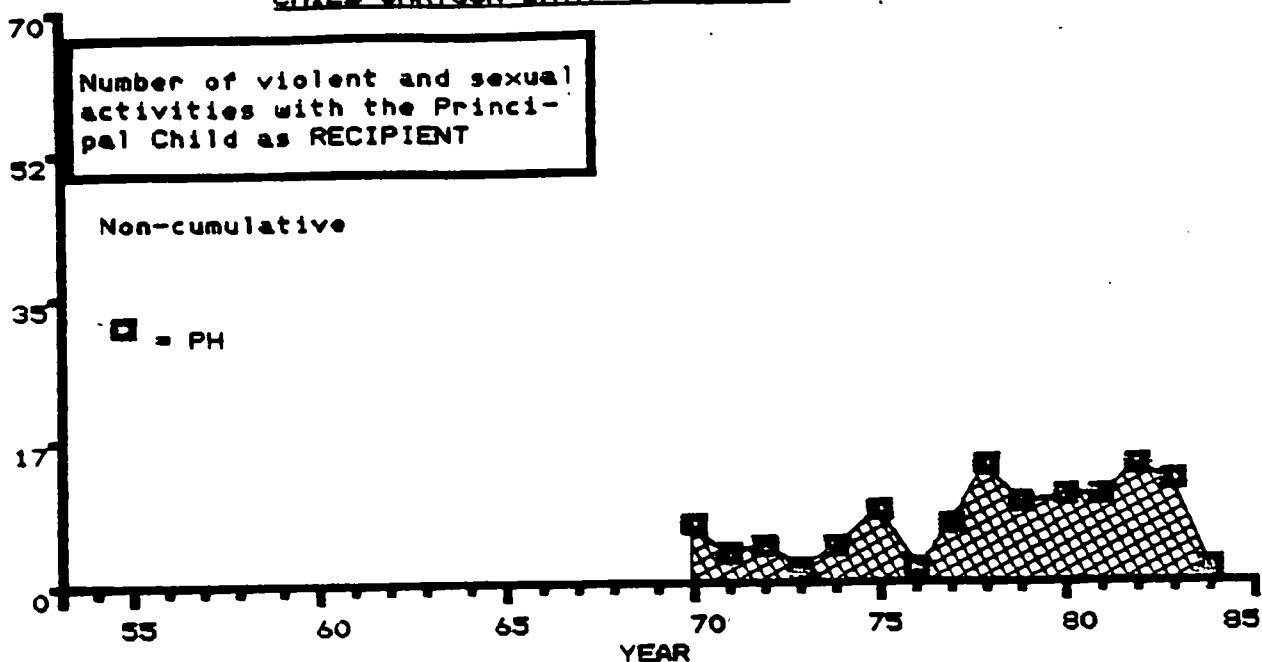
CHILD CARTOON DATA: PLAYBOY



GRAPH 9

CHILD CARTOON DATA: PENTHOUSE

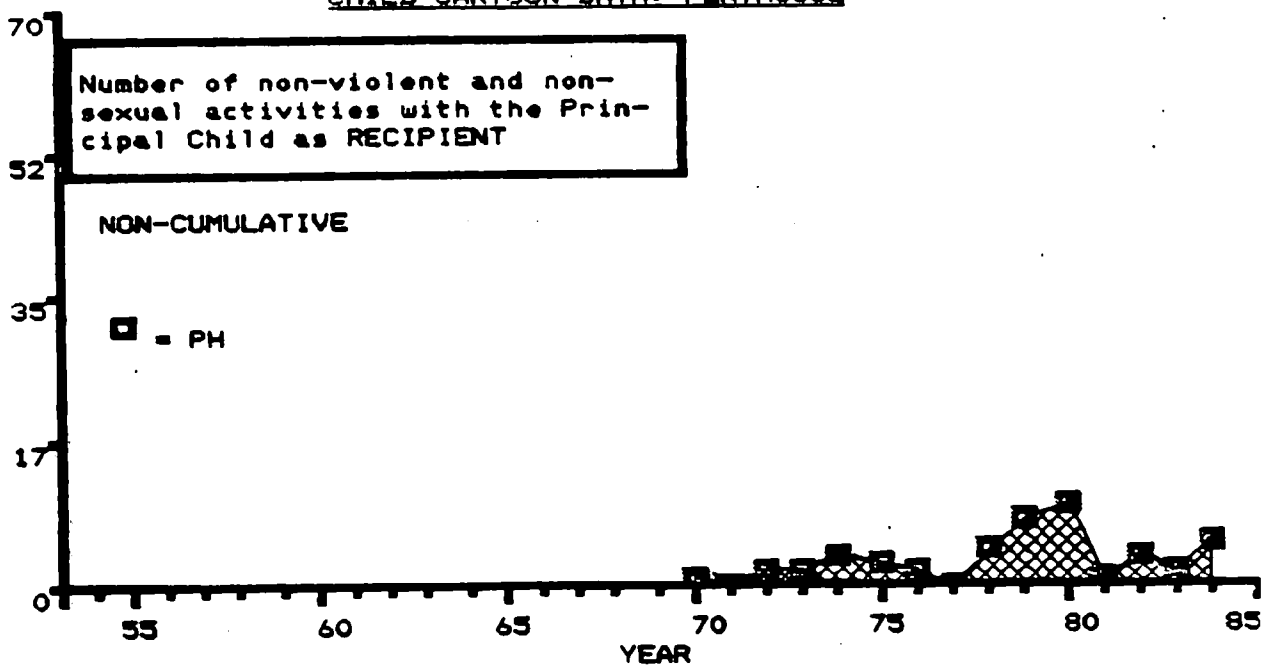
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GRAPH 10

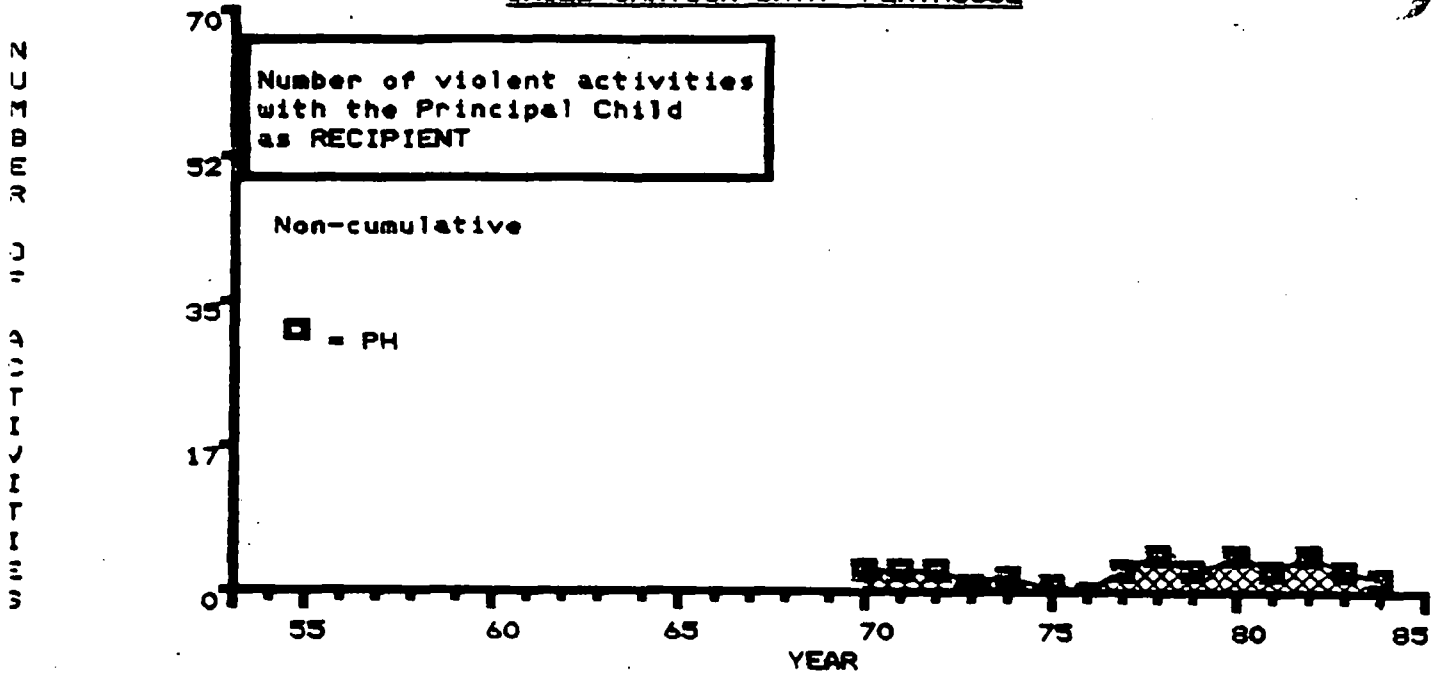
CHILD CARTOON DATA: PENTHOUSE

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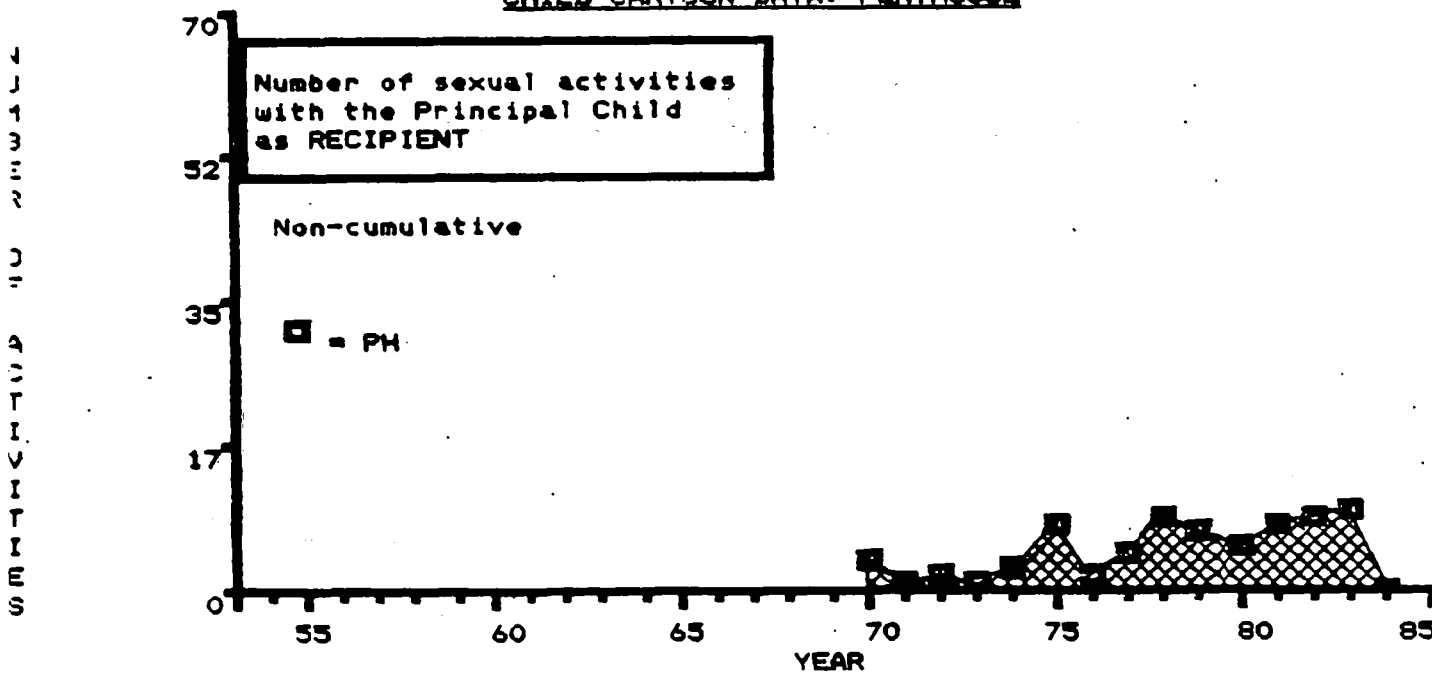
GRAPH 11

CHILD CARTOON DATA: PENTHOUSE



GRAPH 12

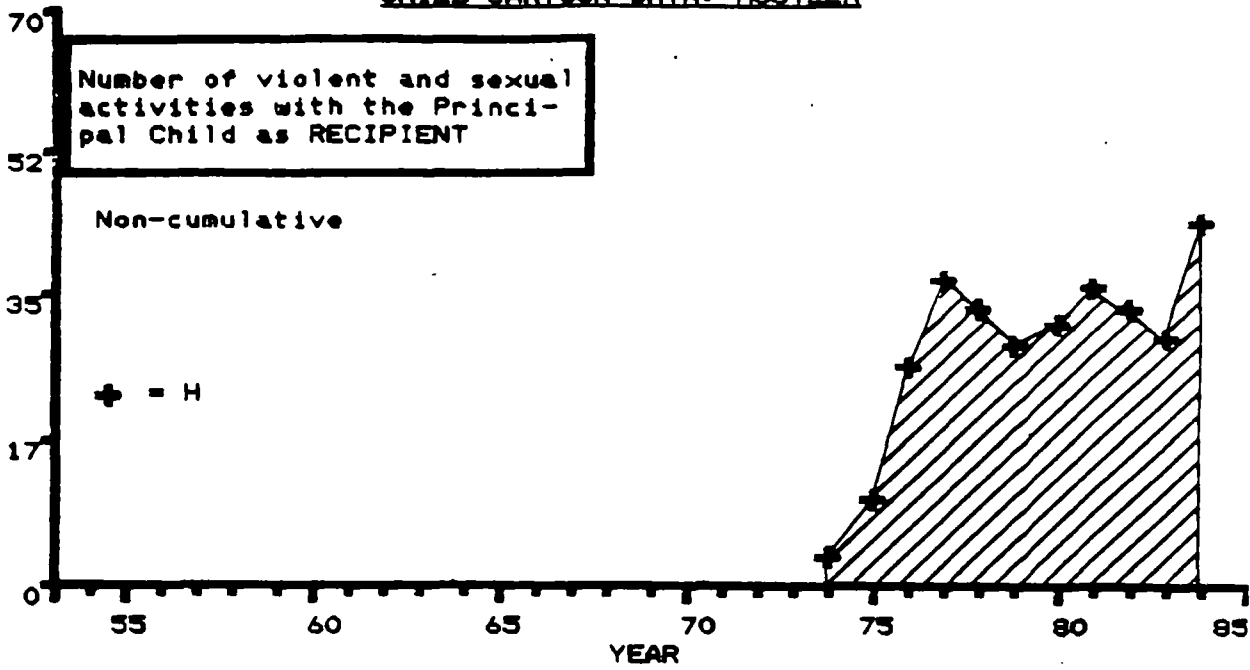
CHILD CARTOON DATA: PENTHOUSE



GRAPH 13

CHILD CARTOON DATA: HUSTLER

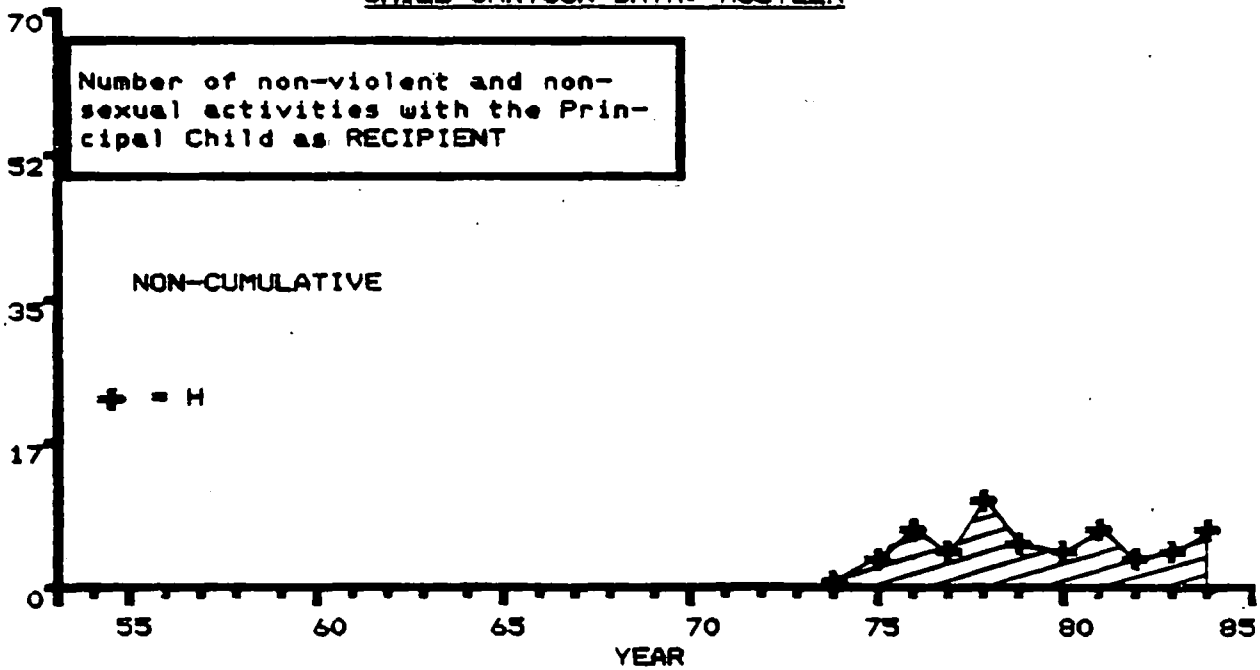
NUMBER OF ACTIVITIES



GRAPH 14

CHILD CARTOON DATA: HUSTLER

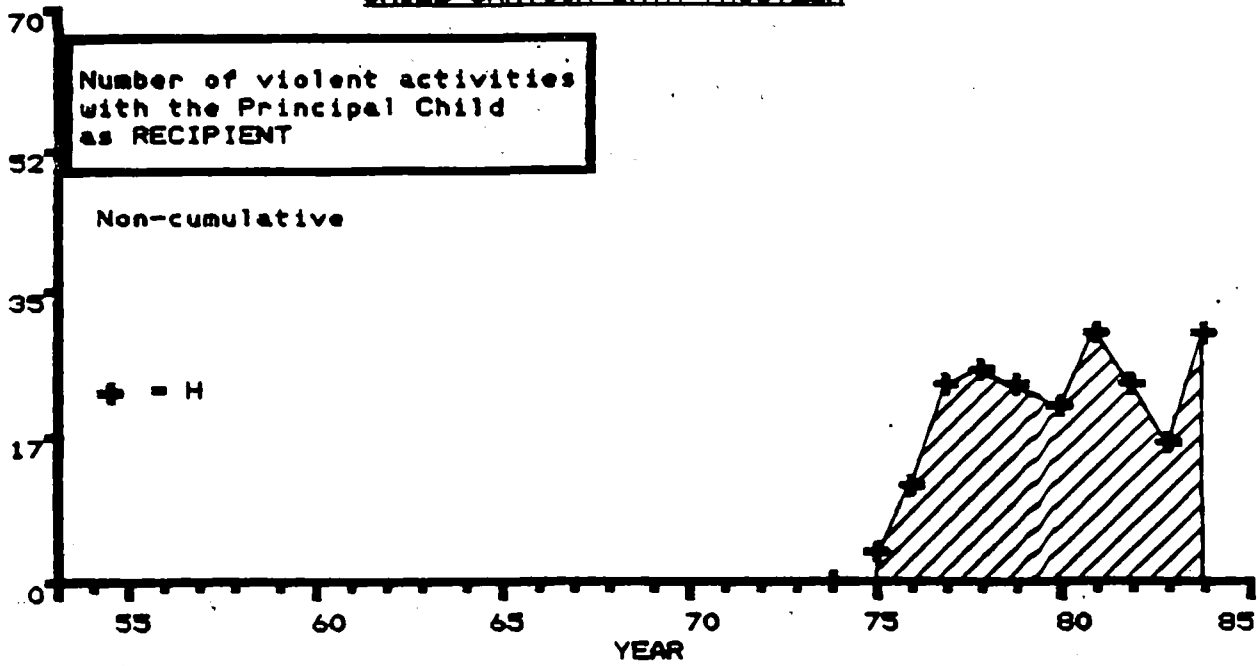
NUMBER OF ACTIVITIES



GRAPH 15

CHILD CARTOON DATA: HUSTLER

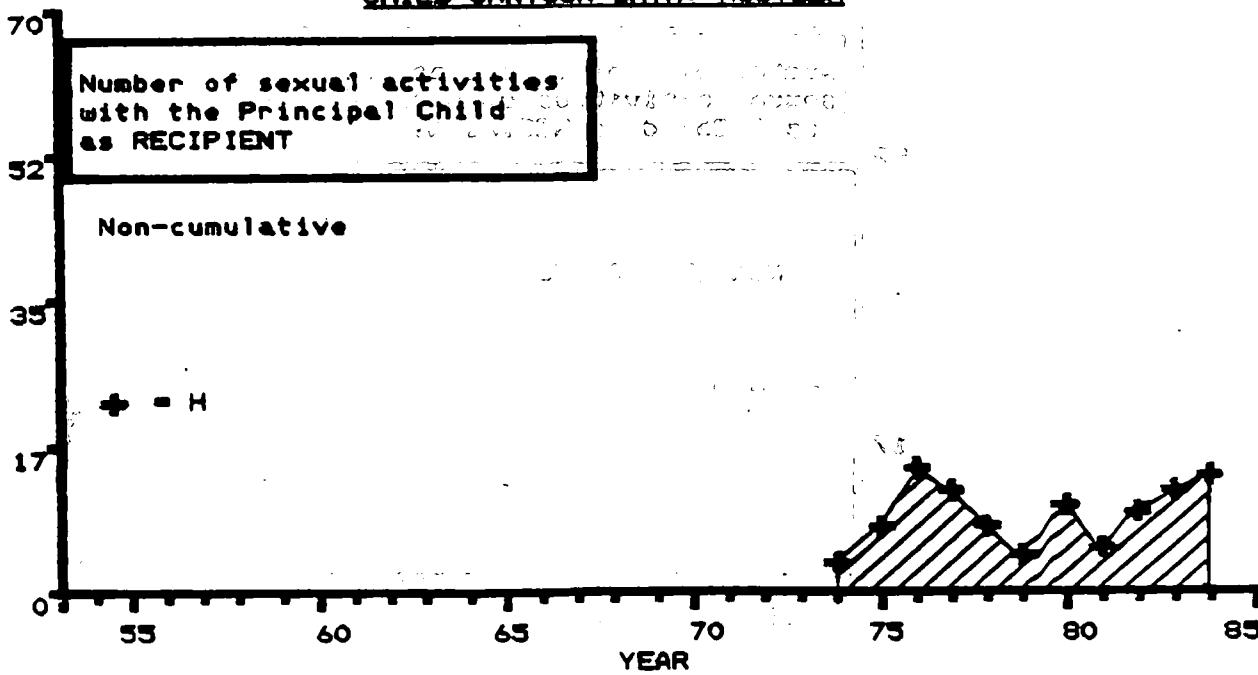
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GRAPH 16

CHILD CARTOON DATA: HUSTLER

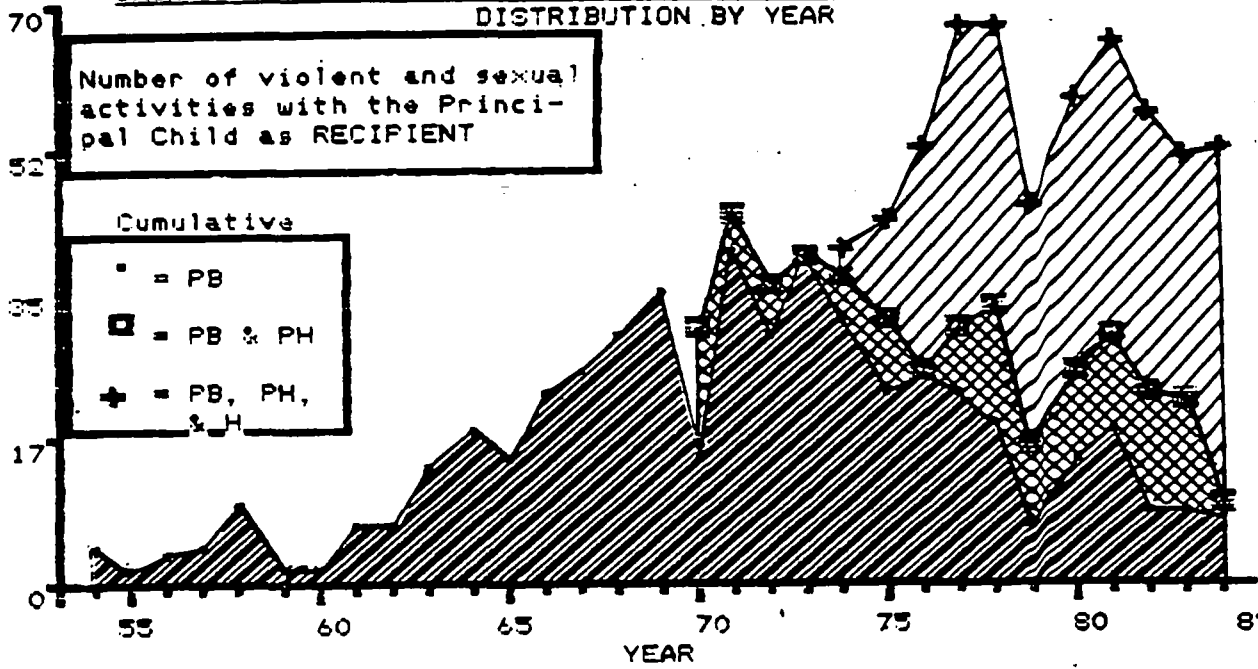
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GRAPH 17

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE, & HUSTLER
DISTRIBUTION BY YEAR

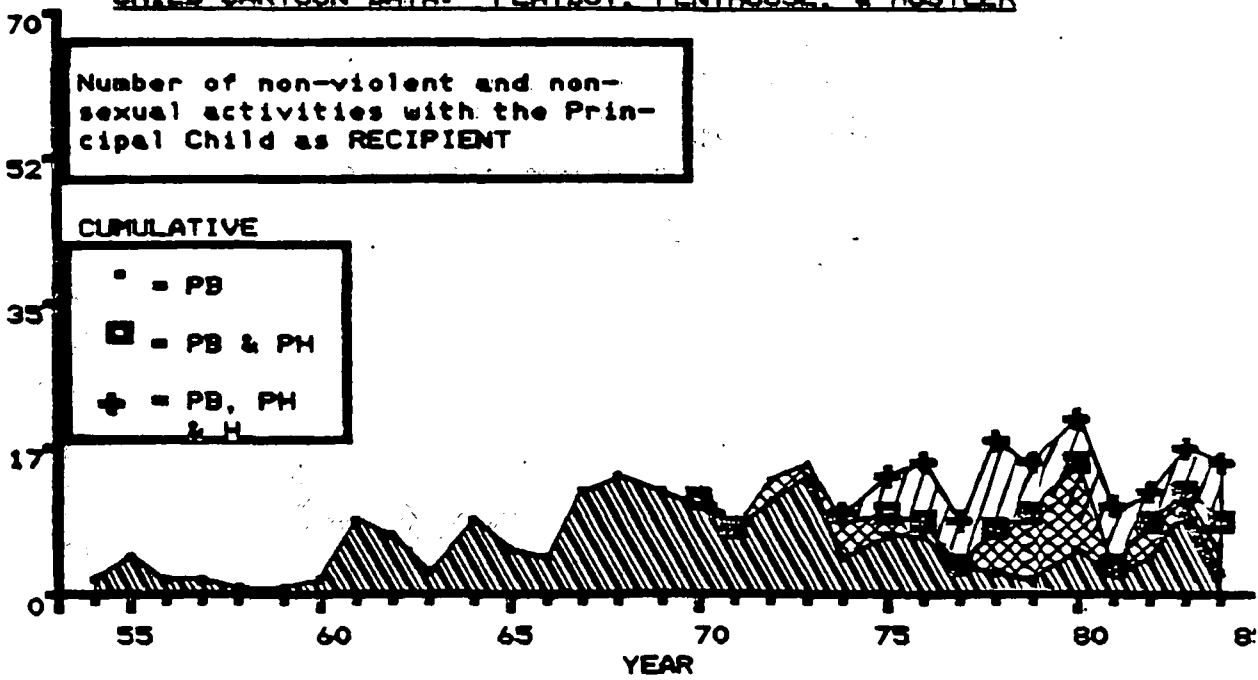
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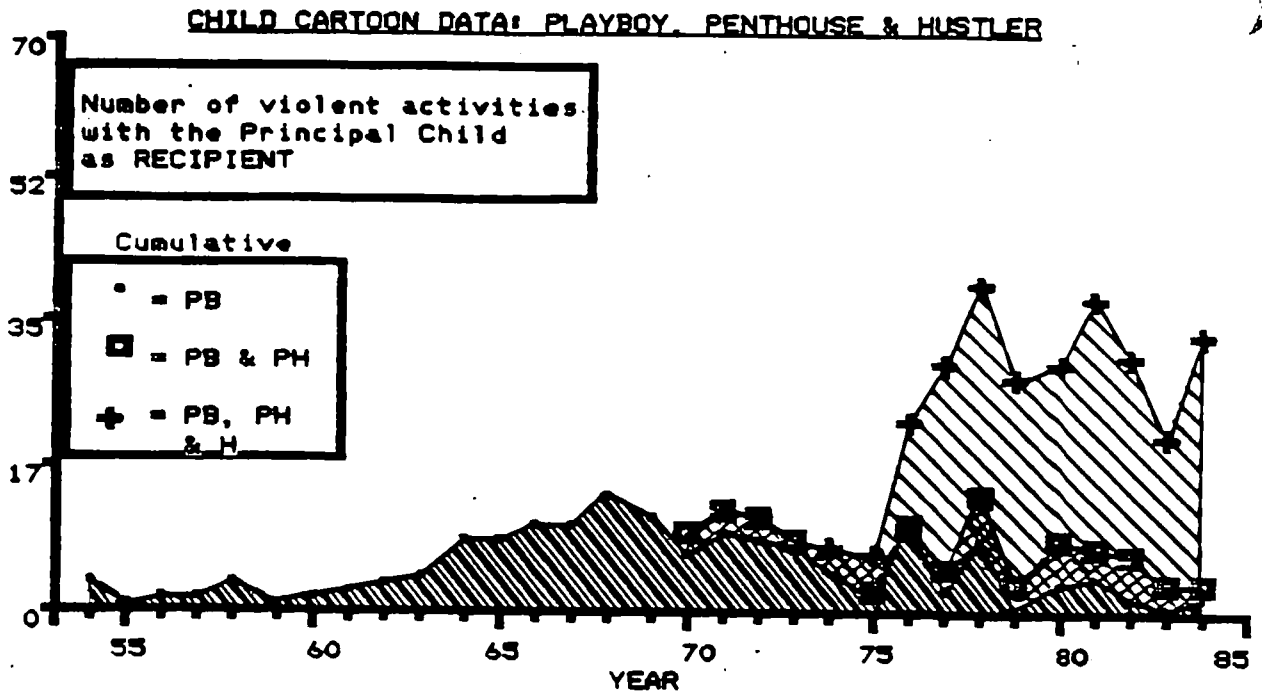
GRAPH 18

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE, & HUSTLER

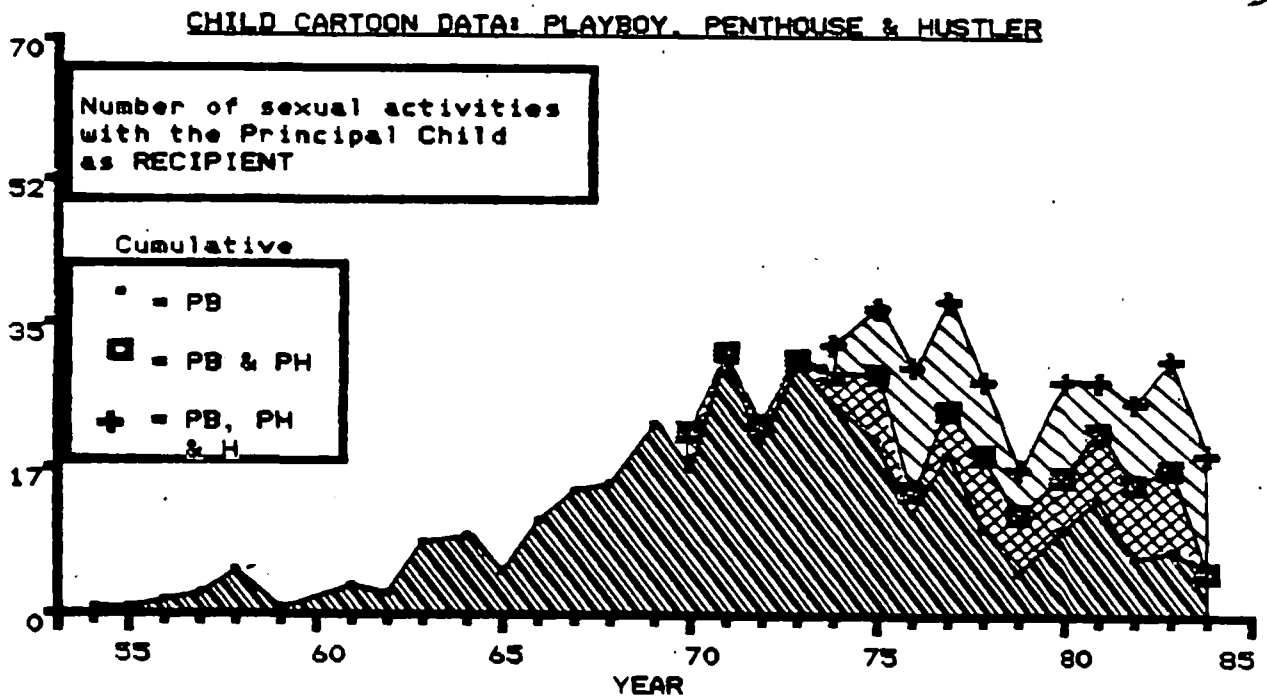
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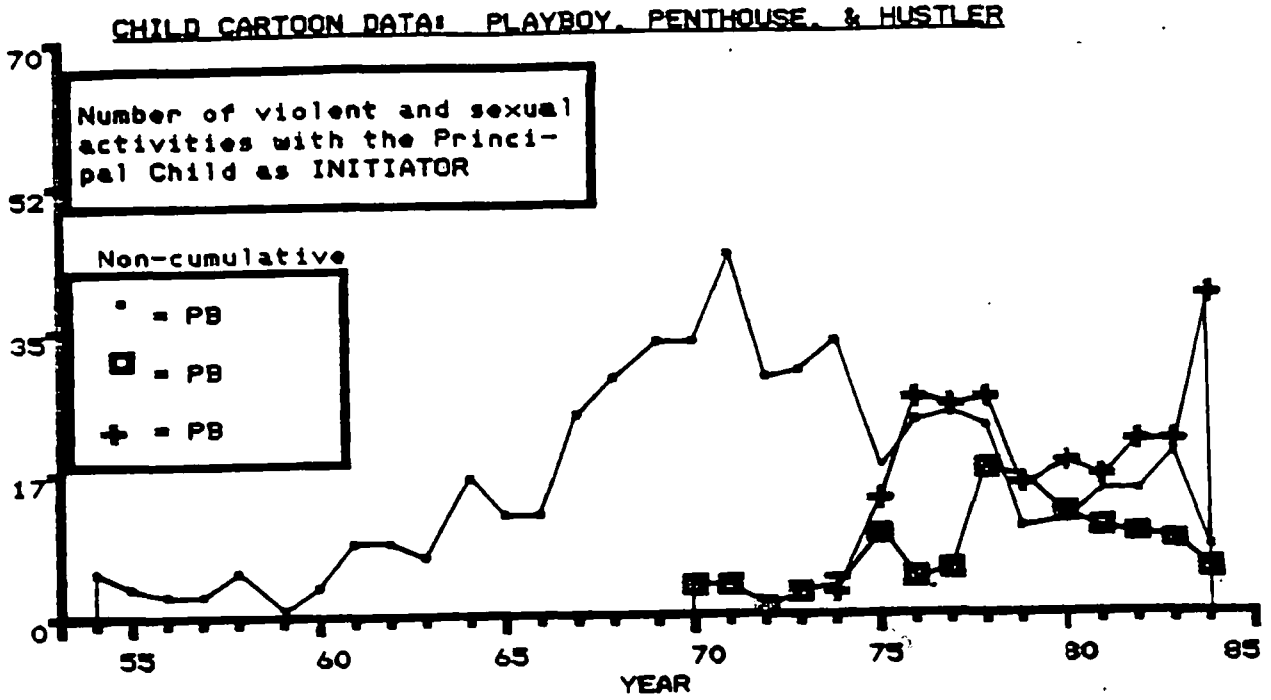
GRAPH 19



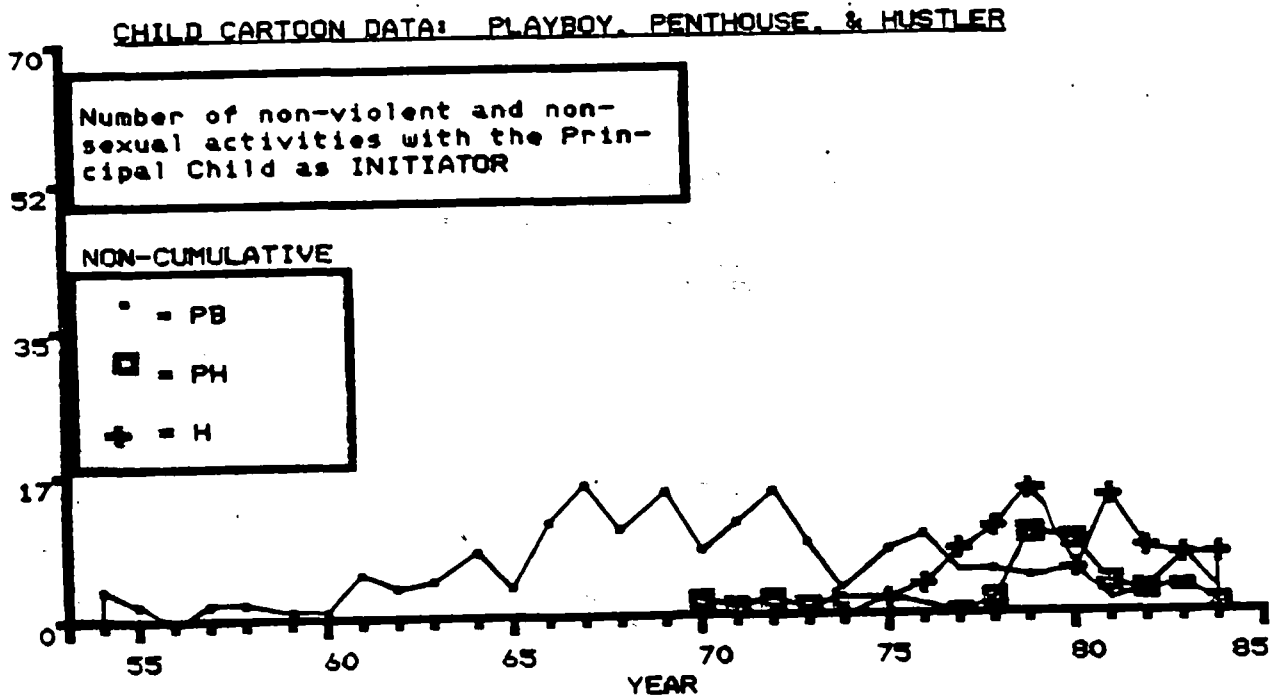
GRAPH 20



GRAPH 21

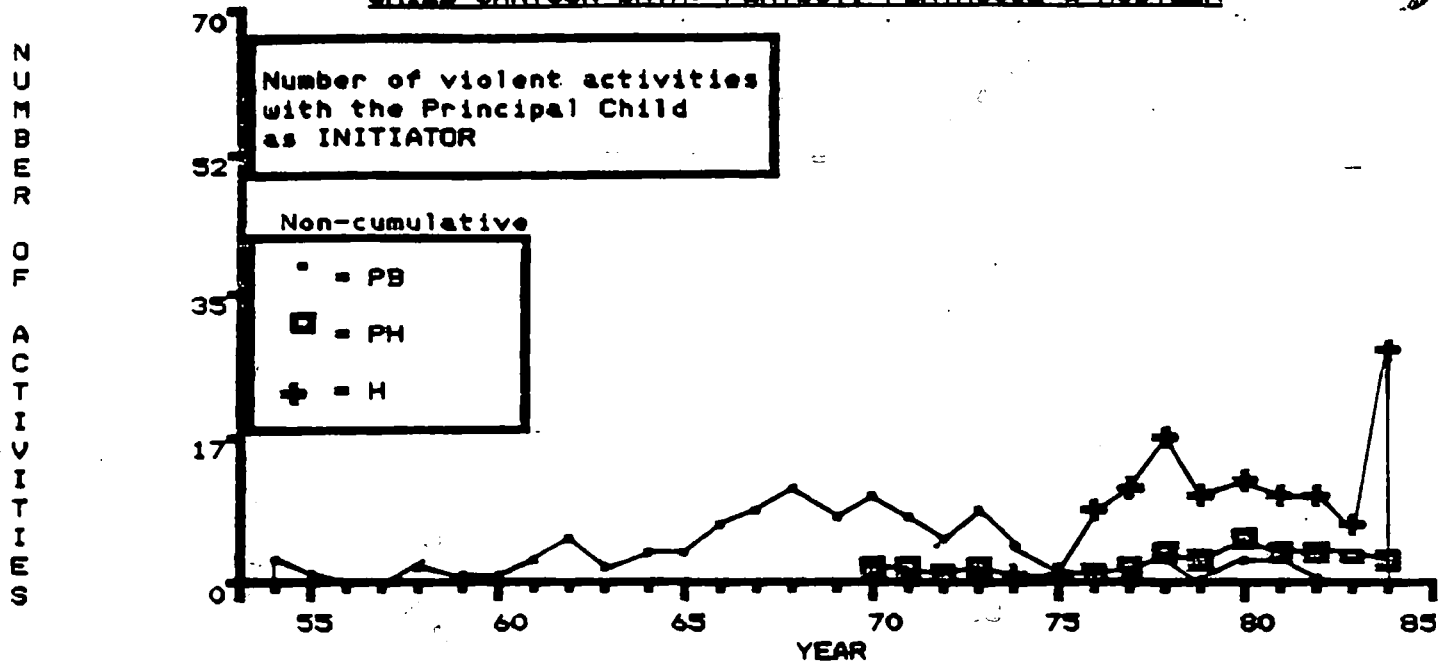


GRAPH 22



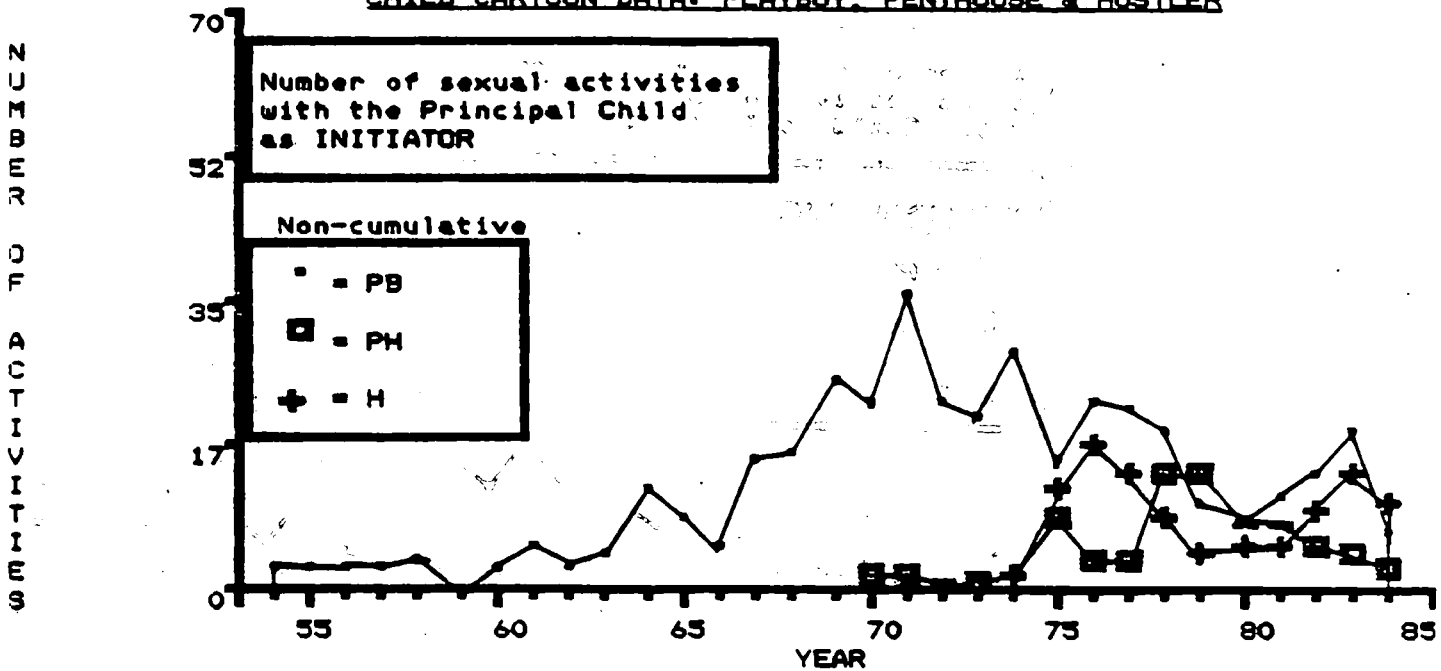
GRAPH 23

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



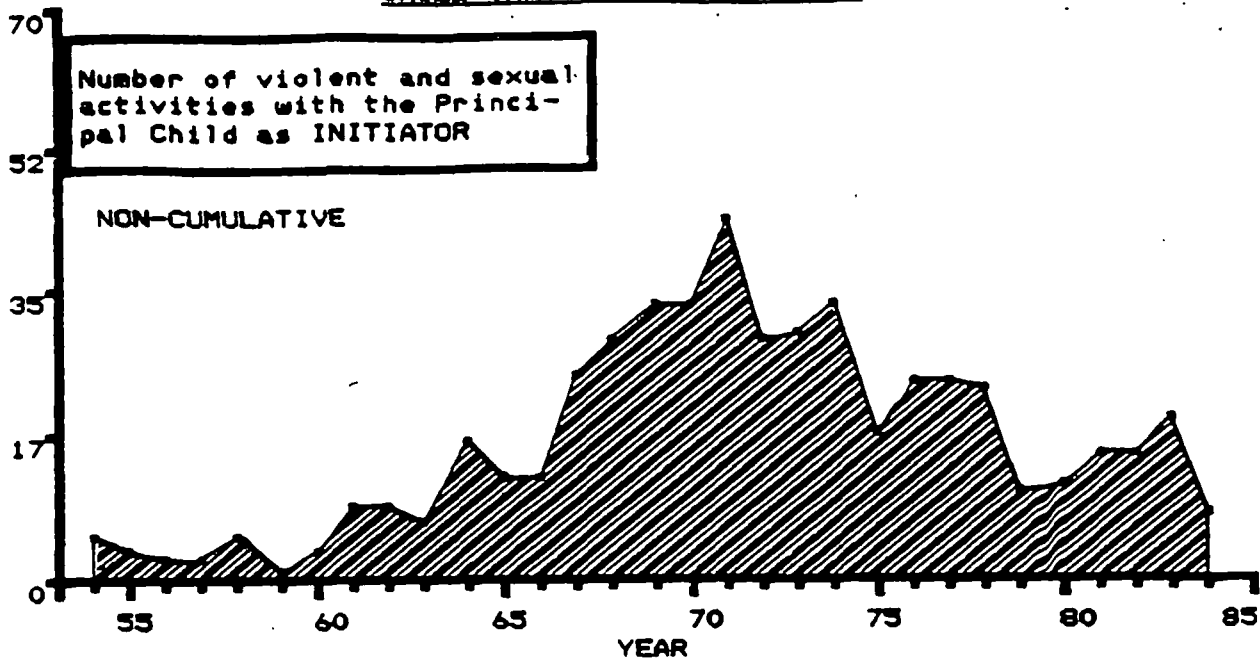
GRAPH 24

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



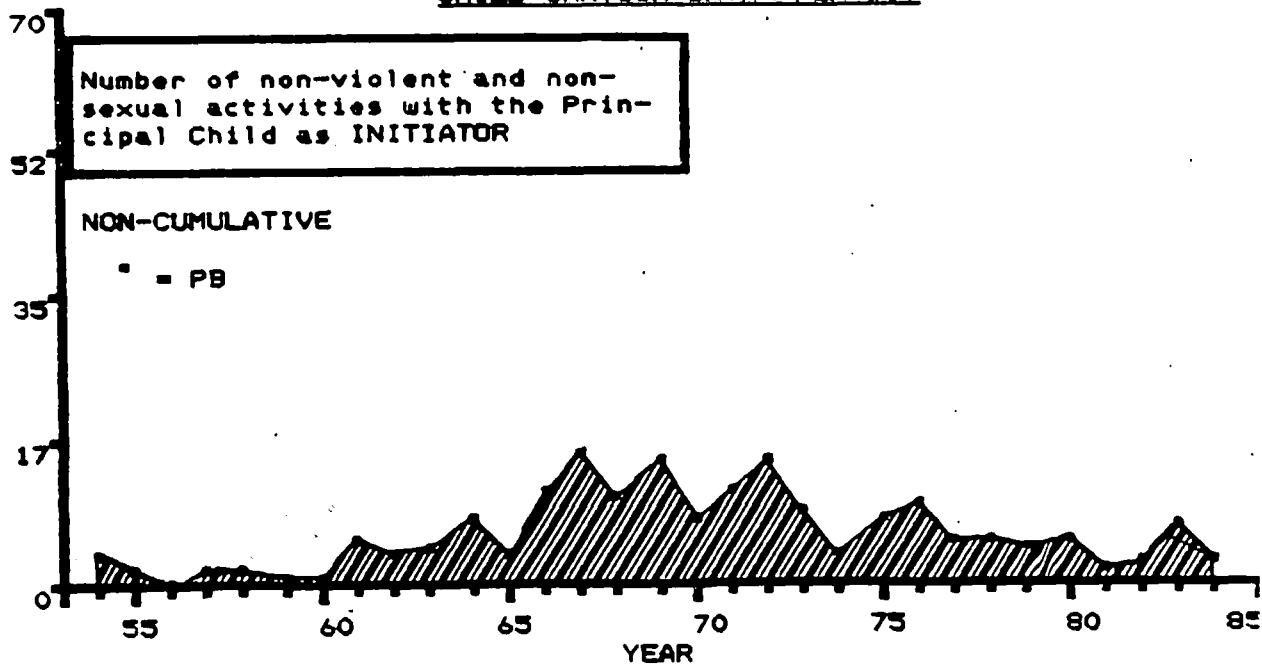
GRAPH 25

CHILD CARTOON DATA: PLAYBOY



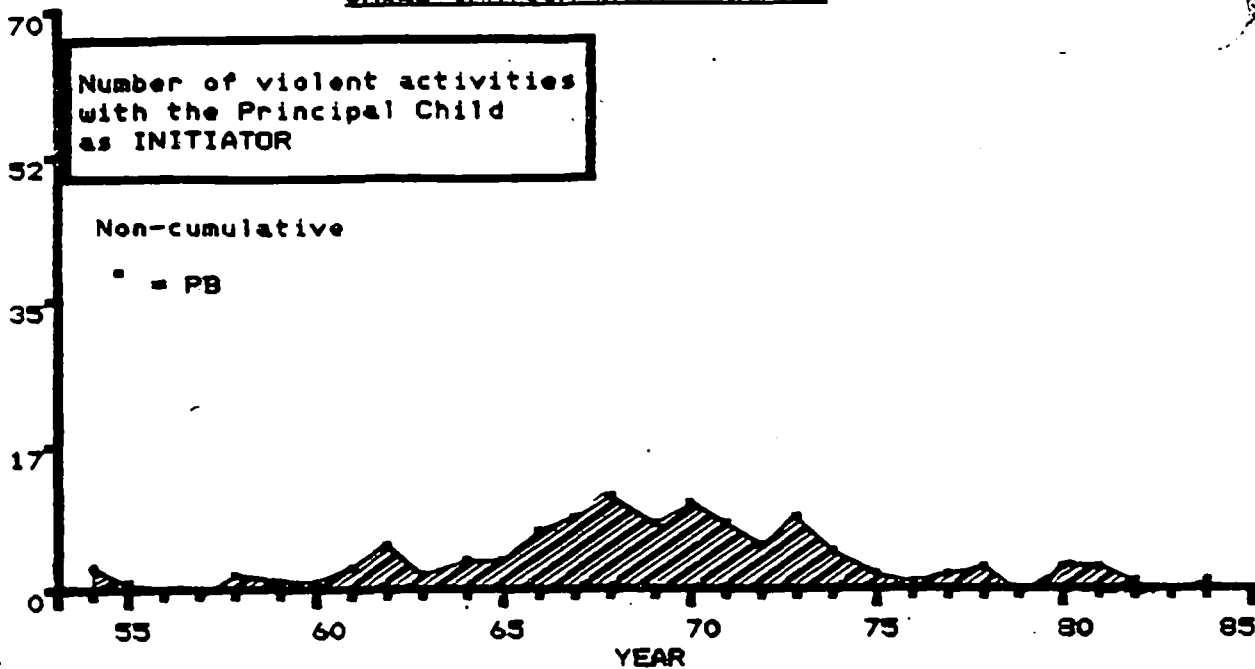
GRAPH 26

CHILD CARTOON DATA: PLAYBOY



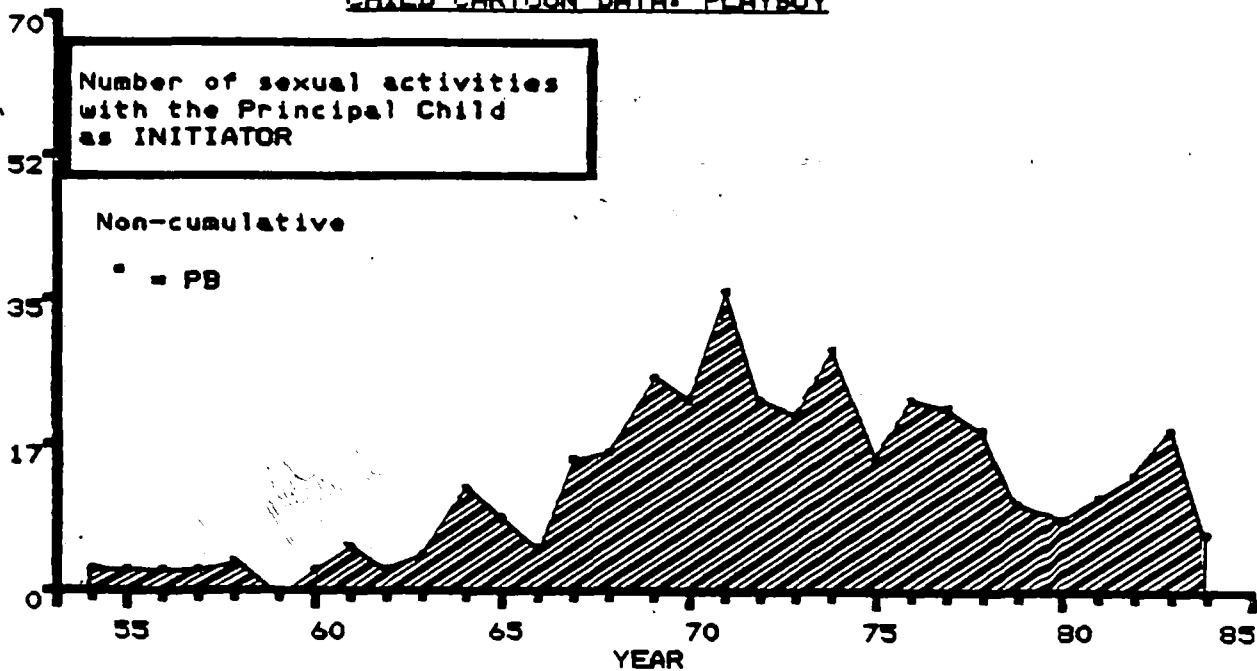
GRAPH 27

CHILD CARTOON DATA: PLAYBOY



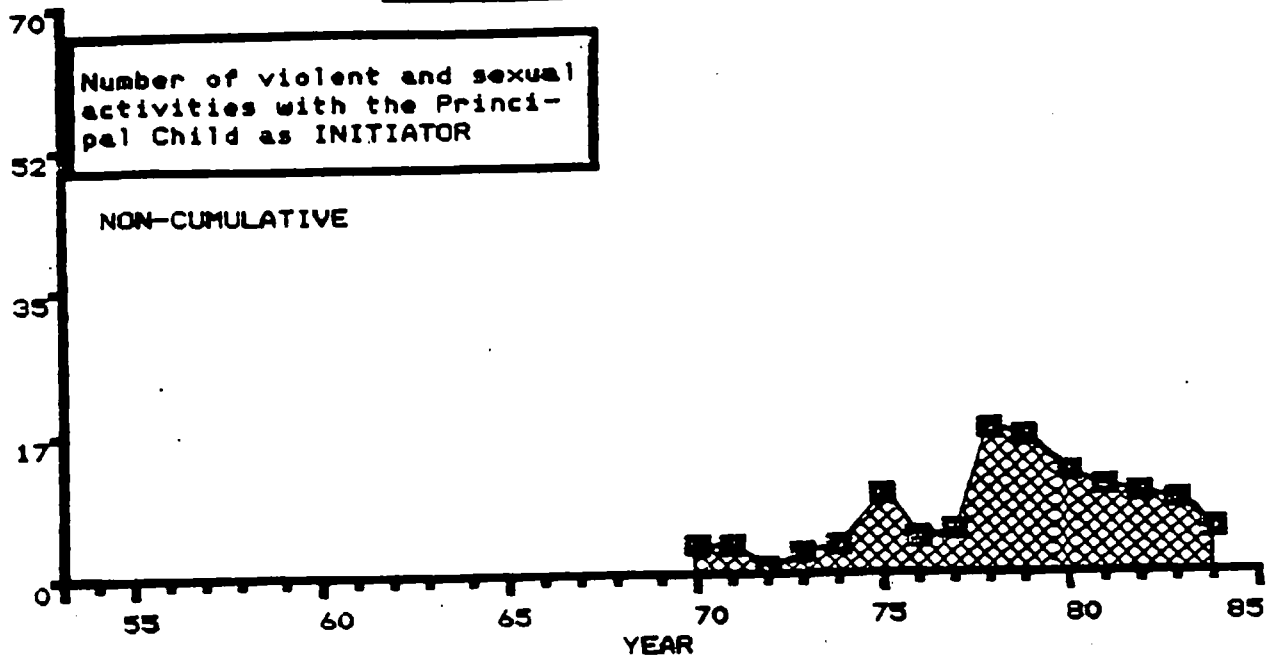
GRAPH 28

CHILD CARTOON DATA: PLAYBOY



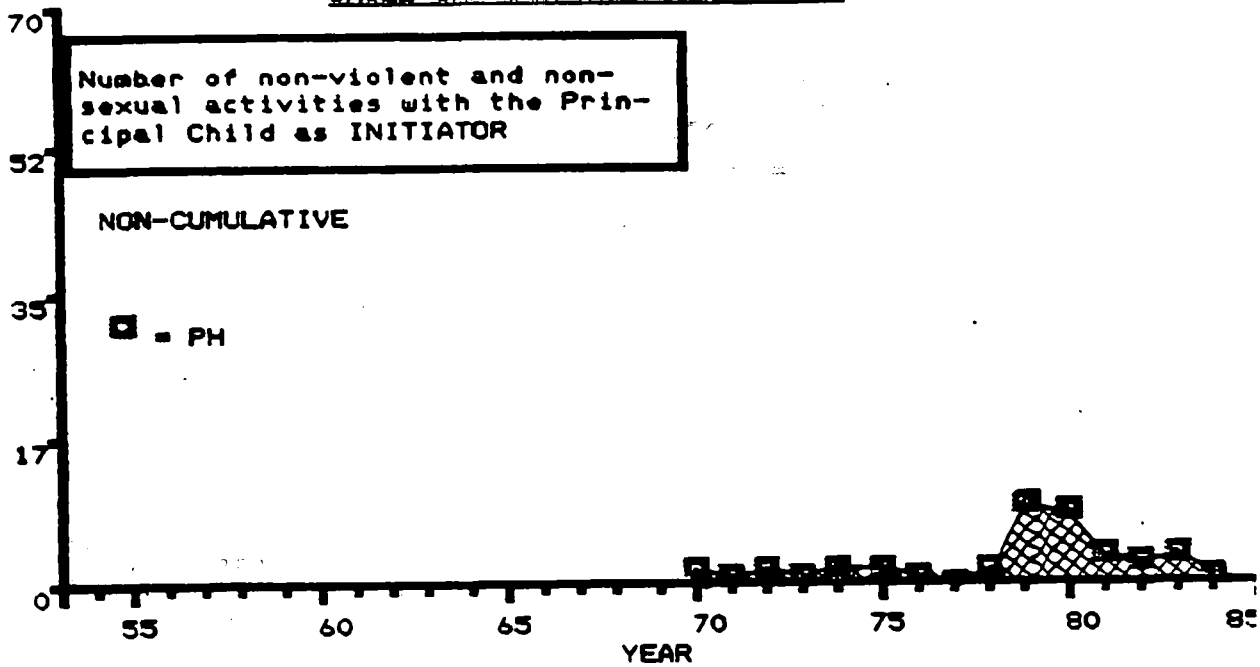
GRAPH 29

CHILD CARTOON DATA: PENTHOUSE



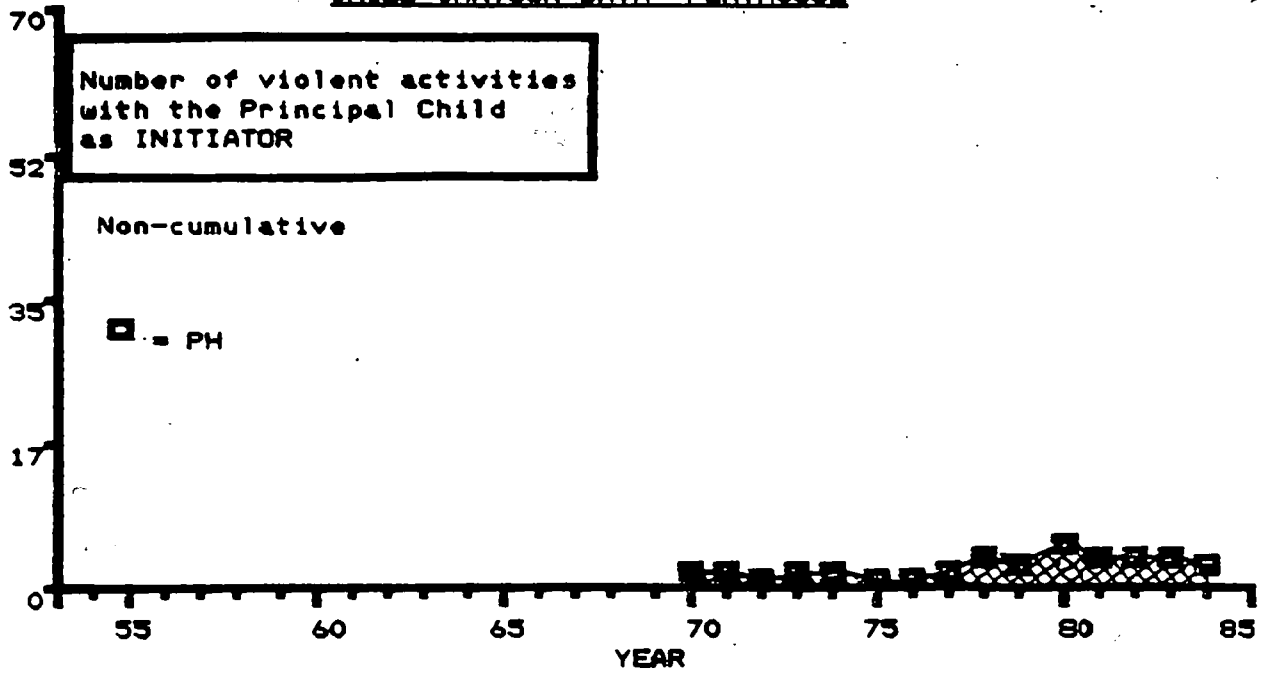
GRAPH 30

CHILD CARTOON DATA: PENTHOUSE



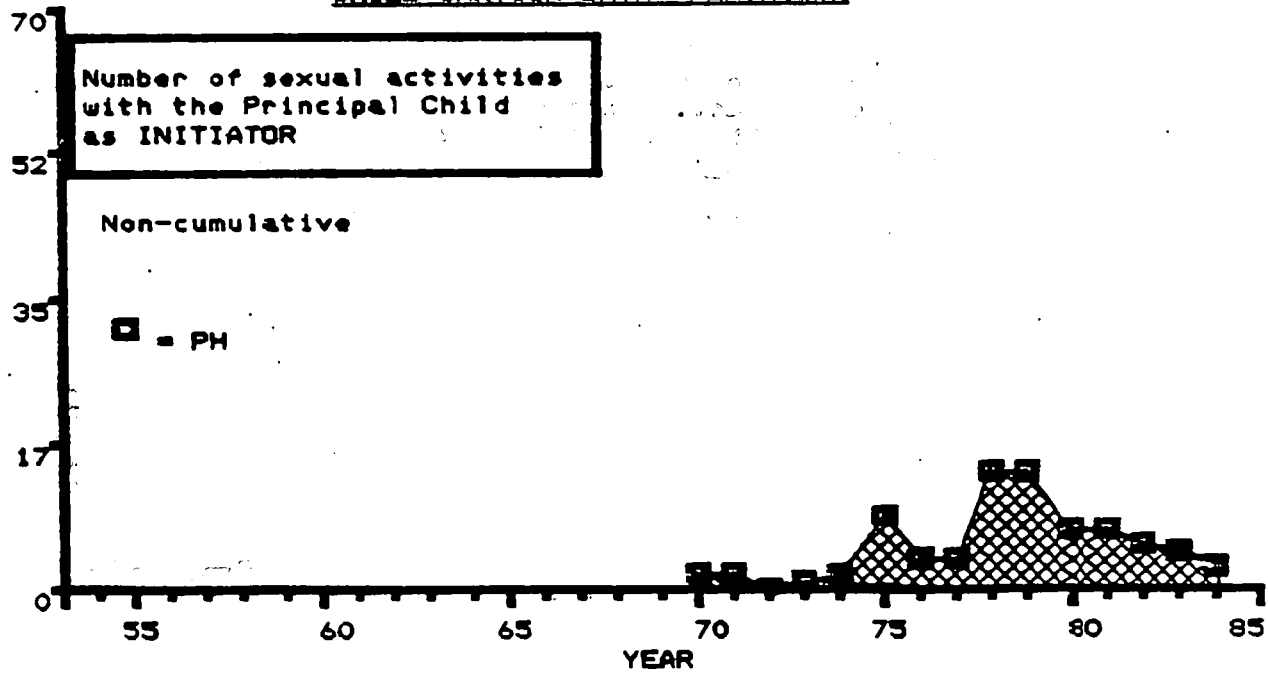
GRAPH 31

CHILD CARTOON DATA: PENTHOUSE



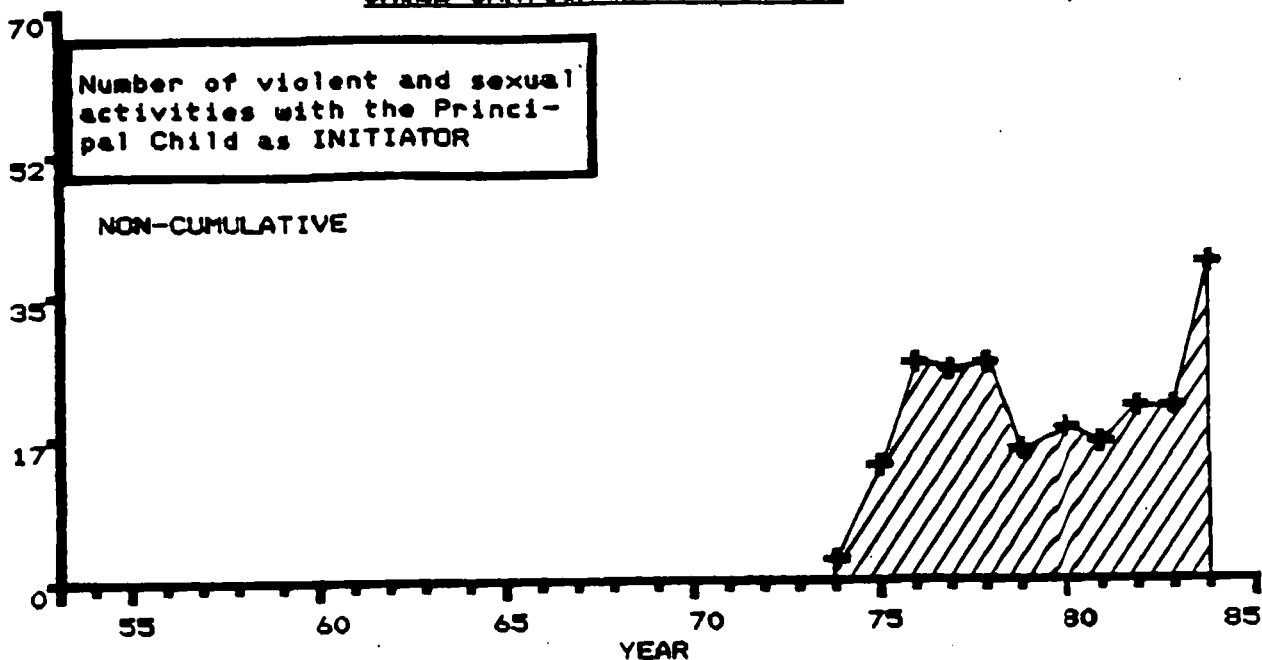
GRAPH 32

CHILD CARTOON DATA: PENTHOUSE



GRAPH 33

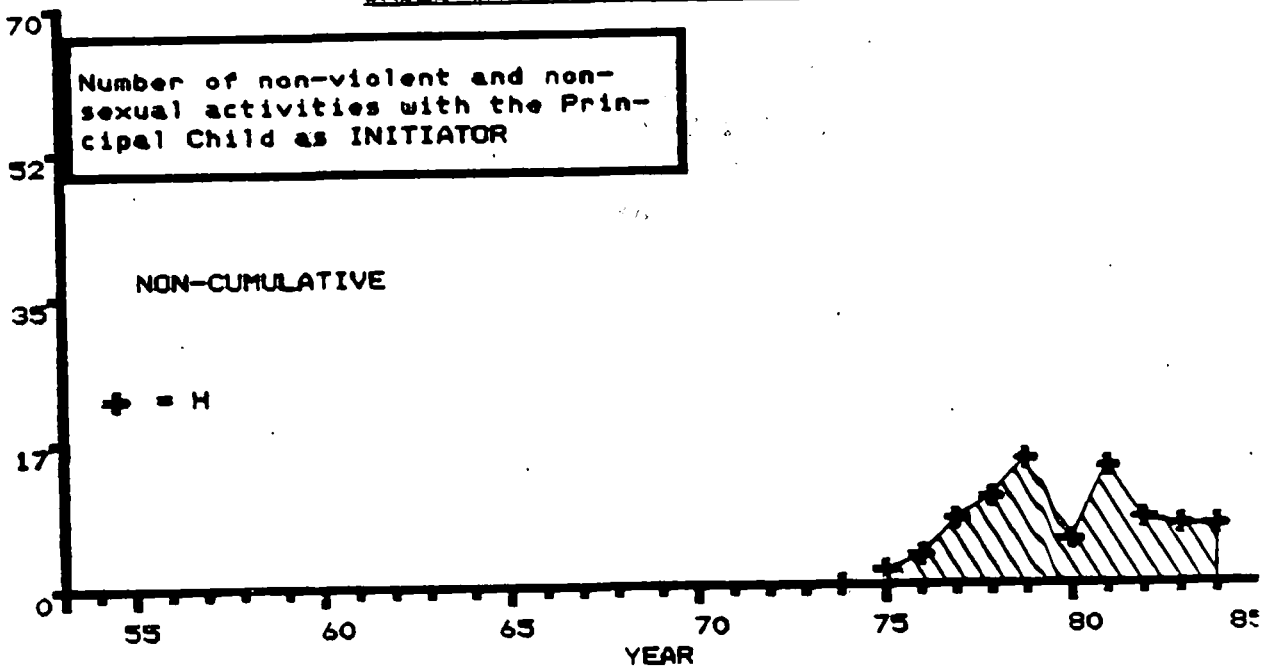
CHILD CARTOON DATA: HUSTLER



GRAPH 34

CHILD CARTOON DATA: HUSTLER

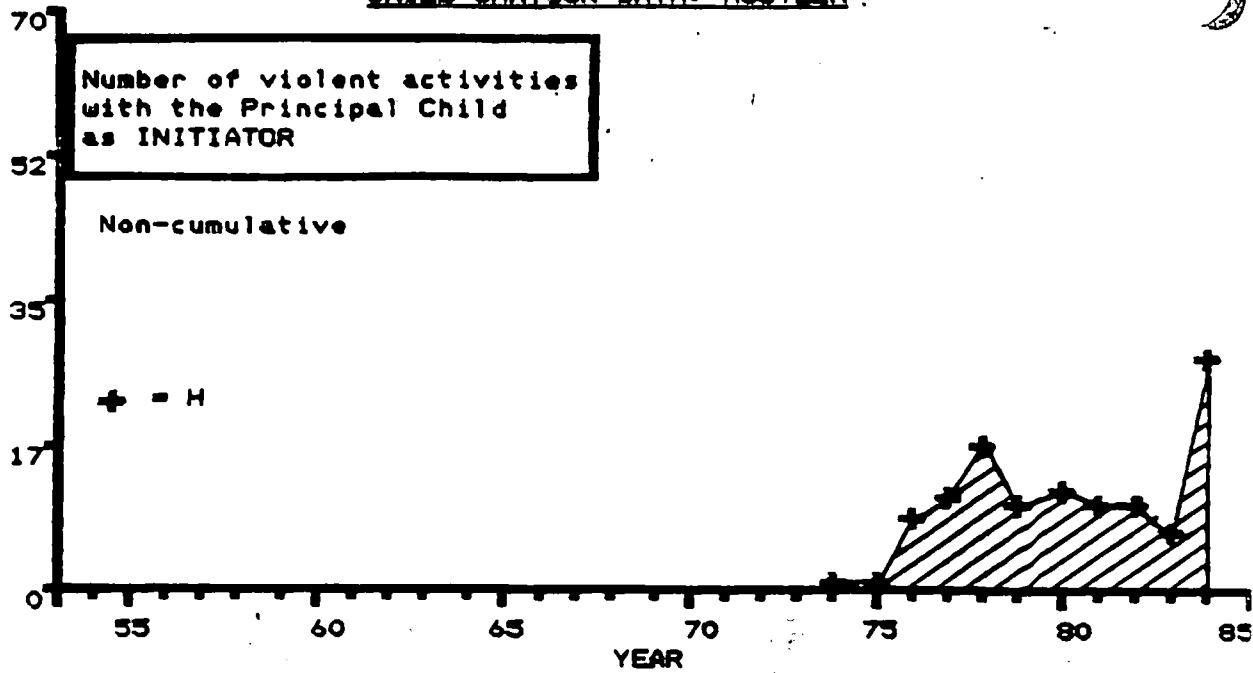
NUMBER OF ACTIVITIES



GRAPH 35

CHILD CARTOON DATA: HUSTLER

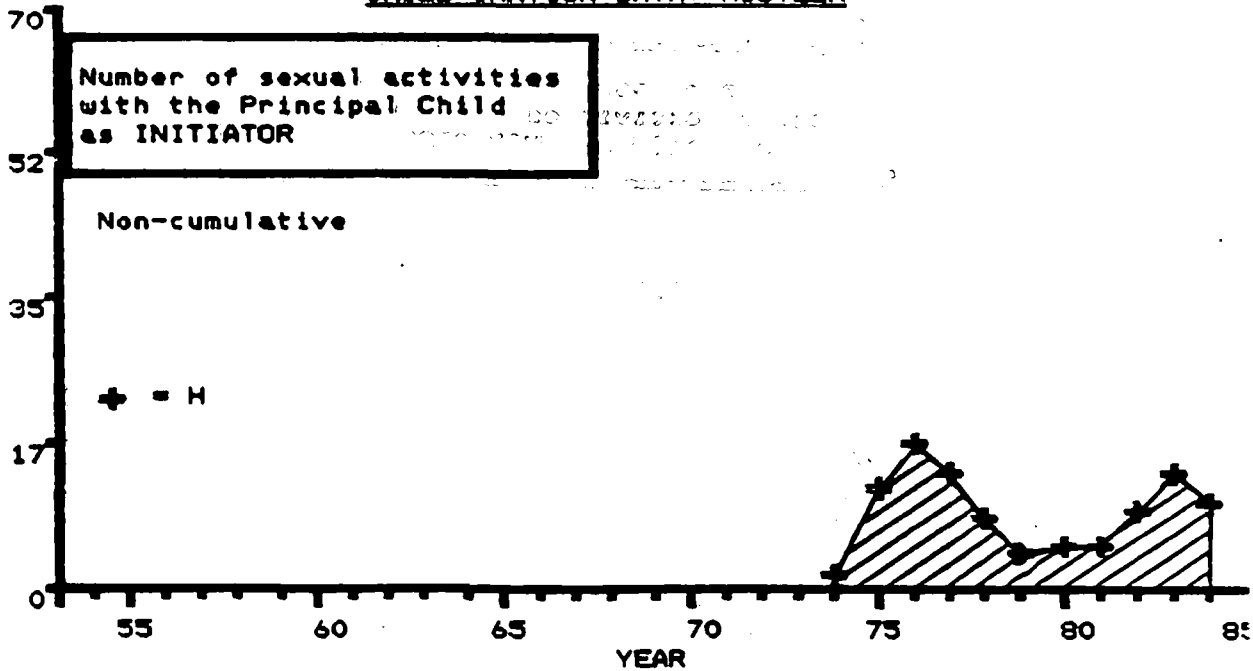
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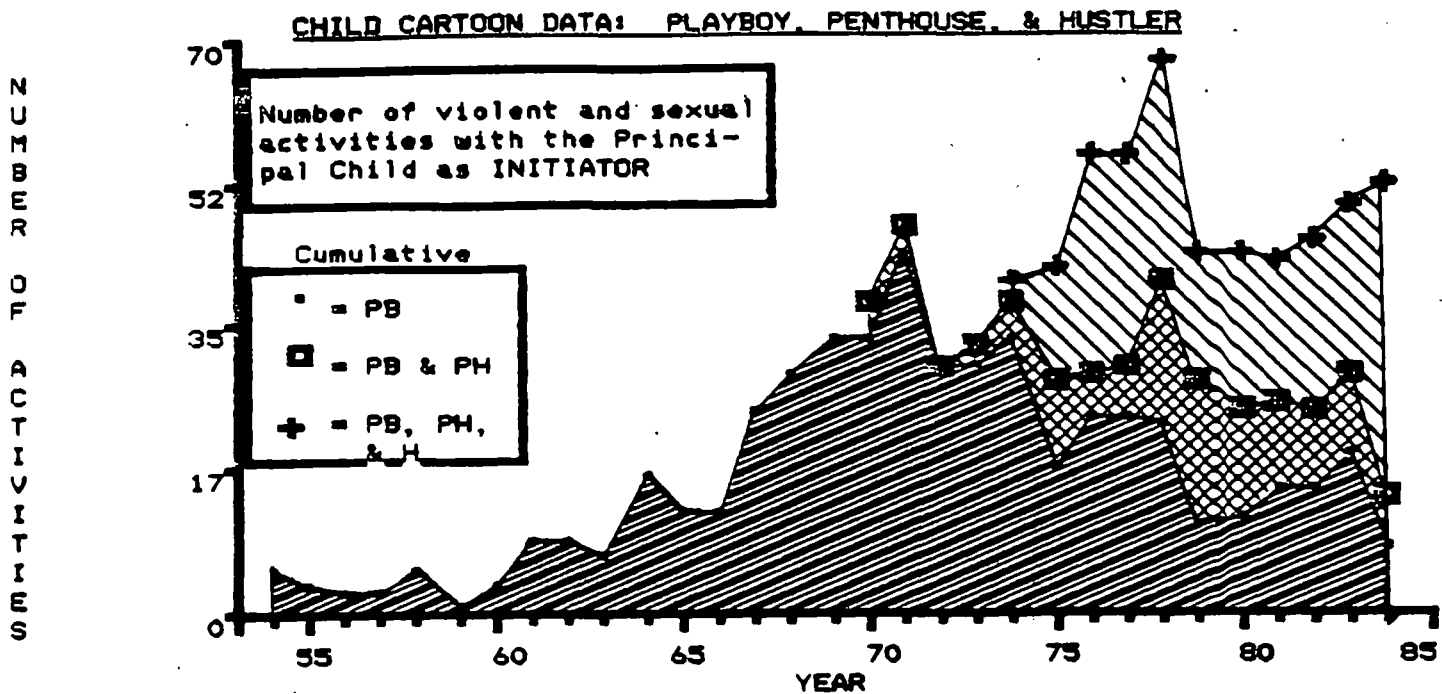
GRAPH 36

CHILD CARTOON DATA: HUSTLER

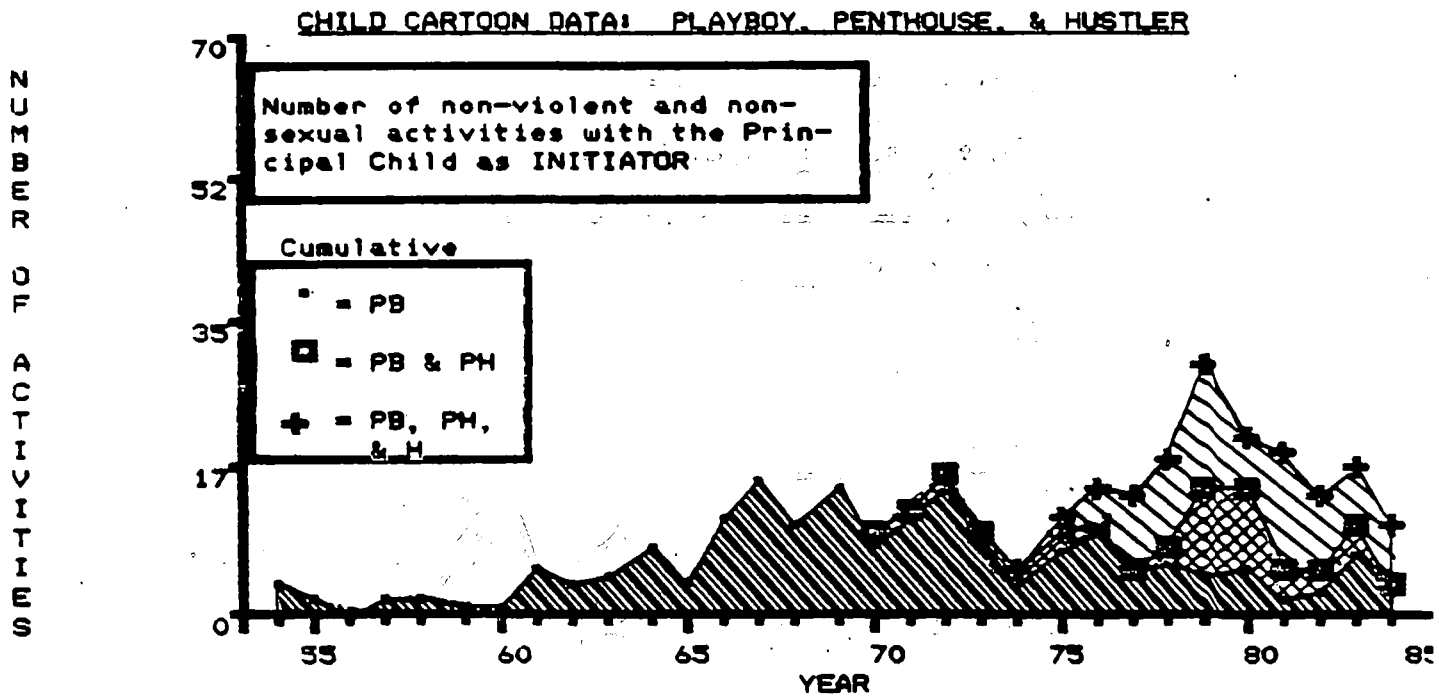
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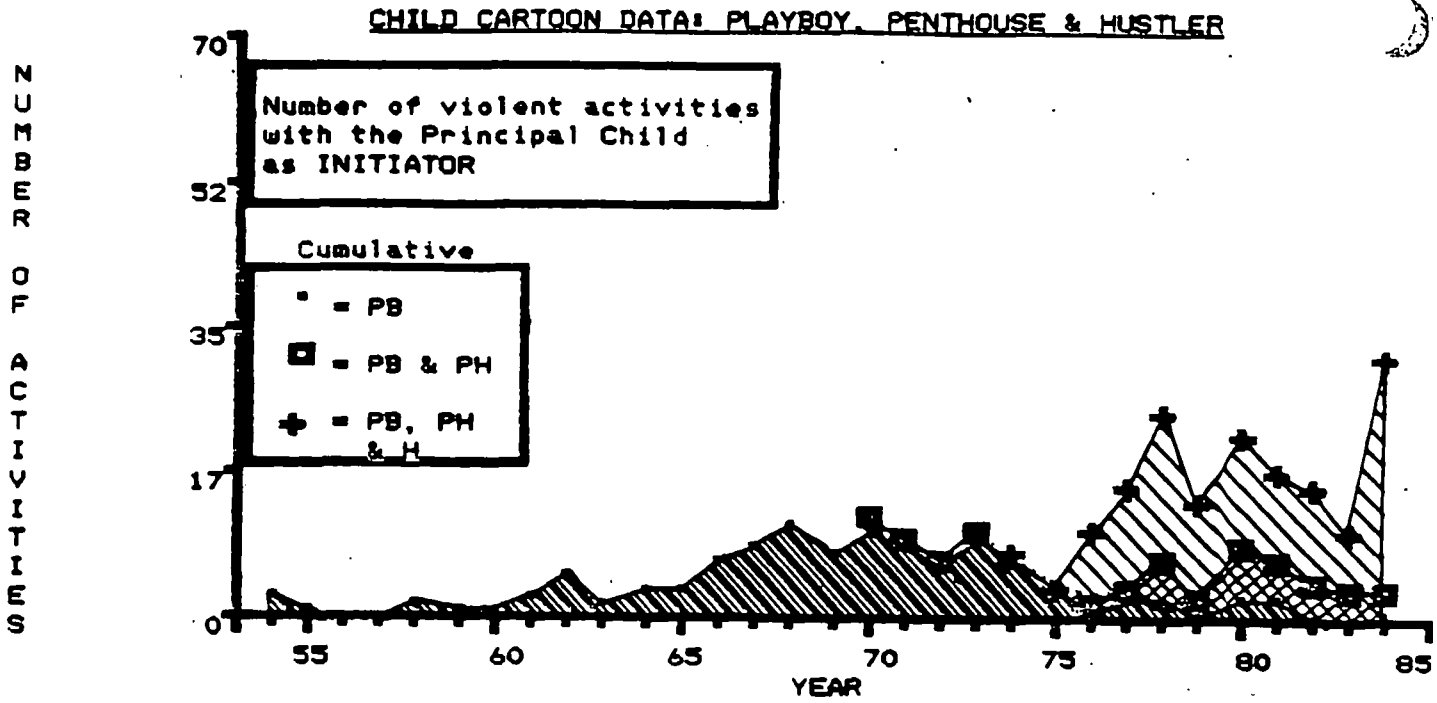
GRAPH 37



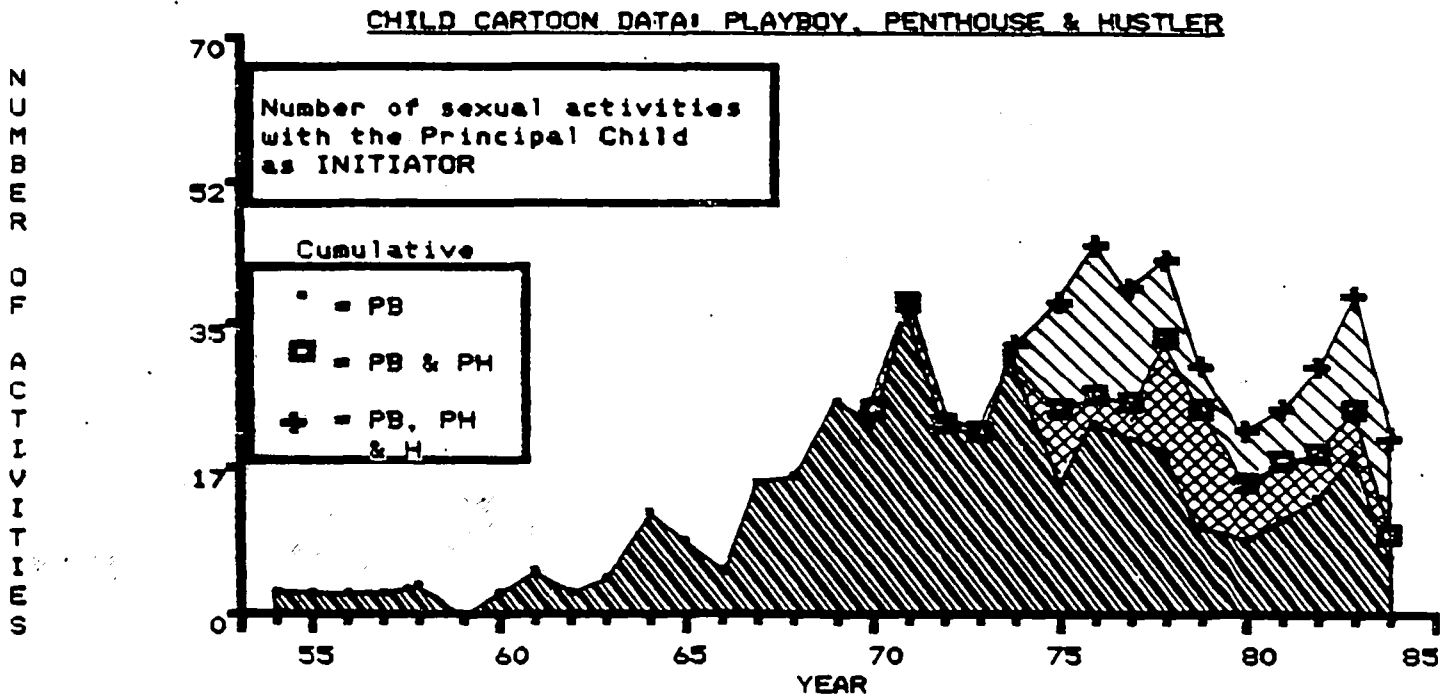
GRAPH 38



GRAPH 39



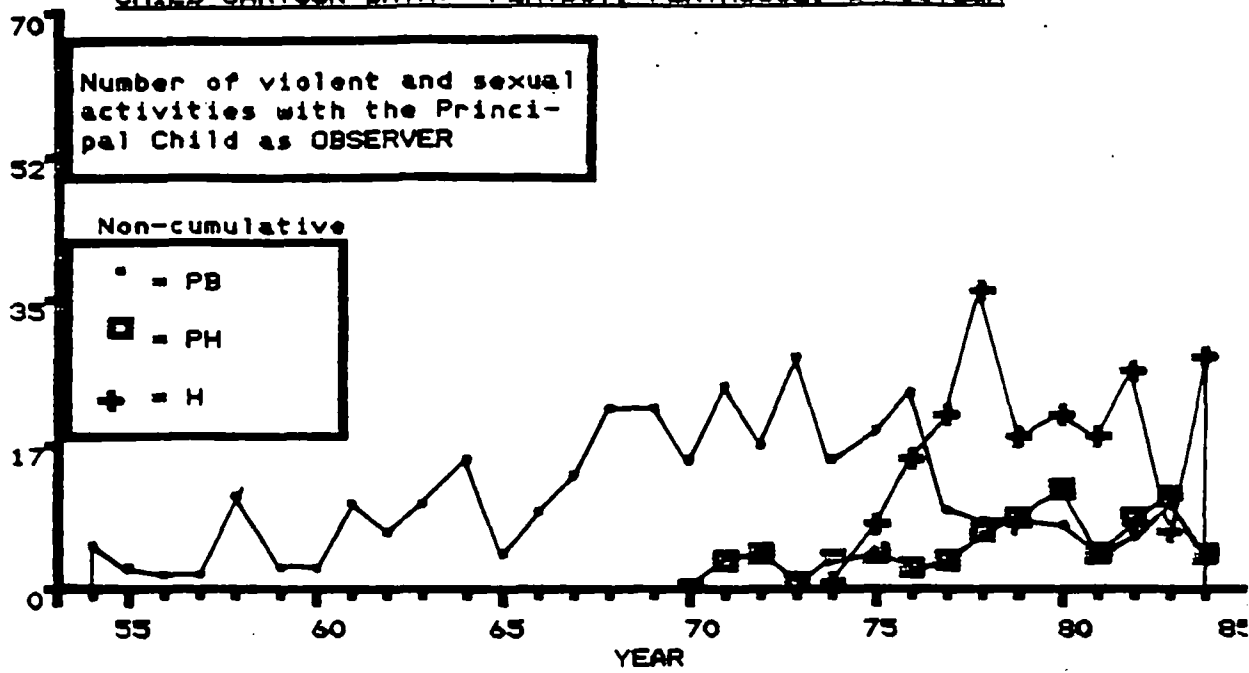
GRAPH 40



GRAPH 41

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE, & HUSTLER

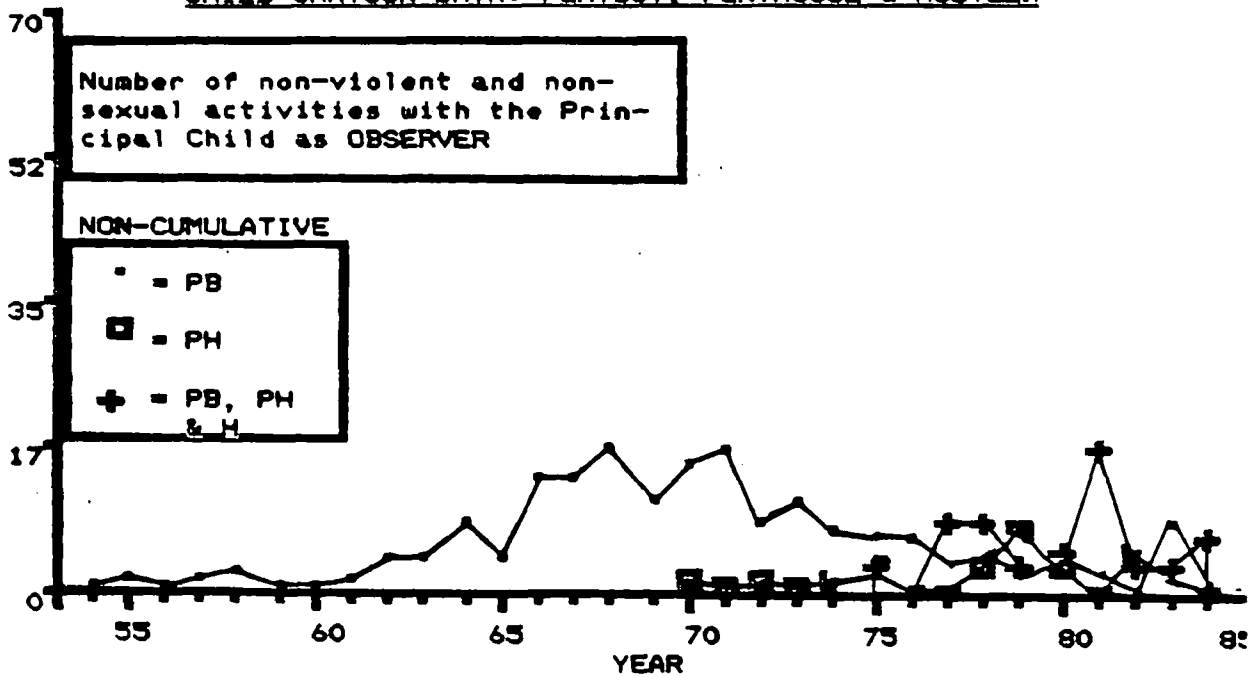
NUMBER OF ACTIVITIES



GRAPH 42

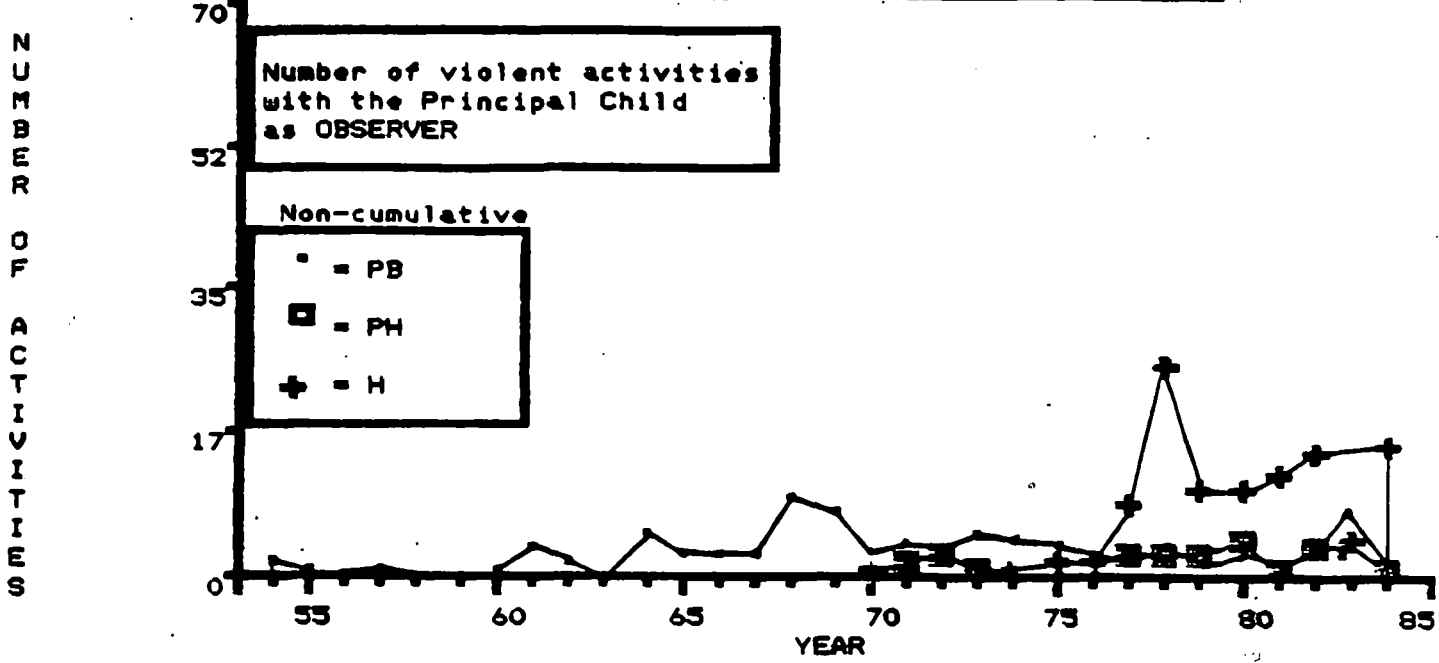
CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

NUMBER OF ACTIVITIES



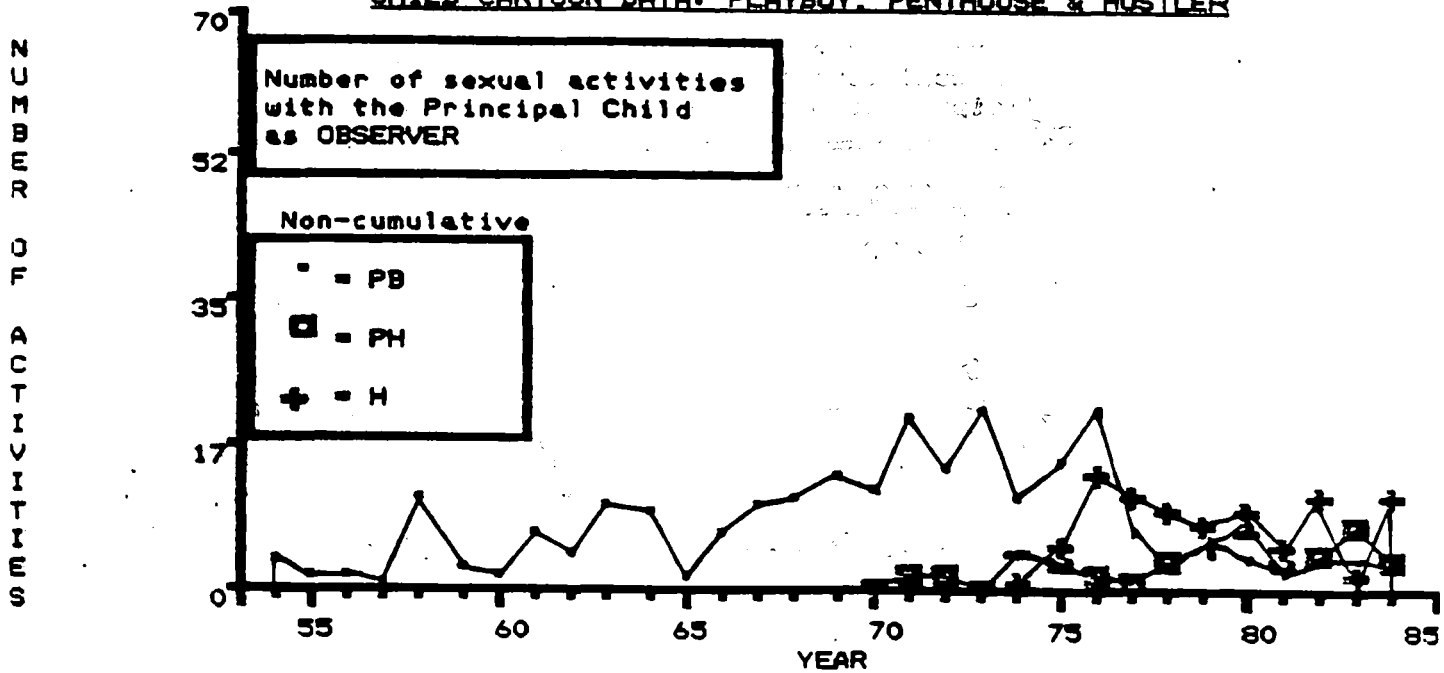
GRAPH 43

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



GRAPH 44

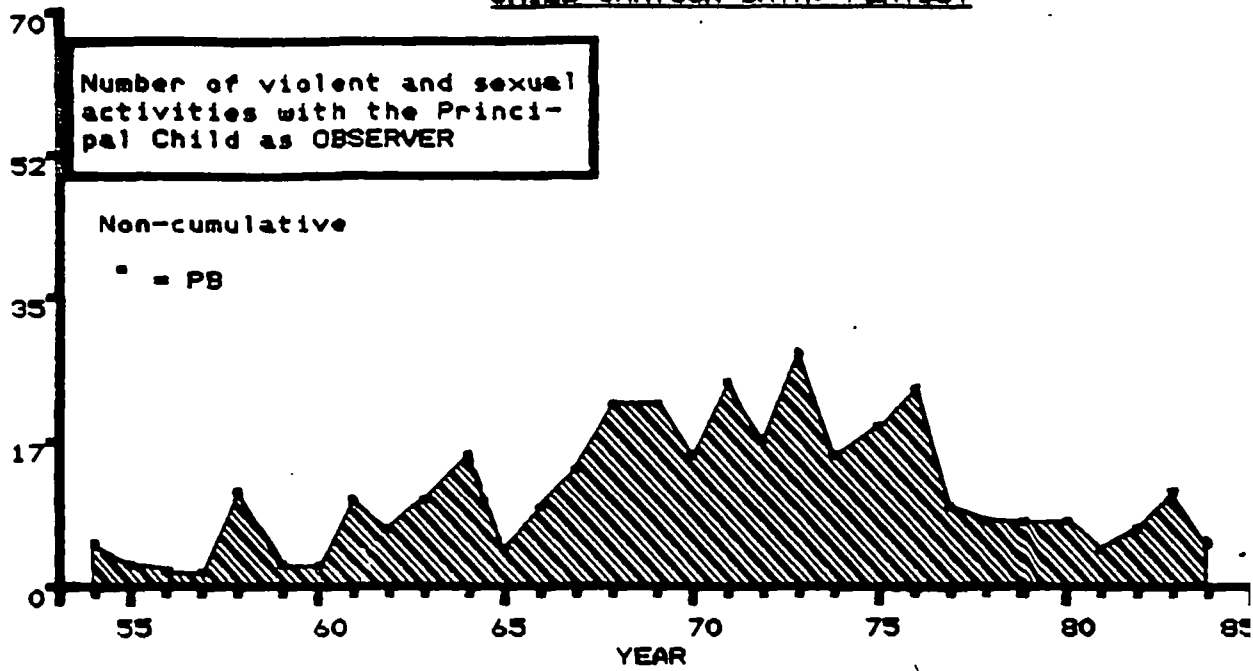
CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



GRAPH 45

CHILD CARTOON DATA: PLAYBOY

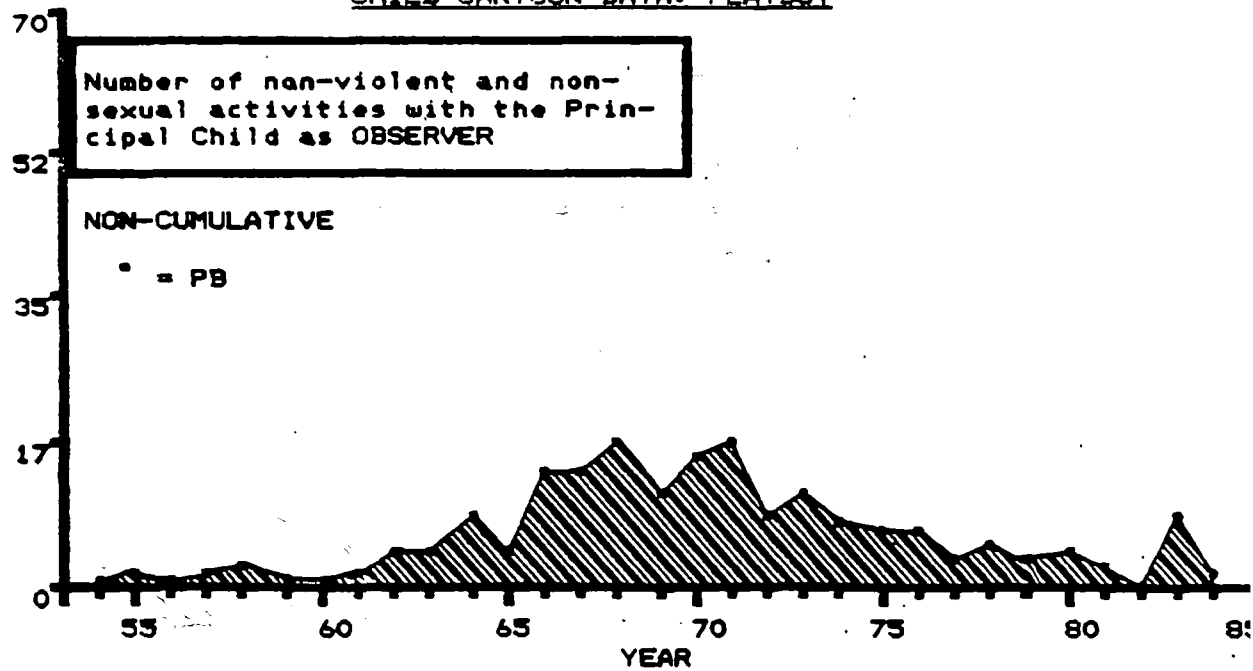
NUMBER OF ACTIVITIES



GRAPH 46

CHILD CARTOON DATA: PLAYBOY

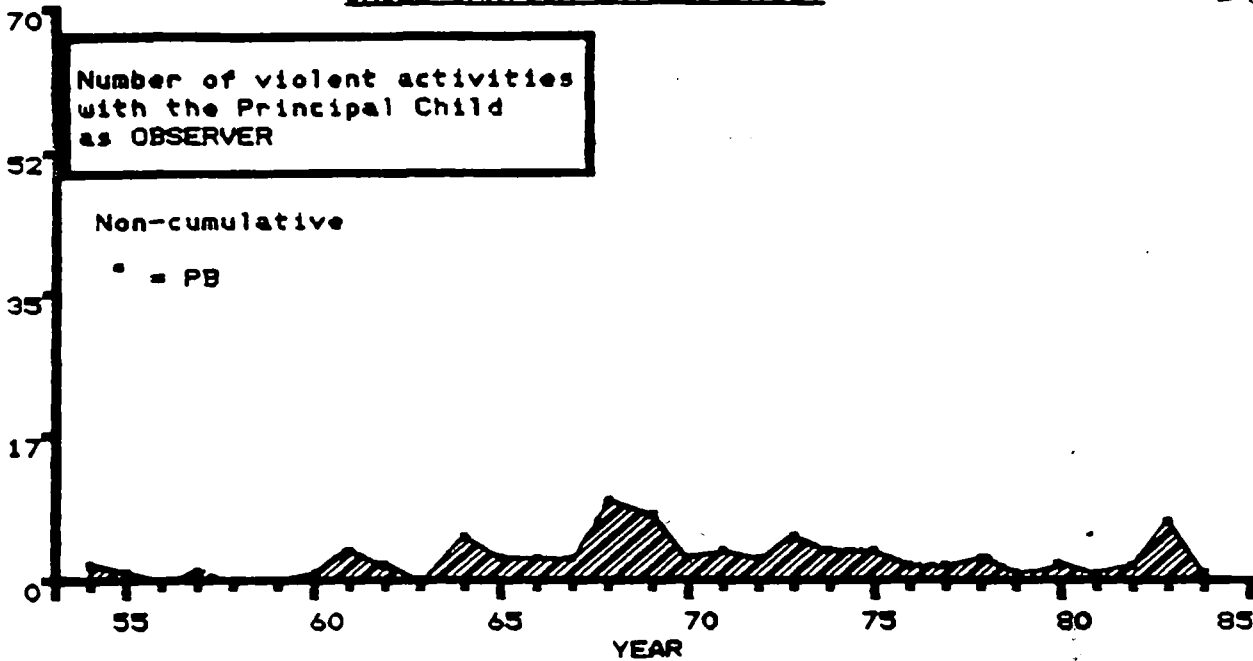
NUMBER OF ACTIVITIES



GRAPH 47

CHILD CARTOON DATA: PLAYBOY

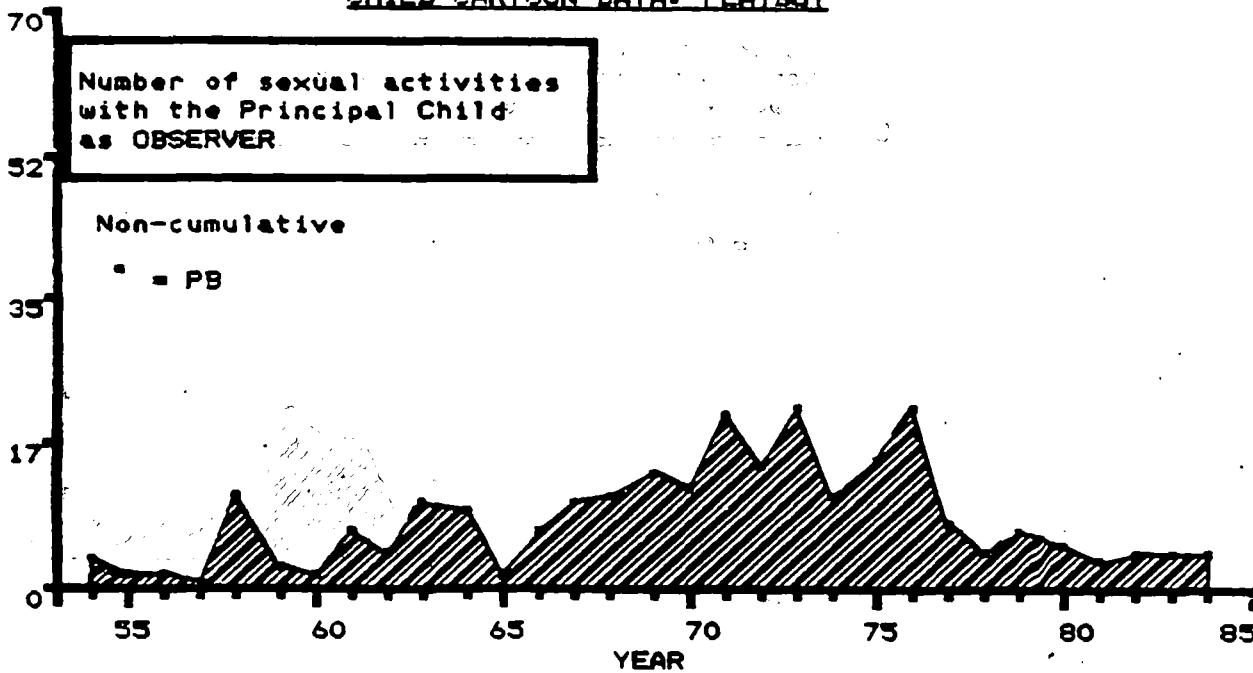
NUMBER OF ACTIVITIES



GRAPH 48

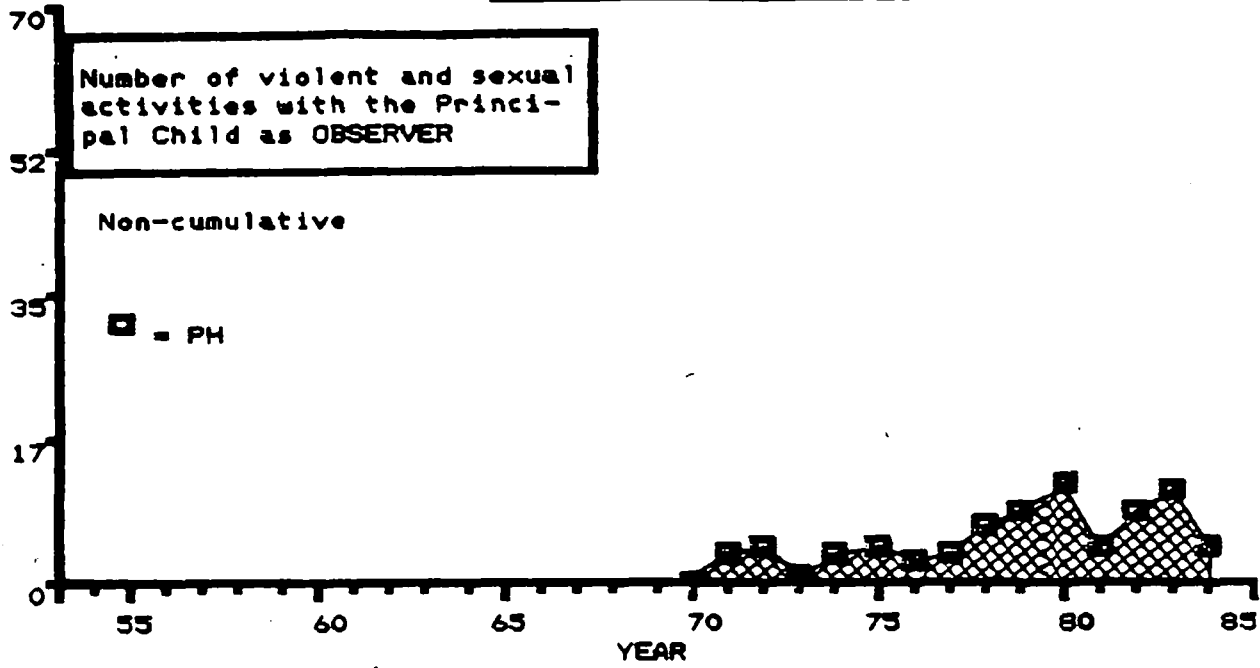
CHILD CARTOON DATA: PLAYBOY

NUMBER OF ACTIVITIES



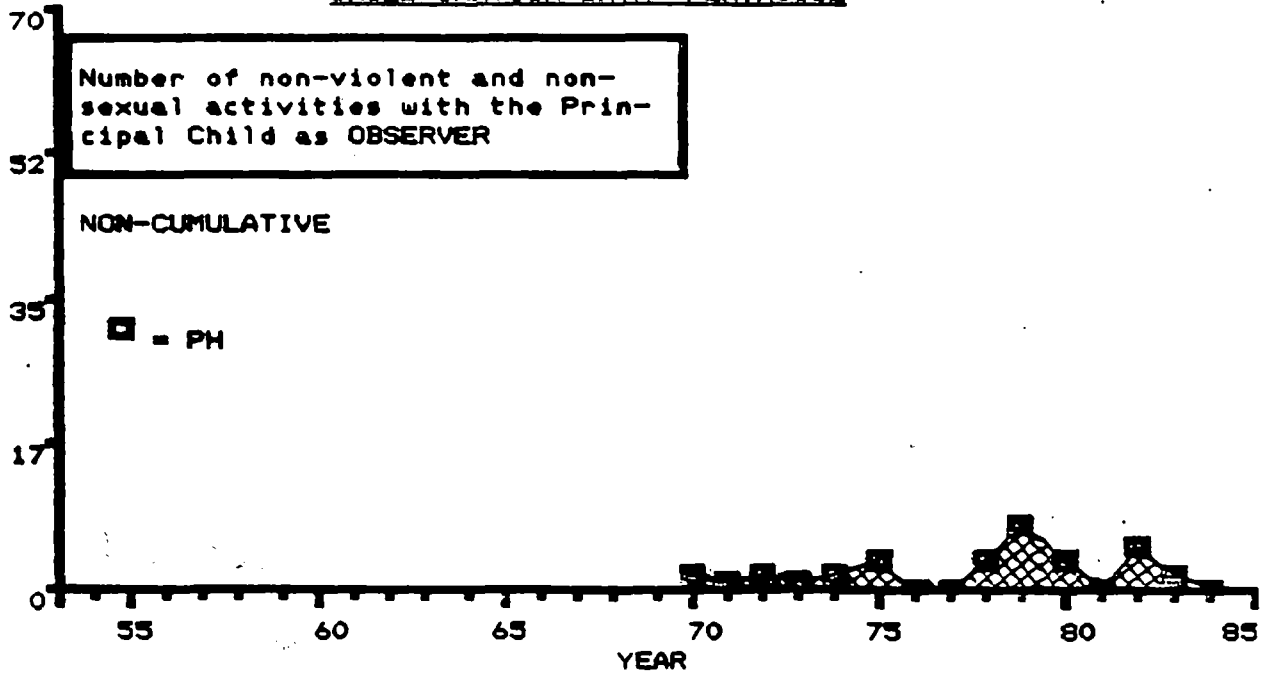
GRAPH 49

CHILD CARTOON DATA: PENTHOUSE

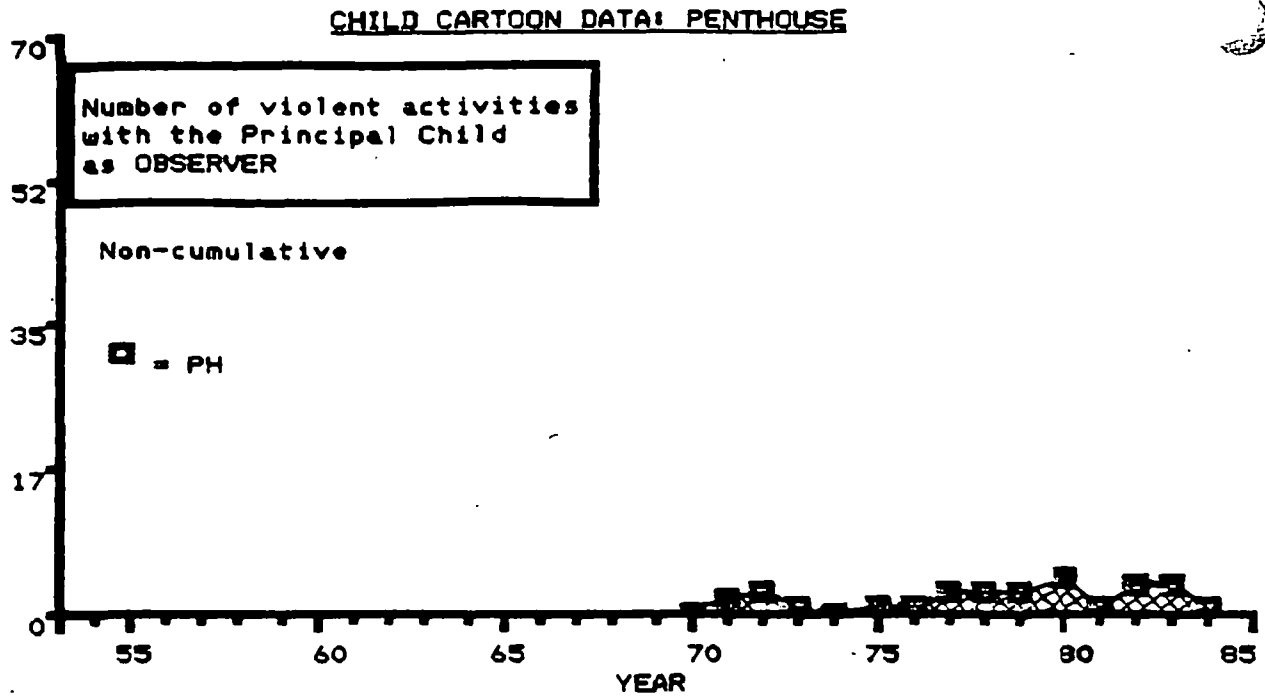


GRAPH 50

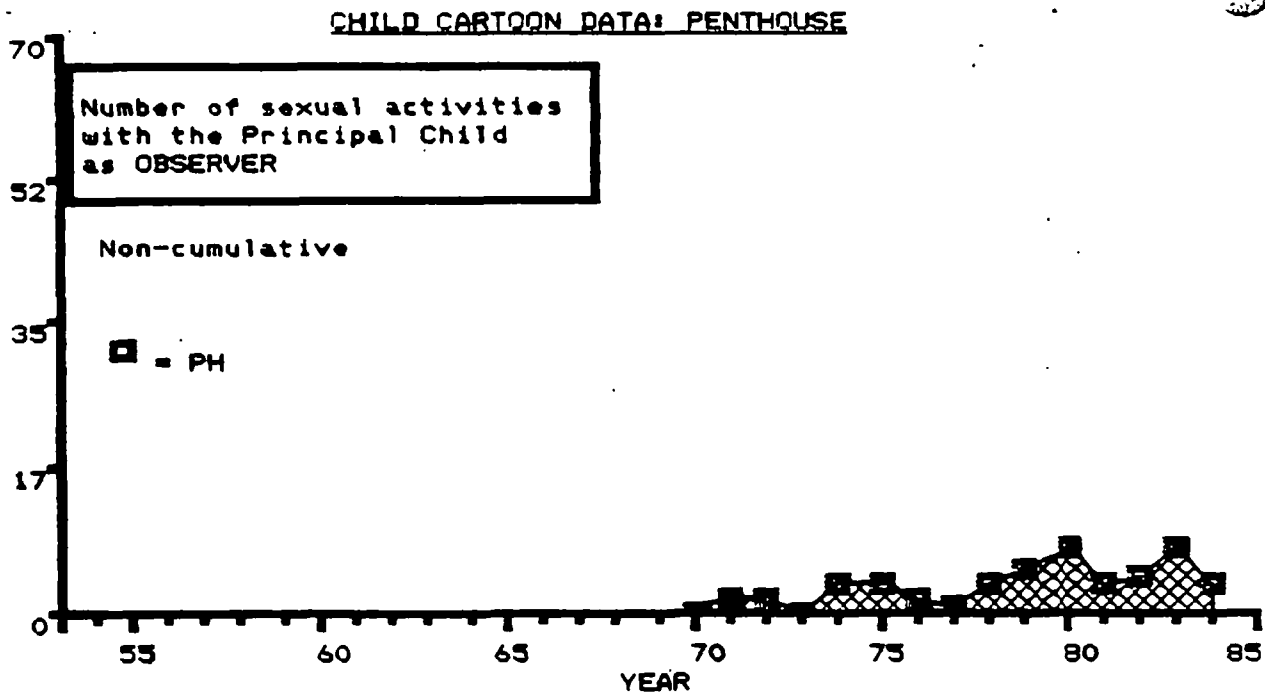
CHILD CARTOON DATA: PENTHOUSE



GRAPH 51

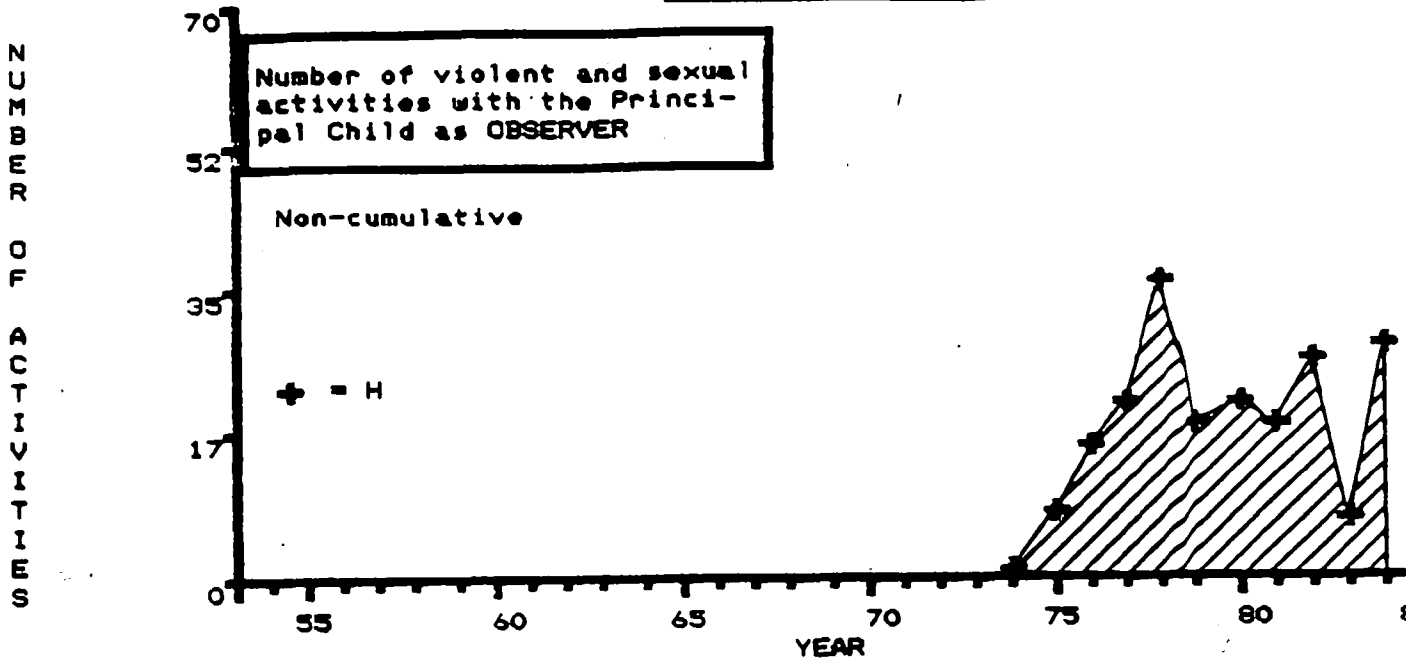


GRAPH 52



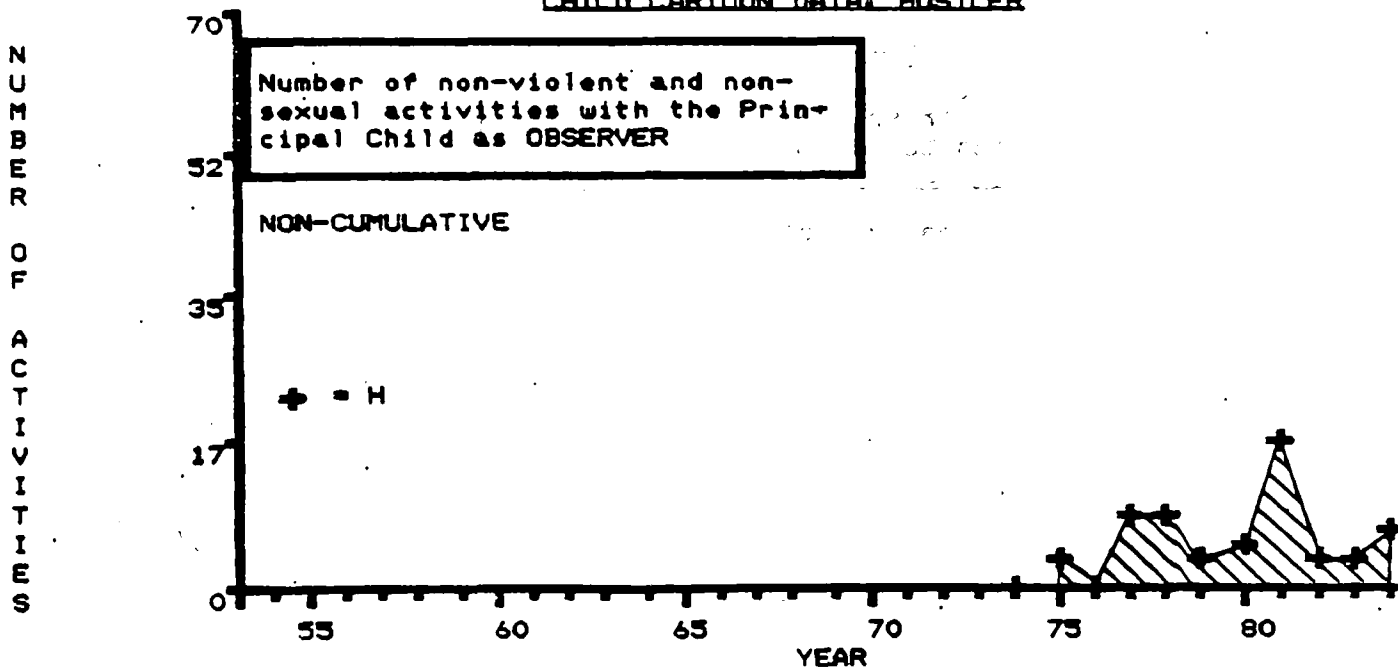
GRAPH 53

CHILD CARTOON DATA: HUSTLER



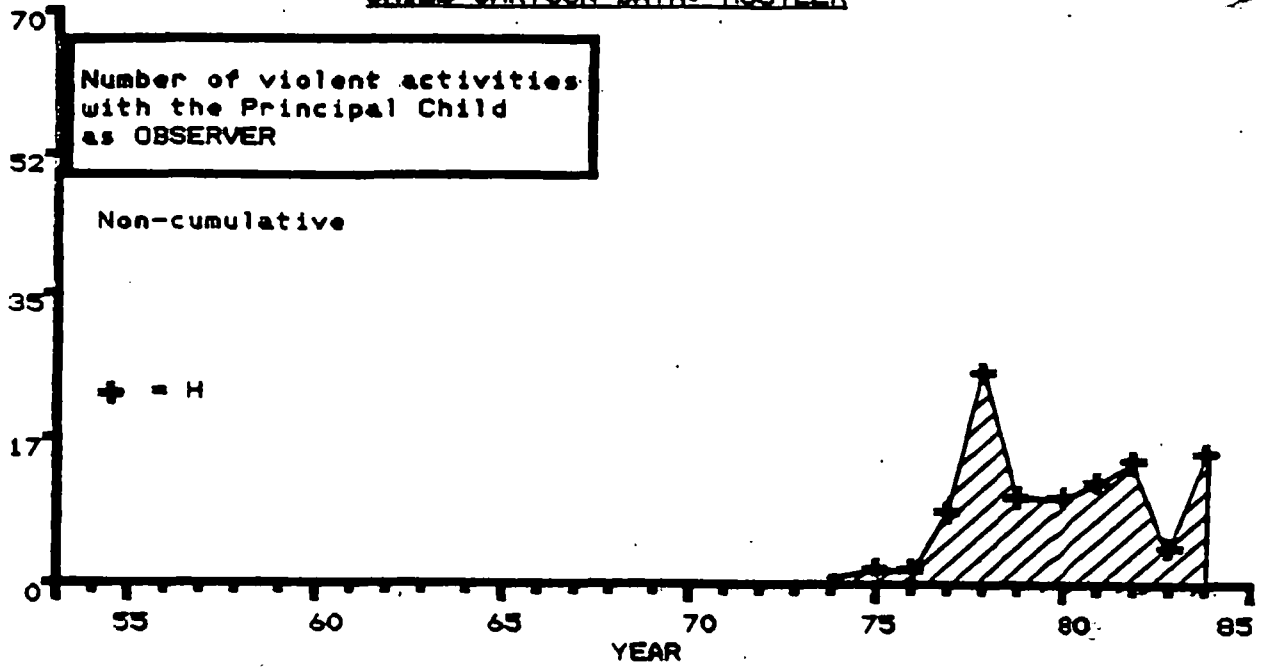
GRAPH 54

CHILD CARTOON DATA: HUSTLER



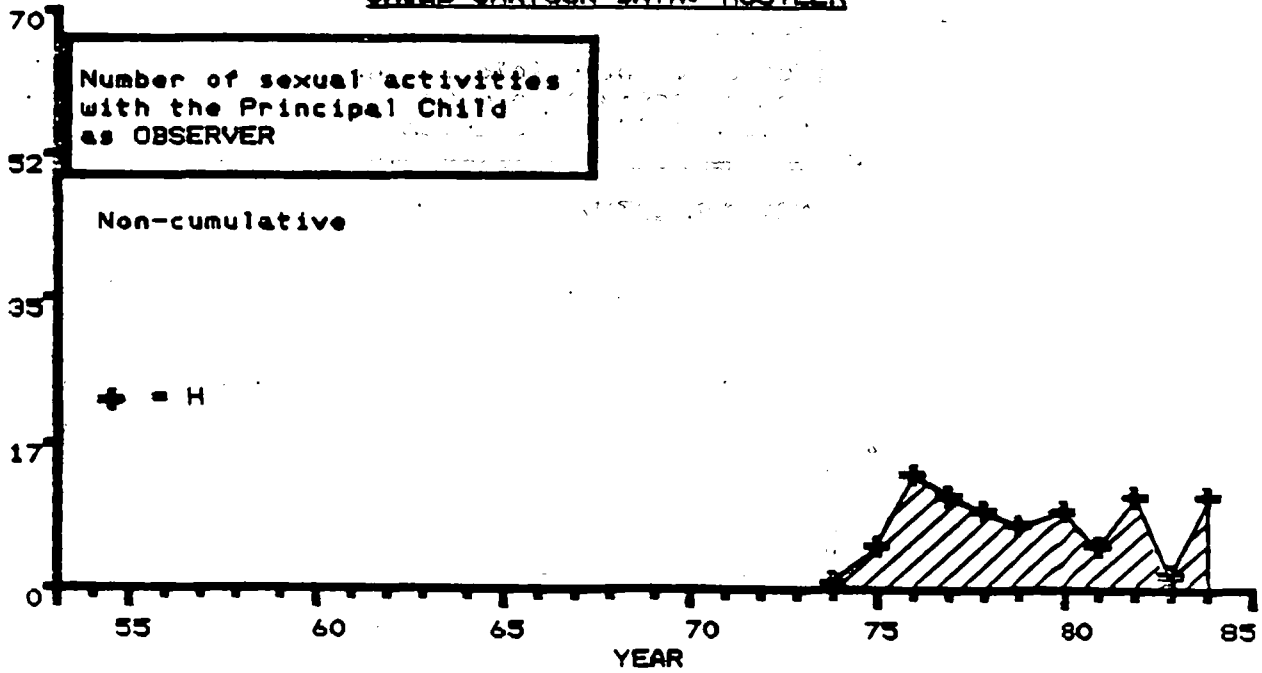
GRAPH 55

CHILD CARTOON DATA: HUSTLER

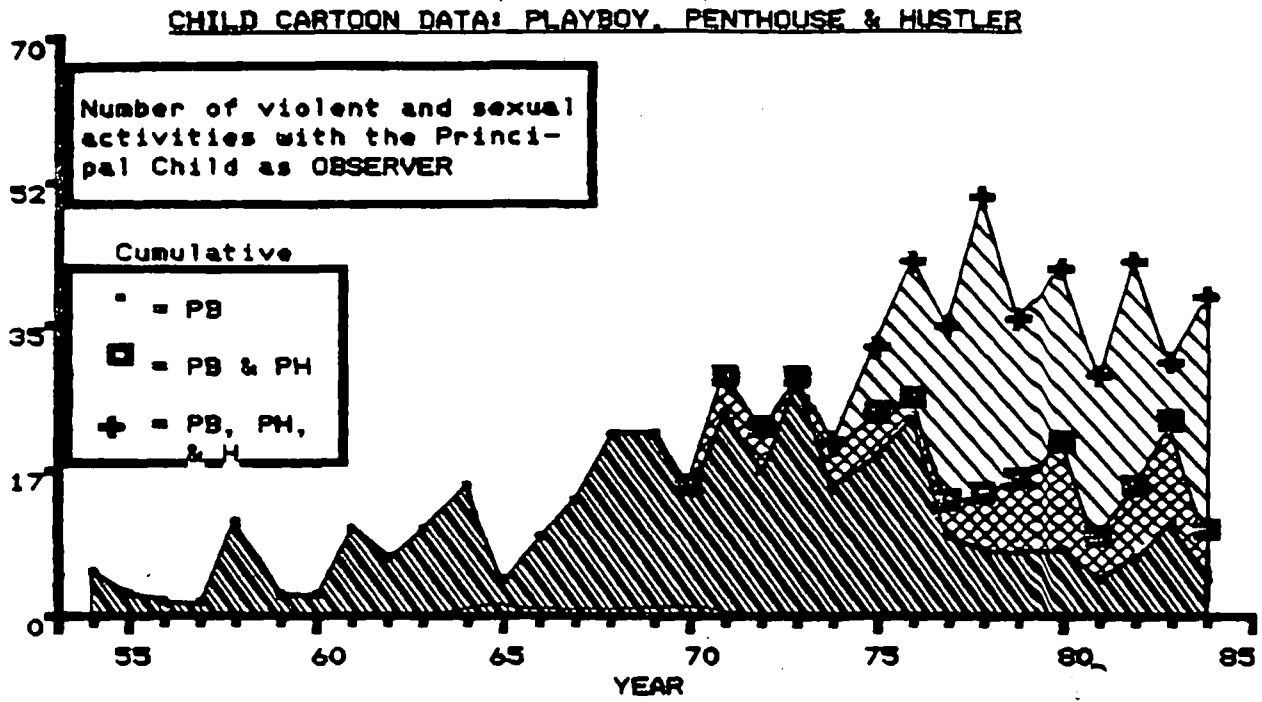


GRAPH 56

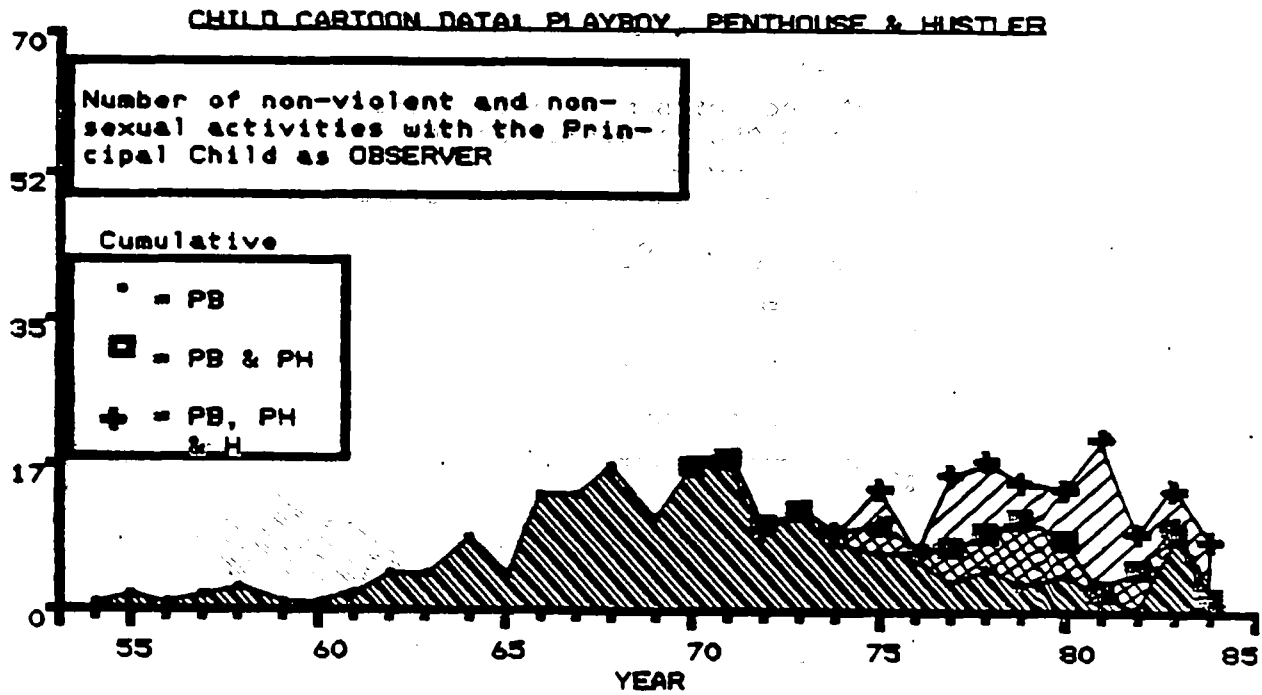
CHILD CARTOON DATA: HUSTLER



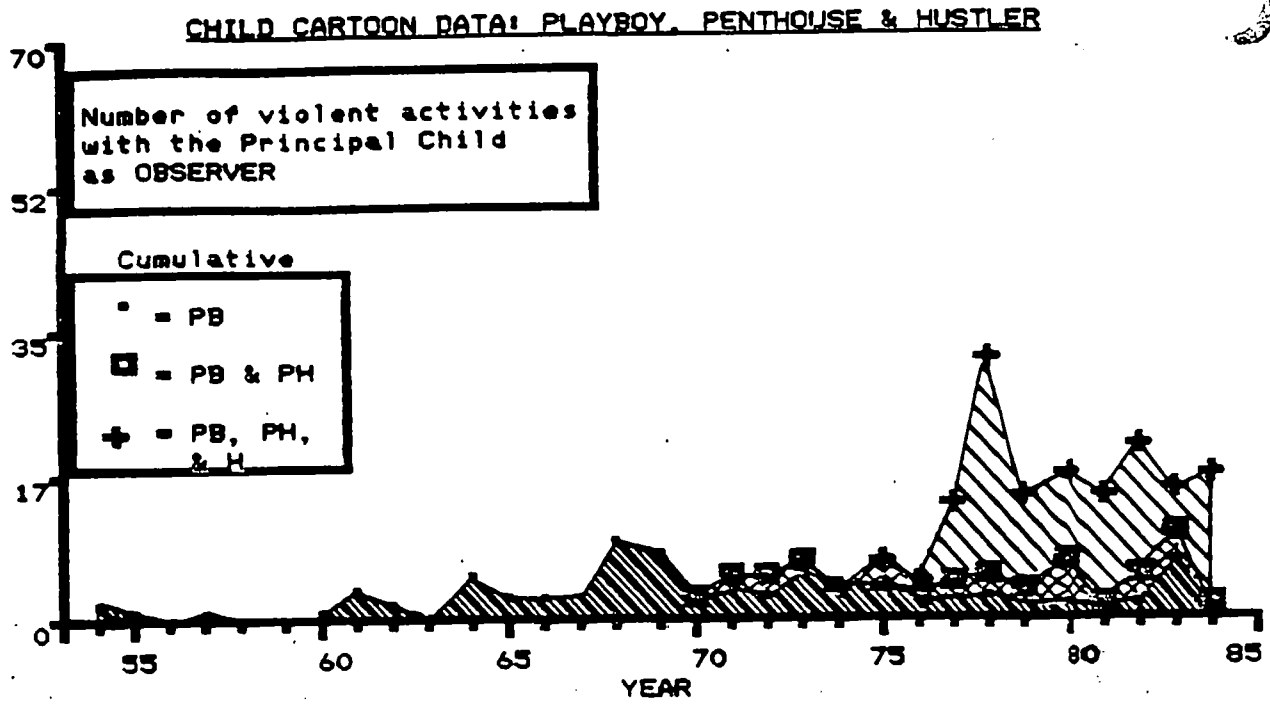
GRAPH 57



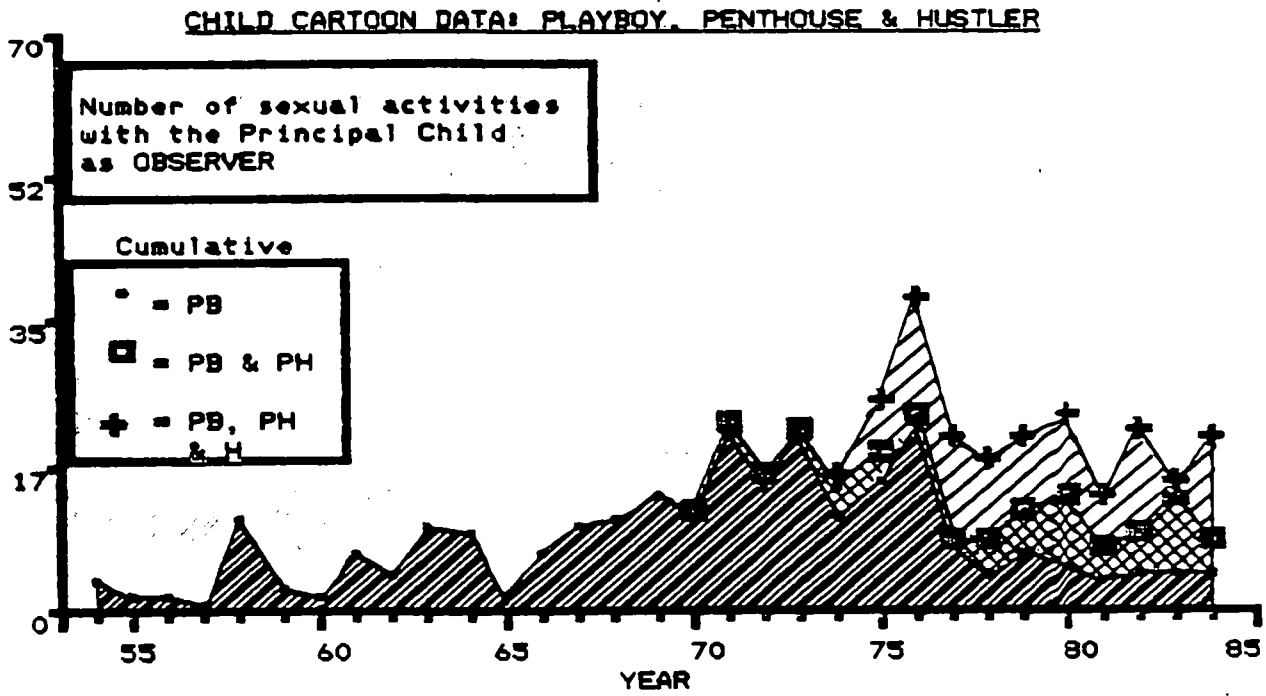
GRAPH 58



GRAPH 59



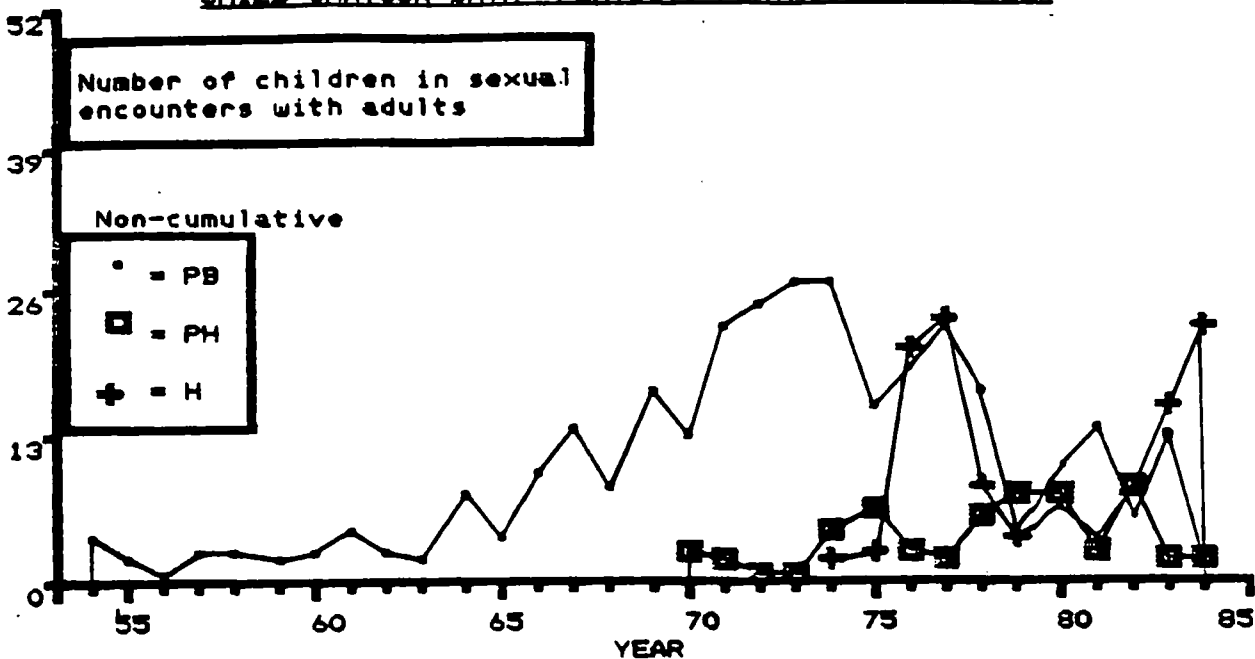
GRAPH 60



GRAPH 61

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

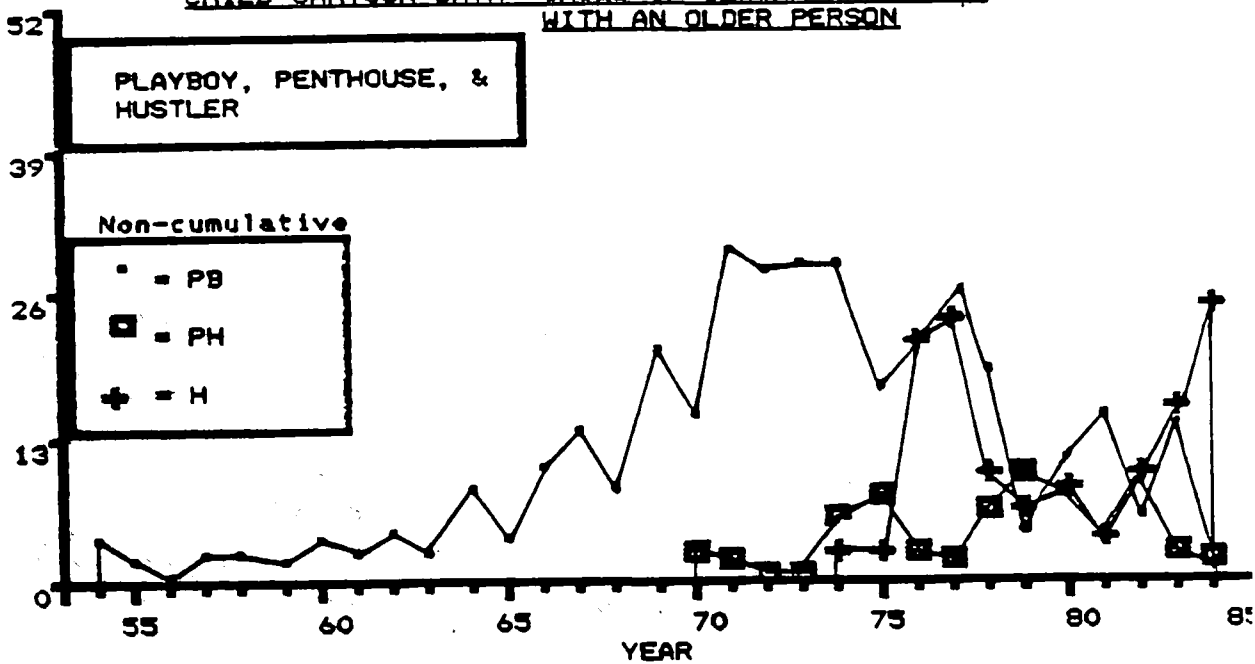
NUMBER OF CHILDREN IN SEXUAL ENCOUNTERS WITH ADULTS



GRAPH 62

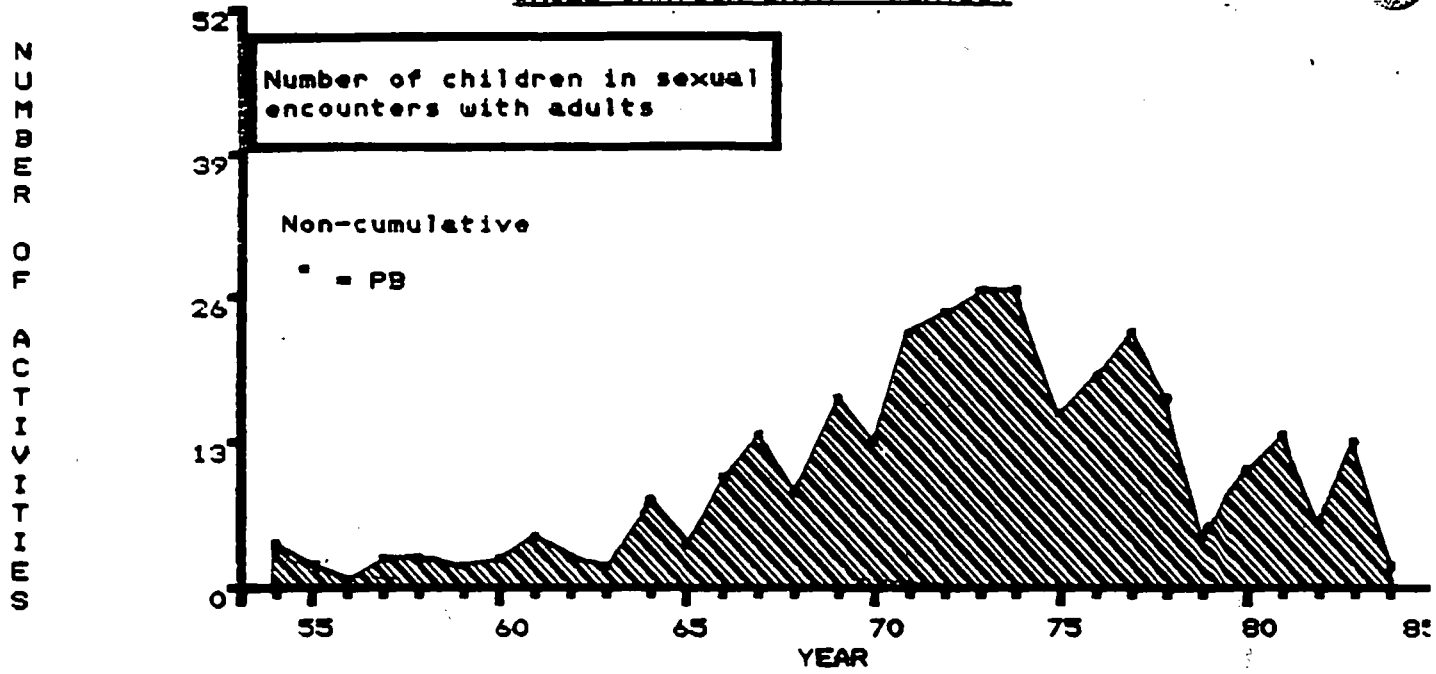
CHILD CARTOON DATA: CHILD IN SEXUAL ENCOUNTER WITH AN OLDER PERSON

NUMBER OF CHILDREN IN SEXUAL ENCOUNTERS WITH ADULTS



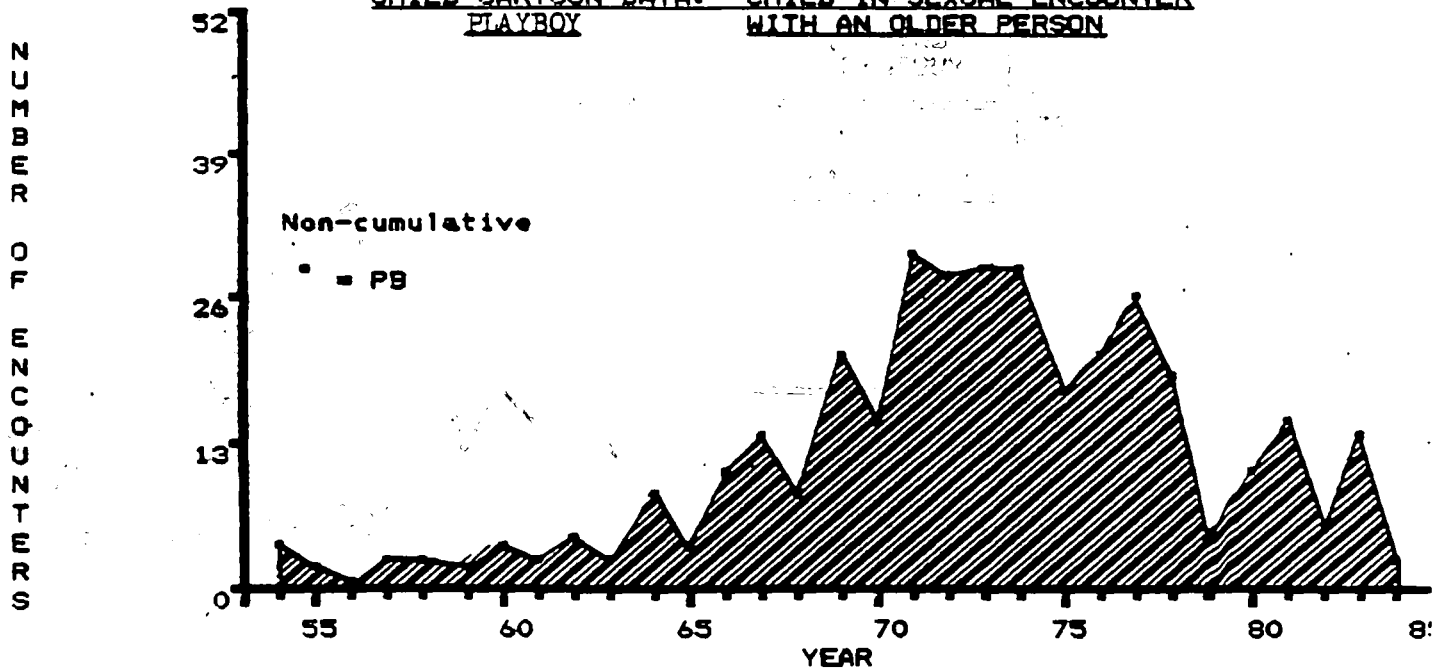
GRAPH 63

CHILD CARTOON DATA: PLAYBOY



GRAPH 64

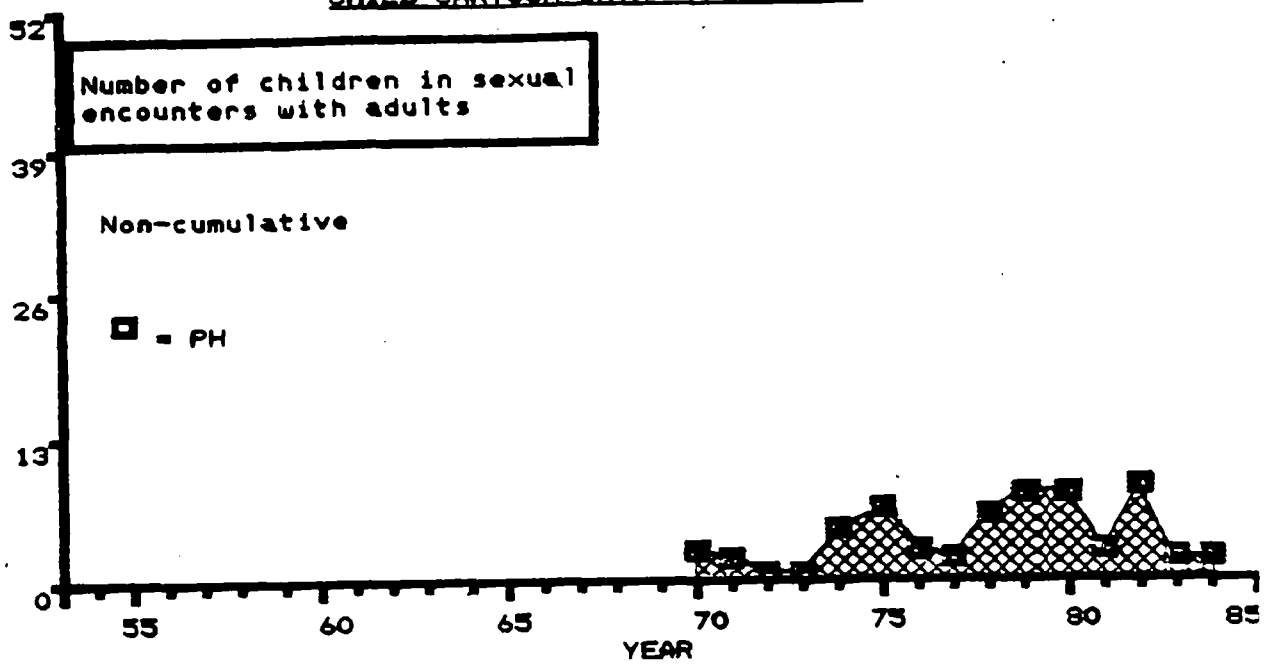
CHILD CARTOON DATA: CHILD IN SEXUAL ENCOUNTER WITH AN OLDER PERSON
PLAYBOY



GRAPH 65

CHILD CARTOON DATA: PENTHOUSE.

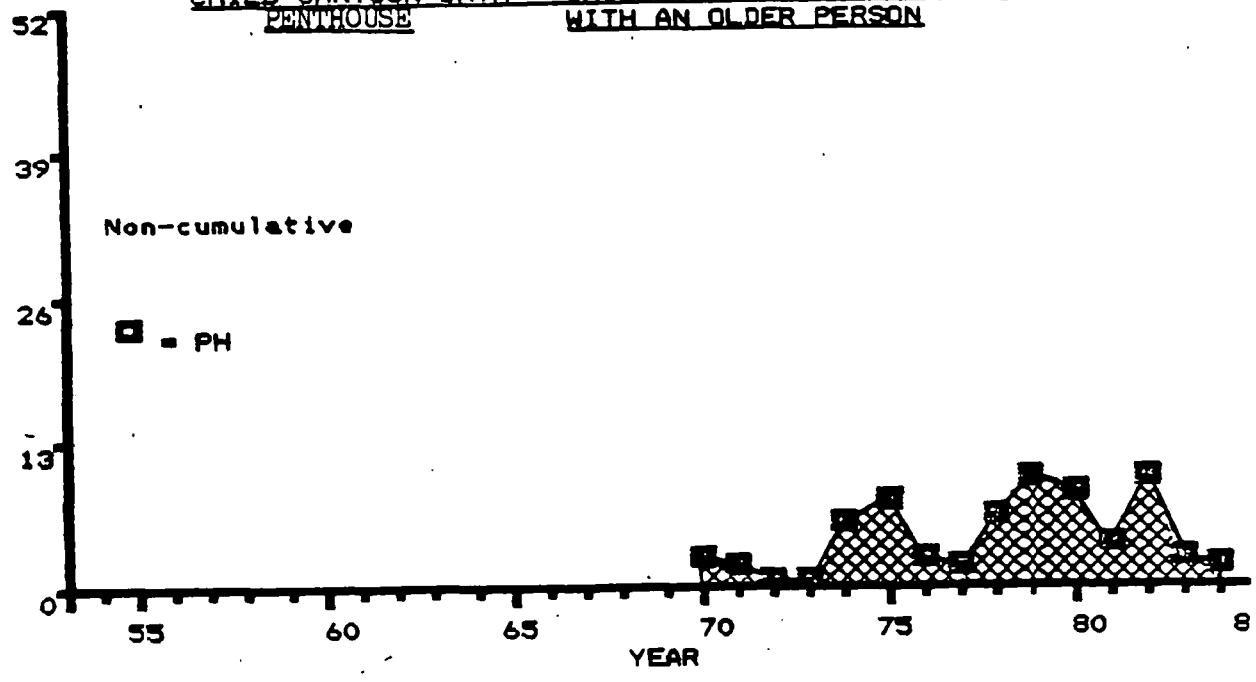
NUMBER OF ENCOUNTERS



GRAPH 66

CHILD CARTOON DATA: CHILD IN SEXUAL ENCOUNTER WITH AN OLDER PERSON PENTHOUSE

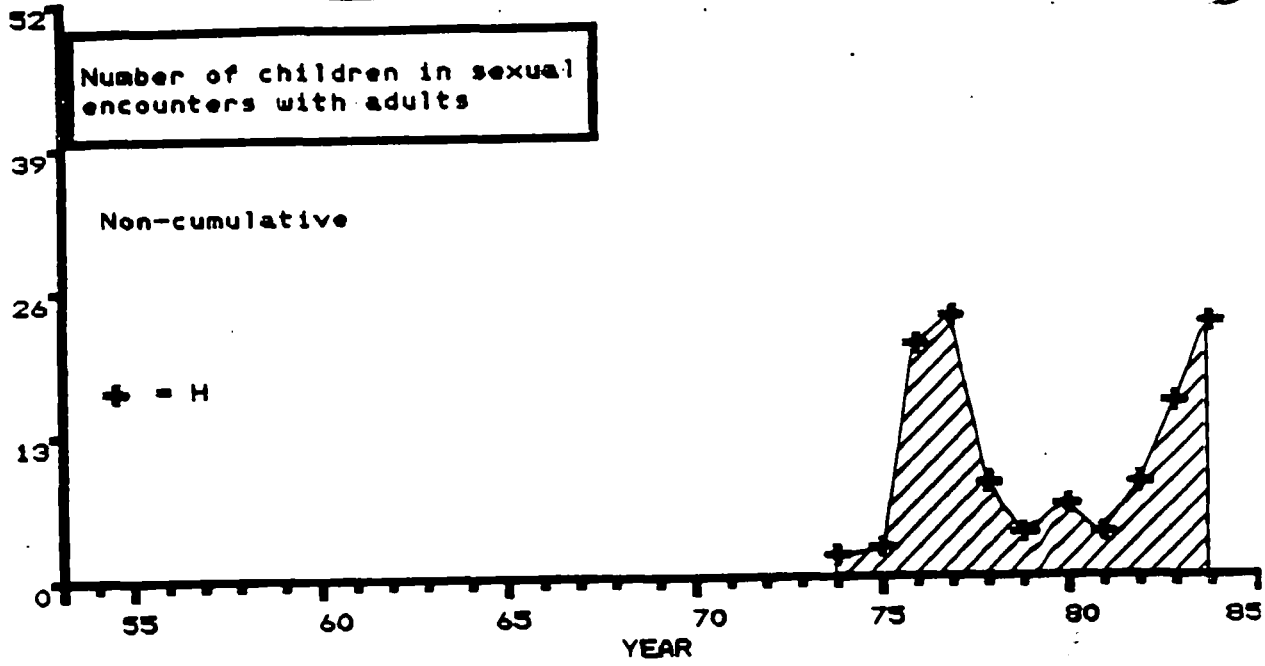
NUMBER OF ENCOUNTERS



GRAPH 67

CHILD CARTOON DATA: HUSTLER

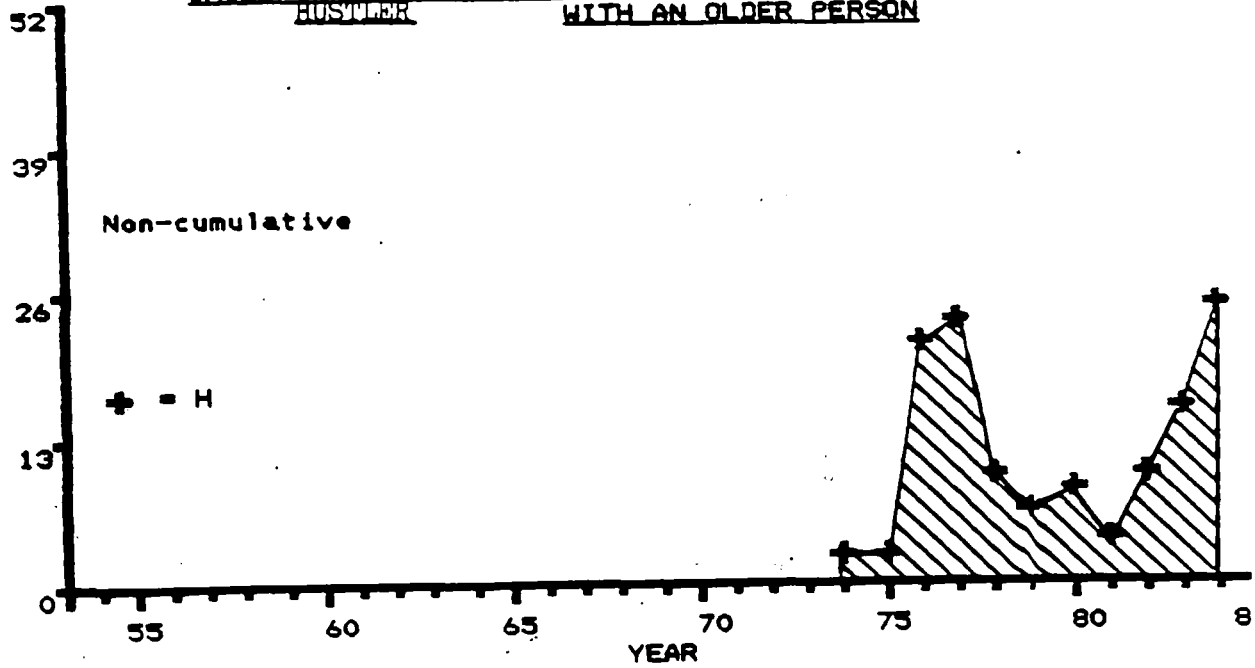
NUMBER OF ACTIVITIES



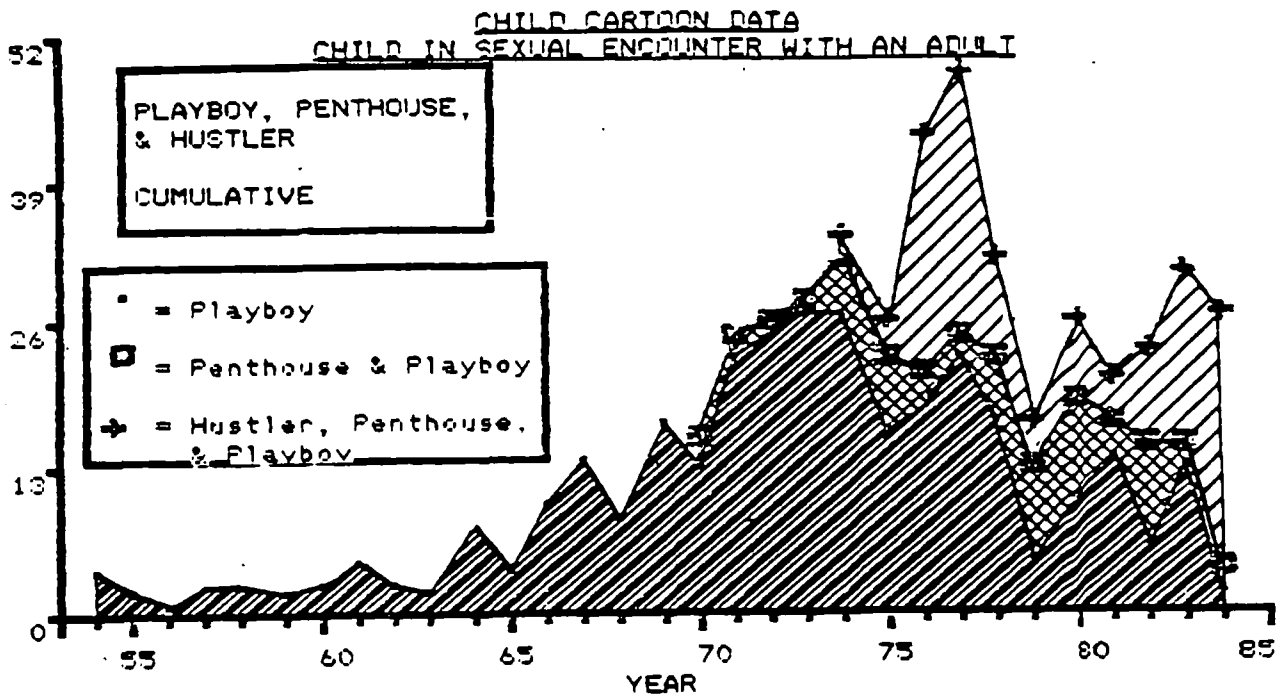
GRAPH 68

CHILD CARTOON DATA: CHILD IN SEXUAL ENCOUNTER WITH AN OLDER PERSON

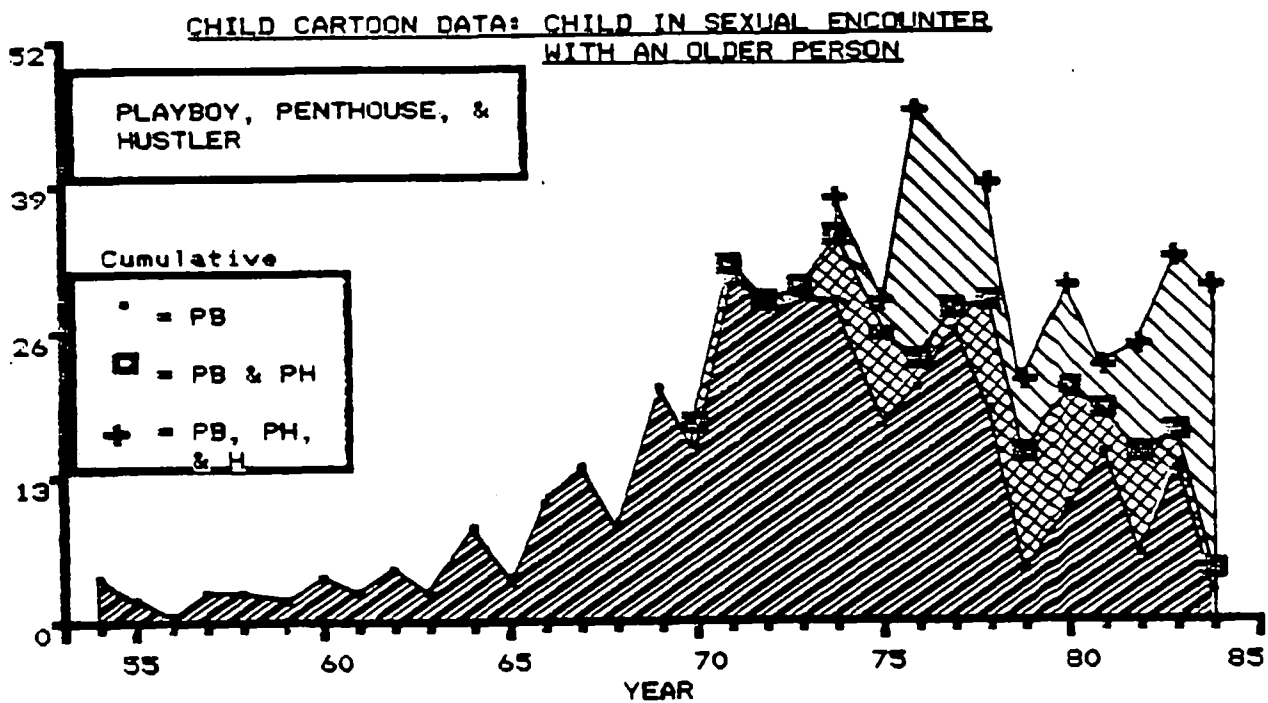
NUMBER OF ACTIVITIES



GRAPH 69

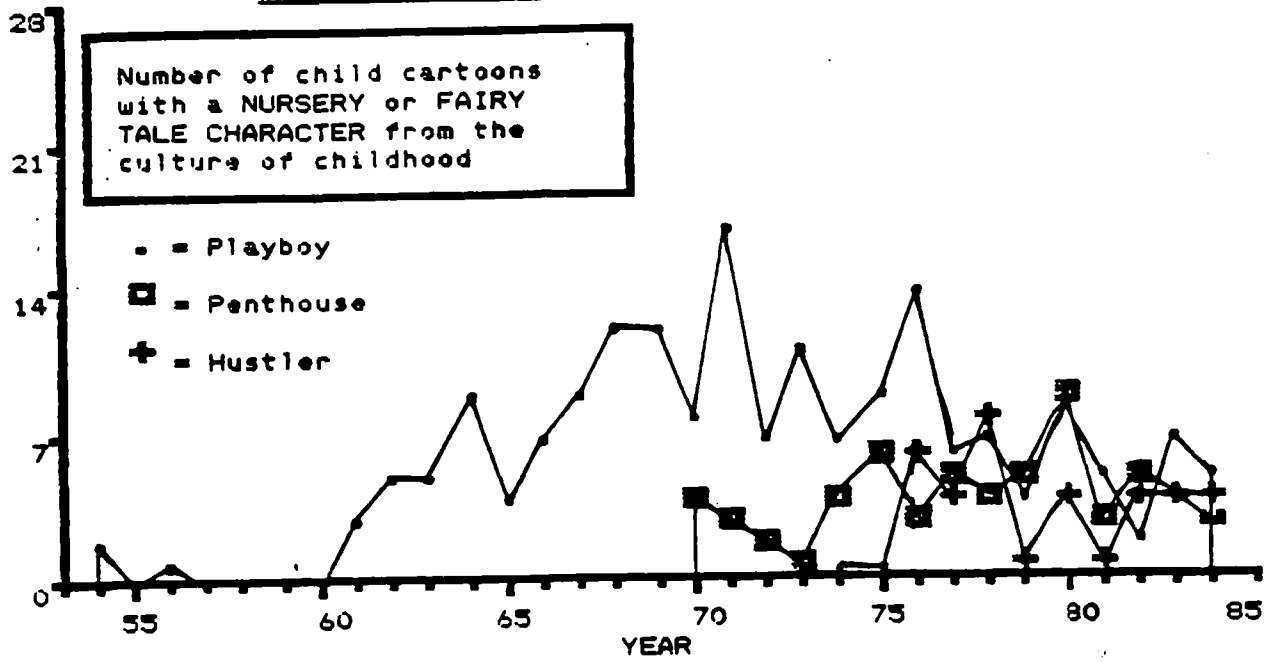


GRAPH 70



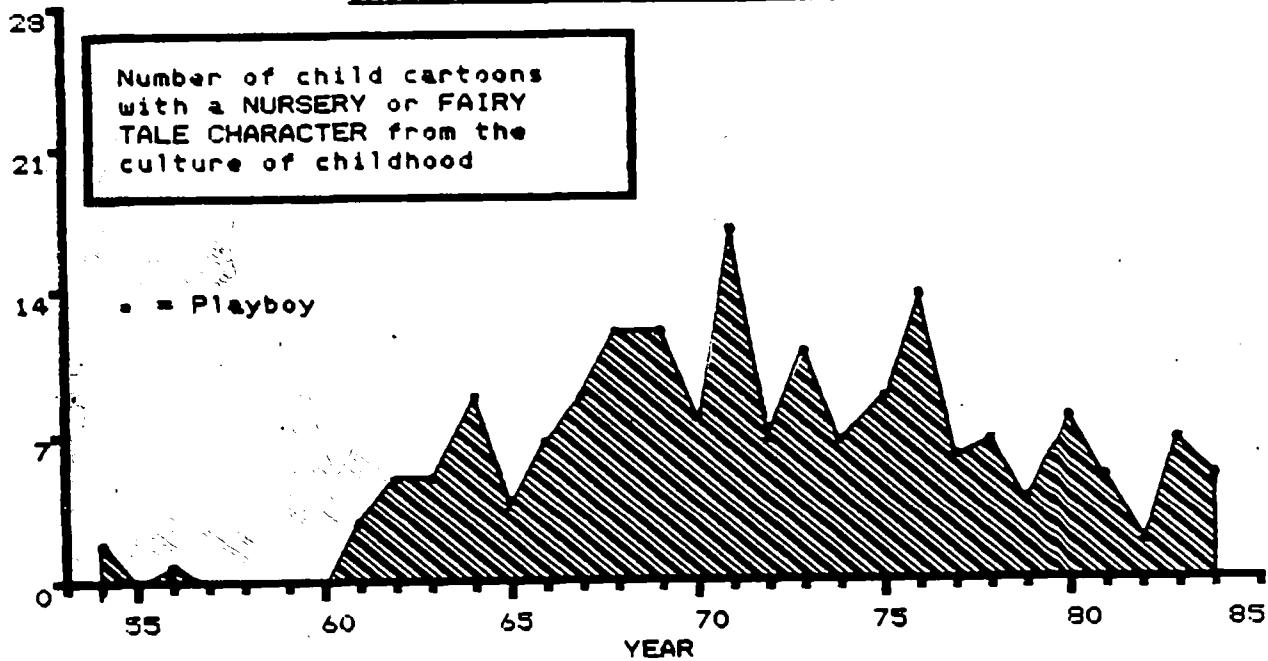
GRAPH 71

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



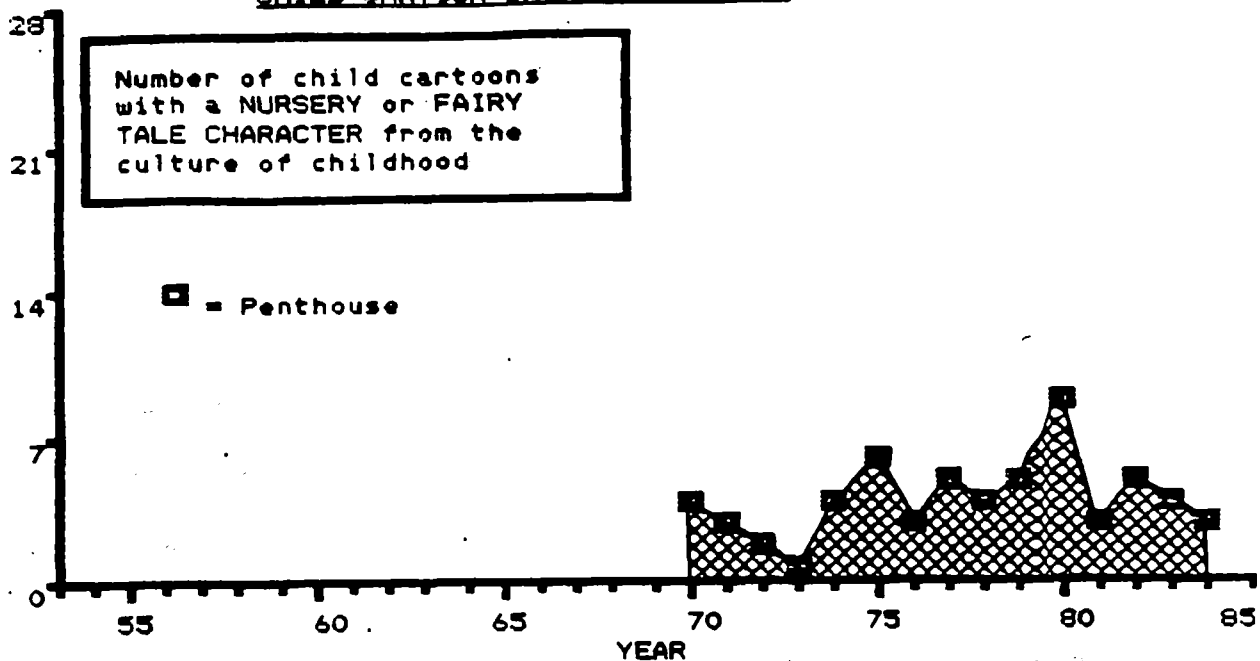
GRAPH 72

CHILD CARTOON DATA: PLAYBOY



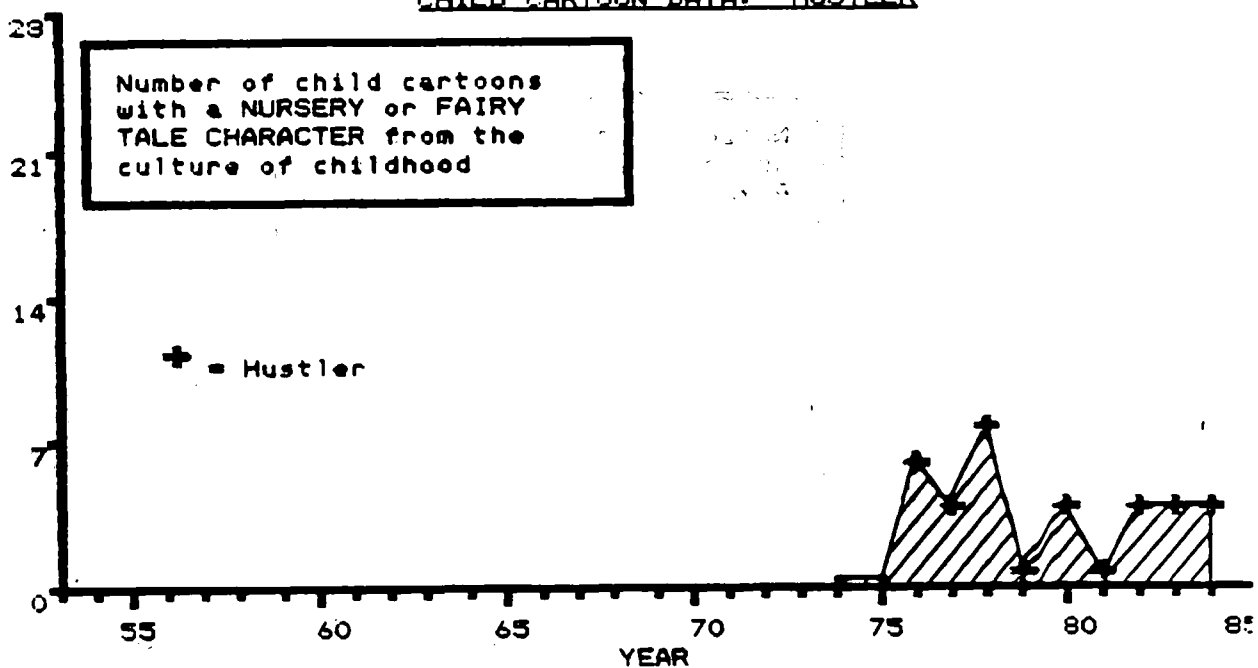
GRAPH 73

CHILD CARTOON DATA: PENTHOUSE



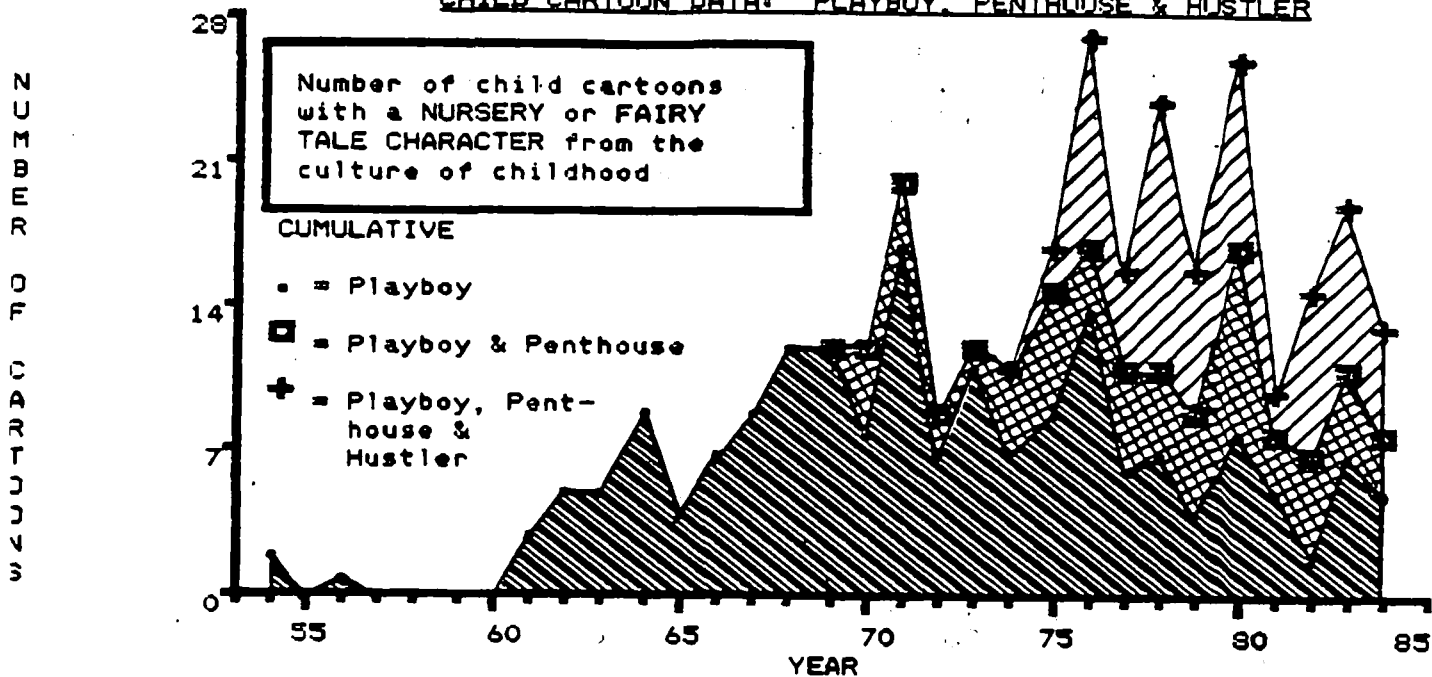
GRAPH 74

CHILD CARTOON DATA: HUSTLER



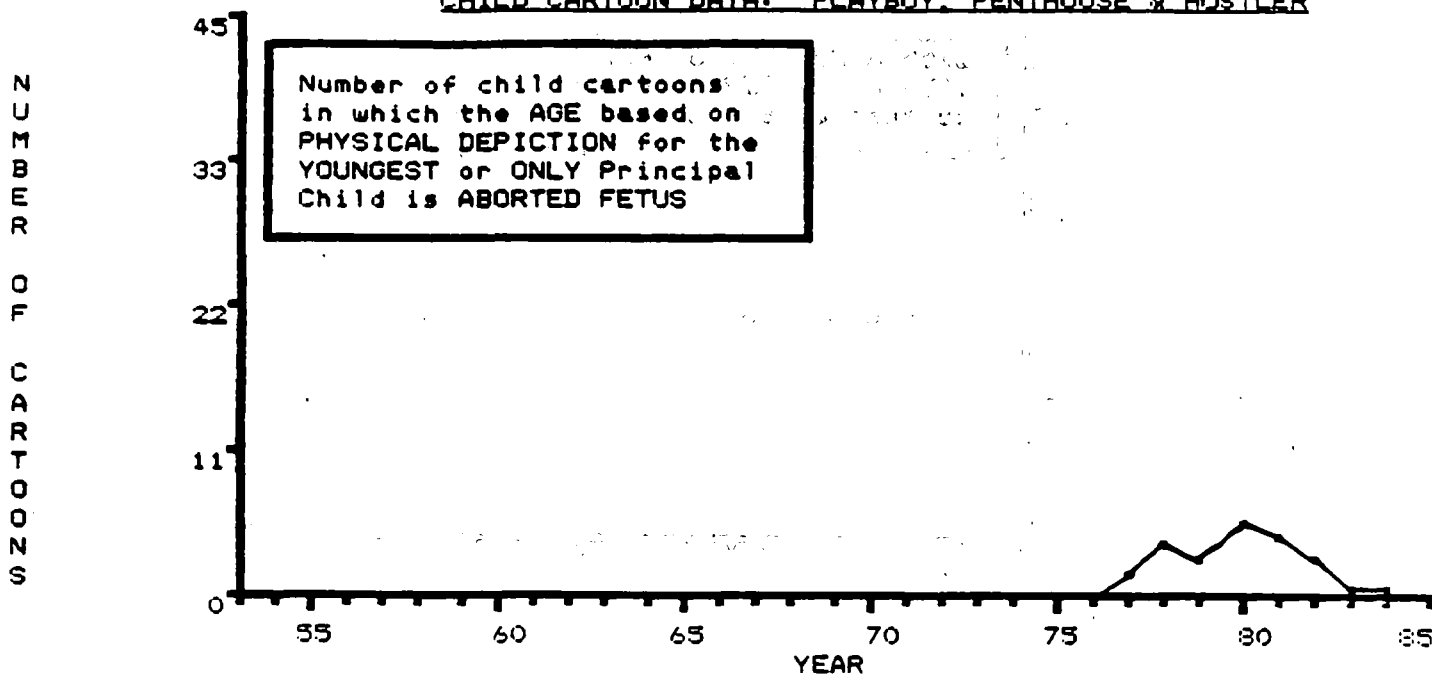
GRAPH 75

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



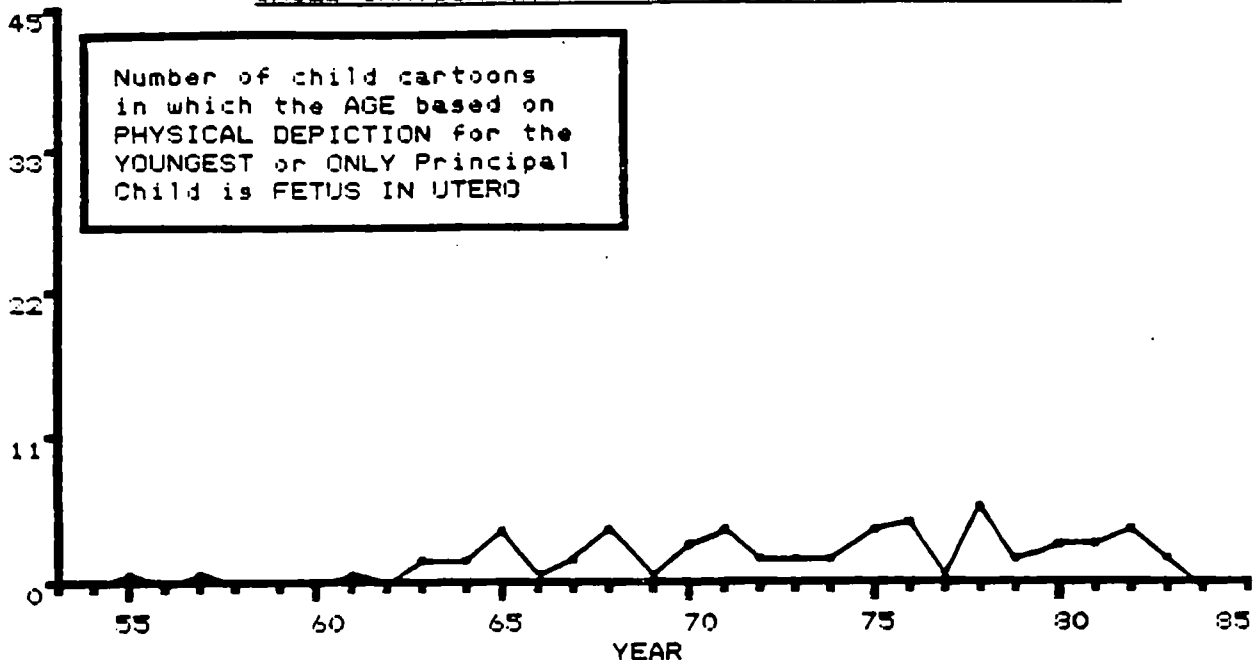
GRAPH 76

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



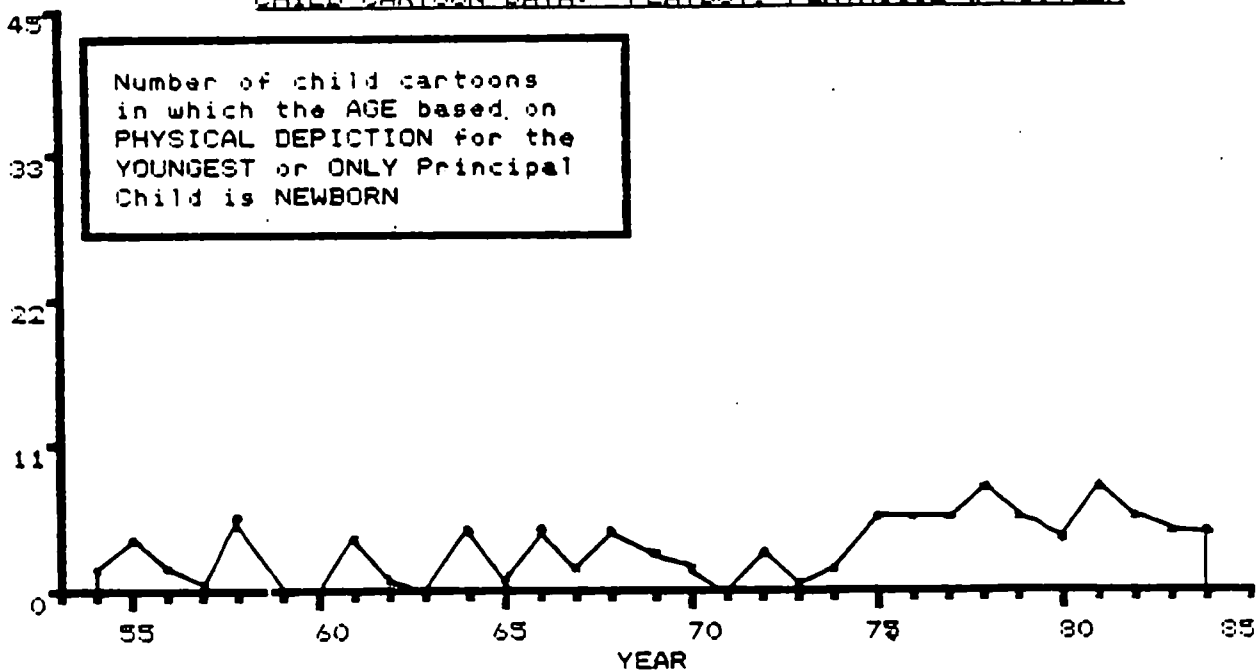
GRAPH 77

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



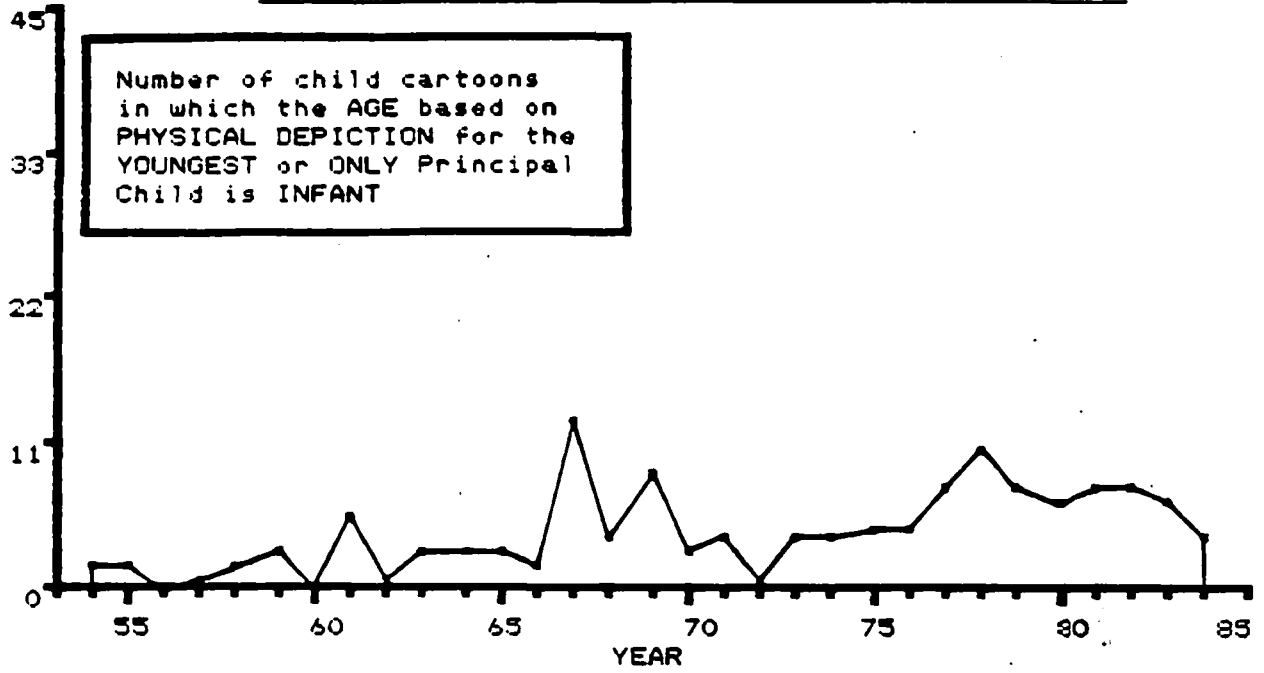
GRAPH 78

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



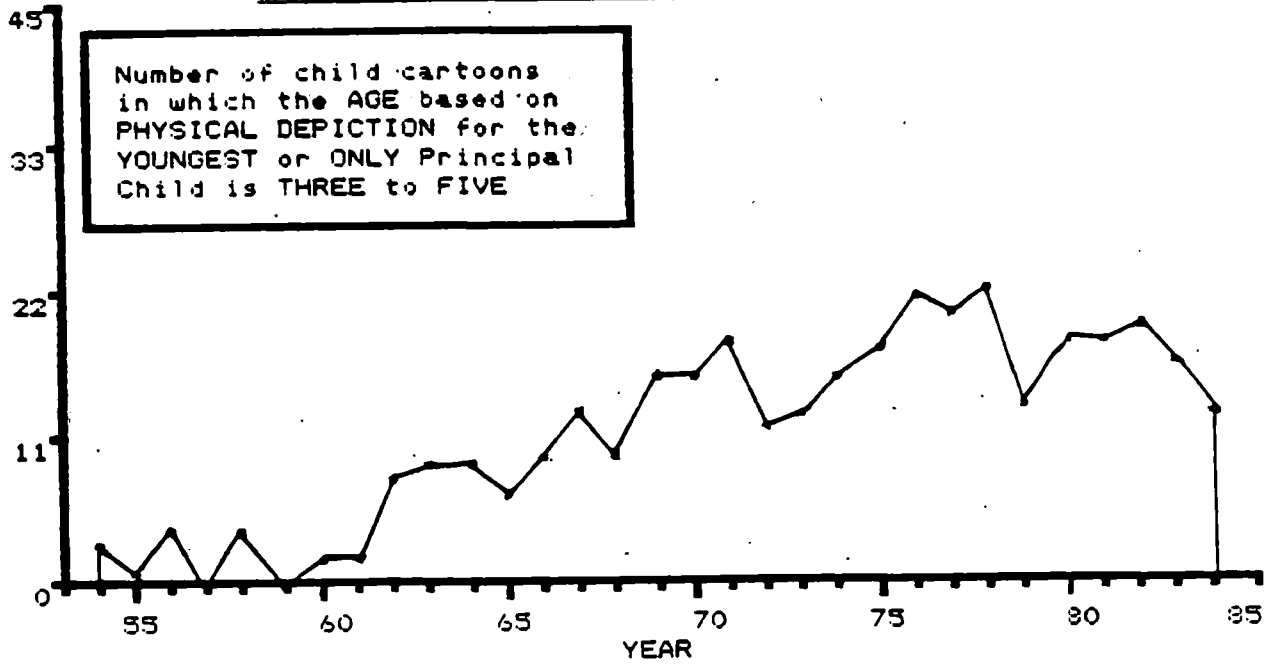
GRAPH 79

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

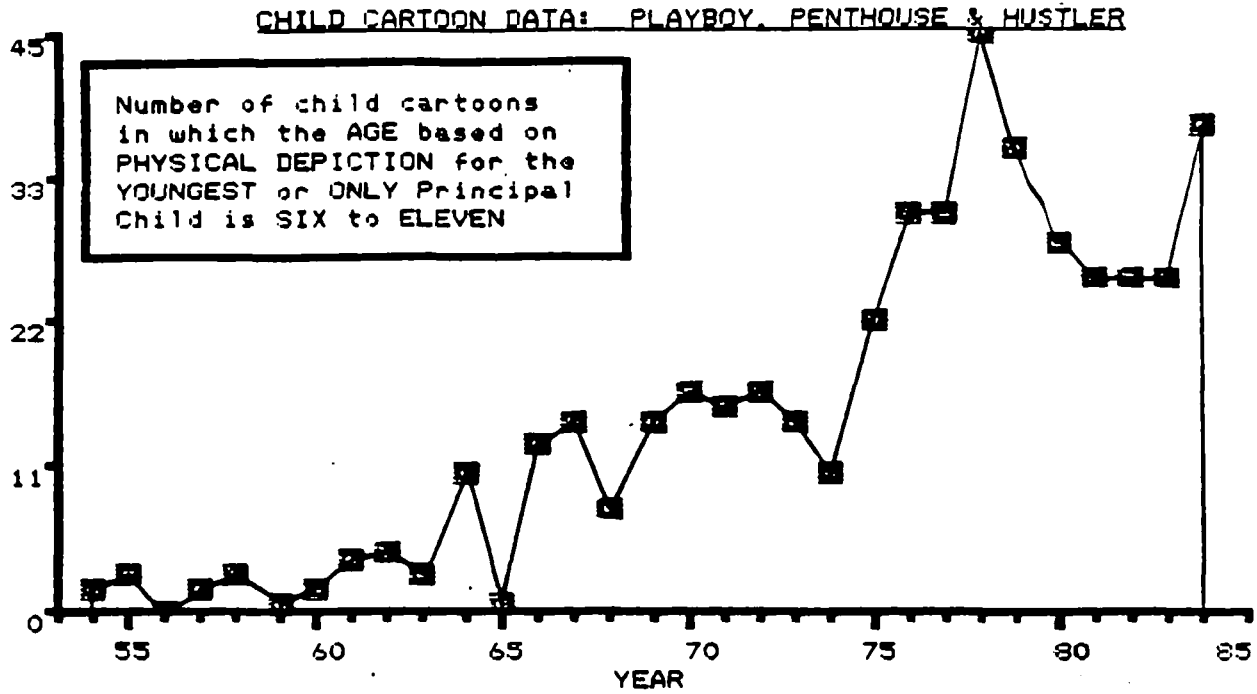


GRAPH 80

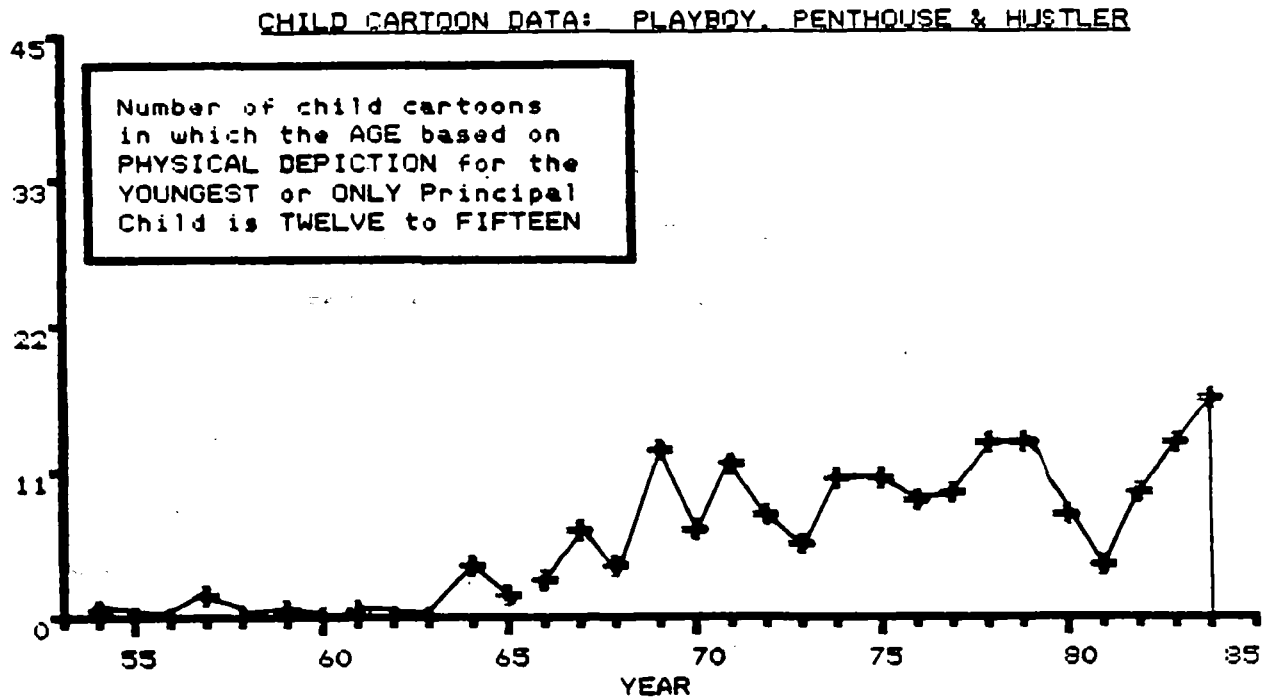
CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



GRAPH 81

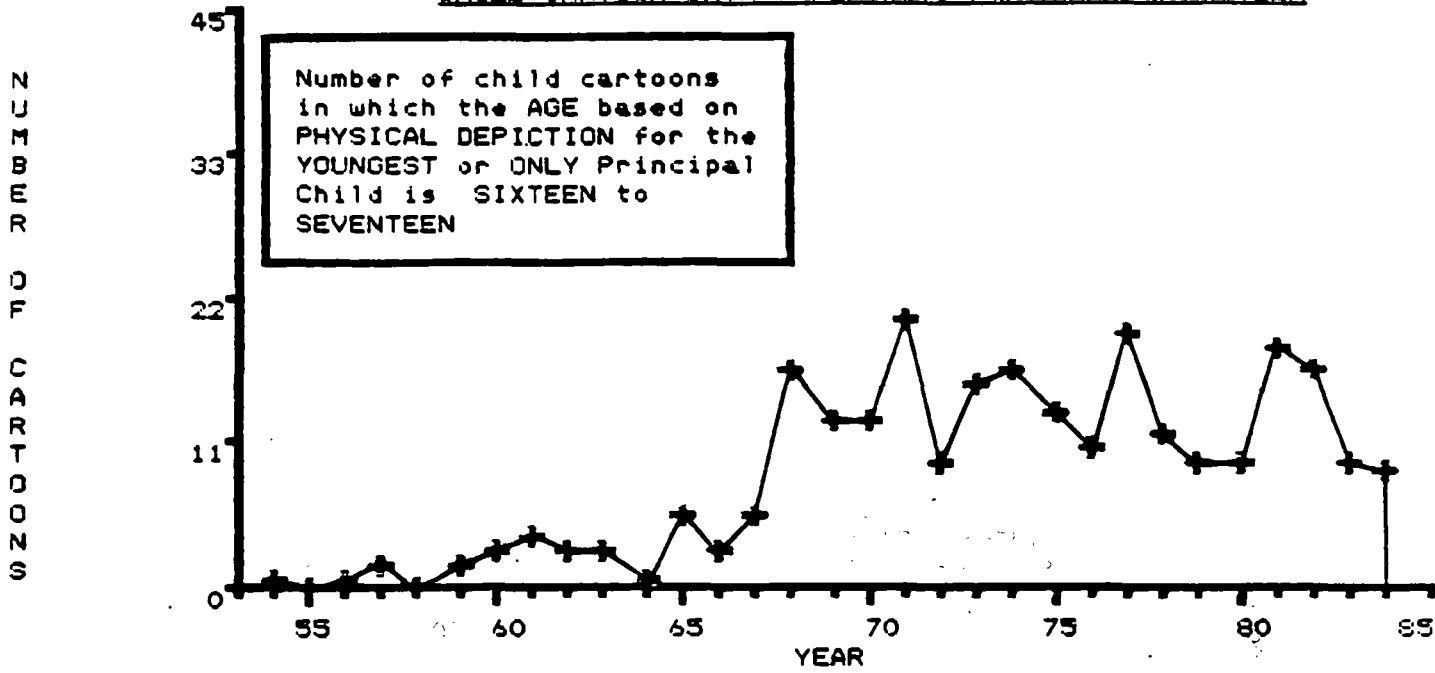


GRAPH 82



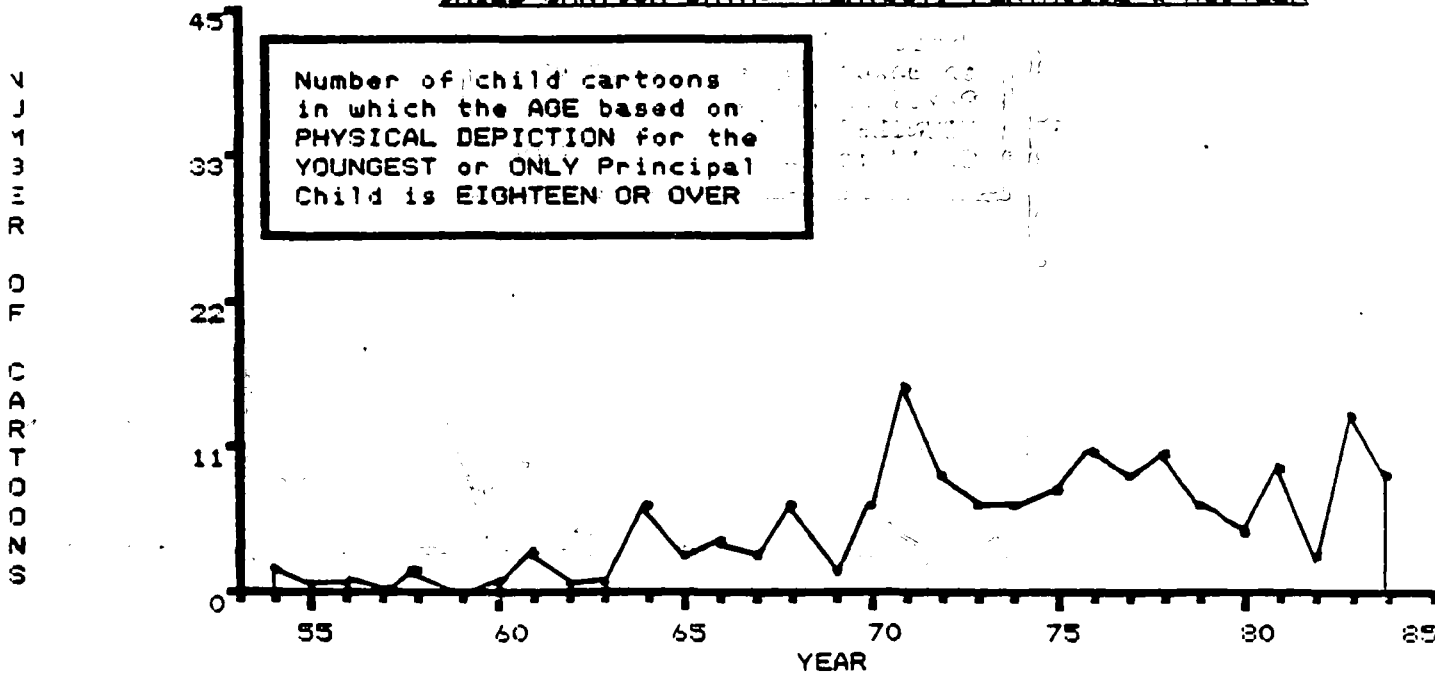
GRAPH 83

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

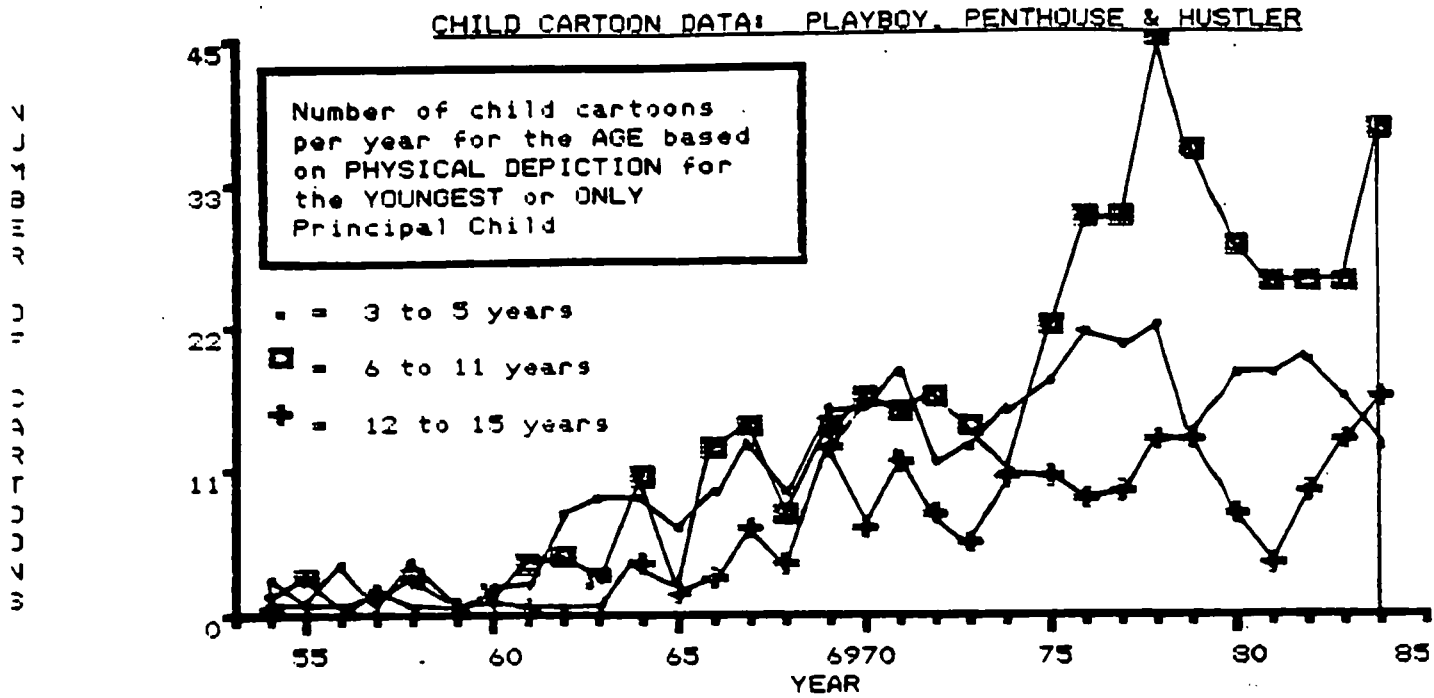


GRAPH 84

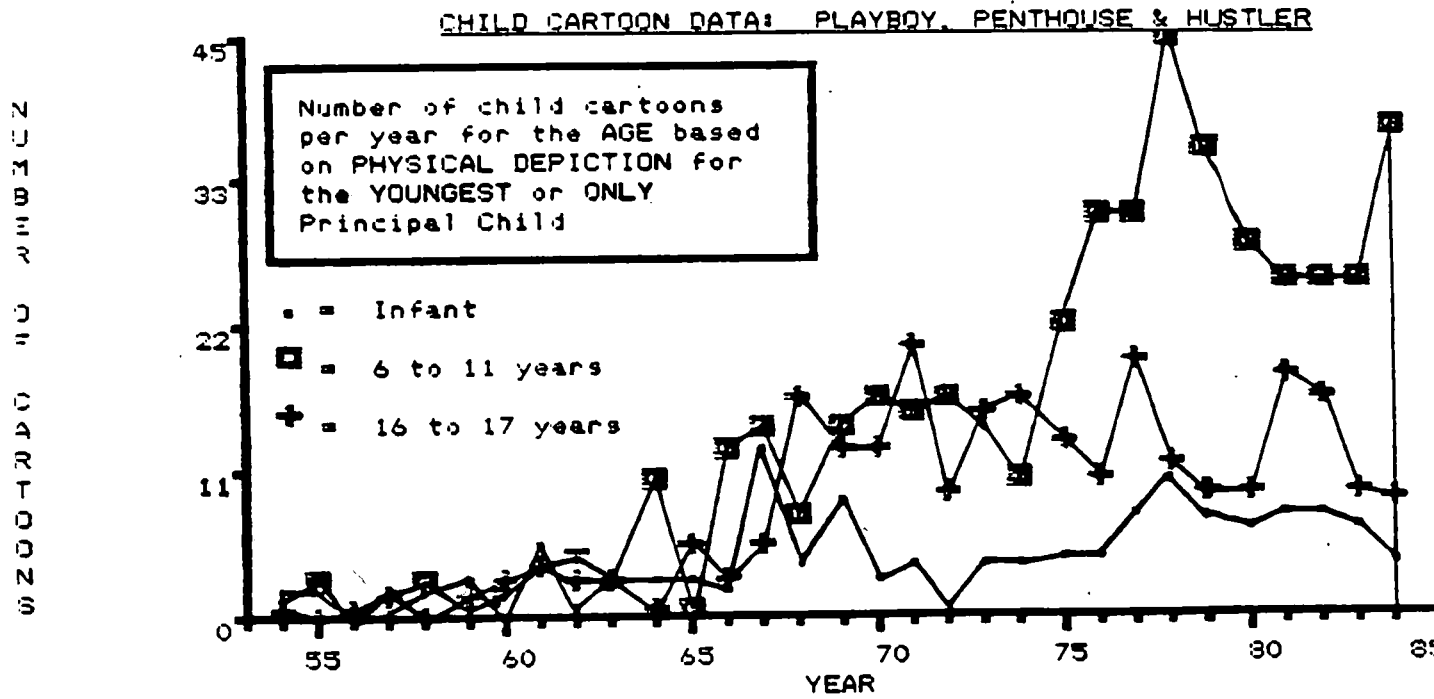
CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER



GRAPH 85



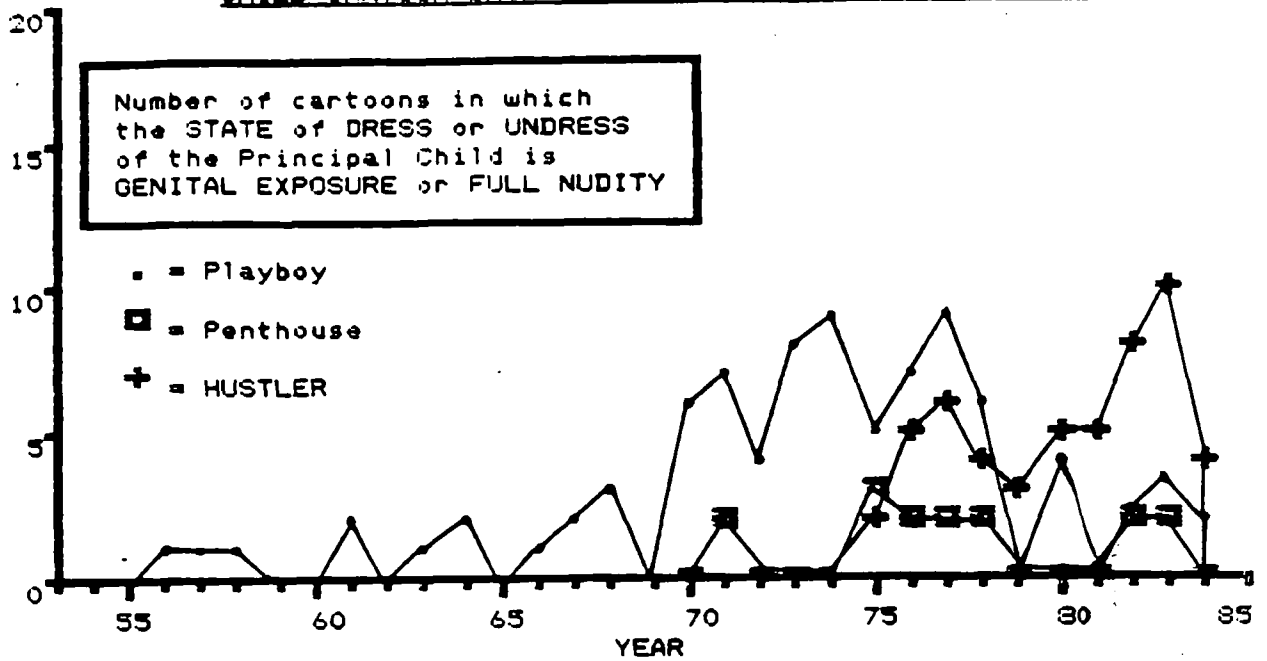
GRAPH 86



GRAPH 87

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

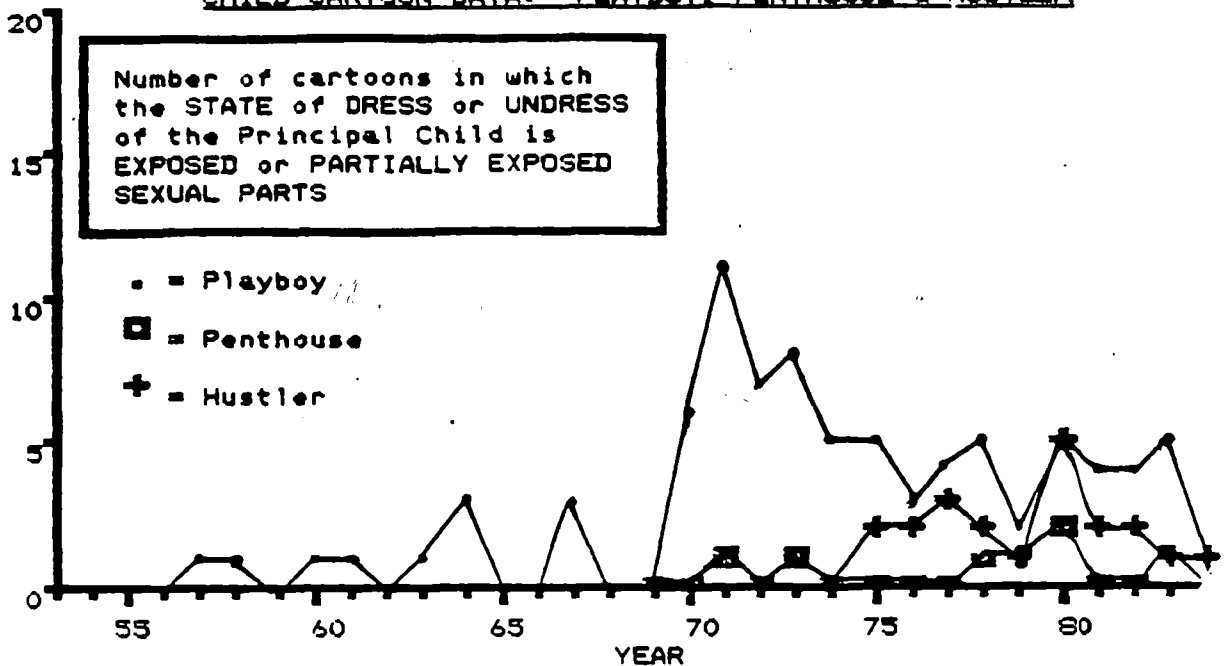
NUMBER OF CARTOONS



GRAPH 88

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

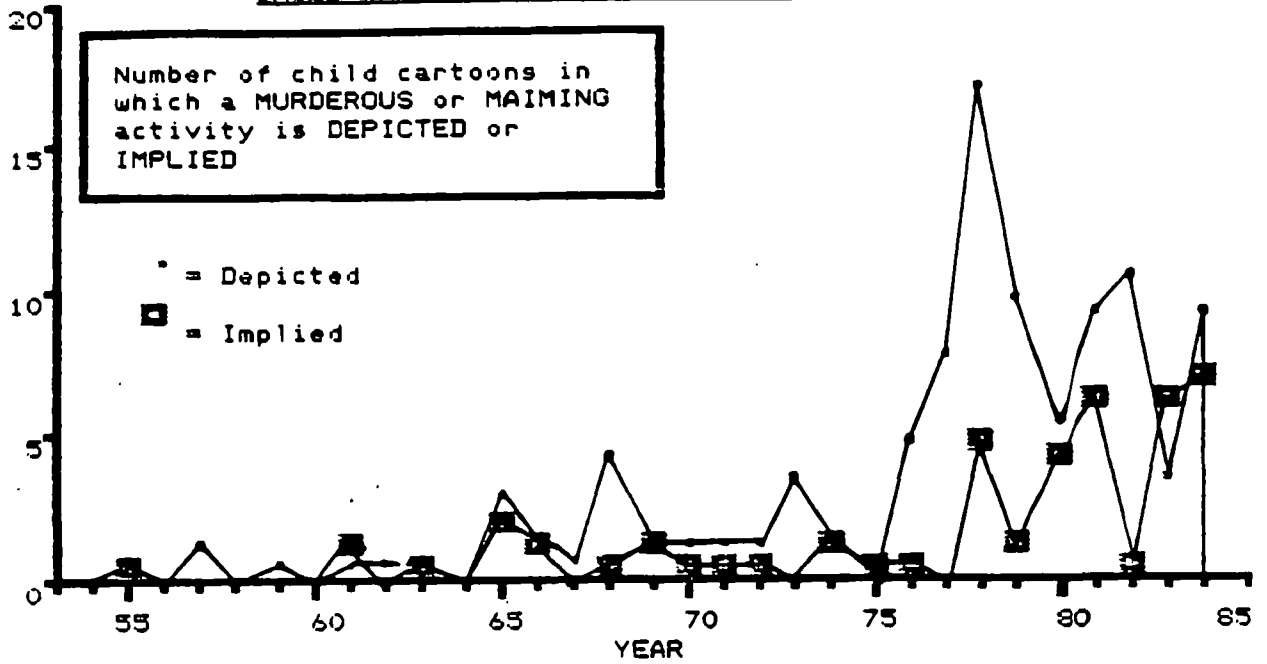
NUMBER OF CARTOONS



GRAPH 89

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

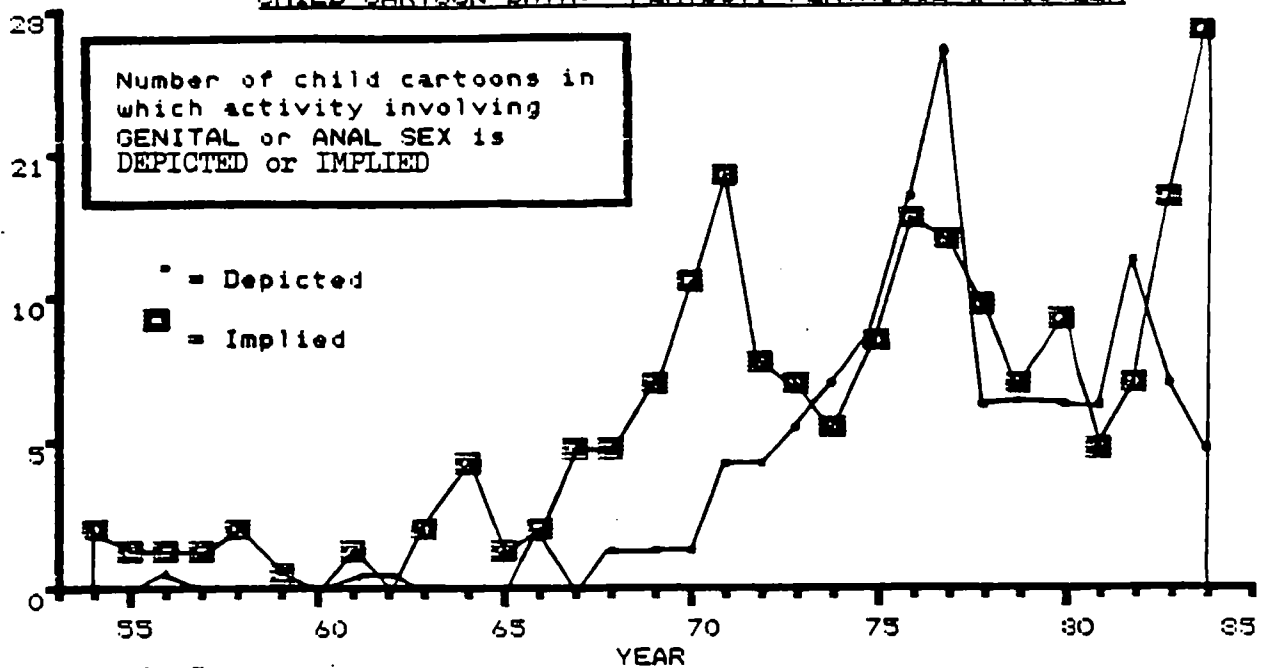
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GRAPH 90

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

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GRAPH 91

CHILD CARTOON DATA: PLAYBOY, PENTHOUSE & HUSTLER

