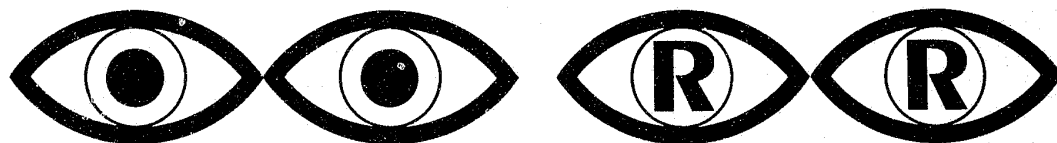
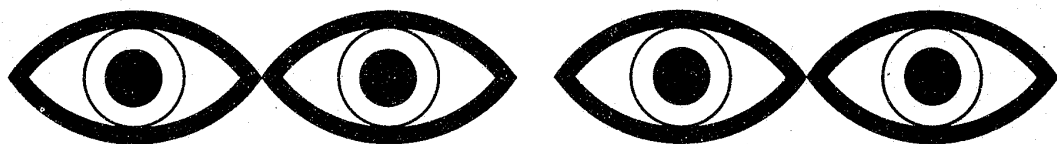
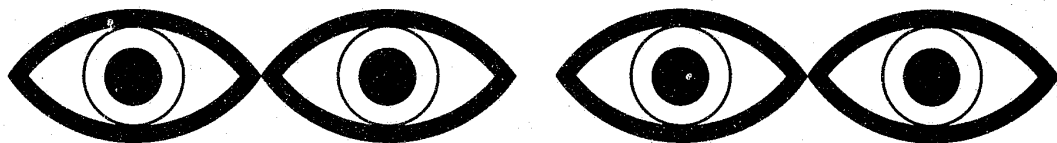


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# SEX, VIOLENCE AND 'FAMILY' ENTERTAINMENT: AN ANALYSIS OF POPULAR VIDEOS

A joint project by the Australian Institute of Criminology (Stephen Nugent and Paul Wilson) and the Attorney-General's Department (Terry Brooks and David Fox)



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AN ANALYSIS OF POPULAR VIDEOS

A JOINT PROJECT  
BY  
THE AUSTRALIAN INSTITUTE OF CRIMINOLOGY  
(STEPHEN NUGENT AND PAUL WILSON)  
AND  
THE ATTORNEY-GENERAL'S DEPARTMENT  
(TERRY BROOKS AND DAVID FOX)

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## EXECUTIVE SUMMARY

A scene by scene content analysis was carried out with 58 'popular' videos. Ten of the videos were PG-rated, 11 were M-rated, 19 were R-rated, 15 were X-rated and three had been refused classification by the Film Censorship Board. The content analysis provided information on the amount of sex, violence and sexual violence contained in these videos. It also provided information on the explicitness/severity of the sexual and violent interactions.

The content analysis revealed the following in relation to aggression content.

- (i) A total of 684 scenes were coded for aggression. The great majority of these scenes (95.2 per cent) were in videos with a PG, M or R classification. M-rated videos contained the largest number of aggression scenes per movie (22.3). In comparison, the R-rated videos contained an average of 14.8 aggression scenes per movie, while the figure for the PG-rated videos was 11.9. The X-rated videos contained only 21 aggression scenes in total (1.4 scenes per movie).
- (ii) Aggression severity was measured on a 7-point ascending scale (0 to 6). The mean ratings for aggression scenes in the PG, M and R categories were 3.12, 3.06 and 3.44 respectively. The severity of the X-rated aggression scenes tended to be much lower with a mean of 1.95.
- (iii) Severity ratings were determined, to a large extent, by the content of aggressive depictions. Considering all films together, the five most frequently depicted activities were: weapons utilised; attempted murder, death; verbal aggression, humiliation, threat; pushing and shoving; and striking with fist, kicking.
- (iv) Adult males were the most common category of participant in the aggressive interactions.

Findings in relation to sexual content include the following.

- (i) Videos classified R or X contained the great majority of the 346 sex scenes (88.2 per cent), while representing only 58.6 per cent of the videos coded. The X-rated videos contained a significantly greater number of sex scenes per movie (means were 12.6 and 5.9 scenes respectively for the X- and R-rated videos). The 10 PG-rated videos contained a total of six scenes coded for sex, while the 11 M-rated videos had 10 sex scenes.

- (ii) Sexual explicitness was also measured on a 7-point ascending scale. The mean explicitness rating for the sex scenes in the X-rated videos (4.46) was significantly greater than the mean explicitness rating for the R-rated sex scenes (1.74). By way of comparison, the sex scenes contained in the PG and M-rated videos were all coded '1' for explicitness.
- (iii) The content of sex scenes differed between the R and X classifications, with the latter containing significantly more scenes depicting activities such as: full frontal male nudity, masturbation, oral-genital contact and genital intercourse. The R-rated videos contained a significantly greater proportion of scenes depicting voyeurism/exhibitionism and sexual entertainment such as striptease.
- (iv) Adult females were the most frequently depicted participants in sex scenes.

Finally, a number of findings related to sexually aggressive content.

- (i) A relatively small number of scenes were coded as containing sexual aggression (46). Twenty of these scenes were in the 19 R-rated videos, while a further 20 were in the three videos which had been refused classification (mean = 6.7 scenes per video). Of the remaining six scenes, three were found in M-rated videos, while three were found in X-rated videos. The videos which had been refused classification had, therefore, the highest frequency of sexual aggression scenes.
- (ii) Scenes coded for sexual aggression were rated for both the explicitness of the sex, and the severity of the aggression. Comparing the R-rated sexually aggressive scenes with those from the videos which had been refused classification, it was found that the interactions in the former were significantly less sexually explicit than those in the latter (means were 1.35 and 3.15 respectively). However there was no significant difference in the mean ratings for severity of aggression (means were 2.00 for the 'refused classification' scenes and 2.35 for the R-rated scenes).
- (iii) The sexual aggression scenes from the 'refused classification' videos contained more depictions of slapping, hitting, spanking or hair-pulling in a sexual context, more sado-masochism, and more bondage and confinement. R-rated sexual aggression scenes were found to have a higher percentage of interactions involving sexual harassment.



- (iv) Women were depicted more frequently as 'victims' in sexually aggressive interactions, than as the perpetrators of sexual aggression. The opposite was true for adult males who were generally the perpetrators of sexually aggressive acts.

These findings were interpreted as indicating the following.

- (i) That the censorship guidelines for videotapes are generally being adhered to.
- (ii) That the popular perception of X-rated videos as more harmful than R-rated videos to society and individuals is not supported.
- (iii) That our society appears to be more accepting of filmed aggression and violence than it is of filmed sexual activity, and that it appears willing to expose its young people to large amounts of filmed violence.

## 1. INTRODUCTION

Community concern has been expressed about the availability of movies containing explicit and gratuitous sex and violence. Some sample headlines are:

- . 'How video is breeding violent kids';<sup>1</sup>
- . 'Yes ... pornography can lead to sexual violence';<sup>2</sup>
- . 'Horror film blamed for teen suicides'.<sup>3</sup>

As these headlines suggest, a lot of the concern relates to the effects of such movies on young people. A number of studies, including one carried out by the South Australian Council for Children's Films & Television Inc.,<sup>4</sup> suggest that many young people under the age of 18 are gaining access to R-rated video movies. A smaller number appear to be viewing X-rated videos. These studies have resulted in calls for increased censorship.<sup>5</sup>

On the other side of the debate, there are those who believe that adults should be able to watch what they like. They argue that censorship is a violation of civil rights - rights that are an integral part of democratic society. Anti-pornography legislation introduced by the municipal council of Indianapolis (USA) in 1984, was later found to be unconstitutional.<sup>6</sup> Opponents of the legislation successfully argued that the ordinance was an unacceptable restriction of speech protected by the First Amendment to the United States Constitution. The debate then, can be seen as an argument between the 'evils' of explicit material in videos on the one hand, and the 'evils' of excessive censorship on the other.

During this debate, the term 'pornography' has been defined in a number of different ways. One of the broader definitions of pornography is found in the Indianapolis ordinance. This definition states that pornography is 'the graphic sexually explicit subordination of women, whether in pictures or in words'.<sup>7</sup> The definition further states that for material to be defined as pornographic, it must also include some of the following:

- . women presented as sexual objects who enjoy pain or humiliation, who experience sexual pleasure in being raped, or who are tied up or cut up or mutilated or bruised or physically hurt;
- . women presented being penetrated by objects or animals;
- . women presented in scenarios of degradation, injury, abuse, torture, shown as filthy or inferior, bleeding, or hurt in a context that makes these conditions sexual; or
- . women presented as sexual objects for domination, conquest, violation, exploitation, possession, or use, or through postures or positions of servility or submission or display.

(The use of men, children or transsexuals in any of the above also constitutes pornography according to the definition.)

This definition is very broad and could be interpreted to include material ranging from that which is found in 'girlie' magazines such as Playboy and Penthouse, to the sexually violent material contained in bondage and mutilation movies. In its submission to the Senate Select Committee on Video Material (now Joint Select Committee), the Institute of Criminology recognised the range of material covered by the generic term 'pornography', and distinguished between 'soft' pornography, 'hard-core' pornography, and hard-core incorporating violence.<sup>8</sup> Soft pornography is characterised by the fact that it contains, at most, implied sexual intercourse. Hard-core pornography, on the other hand, is far more explicit. It is characterised by the fact that it is quite clear that the sexual act is actually taking place. The final category contains hard-core sexual acts intertwined with apparent threat or violence (e.g. rape). Feminist writers in the United States have further distinguished between pornography and 'erotica'.<sup>9</sup> Erotica is defined as depicting loving, affectionate, egalitarian relationships, while pornography is defined as involving power imbalance and coercion.

These definitions distinguish 'normal' sex involving consenting adults, from 'exploitative' sex, where sex and aggression are intertwined. The current censorship guidelines for classifying videotapes reflect the importance of this distinction in that they clearly separate sex and sexual violence when describing what is acceptable in the various categories.

Extreme violence, outside of any sexual context, is a further concern for groups calling for increased censorship. Movies like 'The Texas Chainsaw Massacre' and 'Friday the 13th' feature graphic depictions of people being murdered in many and varied ways. Sheehan, in his research on exposure to filmed aggression,<sup>10</sup> concludes that there is some cause for concern where children are exposed to aggression on TV and on video cassette. He suggests that this is especially the case with video material because the displays of aggression are more extreme.

Any debate on the 'evils' of explicit material in video movies should take into account the above distinctions. Videos are available which contain explicit displays of sexual activity, graphic depictions of violence and aggression, and scenes which fuse sex and violence. Some videos contain all three sorts of activity, however most tend to feature only one or two of the above categories.

The present study, which forms the third stage of a three-part project,<sup>11</sup> does not intend to enter into the debate on video censorship directly. Rather its aim is to provide information on the sexual, violent, and sexually violent content of videos being viewed by the community. The censorship guidelines give some

indication of what to expect. Sexual content ranges from very discreet verbal references or implications in the General (G) category, through depictions of discreetly implied sexual activity in the Mature (M) classification, to material which includes explicit depictions of sexual acts involving adults in the Extra-restricted (X) category.

Violent content ranges from minimal and incidental depictions in the G classification to explicit depictions in Restricted (R) films. There are no specific guidelines relating to violence under the X classification. Sexual violence is permissible in the R category only to the extent that it is discreet, not gratuitous and not exploitative. It is not permissible in the X category.

Material which is refused classification under the videotape censorship guidelines includes child pornography, bestiality, detailed and gratuitous depictions of acts of considerable violence or cruelty, and explicit or gratuitous depictions of sexual violence against non-consenting persons. Appendix A contains complete details of the videotape censorship guidelines.

The censorship guidelines provide some indication of what the public should expect when watching a video with a particular classification. However they cannot provide detailed information on the sorts of sexual activity or violence the public is likely to encounter, nor can they indicate how frequently the depictions of sexual activity or violence will occur. They are also not able to indicate the characteristics of participants involved in violent acts and sexual encounters. It is this sort of detailed information which the current study aims to provide.

A Canadian study carried out in 1984 involved a detailed analysis of a large number of sexually explicit videos available in British Columbia.<sup>12</sup> The videos analysed were classified as either 'adult' or 'triple-X'. These classifications roughly equate to the R and X categories used in Australia. The Canadian study involved a scene-by-scene coding of all films in order to determine the proportion of scenes which included sex, violence or sexual violence.

The coding manual used by the Canadian researchers was adapted in the present study to enable the scene-by-scene coding of movies across four of the Australian classification categories: PG, M, R and X. This analysis has provided descriptive information on the proportion of scenes containing sex, violence or sexual violence, the level of explicitness of the sexual depictions, the severity of the violent acts, the participants in the sexual encounters and the aggressive activities, the content of scenes coded as sexual, violent or sexually violent, and differences across the classification categories on all the above.

A description follows of the videos coded in the study and the procedure used to code them. The results of the content analysis are outlined and the implications of the findings in terms of censorship policy are discussed.

## 2. METHODOLOGY

### 2.1 The Videotapes

A total of 59 videos were coded using the manual at Appendix B. The videos were selected on the basis of their popularity as determined in the first stage of this project. The first stage involved the compilation of data from the video hire records of two video outlets, one of which was in Canberra and the other in Queanbeyan. Data were collected for the months of January and July 1984, and June and July 1986. From this data it was possible to determine the most popular videos (i.e. the videos hired most frequently) in the selected months of 1984 and 1986.

The most popular videos were analysed in preference to a random selection of available videos, because the popular videos represent the sort of material being viewed by a large proportion of the community. The most popular videos in each of four censorship categories, for two different years, were therefore selected for content analysis.

The number of videos coded within each of the censorship categories was as follows: 10 from the PG category, five from 1984 and 1986; 11 with the M classification, six from 1984 and five from 1986; 20 R-rated videos, 10 from each year; and 14 X-rated videos, six from 1984 and eight from 1986.

Along with these 55 most frequently hired videos, another four were included for content analysis. The first of these was titled 'Deep Throat' (X-rated) and was included because it is a well-known example of the 'sexually explicit movie'. The other three videos had all been refused classification by the Film Censorship Board because they contained unacceptable depictions of sexual violence. They were included in the study to provide a comparison between material considered acceptable by the Board and material which is not acceptable. A complete list of the videos which were coded during the study, and their classifications, can be found in Appendix C.

One of the coded R-rated videos was not included in the subsequent data analysis. This video was titled 'Richard Pryor Live in Concert' and was not included because it had only one scene: Richard Pryor performing on stage. It was a very different style of video from the others and its inclusion would have unduly influenced the results of the data analysis. As such, the results reported in the next chapter are based on a content analysis of 10 PG-rated videos, 11 M-rated videos, 19 R-rated videos, 15 X-rated videos and three which had been refused classification.

## 2.2 The Coders

Five people were involved in the coding of the videos. Four were female, the other was a male. Three had university degrees in a social science discipline. The other two were secondary school students. (The two secondary school students only coded videos which were PG- or M-rated.) All were movie and/or video consumers prior to involvement in this study. Coders received training in the use of the coding scheme.

## 2.3 The Coding Scheme

As discussed in the previous chapter, the coding scheme used to analyse the videos was the same as that used in the Canadian study. The author of the Canadian report, T. S. Palys, developed the coding scheme. Some modifications were made to it for the purposes of the current study. The major change was the inclusion of a language sheet for recording the instances of 'offensive' language in a video. This was done because the Australian videotape censorship guidelines include guidelines on the acceptability of language for the different classifications.

An overview of the coding scheme will be presented in the following paragraphs. For a more detailed description, see Appendix B which contains the manual and copies of the coding sheets.

Seven different types of coding sheets were used in the content analysis. Four were completed for all videos, while completion of the other three depended on whether any scenes in the video contained sex, violence, or sexual violence. The first sheet completed by the coders was the video cover sheet. This contained general background information about the video including its title, running time, year of production and censorship classification. Other details recorded were the date of coding, the production company of the movie, whether the tape appeared to be an original or a pirate copy, the type of outlet from which the video was obtained, and the location of the video in the outlet. Most of the details on the cover sheet could be completed prior to viewing the video.

The analysis of video content required a definition for 'the scene'. A scene was defined by Palys as 'an uninterrupted sequence of activity in a given physical context'.<sup>13</sup> For each scene, the coder had to first decide whether sex, aggression or sexual aggression were present. If they were not, the coder simply recorded the occurrence of the scene on a scene summary sheet and took no further action. If one or more of the three were present, a scene coding sheet was also completed. The content of the scene coding sheets differed slightly depending on whether the scene contained sex, aggression or sexual aggression. A small number of scenes contained more than one of these dimensions. When this occurred, a separate sheet was filled out for each dimension present.

On the scene coding sheets, coders first rated the sexual explicitness of the scene in the case of a 'sex sheet', or the severity of the aggression in the case of an 'aggression sheet'. Where a scene contained sexual aggression, both sexual explicitness and aggression severity were rated. Ratings were made on 7-point scales, which were 'constructed in such a way that scale points 1, 3 and 5 were critical in defining the explicitness and/or severity of the activity depicted. These scale points were typically tied to particular kinds of activity, although coders were given "discretionary" points to raise or lower the rating of a given scene, depending on the nature of the depiction. For example, a graphic sexual depiction involving intercourse would normally be scored "5", but might be reduced to "4" if the depiction was very brief or ambiguously depicted (e.g. in partial darkness, or in a steamy shower), or increased to "6" if the depiction was of extended duration, involved multiple activities, and/or was significantly more graphic than was normally the case (e.g. extreme close-ups of penetration)<sup>14</sup>. Coders were instructed that discretionary points should be used infrequently, and only when the use of the 'standard' ratings (1, 3 or 5) would distort the nature of the activity depicted.

Initiation of the interaction was the next rating made on the scene coding sheets. For all three types of interactions (sex, aggression and sexual aggression) the options for coding initiation were: (1) mutual, where all participants entered into the interaction willingly, in egalitarian roles; (2) unidirectional, where one or more persons took the initiative in the interaction; (3) self-directed, where only one person was depicted (e.g. masturbation in a sex scene, or suicide in an aggression scene); and (4) unclear/in progress, where it was not possible to tell who initiated the interaction. Where the interaction was mutually initiated or self-directed, the coder would simply record the total number of participants according to their gender and apparent age (i.e. adult, adolescent or child). Where the interaction was unidirectionally initiated, the coder recorded the number of participants who initiated the interaction (according to gender and age) and the number of participants who were the recipients of the aggressive or sexual initiation (again according to gender and age). In the case of aggression scenes, the coder was also able to record whether the initiator of a unidirectional interaction was an animal, a supernatural being, or unknown. These same three categories, plus a category for property, were available to record the recipient(s) of an aggressive act.

After recording the numbers and types of participants who initiated the interaction, the coder was asked to identify characteristics of the interaction while it was in progress. For aggression and sexual aggression scenes, the coder was asked to say whether the interaction, when in progress, was: (1) mutual; (2) imbalanced, where there was a clear differentiation between the perpetrator(s) and victim(s); (3) self-directed; or (4) unclear. For sex scenes, two other options were added: (5) peeping, where one person was peeping at one or more persons

engaged in some form of sexual activity; and (6) nudity, where some form of nudity was depicted without any sexual activity. Coders again recorded the numbers, gender and age of participants involved in the interaction while it was in progress.

Scenes involving sexual activity were coded for the affect, or emotional tone, of the depiction. This rating was unique to scenes containing sex. No equivalent rating was made for scenes containing aggression or sexual aggression. The reason Palys included this rating was the feminist distinction between erotica and pornography. As discussed previously, erotica was defined as depicting loving, egalitarian relationships, while pornography was defined as involving power imbalance and coercion. Palys explained that 'during pretesting of the coding scheme, it became clear that many sexual depictions existed which fitted neither category. These were depictions in which two (or more) consenting individuals came together and engaged in sex and, while the depiction was not at all coercive, nor was it particularly loving and affectionate'.<sup>15</sup>

Palys developed a 5-point rating scale with erotica at one end of the scale, to code sex scenes for emotional tone. The points on the scale were: (1) 'erotic', i.e. a mutually enjoyable, affectionate, egalitarian relationship that appeared to be more than just a sexual encounter; (2) 'positive', i.e. not erotic as defined in (1), but a relationship which depicted consenting individuals all apparently enjoying the activity; (3) 'neutral' or 'mechanical', i.e. sexual activity with little or no emotion portrayed, a 'robotic' depiction; (4) 'negative', i.e. one or more of the participants seemed uncomfortable in the interaction; and (5) 'very negative', i.e. where all participants seemed uncomfortable about the proceedings. It was expected that sex scenes would rarely be rated as negative or very negative, because the presence of negativity frequently meant that scenes would be coded as depicting sexual aggression rather than sex per se.

The content of the coded scene was then recorded. Up to 15 activities were listed for each type of interaction, and coders were instructed to check off any that appeared in a given scene. Examples of the activities listed for sexual content were: full nude display (frontal female), oral-genital contact, and sexual entertainment (e.g. striptease). Aggression content items included verbal aggression, severe beatings and attempted murder or death. Finally, possible sexual aggression activities included sexual harassment, bondage and rape. Provision was made for recording the occurrence of 'other' activity within each of the three types of interaction.

Throughout the video, coders were required to record the occurrence of 'offensive' language on a separate language sheet. Words were divided into three levels. Level 1 words were considered the harshest and included words like 'fuck' and 'cocksucker'. Level 2 words were 'shit/crap', 'arse' and 'bastards'. Examples of level 3 words were 'bloody' and 'bitch'.



Coders were instructed to put a mark against the 'offending' word, each time it occurred during the video. When the video finished, coders simply tallied the instances of each word and then obtained a total for all words at each level.

These totals (of words at a particular level) were then transferred to the overall review sheet. Other information recorded on this sheet included the total number of scenes in the movie, the number of non-coded scenes, and the number of scenes containing sex, aggression or sexual aggression. Finally, coders were asked to give their impressions of the treatment of various themes in the movie. For example, coders were asked to indicate whether there were any negative consequences for participants as a result of their sexual involvements; whether the aggressive perpetrators were depicted positively; and whether the sexually aggressive depictions endorsed acceptance of rape myths. For a complete list of the judgements made by coders, see Appendix B.

The overall review sheet was the final sheet completed in the coding process. For each video then, the content analysis produced a cover sheet, a language sheet, a scene summary sheet, an overall review sheet, and a number of scene coding sheets (at least one for each scene containing sex, violence and/or sexual violence).

### 3. FINDINGS

#### 3.1 General

Results are presented for a content analysis of 10 PG-rated videos, 11 M-rated videos, 19 R-rated videos, 15 X-rated videos and three which had been refused classification. Three coders with university degrees in the social sciences coded the great majority of these (51 of the 58) and were responsible for the analysis of all R- and X-rated videos and for the analysis of the three which had been refused classification.

Nearly all of the videos appeared to be originals (91.4 per cent). Of the rest, four appeared to be pirate copies and one was coded as 'unknown', meaning that the coder was not able to determine if it was an original or not. Two of the four pirated copies were videos that had been refused classification, one was an X-rated video, and the other carried a PG classification.

Year of production information was obtained for all but eight of the movies. Production year ranged from 1974 to 1985. Forty-four per cent of the movies were made in either 1984 or 1985, and 84 per cent were made between 1981 and 1985 inclusive. Of the movies for which the coder was able to determine the production company responsible for the film and the country in which the production company was based (48 of the 58 movies), the great majority (93.8 per cent) were made by production companies in the United States of America. One movie was made by an Australian production company, one by an Italian company and one by a Canadian company.

Nine videos were obtained from outlets which specialised in sexually explicit movies. The rest were hired from general purpose video outlets. Forty-six videos were located within the outlets amongst the rest of the stock and were in no way differentiated from them (this included the nine in the sex specialty outlets). The other 12 were located in a separate room within the general purpose outlets. Entry to these rooms was restricted to persons 18 years of age and over. Eleven of these 12 videos were X-rated. The other was a video which had been refused classification.

The movies included in the study ranged in length from 57 minutes to 125 minutes. Those carrying an X classification were significantly shorter, on average, than movies rated R, M or PG (means were 81.4, 91.8, 97.7 and 99.9 minutes respectively;  $F = 8.44$ ,  $df = 3,51$ ,  $p < .001$ ).<sup>16</sup> X-rated movies also contained fewer scenes than movies in the other three categories (means were 35.5, 71.5, 85.2 and 86.1 respectively;  $F = 10.96$ ,  $df = 3,51$ ,  $p < .001$ ). The overall average for all films included in the study was 64.9 scenes per movie. The range was 17 (for one of the X-rated videos) to 146 (for a PG-rated video). These findings are summarised in Table 3.1.

TABLE 3.1  
 LENGTH AND NUMBER OF SCENES IN  
 PG-, M-, R- AND X-RATED VIDEOS

CHARACTERISTICS	CENSORSHIP CLASSIFICATION			
	PG	M	R	X
<u>Length (minutes)</u>				
Average	99.9	97.7	91.8	81.4
Minimum	87	79	72	64
Maximum	112	110	125	90
<u>Number of scenes</u>				
Average	86.1	85.2	71.5	35.5
Minimum	50	53	40	17
Maximum	146	139	127	101
<u>Number of non-coded scenes</u>				
Average	73.7	61.8	50.2	21.2
Minimum	39	37	20	7
Maximum	133	101	101	72

A measure of the amount of explicit material in the videos was obtained by subtracting the number of scenes containing sex, violence or sexual violence from the total number of scenes (giving the number of non-coded scenes). Considering all films together, the mean number of non-coded scenes was 46.7 (see Table 3.1 for means according to censorship classification). On average, just over two-thirds (67.1 per cent) of the scenes in each movie contained no sex, violence or sexual violence. This of course varied from film to film and between the different censorship classifications. Again, X-rated videos differed significantly from those in the other categories (R, M and PG).

The X-rated movies had a significantly smaller proportion of non-coded scenes (means = 57.0, 68.6, 73.0 and 85.1 per cent respectively;  $F = 17.09$ ,  $df = 3, 51$ ,  $p < .001$ ). The Scheffe a posteriori contrast test also revealed that the R-rated movies had a smaller proportion of non-coded scenes than did the PG-rated videos. It appears then, that X-rated videos tend to have the largest proportion of scenes containing explicit material, and PG-rated videos, the smallest proportion of such scenes. These findings are consistent with the apparent intention of the current censorship guidelines.

The next three sections will consider the nature of the explicit material in the videos. Aggressive material will be discussed first, as it was found more frequently than sex or sexual aggression. A total of 684 scenes were coded for aggression (18.2 per cent of all scenes). Just over half this number (346) were coded for sex (9.2 per cent of all scenes), while 46 scenes were coded for sexual aggression (1.2 per cent of all scenes). In discussing each of these categories of material, consideration will be given to the amount, severity/explicitness, content and participants in the interactions.

### 3.2 Aggression

#### 3.2.1 Frequency

Scenes were coded for aggression when they depicted one or more persons, animals or supernatural beings intentionally imposing or attempting to impose fear, hurt, damage, injury or force upon one or more persons, animals, supernatural beings or objects. A total of 684 scenes contained such depictions and were coded for aggression (a mean of 11.8 scenes per movie). Twenty-one of these scenes were from videos carrying the X classification (mean = 1.4 scenes per X-rated movie). A further 12 aggression scenes were contained in the three videos which had been refused classification.

The great majority of aggression scenes were therefore found in videos carrying the R, M or PG classifications (i.e. 651 of the total 684 scenes, 95.2 per cent). M-rated movies contained the largest number of aggression scenes per movie (22.3), as well as the largest percentage of aggression scenes per movie (26.0 per cent of total scenes depicted aggression). In both cases, these figures were significantly greater than the equivalent figures for PG-rated videos, but not significantly greater than the figures for R-rated videos (means for number of aggression scenes were 22.3, 11.9 and 14.8 respectively;  $F = 3.76$ ,  $df = 2,37$ ,  $p = .03$ ; means for percentage of aggression scenes were 26.0, 14.5 and 20.4 per cent respectively;  $F = 3.40$ ,  $df = 2,37$ ,  $p = .04$ ). It appears then, that viewers of M- and R-rated videos will be exposed to more frequent depictions of aggression than will viewers of videos with other classifications (ie. PG or X).

#### 3.2.2 Severity and Content

As well as being relatively infrequent in the X-rated videos, the aggression depicted was relatively mild. Severity was measured on a 7-point ascending scale (0 to 6), and the mean rating for the X-rated aggression scenes was 1.95. This low mean rating was reflected by the content of the aggressive depictions. The most frequent form of aggression shown in the X-rated videos, was verbal aggression aimed at humiliation or threat (11 occurrences). The next most frequent was pushing and shoving (six instances), followed by weapons used for threat, and damage

or destruction of property (four depictions each). A number of other activities were depicted in only two scenes: striking with fist, kicking, brawling, weapons utilised and attempted murder, death.

In the films from the other classification categories (R, M and PG), the aggressive depictions were more severe. The mean ratings for each of these three categories were fairly close being 3.44, 3.06 and 3.12 respectively. However, significance testing revealed that the severity ratings for aggression scenes in R-rated movies were, on average, significantly higher than those for aggression scenes in M-rated movies ( $F = 3.88$ ,  $df = 2,648$ ,  $p = .02$ ). The mean rating for severity of aggression scenes in PG-rated videos fell between the mean ratings for the other two classifications and was not significantly different from either.

Severity ratings were determined, to a large extent, by the content of aggressive depictions. Considering all the videos together, the most frequently depicted activities were: weapons utilised (35.8 per cent of all aggression scenes), attempted murder, death (33.6 per cent), verbal aggression, humiliation, threat (25.3 per cent), pushing and shoving (24.3 per cent), striking with fist, kicking (18.0 per cent), damaged/destroyed other's property (17.8 per cent), weapons for threat (16.8 per cent), 'other' activities not listed (12.6 per cent), and severe beating, fight (10.1 per cent). The remaining content items were found in less than 10 per cent of aggression scenes. The 'other' activities not listed on the aggression sheet included the following: food fights, kidnapping, pulling a person's nose and inducing fear.

Table 3.2 shows the proportion of aggression scenes featuring the various aggression content items according to censorship classification. As for the aggression severity ratings, the differences between the R, M and PG classifications were not large. For example, the two most frequently depicted activities in all three classifications were 'weapons utilised', and 'attempted murder, death'. However there were a small number of significant differences in the relative proportions of content items. Aggression scenes from the R-rated videos, as compared to the M-rated aggression scenes, contained significantly larger proportions of the following activities: attempted murder, death ( $\chi^2 = 3.91$ ,  $df = 1$ ,  $p = .05$ ), severe beating, fight ( $\chi^2 = 3.71$ ,  $df = 1$ ,  $p = .05$ ), and pushing, shoving ( $\chi^2 = 3.72$ ,  $df = 1$ ,  $p = .05$ ). This may account for the significant difference in mean severity ratings for the R and M categories. There was also a significant difference between the R and PG classifications on the 'severe, beating, fight' activity ( $\chi^2 = 8.38$ ,  $df = 1$ ,  $p = .004$ ).

The M and PG classifications tended to have greater proportions of activities which did not involve interpersonal physical contact. The M-rated aggression scenes, as compared to those from the R-rated videos, contained significantly more depictions

TABLE 3.2  
CONTENT OF SCENES CODED FOR AGGRESSION  
IN R-, M-, PG- AND X-RATED VIDEOS

CONTENT	PERCENTAGE OF SCENES IN WHICH ACTIVITY WAS FOUND			
	R (n=284)	M (n=246)	PG (n=121)	X (n=21)
1. Weapons utilised	36.6	37.8	35.5	9.5
2. Attempted murder, death	39.1	30.5	33.1	9.5
3. Verbal aggression, humiliation, threat	25.0	23.2	24.8	52.4
4. Pushing, shoving	27.5	19.9	24.8	28.6
5. Striking with fist, kicking	20.1	16.3	18.2	9.5
6. Damaged/destroyed other's property	14.1	21.1	21.5	14.3
7. Weapons for threat	13.7	16.3	24.0	19.0
8. Other	10.2	13.8	18.2	4.8
9. Severe beating, fight	14.8	8.9	4.1	-
10. Confinement	8.5	4.5	4.1	-
11. Brawl	4.9	2.4	3.3	9.5
12. Animal attack	3.2	4.5	0.8	-
13. Torture	2.1	2.8	4.1	-
14. Dismember	3.5	1.2	0.8	-
15. Use of gun butt	3.2	1.2	1.7	-
16. Damaged/destroyed own property	1.4	1.6	4.1	4.8

of damage or destruction of other's property (chi-square = 4.09, df = 1, p = .04). Comparison of the PG and R classifications showed that the former had a significantly greater proportion of aggression scenes depicting the following: weapons for threat (chi-square = 5.65, df = 1, p = .02), and other activity (chi-square = 4.20, df = 1, p = .04).

By way of comparison, the 12 aggression scenes in the three videos which had been refused classification had a mean severity rating of 2.42. The first seven activities listed in Table 3.2 were found in these aggression scenes. There were also four scenes which showed 'confinement'. It is apparent from the mean severity rating that these three videos were not refused classification on the grounds of detailed and gratuitous depictions of violence.

### 3.2.3 Participants

The great majority of aggression scenes were unidirectionally initiated (86.0 per cent). In these scenes, one or more persons or things initiated an aggressive act against one or more others. Of the remaining scenes, 9.8 per cent were mutually initiated, 0.9 per cent were self-directed, and in the other 3.4 per cent, it was unclear who or what had initiated the aggression.<sup>17</sup>

When in progress, 74.4 per cent of aggression scenes remained imbalanced throughout (with clearly identified perpetrators and unwilling victims). Twenty-four per cent depicted a mutual, balanced involvement (with all participants willing and able), while 0.9 per cent showed self-directed aggression. In 0.7 per cent of aggression scenes, it remained unclear exactly what was happening.

Adult males were the most common participants in aggressive activities. Of the scenes in which the aggressive activity was mutual or self-directed (24.9 per cent of all aggression scenes), 90.0 per cent featured adult males. For the 509 scenes depicting imbalanced aggression, 70.5 per cent involved adult males in the perpetrator role and the same percentage depicted adult males as victims. The second most common category of participants were adult females. Twenty-eight per cent of mutual or self-directed aggression scenes involved adult females, while 13.6 per cent of imbalanced aggression scenes had adult females as perpetrators and 22.6 per cent of such scenes showed adult females as victims of aggression. Adolescent males featured in a smaller number of aggression scenes (9.4 per cent of mutual/self-directed scenes, 7.3 per cent of imbalanced scenes as perpetrators and 7.7 per cent as victims). Adolescent females and children of both sexes were depicted in only a small percentage of aggression scenes. Children were most frequently shown as victims of aggressive activity (20 scenes). Finally, animals were shown as perpetrators of aggression in 3.9 per cent of imbalanced scenes, while supernatural beings were the perpetrators in 9.4 per cent of such scenes. Property was the victim of aggression in 10.6 per cent of imbalanced scenes. These findings are summarised in Table 3.3.

### 3.2.4 Context and Consequences

Three of the ratings that coders were asked to make on the overall review sheet dealt with the context and consequences of the aggression depicted. The first asked whether, overall, the aggressive perpetrators were depicted positively in the video (e.g. the hero/ine was aggressive, aggressive acts portrayed as accepted parts of encounters). In 36.2 per cent of the videos aggressive perpetrators were depicted positively, while in 31.0 per cent this was not so. For a further 31.0 per cent, the question was not applicable. (The three ratings were not completed for one video).

TABLE 3.3  
PARTICIPANTS IN AGGRESSION SCENES: PERCENTAGES  
ACCORDING TO TYPE OF INTERACTION

PARTICIPANTS	TYPE OF INTERACTION		
	Mutual/ Self-directed (n = 170)	Imbalanced (n = 509)	
		Perpetrator	Victim
Adult Male	90.0	70.5	70.5
Adult Female	28.2	13.6	22.6
Adolescent Male	9.4	7.3	7.7
Adolescent Female	1.8	1.8	1.6
Child Male	1.2	0.6	2.8
Child Female	1.2	0.0	1.8
Animal	-	3.9	2.8
Supernatural	-	9.4	1.2
Unknown	-	5.9	1.2
Property	-	-	10.6

A second question asked whether there were any negative consequences for the perpetrators of aggressive activity. In 43.1 per cent of the videos there were negative consequences including such things as 'just deserts', charges laid and guilt. In 24.1 per cent of the videos, there were no such negative consequences, while for 31.0 per cent, the question was not applicable. Finally, coders were asked to indicate whether the acts of violence or aggression were realistically portrayed. Where this question was applicable (not applicable for 32.8 per cent of the videos), the acts of aggression were nearly always realistically portrayed (60.3 per cent of all videos coded). For only three movies did the coder say that the violence was not realistically portrayed. One of these movies was PG-rated, one M-rated, while the other was a video which had been refused classification.

Comparing the three censorship categories which contained the bulk of the aggression scenes (R, M and PG), it was found that there was no significant difference between them on the above ratings (aggressive perpetrators depicted positively, chi-square = 6.22, df = 4, p = .18; negative consequences for perpetrators of aggression, chi-square = 4.60, df = 4, p = .33; aggression realistically portrayed, chi-square = 6.40, df = 4, p = .17). Table 3.4 shows the frequency of the various judgements, according to the censorship classification of the videos.



TABLE 3.4

CONTEXT AND CONSEQUENCES OF AGGRESSIVE PORTRAYALS:  
PERCENTAGES ACCORDING TO CENSORSHIP CLASSIFICATION

QUESTIONS	RESPONSES	CENSORSHIP CLASSIFICATION				
		PG (n=10)	M (n=11)	R (n=19)	X (n=15)	Refused Class. (n=3)
1. Overall, would you say that aggressive perpetrators were depicted positively in the video?	Not app.	-	-	15.8	93.3	33.3
	Yes	70.0	36.4	47.4	-	33.3
	No	30.0	63.6	36.8	-	33.3
	Missing	-	-	-	6.7	-
2. Were there any negative consequences depicted for perpetrators of aggressive activity in this video?	Not app.	-	-	15.8	93.3	33.3
	Yes	80.0	63.6	52.6	-	-
	No	20.0	36.4	31.6	-	66.7
	Missing	-	-	-	6.7	-
3. Were the acts of violence or aggression realistically portrayed?	Not app.	-	-	21.1	93.3	33.3
	Yes	90.0	90.9	78.9	-	33.3
	No	10.0	9.1	-	-	33.3
	Missing	-	-	-	6.7	-

### 3.3 Sex

#### 3.3.1 Frequency

Scenes were coded for sex when any of the participants were either wearing less clothing than one might wear on a public beach, or were involved in any sexual activity, even if fully clothed, that would be noticeable and deemed inappropriate in a dimly lit public bar. A total of 346 scenes were coded for sex according to this criterion (a mean of 5.9 scenes per video). As was the case for aggression scenes, the sex scenes were unevenly distributed across censorship categories. Videos classified R or X contained the great majority of sex scenes (88.2 per cent), while representing only 58.6 per cent of the videos coded. The 10 PG-rated videos contained a total of six scenes coded for sex (mean = 0.6 sex scenes per PG-rated video), while the 11 M-rated videos had 10 sex scenes (mean = 0.9). The three videos which had been refused classification contained a total of 25 sex scenes (mean = 8.3).

Comparing the X and R classifications, it was found that the X-rated videos contained a significantly greater number of sex scenes per movie (means were 12.6 and 5.9 sex scenes per video respectively;  $F = 10.25$ ,  $df = 1,32$ ,  $p = .003$ ). This difference became even more pronounced when comparing the number of sex scenes as a proportion of total scenes. For the videos carrying an X classification, nearly 40 per cent of the total number of scenes in a video were coded for sex (39.8 per cent). This proportion was much larger than the mean for R-rated videos which was 10.9 per cent ( $F = 30.08$ ,  $df = 1,32$ ,  $p < .001$ ). Viewers of X-rated videos will apparently be exposed to more frequent depictions of sexual activity.

#### 3.3.2 Explicitness and Content

As well as being more frequent, the sexual depictions in the X-rated videos were also significantly more explicit. The mean explicitness rating for the sex scenes in the X-rated videos was 4.46, compared to a mean rating of 1.74 for the sex scenes in the R-rated movies ( $F = 213.79$ ,  $df = 1,303$ ,  $p < .001$ ). An appreciation of the extent of this difference can be gained by considering the raw explicitness ratings. Seventy per cent of the 190 sex scenes in the X-rated videos were coded '5' or above for explicitness (indicating that the scenes were extremely intimate and showed quite clearly what was occurring). The highest rating for a sex scene in the R-rated videos was '4'.

Not surprisingly, there were also differences in the content of sex scenes in these two classifications. Table 3.5 provides the percentage of sex scenes containing various content items according to video rating (R or X). Significance testing revealed that X-rated videos contained significantly more scenes depicting the following activities: full frontal male nude display ( $\chi^2 = 34.46$ ,  $df = 1$ ,  $p < .001$ ), full frontal

TABLE 3.5  
CONTENT OF SCENES CODED FOR SEX  
IN R- and X-RATED VIDEOS

CONTENT	PERCENTAGE OF SCENES IN WHICH ACTIVITY WAS FOUND	
	R (n = 115)	X (n = 190)
1. Partial nude display (female)	52.2	21.1
2. Full nude display (frontal male)	4.3	34.2
3. Full nude display (frontal female)	32.2	51.1
4. Nude display of back (male or female)	28.7	18.9
5. Masturbation	2.6	11.1
6. Voyeurism/Exhibitionism	23.5	6.8
7. Fondling of breasts, genitals	32.2	52.6
8. 'Bought sex'	0.9	8.4
9. Oral-genital contact	7.8	61.6
10. Genital-genital	19.1	48.4
11. Anal sex	0	2.1
12. 'Hardware'	0	4.7
13. Still photo shown	1.7	1.1
14. Sexual entertainment (eg. striptease)	15.7	3.2
15. Incest	0	0
16. Other, deviant	2.6	1.1
17. Other	0.9	2.1

female nude display (chi-square = 9.61, df = 1, p = .002), masturbation (chi-square = 5.93, df = 1, p = .01), fondling of breasts and/or genitals (chi-square = 11.31, df = 1, p < .001), 'bought sex' (chi-square = 6.39, df = 1, p = .01), oral-genital contact (chi-square = 83.17, df = 1, p < .001), genital intercourse (chi-square = 25.02, df = 1, p < .001), and the use of 'hardware' (e.g. dildos) in sexual depictions (chi-square = 4.08, df = 1, p = .04). R-rated videos contained a significantly greater proportion of scenes depicting the following: partial female nude display (chi-square = 30.09, df = 1, p < .001), voyeurism/exhibitionism (chi-square = 15.97, df = 1, p < .001), and sexual entertainment such as striptease (chi-square = 13.75, df = 1, p < .001). On a number of activities there was no significant difference between the R and X categories in regard to the proportion of sex scenes depicting these activities: nude display of back (male or female), anal sex, still photo shown, other 'deviant' activities (e.g. use of fruit and vegetables), and other activities (e.g. hand-genital manipulation). It should be noted that no scenes in either category depicted incest.

By way of comparison with the above findings, the sex scenes contained in the PG- and M-rated videos were all coded '1' for explicitness (on the 7-point ascending scale). Four of the six sex scenes in the PG-rated videos contained partial nude displays of females, while three depicted 'other' activity. For the M-rated videos the depictions were more varied: seven scenes contained partial female nudity, one showed full frontal female nudity, two had nude displays of backs (male or female), two depicted voyeurism/exhibitionism, and two contained 'other' activity.

Finally, for the three videos which had been refused classification, the mean explicitness rating for the 25 sex scenes was 2.56 (which was higher than the mean rating for the scenes in the R-rated videos, but lower than for those in the X-rated videos). Activities depicted were the following: partial female nude display (10 scenes), full frontal male nudity (2), full frontal female nudity (8), nude display of back (3), voyeurism/exhibitionism (1), fondling of breasts and/or genitals (12), oral-genital contact (4), genital intercourse (4), and other 'deviant' activity (1). It seems unlikely therefore, that these videos were refused classification because of their sexual content.

### 3.3.3 Affect

As was expected, only a small percentage of sex scenes were coded as having negative (6.4 per cent) or very negative (0.3 per cent) emotional tone. Negative affect was coded when one or more of the participants seemed uncomfortable in the sexual interaction, while very negative affect meant that all participants seemed uncomfortable about the proceedings. The presence of negativity frequently meant that scenes were coded as depicting sexual aggression rather than sex per se. Sexual aggression scenes will be discussed in section 3.4.

The great majority of sex scenes were therefore coded as having very positive (4.3 per cent), positive (41.6 per cent), or neutral (41.6 per cent) emotional tone. The 'very positive' or 'erotic' rating was coded when the scene depicted a mutually enjoyable, affectionate, egalitarian relationship that seemed more than just a sexual encounter. It is interesting to note that such scenes formed only a small proportion of the total number of sex scenes. For 20 sex scenes (5.8 per cent), the affect rating was not completed.

Affect ratings are shown in Table 3.6 according to the classification of the videos in which the sex scenes were found. A comparison of the ratings for the scenes in the R and X categories revealed that sex scenes from the X-rated videos were significantly more positive (on average) than were sex scenes from the R-rated videos ( $\chi^2 = 19.38$ ,  $df = 4$ ,  $p < .001$ ).

TABLE 3.6  
AFFECT RATINGS FOR SEX SCENES:  
PERCENTAGES ACCORDING TO CENSORSHIP CLASSIFICATION

AFFECT RATING	CENSORSHIP CLASSIFICATION				
	PG (n=6)	M (n=10)	R (n=115)	X (n=190)	Refused Class. (n=25)
1. Very positive (erotic)	-	10.0	0.9	6.3	4.0
2. Positive	50.0	20.0	38.3	48.9	8.0
3. Neutral	50.0	40.0	46.1	41.1	24.0
4. Negative	-	30.0	12.2	2.6	-
5. Very negative	-	-	0.9	-	-
Missing	-	-	1.7	1.1	64.0

### 3.3.4 Participants

The initiation of sexual interaction was a mutual occurrence in 27.7 per cent of the 346 sex scenes found in the videos. In these scenes, an egalitarian relationship prevailed in the initiation of the interaction and the participants entered it willingly. A smaller proportion (21.4 per cent) were unidirectionally initiated, where one or more persons took the initiative to start the interaction. Of the remainder, 3.2 per cent were self-directed (i.e. masturbatory activity was depicted), while in 29.5 per cent of the scenes, it was unclear who initiated the interaction. Finally, 18.2 per cent of the scenes were not coded for initiation. These were scenes in which nudity alone was depicted and where there was no interaction to initiate.

When in progress, only 8.7 per cent of the scenes remained imbalanced (where there were definite dominant and submissive roles). Scenes which remained imbalanced throughout were often coded for sexual aggression, rather than as sex scenes, and this probably accounts for the small percentage of imbalanced scenes reported above. Over half the scenes depicted mutual interactions (55.2 per cent), while 2.6 per cent were self-directed throughout. Two additional categories were available for coding 'sex in progress'. These were peeping at persons

engaged in some form of sexual activity (depicted in 5.2 per cent of scenes), and nudity (27.5 per cent of sex scenes). Finally, in 0.9 per cent of sex scenes, it remained unclear exactly what was occurring.

There were differences between the scenes contained in the X-rated videos and those contained in the R-rated videos. 'Sex in progress' ratings for these two categories are shown in Table 3.7. The distribution of these ratings differed significantly for the two censorship categories (chi-square = 45.30, df = 5,  $p < .001$ ). As can be seen from the Table, X-rated videos tended to have a much greater proportion of scenes depicting mutual sexual

TABLE 3.7

SEX IN PROGRESS RATINGS: PERCENTAGES  
ACCORDING TO CENSORSHIP CLASSIFICATION

SEX IN PROGRESS RATING	CENSORSHIP CLASSIFICATION	
	R (n = 115)	X (n = 190)
1. Mutual	35.7	71.6
2. Imbalanced	13.9	5.8
3. Solo	1.7	3.7
4. Unclear	2.6	0
5. Peeping	8.7	3.2
6. Nudity	37.4	15.8

interactions, whereas R-rated videos tended to have a higher proportion of imbalanced interactions, and a higher proportion of peeping and nudity. These differences probably account for the difference in affect ratings reported previously.

Adult females were the most frequently depicted participants in sex scenes coded as mutual interactions, solo activities, or for nudity. These scenes represented 85.3 per cent of the total 346 sex scenes, and adult females were depicted in 91.5 per cent of them. Adult males were the next most common category of participant, featuring in 55.6 per cent of these scenes. Adolescents were depicted in a small number of such scenes (5.4

per cent for males and 4.1 per cent for females). No children were shown as participants in sexual interactions coded as 'mutual', 'solo', or for 'nudity'.

In fact no children were depicted as participants in any of the scenes coded for sex (which is in accordance with the censorship guidelines). The 48 sex scenes coded as 'imbalanced' or 'peeping', depicted both adults and adolescents but not children. In these scenes there were definite dominant and submissive roles throughout the interaction. Adult females tended to be more frequently depicted as submissive (58.3 per cent of imbalanced or peeping sex scenes) rather than as dominant (27.1 per cent of such scenes). The reverse was found for adult males (31.3 per cent of scenes as submissive participants and 52.1 per cent as dominant participants).

Table 3.8 provides a comparison of the participants in the X- and R-rated videos. The percentages shown are proportions of the total number of sex scenes in each censorship category. The Table shows that none of the sex scenes in the X-rated videos

TABLE 3.8

PARTICIPANTS IN R- AND X-RATED SEX SCENES: FREQUENCIES  
EXPRESSED AS PERCENTAGES OF TOTAL SEX SCENES IN CLASSIFICATION

PARTICIPANTS	TYPE OF INTERACTION					
	Mutual/Solo/ Nudity		Imbalanced/Peeping			
	R*	X*	R*	X*	R*	X*
Adult Male	25.2	64.2	8.7	6.8	7.0	2.6
Adult Female	58.3	90.0	5.2	2.1	9.6	7.4
Adolescent Male	13.0	-	4.6	-	5.2	-
Adolescent Female	10.4	-	4.3	-	3.5	-
Child Male	-	-	-	-	-	-
Child Female	-	-	-	-	-	-

\* n = 115 for R-rated videos, n = 190 for X-rated videos.

depicted adolescents (in accordance with the censorship guidelines which allow for 'explicit depictions of sexual acts involving adults'). It also shows that the relationship between the gender of participants and the roles performed (dominant versus submissive), was maintained in both the R-rated and X-rated sex scenes. Adult males were more frequently depicted in the dominant role, while adult females were more commonly found as submissive participants, perhaps reflecting traditional sex role stereotypes.

### 3.3.5 Content and Consequences

Three questions on the overall review sheet required judgements to be made on the context and consequences of sexual interactions. The first asked whether there were any negative consequences for any participants as a function of their sexual involvements (e.g. herpes, unwanted pregnancy, guilt, death). Negative consequences were evident in only three videos. Two of these videos were R-rated, while the other was X-rated. In just over half the videos (51.7 per cent), there were no negative consequences, while for 41.4 per cent of the videos, the question was not applicable. (The three questions were not answered for one video.) Given that such a small percentage of the videos depicted negative consequences as a result of sexual involvement, it could be argued that these videos present an unrealistic representation of sexual experience that could mislead some viewers.

The second question asked whether there were any efforts in the video to be 'educational' in terms of endorsing particular sexual lifestyles (i.e. editorial comments pertaining to appropriate ways of leading one's sexual life). In only one video were there any such efforts. This video was X-rated. For 53.4 per cent of the videos the question was not applicable, while for 43.1 per cent, no educational efforts were apparent.

Finally, a third question asked whether there were any efforts to be 'educational' about specific sexual practices. This was true for only two videos, both X-rated. For 41.4 per cent of the videos no educational efforts were observed, while for 53.4 per cent, the question was not applicable.

## 3.4 Sexual Aggression

### 3.4.1 Frequency

Forty six scenes from the 58 videos were coded for sexual aggression (mean of 0.8 scenes per video). These scenes depicted sexual activity combined with actual or threatened aggression, coercion or deception. Twenty of these scenes were in the 19 R-rated videos (mean = 1.1), while a further 20 were in the three videos which had been refused classification (mean = 6.7 scenes per video). Of the remaining six scenes, three were found in M-



rated videos (mean = 0.3), while three were found in X-rated videos (mean = 0.2). The videos which had been refused classification had, therefore, the highest frequency of sexual aggression scenes.

Consideration of the proportion of sexual aggression scenes (number of sexual aggression scenes as a percentage of the total number of scenes) highlights this finding. The three videos which had been refused classification had a mean of 29.5 per cent of scenes which were coded for sexual aggression. The next closest category in terms of this statistic was the R category with a mean of 1.4 per cent. This overwhelming difference in frequency of sexually aggressive depictions, is part of the reason why these videos were refused classification.

### 3.4.2 Explicitness and Severity

Scenes coded for sexual aggression were rated for both the explicitness of the sex, and the severity of the aggression (on the same 7-point scales discussed previously). Comparing the R-rated sexually aggressive scenes with those from the videos which had been refused classification, it was found that the interactions in the former were significantly less explicit than those in the latter (means were 1.35 and 3.15 respectively;  $F = 23.19$ ,  $df = 1,38$ ,  $p < .001$ ). However there was no significant difference in the mean ratings for severity of aggression (means were 2.00 for the 'refused classification' scenes and 2.35 for the R-rated scenes;  $F = 1.00$ ,  $df = 1,38$ ,  $p = .32$ ). It is worth noting that these mean severity ratings are lower than the ratings for the aggression scenes contained in the PG-, M- and R-rated videos, all of which were above three (see section 3.2.2).

The three X-rated sexual aggression scenes tended to be more sexually explicit than those found in the R-rated videos (mean = 3.67), but less severe in terms of the aggression depicted (mean = 1.33). The equivalent figures for the three M-rated sexual aggression scenes were 0.67 and 1.67 respectively.

### 3.4.3 Content

A list of the sexual aggression content items, and the frequency with which they were found in the R-rated and the 'refused classification' sexual aggression scenes, can be found in Table 3.9. As indicated by the Table, the scenes from the 'refused classification' videos contained more depictions of slapping, hitting, spanking or hair-pulling in a sexual context (chi-square = 6.42,  $df = 1$ ,  $p = .01$ ); more sado-masochism (chi-square = 8.03,  $df = 1$ ,  $p = .005$ ); and more bondage and confinement (chi-square = 4.95,  $df = 1$ ,  $p = .03$ ). R-rated sexual aggression scenes were found to have a higher percentage of interactions involving sexual harassment (chi-square = 6.23,  $df = 1$ ,  $p = .01$ ). The frequencies of the following content items were not significantly different: verbal anger, abuse, humiliation,

TABLE 3.9

CONTENT OF SCENES CODED FOR SEXUAL AGGRESSION IN R-RATED  
VIDEOS AND IN VIDEOS WHICH HAD BEEN REFUSED CLASSIFICATION

CONTENT	PERCENTAGE OF SCENES IN WHICH ACTIVITY WAS FOUND	
	R (n = 20)	Refused Classification (n = 20)
1. Verbal anger, abuse, humiliation, threat	20	20
2. Sexual harassment	35	0
3. Slapping/hitting/spanking/hair- pulling	25	70
4. Sado-masochism	5	50
5. Mud-wrestling or such, depicted as entertainment	0	5
6. Bondage, confinement	35	75
7. Sexual mutilation	0	0
8. Coercion with weapons for stimulation	10	25
9. Being rough in otherwise usual sexual activity	20	0
10. Rape	40	10
11. Other	10	25

threat (chi-square = 0, df = 1, p = 1.00); mud-wrestling or such, depicted as entertainment (chi-square = 0, df = 1, p = 1.00); coercion with weapons for stimulation (chi-square = 0.69, df = 1, p = .41); being rough in otherwise usual sexual activity (chi-square = 2.50, df = 1, p = .11); rape (chi-square = 3.33, df = 1, p = .07); and other activity not listed (chi-square = 0.69, df = 1, p = .41).

Of the three sexual aggression scenes from the X-rated videos, two depicted rapes, while the other involved an adult female being spanked by an adult male. One of the two 'rape scenes' was also coded for: 'being rough in otherwise usual sexual activity', 'verbal anger', and 'slapping and hair-pulling'. The other rape scene contained the following additional content items: 'being rough in otherwise usual sexual activity', and 'sexual harassment'.

The three sexual aggression scenes from the M-rated videos depicted three, quite different interactions. One showed an adult male verbally abusing, sexually harassing, and slapping and

hitting an adult female. Another was a bondage scene, in which an adult female was using confinement and a 'whip' to stimulate an adult male. The third appeared to be the start of a rape of an adult female by three males.

### 3.4.4 Participants

As for the sex scenes and the aggression scenes, the sexual aggression scenes were coded for both 'initiation' and while 'in progress'. Over half were said to be unidirectionally initiated (56.5 per cent), while 23.9 per cent were mutually initiated. In the remaining 19.6 per cent of the scenes it was unclear who initiated the interaction.

When in progress, over two-thirds (69.6 per cent) of the scenes were imbalanced throughout, with clear and consistent perpetrator and victim roles being filled by participants in the interaction. This large percentage is not surprising given the nature of the activities depicted in the sexual aggression scenes (e.g. rape, bondage, sexual harassment, etc.). Perhaps what is surprising, is that 30.4 per cent of the sexual aggression scenes were mutual interactions. Thirteen of the 14 mutual interactions were found in the videos which had been refused classification. The other appeared in an R-rated video. This indicates a significant difference in the distribution of 'sexual aggression in progress' ratings for these two categories. For the videos which had been refused classification, 65.0 per cent of the sexual aggression scenes were coded as mutual interactions, while 35.0 per cent were said to be imbalanced. The equivalent figures for the R-rated sexual aggression scenes were 5.0 per cent and 95.0 per cent respectively ( $\chi^2 = 13.30$ ,  $df = 1$ ,  $p < .001$ ).

The reason for this difference can be found in the content of the sexual aggression scenes (see section 3.4.3). Interactions involving sado-masochism and bondage/confinement were more common in the three videos which had been refused classification. Two of these videos were 'bondage and discipline' films in which participants were shown willingly entering into mutual, sexually aggressive activities, as a means of obtaining stimulation and gratification.

In most of the imbalanced sexual aggression scenes, adult females were depicted as victims in sexually aggressive interactions (87.5 per cent of imbalanced scenes), rather than as the perpetrators of sexual aggression (28.1 per cent). The opposite was true for adult males (15.6 per cent of imbalanced scenes as victims, and 78.1 per cent as perpetrators). One of the imbalanced scenes depicted four adolescent males as the perpetrators of a sexually aggressive interaction, while one scene had an adolescent female in this role. No adolescents were shown as victims of sexual aggression.

Adolescents did not appear in any of the mutual sexual aggression scenes. Adult females appeared in all 14 of them, while adult males were depicted in 64.3 per cent of these scenes. No children were shown in any of the 46 sexual aggression scenes.

### 3.4.5 Context and Consequences

One question on the overall review sheet asked whether the sexually aggressive depictions in the video reaffirmed or endorsed acceptance of 'rape myths' (e.g. the belief that when women say 'no' to prospective sexual involvements, they really mean 'yes'; or that women who get raped somehow deserve it). The coders said that the question was not applicable for 42 of the 58 videos included in the study. For the 15 videos where the question was applicable, rape myths were not endorsed or reaffirmed in the majority of cases (13 of the 15 videos). The coders believed that sexually aggressive scenes in only two videos endorsed acceptance of rape myths. One of these videos was R-rated, the other was X-rated. For one video, this question was not answered by the coder.

### 3.5 Language

Coders recorded the occurrence of a number of 'offensive' words for each video included in the study. The words were divided into three different levels, with level one words considered the most likely to be offensive, and level three words the least likely to be offensive.

There were no recorded occurrences of level one words in the 10 PG-rated videos and only 31 occurrences in the 11 M-rated videos (mean = 2.8 words per video). The R- and X-rated videos contained more frequent examples of level one language (368 occurrences in total with a mean of 6.9 words per R-rated video and a mean of 15.8 words per X-rated video). Even though this difference in means appears large, it was not significant due to large variations between the number of occurrences in videos within the two categories ( $F = 2.13$ ,  $df = 1,32$ ,  $p = .15$ ). The level one word used most frequently in the videos was 'fuck' (used on 285 occasions), followed by 'cocksucker' (61), 'cunt' (17) and 'motherfucker' (16). 'Other' level one words were used on 29 occasions. These words were 'cock' and 'screw'.

The use of level two words also tended to increase with increasing restrictiveness of the censorship categories. The means for the PG-, M- and R-rated videos were 5.0, 9.6 and 13.1 words per video respectively. However the mean for the X-rated videos was only 7.1. Again, because of wide variations within censorship categories, these means were not found to be significantly different ( $F = 1.77$ ,  $df = 3,51$ ,  $p = .16$ ). The total number of level two words used, across all videos was 513 (compared to 402 level one words). The most common word used was 'shit/crap' (266 occurrences), followed by 'arse' (166) and 'bastard' (43). Other level two words included 'dickhead', 'slut', 'tits' and 'balls', and were used on 38 occasions.

Finally, a total of 369 instances of level three words were recorded. R-rated videos had the largest number with 195 (mean = 10.3 words per R-rated video), while X-rated videos had

the smallest number with 47 (mean = 3.1). The means for the other two categories fell in between these two extremes (5.7 for the PG-rated videos and 6.0 for the M-rated videos). The difference in means for the R and X categories was significant ( $F = 2.78$ ,  $df = 3,51$ ,  $p = .05$ ), however the relatively small  $F$  ratio makes this finding tentative. The level three words, in order of frequency of use, were: 'damn' (126 occurrences), various blasphemies (120), 'bitch' (95), 'pissed' (23) and 'bloody' (5).

## 4. DISCUSSION

### 4.1 Adherence to Censorship Guidelines

The video content analysis provides a preliminary measure of the degree to which the film censors are adhering to the censorship guidelines. Considering the results overall, it would seem that the guidelines are being closely followed. However, there appear to be two points worth commenting on. These are the level of severity of the aggression scenes in the PG-rated videos, and the presence of sexual aggression in the X-rated videos.

The mean severity rating for the PG-rated aggression scenes was 3.12. By way of comparison, the equivalent figure for the M-rated videos was slightly lower at 3.06, while for the R-rated videos it was 3.44 (higher but not significantly higher). Over a third (36.4 per cent) of the PG-rated aggression scenes were coded '5' for severity, indicating that they involved serious attempts to injure or kill the victims of the aggressive interactions (e.g. shootings, attempted murder, use of weapons, etc.). The censorship guidelines for the PG classification allow for discreet, inexplicit and/or stylised depictions of violence. While the PG-rated aggression scenes may have been discreet, inexplicit and stylised (our coding scheme did not allow these characteristics to be properly assessed), it is apparent that in terms of intention and end result, they did not differ greatly from the aggressive interactions depicted in the M-rated videos, or even the R-rated videos.

This raises the question of what is potentially more 'harmful' for the viewer: the content of the filmed aggression or the way in which it is portrayed? For example, would a long and graphic fist fight have a greater effect on the viewer than a brief, inexplicit murder? Unfortunately questions of this nature are beyond the scope of this report. It is relevant, however, to note that coders commented that many of the aggression scenes in the PG-rated videos were depicted in humorous contexts. The influence of humour on viewer impressions of aggressive activity is relevant, but is also beyond the scope of the present study.

X-rated videos are allowed to contain explicit depictions of sexual acts involving adults, according to the current Australian censorship guidelines. However, they are not allowed to contain depictions suggesting coercion or non-consent of any kind. It was interesting to find, therefore, that three scenes from the X-rated videos included in the study were coded for sexual aggression. Looking at these scenes individually, two contained rape sequences, while the other depicted an adult male spanking an adult female. The latter scene could be accommodated within an X classification if both participants entered the interaction willingly. However the rape scenes are a different matter.

Two important points need to be made in relation to these scenes. Firstly, it is difficult to know for certain whether the videos coded in the study were exactly the same as those viewed by the Film Censorship Board when it decided on appropriate censorship classifications. Secondly, prior to the change in the Australian videotape censorship guidelines, which occurred towards the end of 1984, the guidelines for the X classification were a lot less restrictive. Sexual violence, including rape, was acceptable. It appears that the two X-rated videos which depicted rape sequences were classified by the Board prior to the change in guidelines. There are no provisions, under the legislation governing the Board's activities<sup>18</sup>, which enable the Board to review its own decisions. Once a video is classified, this classification can only be changed through appeal mechanisms involving the Films Board of Review. When appeal mechanisms are more fully utilised some of the more extreme videos, now legally available, may be refused classification.

#### 4.2 A Hierarchy of Censorship Classifications

X-rated videos are often perceived as being 'worse' than those which are R-rated. They are thought to contain sex, violence and sexual violence, all presented more graphically than in the R-rated videos. This, in fact, was the original intention of the X classification. However, the change in censorship guidelines in 1984 altered the nature of the classification. The X-rated videos included in the study certainly did contain more frequent and more explicit depictions of sexual activity. However they contained little aggression (21 scenes in total), and only a few scenes depicted sexual aggression. The small amount of aggression that was depicted was not particularly severe when compared with the scenes in the R-rated videos (mean ratings of 1.95 and 3.44 respectively).

Videos with the X classification appear to be similar on a number of characteristics to the M-rated videos included in the study. The major difference between the two categories is the nature of the explicit material depicted most frequently. M-rated videos contain frequent depictions of aggression, while X-rated videos contain frequent depictions of sexual activity. Table 4.1 compares the two categories on a number of characteristics including the frequency of aggressive, sexual and sexually aggressive interactions, and the explicitness and/or severity of these interactions. One interpretation of the figures in the Table is that the X category is the 'sexual' equivalent of the 'aggressive' M classification. Conceptualising this in hierarchical terms, it is possible to see the M and X categories at a roughly equal level in terms of the incidence of explicit material. The X category should be placed above the M classification, however, due to the former having a significantly greater proportion of scenes containing explicit material (see section 3.1), and also due to the explicitness of its sexual depictions.

TABLE 4.1  
COMPARISON OF THE M, X AND R  
CATEGORIES ON A NUMBER OF CHARACTERISTICS

CHARACTERISTICS	CENSORSHIP CATEGORIES		
	M (n = 11)	X (n = 15)	R (n = 19)
1. Number of Aggression scenes (total)	246	21	284
2. Number of Aggression scenes per video	22.3	1.4	14.8
3. Percentage of Aggression scenes per video	26.0	2.5	20.4
4. Aggression Severity rating	3.06	1.95	3.44
5. Number of Sex scenes (total)	10	190	115
6. Number of Sex scenes per video	0.9	12.6	5.9
7. Percentage of Sex scenes per video	0.8	39.8	10.9
8. Sex Explicitness rating	1.00	4.46	1.74
9. Number of Sexual Aggression scenes (total)	3	3	20
10. Number of Sexual Aggression scenes per video	0.3	0.2	1.1
11. Percentage of Sexual Aggression scenes per video	0.3	0.7	1.4
12. Aggression Severity rating	1.67	1.33	2.35
13. Sex Explicitness rating	0.67	3.67	1.35

To complete the hierarchy, the R category would be placed at a level above both the M and X categories, while the PG classification would be placed below these two. Table 4.1 shows that the R-rated videos contain less aggression than the M-rated videos and less sex than the X-rated videos. It also shows that the sexual activity in the R-rated videos is a lot less explicit.

Despite this, the R category is placed at the top of the 'classification hierarchy' because it is the only category which contains relatively frequent depictions of all three types of explicit material (sex, aggression and sexual aggression).

The similarities and differences between the M, R and X categories are further illustrated by the content of the coded scenes within each category. Tables 4.2 to 4.4 list the 12 most



frequently depicted content items for the M-, R- and X-rated videos respectively. The top 12 items for the M-rated videos are almost exclusively aggression content items. Only 'partial female nudity' at number 12 is not. Similarly, 11 of the 12 most

TABLE 4.2

THE TWELVE MOST FREQUENTLY DEPICTED  
CONTENT ITEMS IN THE M-RATED VIDEOS

CONTENT ITEM	TYPE	NUMBER OF DEPICTIONS
1. Weapons utilised	Agg	93
2. Attempted murder, death	Agg	75
3. Verbal aggression, humiliation, threat	Agg	57
4. Damaged/destroyed other's property	Agg	52
5. Pushing, shoving	Agg	49
6. Striking with fist, kicking	Agg	40
7. Weapons for threat	Agg	40
8. Other	Agg	34
9. Severe beating, fight	Agg	22
10. Confinement	Agg	11
11. Animal attack	Agg	11
12. Partial nude display (female)	Sex	7

TABLE 4.3

THE TWELVE MOST FREQUENTLY DEPICTED CONTENT  
ITEMS IN THE R-RATED VIDEOS

CONTENT ITEM	TYPE	NUMBER OF DEPICTIONS
1. Attempted murder, death	Agg	111
2. Weapons utilised	Agg	104
3. Pushing, shoving	Agg	78
4. Verbal aggression, humiliation, threat	Agg	71
5. Partial nude display (female)	Sex	60
6. Striking with fist, kicking	Agg	57
7. Severe beating, fight	Agg	42
8. Damaged/destroyed other's property	Agg	40
9. Weapons for threat	Agg	39
10. Full nude display (female)	Sex	37
11. Fondling of breasts, genitals	Sex	37
12. Nude display of back (male/female)	Sex	33

TABLE 4.4  
THE TWELVE MOST FREQUENTLY DEPICTED CONTENT  
ITEMS IN THE X-RATED VIDEOS

CONTENT ITEM	TYPE	NUMBER OF DEPICTIONS
1. Oral-genital contact	Sex	117
2. Fondling of breasts, genitals	Sex	100
3. Full nude display (female)	Sex	97
4. Genital intercourse	Sex	92
5. Full nude display (male)	Sex	65
6. Partial nude display (female)	Sex	40
7. Nude display of back (male/female)	Sex	36
8. Masturbation	Sex	21
9. 'Bought Sex'	Sex	16
10. Voyeurism/exhibitionism	Sex	13
11. Verbal aggression, humiliation, threat	Agg	11
12. Use of 'hardware'	Sex	9

frequently depicted X-rated content items are of the one type - sexual. Item number 11 in the list is 'verbal aggression, humiliation, threat'. The list of content items for the R-rated videos contains a greater mixture of aggression and sex items, although the aggression content items tend to dominate.

A listing of the twelve most frequently depicted content items from the PG-rated videos is given in Table 4.5. This list bears a number of similarities to the one for the M-rated videos. The top ten items in the two lists are the same items, and their order of presentation in the two lists is closely correlated. The major difference between Tables 4.2 and 4.5 is in the 'number of depictions' column. The numbers of depictions in the M-rated videos are roughly twice what they are in the PG-rated videos. This is the major reason for the placement of the PG classification at the bottom of the 'classification hierarchy'.

One last point in relation to the hierarchy deals with the placement of the General (G) classification. No videos from this category were included in the study and so the category has not been discussed. However, the censorship guidelines suggest that the G classification should be placed below the PG classification.

TABLE 4.5  
THE TWELVE MOST FREQUENTLY DEPICTED CONTENT  
ITEMS IN THE PG-RATED VIDEOS

CONTENT ITEM	TYPE	NUMBER OF DEPICTIONS
1. Weapons utilised	Agg	43
2. Attempted murder, death	Agg	40
3. Verbal aggression, humiliation, threat	Agg	30
4. Pushing, shoving	Agg	30
5. Weapons for threat	Agg	29
6. Damaged/destroyed other's property	Agg	26
7. Striking with fist, kicking	Agg	22
8. Other	Agg	8
9. Severe beating, fight	Agg	5
10. Confinement	Agg	5
11. Torture	Agg	5
12. Damaged/destroyed own property	Agg	5

#### 4.3 Comparing the Different Forms of Explicit Material

Aggression was the most common form of explicit material in the 58 videos sampled. A total of 684 scenes were coded for aggression, nearly twice as many as the 346 scenes coded for sex. This is reflected in the listings of the most frequently depicted content items for the various censorship categories (see Tables 4.2 to 4.5). The listings for the PG, M and R categories are all dominated by aggression content items.

Over half the aggression scenes (53.7 per cent) were contained in the PG- and M-rated videos, videos which are readily accessible to young people under the age of 18. By comparison, the great majority of the 346 sex scenes (88.2 per cent), were found in videos carrying an R or X classification, videos which can only be hired (legally) by persons 18 years of age and over. These findings perhaps reflect the degree to which our society accepts aggression, and the degree to which it is willing to expose its young people to filmed violence. The possible effects of such exposure will be discussed in the next section.

Sexual aggression was found in a lot fewer scenes than either sex or aggression. Only 26 scenes from the 55 'legitimate' videos were coded for sexual aggression. This represents 0.7 per cent of the 3688 scenes in these 55 videos. Twenty-three of the 26 sexual aggression scenes were contained in videos carrying an R or X classification.

The above findings indicate that the availability of both sexually explicit and sexually violent material is far more restricted than is the availability of 'pure' aggression. The implication of this finding is that society considers violent media material to be somehow less 'harmful' to the viewer than sexual or sexually aggressive material. The next section will discuss the possible effects of explicit material on viewer behaviour.

#### 4.4 Effects on Behaviour of Explicit Material

##### 4.4.1 Violent Material

The Australian Institute of Criminology, in its 1985 submission to the Senate Select Committee on Video Material, stated that the research evidence available at the time could not be said to establish a causative link between media violence and violent offences.<sup>19</sup> Research conducted since the preparation of that submission has also failed to conclusively establish such a link. Even so, it appears that many researchers in the area are now convinced that excessive media violence increases the chances that at least some viewers will behave more violently.<sup>20</sup>

It is also possible that exposure to media violence may result in undesirable effects other than aggressive behaviour. Linz, Penrod and Donnerstein, in a recent review of the literature, suggested that exposure to media violence may numb the ability of the viewer to feel empathy, or may reduce the viewer's capacity to be emotionally aroused at the sight of violence (a process referred to as desensitisation).<sup>21</sup> They also suggest that media violence may produce changes in attitudes that indirectly affect aggressive behaviour.

The effect of media violence on young people is an important area of research due to the susceptibility of young people to influences on their attitudes and behaviour. Professor Peter Sheehan is one of the leading Australian researchers in this area. As discussed in the first chapter, he considers that a relationship exists between children's viewing of television and video violence and their behaving aggressively. However, he says that this relationship has not been proven to be causal in nature.

Given all of the above, it is perhaps worrying to find how frequent and how severe the aggressive depictions appear to be in videos consumed by the community. This concern is increased by the finding that over half the aggression scenes in the 58 videos were contained in the PG and M categories. Videos in these categories are readily accessible to young people under the age of 18.

A possible response to these concerns is stricter censorship laws. However, as Sheehan points out, such a response is likely to push violent material underground, and may not necessarily

reduce its availability. He proposes that there is a need to classify 'aggressive film material in a way that gives clear and unequivocal information to adult consumers about the nature of the material that is being made available to them'.<sup>22</sup> One means of doing this is by increasing the classification information available on videotapes. For example, in addition to an M classification, a video might also carry the following information: 'Aggression-Frequent, Medium Intensity'. Such an initiative would require extensive public education to be effective.

#### 4.4.2 Sexually Explicit Material

Scenes coded for sex were found predominantly in the R- and X-rated videos. Only 16 of the total 346 sex scenes were contained in videos carrying an M or PG classification. The sex scenes in the R-rated videos were not very explicit and depicted, at most, implied intercourse. As such, they were considered to be examples of soft pornography. The majority of the sex scenes in the X-rated videos were far more explicit and were examples of hard-core pornography. A minority of X-rated sex scenes were considered to be soft pornography.

A small number of X-rated sex scenes (12) were coded as depicting very positive affect, meaning that they were erotic in the feminist sense. As discussed at the start of the report, erotica is defined as depicting loving, affectionate, egalitarian relationships. Only one R-rated sex scene was coded as erotic.

Part of the definition of a sex scene involves a condition that there be no suggestion of deception, coercion or aggression. Scenes which did combine sexual activity with coercion or aggression were coded for sexual aggression rather than sex per se. Sexually aggressive material is the subject of the next section.

The subject of this section is the possible effect on behaviour of explicit material defined as soft pornography, hard-core pornography or as erotica. This material, by definition, does not include any depictions of sexual activity incorporating violence. In its submission to the Senate Select Committee on Video Material, the Australian Institute of Criminology stated that, in relation to soft pornography, there was 'no convincing criminological or psychological evidence that exposure to such material produces measurable harm to society'.<sup>23</sup> In relation to hard-core pornography, the Institute was of the opinion that there was no proven link between this category of material on the one hand, and sex offences on the other. While the Institute did not discuss the possible effects of erotica, it is logical to assume that this type of material would have been seen in the same light as soft and hard-core pornography.

Since the preparation of the Institute's submission, no new research has come to light that seriously challenges the conclusions outlined above. As such, it is recommended that the censorship guidelines dealing with the sexual content of videos remain unchanged.

One final point needs to be made in relation to the sexually explicit material found in the coded videos. A small proportion of sex scenes remained imbalanced throughout (8.7 per cent). In these imbalanced sex scenes, adult males were more frequently depicted in the dominant role, while adult females were more commonly found as submissive participants. The subordination of women in explicit media material may tend to perpetuate attitudes of female subordination in society generally. This report is not the place for a comprehensive discussion of an issue of this sort, but it was felt important to raise it in the context of the current discussion.

#### 4.4.3 Sexually Violent Material

The frequency of occurrence of sexually violent material in the 'legitimate' videos is very low when compared to the other forms of explicit material. This is largely due to the fact that most sexually violent material, particularly that falling into the category of hard-core pornography incorporating violence, is refused classification under the existing videotape censorship guidelines. The guidelines do allow for soft pornography incorporating violence to be depicted in R-rated videos, however it must be discreet and must not be gratuitous or exploitative.

The guidelines seem justified given the findings of research on the effects of sexually violent media material on viewer behaviour. As with violent media material, it is difficult to demonstrate conclusively a causative link between exposure to sexually violent material on the one hand, and criminal offences on the other. Even so, the Attorney-General's Commission on Pornography in the United States concluded that depictions of violence in sexually explicit contexts were likely to increase the incidence of sexually violent behaviour.<sup>24</sup> The Commission was established in 1985 and considered a large amount of evidence. The Commission has, however, been criticised for alleged political bias. Nobile and Nadler believe that the Commission's verdict was a foregone conclusion due to its leading terms of reference and its conservative membership.<sup>25</sup>

The Fraser Commission in Canada considered much the same evidence as its American counterpart. Despite having reservations about the value of the social science data, the Canadians came to the conclusion that violent pornography is harmful to women. The harm resulting from violent pornography was said to include its impact on the fundamental values of Canadians. It was seen as denying the validity of female aspirations to be 'treated as full and equal citizens within the community'.<sup>26</sup>

Malamuth and Briere have recently proposed a model hypothesising indirect effects of sexually violent media material on aggression against women. The model 'suggests that certain cultural factors (including mass media) and individual variables interact to affect some people's thought patterns and other responses that may lead to antisocial behaviour, including aggression'.<sup>27</sup> Reviewing the social science data relevant to this model, they concluded that exposure to media sexual aggression may adversely affect the thought patterns of some men, and that there appears to be a link between thought patterns condoning sexual violence and sexually aggressive behaviour. However, they caution against concluding that this link is a cause and effect relationship.

In the submission to the Senate Select Committee, the Institute recommended that hard-core pornography incorporating violence should continue to be refused classification. There seems to be no substantive argument against this view. In relation to the sexually violent material found in R-rated videos, it is suggested that the nature and context of this material be closely monitored to ensure its adherence to the censorship guidelines.

#### 4.5 Other Issues

##### 4.5.1 Film Censorship Board Workload

According to workload statistics, the Film Censorship Board examined a total of 2567 videotapes in 1986. This represents a 27.1 per cent share of the total 9456 articles examined (includes cinema features and television programs). Considering these workload statistics in combination with the findings of the content analysis, it appears that the film censors are being exposed to large amounts of sexually explicit and violent media material. A rough calculation of the number of aggression scenes in the feature-length videotapes examined by the Board in 1986, results in an approximate figure of 23362 scenes.<sup>28</sup> An equivalent calculation for the number of sex scenes gives an approximation of 7996 scenes. These figures are for videotapes only. As discussed, videotapes for sale or hire constitute just over a quarter of the Board's workload. Exposure of Board members to violent and sexual material is obviously extensive. The possible effects of this constant exposure on the attitudes of Board members is a relevant concern. A separate study is needed to consider this matter in detail.

##### 4.5.2 Subjective Impressions of Coders

Two of the coders who viewed the R- and X-rated videos recorded their impressions of these videos at the completion of the content analysis. Both coders were female and both were aged between 25 and 35. Their impressions of the videos are given in full at Appendix D. In summary, both coders expressed concern at the amount of violence in the R-rated videos, and at the apparently frequent attempts to justify the violence in the context of the storyline. Both coders found the explicit sex in the X-rated videos somewhat boring and did not see this type of video as a threat to society. A number of more specific comments are contained in Appendix D.

## 5. CONCLUSION

Any content analysis of the type carried out in the present study inevitably has a number of limitations. It is virtually impossible to include every measure, likely to be of interest, in a workable coding scheme. The coding scheme used in this study was limited by the following:

- . aggression scenes were not properly assessed as to whether they were discreet or explicit;
- . they were also not fully assessed to determine the degree to which they were stylised; and
- . the use of humour in conjunction with explicit material was not measured.

Other limitations of the study relate to the videos selected for coding. The number of videos coded was not as large as the sample used in the Canadian study (58 versus 150). Due to this, and to the fact that the videos were selected on the basis of viewer preference, a more comprehensive study of randomly selected videos might give a broader picture.

These limitations aside, the content analysis has produced a large amount of relevant information. It has provided Australia's first quantitative measure of the amount of sexually explicit and violent material found in a number of 'popular' videos. It has also provided a quantitative measure of the following characteristics of this material: explicitness/severity, content, and gender, age and number of participants. Finally, it has enabled these characteristics to be assessed against the censorship classifications of the videos included in the study. This in turn has provided a tentative measure of the degree to which the film censors are adhering to the censorship guidelines.

The major findings of the content analysis have implications for censorship policy. It is hoped that these findings will lead to a more informed debate of the issues surrounding the question of videotape censorship.



## NOTES

1. Headline of an article which appeared in the Sunday Mail (Adelaide), 10 May 1987.
2. Headline of an article which appeared in the Sydney Morning Herald, 28 June 1986.
3. Headline of an article which appeared in The Australian, 19 March 1987.
4. South Australian Council for Children's Films & Television Inc., Kids and the Scary World of Video: A Study of Video Viewing Among 1498 Primary School Children in South Australia, Adelaide, 1985.
5. See for example the following article: 'Irate Groups Berate the R-raters', Sydney Daily Mirror, 20 February 1987.
6. The Indianapolis ordinance declared specific practices in relation to pornography to be sex discrimination and conferred a civil action on an individual harmed by it. The ordinance was based on another which was drafted for the City of Minneapolis by two American feminists, Catherine A. MacKinnon and Andrea Dworkin. The arguments for and against the ordinance are discussed in the following article: B. Gaze, 'Pornography and Freedom of Speech: An American Feminist Approach', Legal Service Bulletin, June, pp. 123-27.
7. Gaze, Legal Service Bulletin, June, pp. 123.
8. Australian Institute of Criminology, Senate Select Committee on Video Material: Submission of the Australian Institute of Criminology, A.I.C., Canberra, 1985.
9. See for example G. Steinhem, Erotica and Pornography: A Clear and Present Difference, in L. Lederer (ed.), Take Back the Night: Women on Pornography. William Morrow, New York, 1980.
10. P. W. Sheehan, Coping With Exposure to Aggression: The Path from Research to Practice, Paper presented at the Annual Conference of the Australian Psychological Society, Townsville, August 1986.
11. The project is being carried out by the Australian Institute of Criminology and the Commonwealth Attorney-General's Department. The first stage of the project was concerned with an examination of video hiring patterns from two video outlets over a non-consecutive three month period. The findings of the first stage are detailed in the following report: T. Brooks, D. Fox, P. Wilson, A. Walters & T. Pope, Video Viewing Patterns: A Preliminary Investigation, Australian Institute of Criminology, Canberra, 1986. Stage

two examined the attitudes and preferences of a selected sample of persons who had hired video movies. Attitudes to, and usage of, videos containing sexually explicit and violent material was its major focus. The findings of the second stage are given in a separate report: T. Pope, P. Wilson, T. Brooks, D. Fox & S. Nugent, Video Viewing Behaviour and Attitudes Towards Explicit Material: A Preliminary Investigation, Australian Institute of Criminology, Canberra, 1987. The present study is the third stage of the project.

12. T. S. Palys, A Content Analysis of Sexually Explicit Videos in British Columbia (Working Papers on Pornography and Prostitution, Report No. 15), Department of Justice, Canada, 1984.
13. Palys, p. 14.
14. Palys, p. 15.
15. Palys, p. 17.
16. Whenever the means of more than two groups needed to be compared, the procedure was as follows. A one-way analysis of variance was conducted to test for overall significance. An a posteriori contrast test was then used to compare all possible pairs of group means. The test used was Scheffe's test at the .05 probability level.
17. The initiation rating in the Canadian study was found to have substandard inter-rater reliability (see Palys, p. 19). As such, findings in relation to initiation were not discussed in the Canadian report and will only be briefly mentioned in the current report.
18. Customs (Cinematograph Films) Regulations. Classification of Publications Ordinance 1983 (A.C.T.).
19. Australian Institute of Criminology, p. 5.
20. L. R. Huesmann & N. M. Malamuth, 'Media Violence and Antisocial Behaviour: An Overview', Journal of Social Issues 42, 3, 1986, pp. 1-6.
21. D. Linz, S. Penrod & E. Donnerstein, 'Issues Bearing on the Legal Regulation of Violent and Sexually Violent Media', Journal of Social Issues 42, 3, 1986, pp. 171-93.
22. Sheehan, p. 18.
23. Australian Institute of Criminology, p. 9.
24. Attorney General's Commission on Pornography, Final Report (Vol. 1), U.S. Department of Justice, Washington, D.C., 1986.

25. P. Nobile & E. Nadler, United States of America vs Sex: How the Meese Commission Lied About Pornography, Minotaur Press, New York, 1985.
26. Special Committee on Pornography and Prostitution, Pornography and Prostitution in Canada: Report of the Special Committee on Pornography and Prostitution (Vol. 1), Canadian Government Publishing Centre, Ottawa, 1985, p. 103.
27. See p. 75 of N. M. Malamuth & J. Briere, 'Sexual Violence in the Media: Indirect Effects on Aggression Against Women', Journal of Social Issues 42, 3, 1986, pp. 75-92.
28. This figure was determined by multiplying the number of videotapes given a particular classification by the Board (i.e. PG, M, R, X or Refused Classification), by the average number of aggression scenes per video for that classification (see section 3.2.1). The number of scenes within each classification were then added to give the total number shown. Videotapes given a G classification were not included in the calculations as none of these videos were coded in the present study.

## APPENDIX A

## GUIDELINES FOR CLASSIFICATION OF VIDEOTAPES

CENSORSHIP GUIDELINES
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**G — GENERAL (suitable for all ages)**

Parents should feel confident that children may view material in this classification without supervision, knowing that no distress or harm is likely to be caused.

**Language:** Mild expletives only if infrequent and used in exceptional and justifiable circumstances.

**Sex:** Very discreet verbal references or implications and only if in a justifiable context.

**Violence:** Minimal and incidental depictions, and only if in a justifiable context.

**PG — PARENTAL GUIDANCE (parental guidance recommended for persons under 15)**

Material in this classification may contain adult themes/concepts which require the guidance of a parent or guardian.

**Language:** Minimal crude language if not gratuitous.

**Sex:** Discreet verbal and/or visual suggestions and references to sexual matters.

**Violence:** Discreet, inexplicit and/or stylised depictions.

**Other:** (1) mild supernatural and/or "horror" themes; (2) minimal nudity if in justifiable and non-sexual context; (3) discreet informational and/or anti-drug references.

**M — MATURE (suitable for persons 15 years and over)**

Material which is considered likely to disturb, harm or offend those under the age of 15 years. While most adult themes may be dealt with, the degree of explicitness and exploitativeness of treatment will determine what can be accommodated in this classification.

**Language:** Crude language that is excessive, assaultive or sexually explicit is not acceptable.

**Sex:** Depictions of discreetly implied sexual activity.

**Violence:** Depictions of realistic and sometimes bloody violence but not if gratuitous, exploitative, relished, cruel or unduly explicit.

**Other:** Depictions of drug use if not advocacy.

**R — RESTRICTED (18 years and over)**

Adult material which is considered likely to be possibly harmful to those under 18 years and possibly offensive to some sections of the adult community.

**Language:** May be sexually explicit and/or assaultive.

**Sex:** Implied, obscured or simulated depictions of sexual activity; depictions of sexual violence only to the extent that they are discreet, not gratuitous and not exploitative.

**Violence:** Explicit depictions of violence, but not detailed and gratuitous depictions of acts of considerable violence or cruelty (see "Refused Classification").

**Other:** Depictions of drug abuse if not advocacy.

**X — EXTRA-RESTRICTED (18 years and over)**

Material which includes explicit depictions of sexual acts involving adults, but does not include any depiction suggesting coercion or non-consent of any kind.

**REFUSED CLASSIFICATION**

**Language:** No proscriptions.

**Sex:** Child pornography, bestiality.

**Violence:** Detailed and gratuitous depictions of acts of considerable violence or cruelty; explicit or gratuitous depictions of sexual violence against non-consenting persons.

**Other:** Instruction "manuals" for (1) terrorist-type weapons and acts; (2) abuse of hard drugs.

APPENDIX B  
VIDEO CODING MANUAL AND CODING SHEETS

OVERALL PERSPECTIVE

There are seven different sheets which may be filled out:

- . Video Cover Sheet,
- . Scene Summary Sheet (1 & 2),
- . Aggression Scene Sheet,
- . Sex Scene Sheet,
- . Sexual Aggression Scene Sheet,
- . Language Sheet, and
- . Overall Review Sheet.

The Video Cover Sheet is completed before viewing (although in some cases, e.g. date of production, you may have to check credits at the beginning or end of video if the relevant information is not noted on video jacket). Most of the details requested are on the video jacket.

The Scene Summary Sheet is filled in during the video as it progresses (i.e. scene by scene).

The Overall Review Sheet is completed after the video has been viewed.

Analysis of the video will be performed through coding of scenes within a video. The 'scene', then, is a very important concept for this project. Please ensure you understand exactly what it is before proceeding to code a video. The scene is defined as an uninterrupted sequence of activity with a single focus. Usually this occurs within one physical context (e.g. a room). However, this is not always the case. For example, two people could be having a conversation whilst going for a walk. Even though the physical scenery may be changing, the focus of the scene remains on the two people and their conversation, and so the conversation would be coded as one scene. If, however, their walk is interrupted by an attacker, then the entry of the new person changes the focus of the scene, and a new scene is said to commence. Similarly, the physical context of a scene may not be changed, but the entry or departure of a third person may disrupt the focus of the scene. In this case again, a new scene will be coded.

To be even more specific about this, even if the camera is switching from face to face during a conversation, this is still one scene, as the focus of the scene is the conversation. Also considered one scene is a single camera shot of the outside of a building, then switching to activity within that building. This appears to be a common way for editors/directors to locate where a scene is being portrayed. Similarly, brief scenes depicting a peaceful lake or a busy street are mood/location-setting scenes and as such are not coded as separate scenes.

Finally the coder must be aware of editorially interrupted scenes. These are where two or more foci of activity are taking place, separate from each other, but interwoven. For example, there may be a fight between one couple in the first scene, a conversation occurring in another scene (the second) and a robbery taking place in yet another (the third scene). The editor may choose to show scene 1, then 2, then 3 ... then back to 1, then 2, then 3 and so on through innumerable iterations. You, however, would only code for 3 scenes as only 3 foci of activity are taking place. You must mentally picture them as a thematic whole and code accordingly.

Don't be tricked, however, by coding two people having a telephone conversation as two scenes. The focus of activity is only one and as such only one scene is coded, even though the camera switches from one place of activity to the other.

The following is a step-by-step 'how to code' guide to each sheet. Should you at any stage of coding be unsure, either contact me straightaway or note the difficulty (and circumstances from which it arose) and check with me later.

VIDEO COVER SHEET1. Movie Number

Each video will be allocated a two digit number. This movie number must be entered on any sheet filled out for that video.

2. Coder

This one digit figure represents you in numerical form. You will be informed of 'your number'. This too must be entered on every sheet you complete.

3. Date

The date you complete coding of the video is entered here. Please note the order of year, then month, then day.

4. Video Title

Self-explanatory; however, please ensure you note the video title as it appears on the cover (i.e. no abbreviations and including 'the', 'a', etc.).

5. Running Time

In my experience this is always displayed on the back of the video cover. If it is not, check the video label on the actual cassette.

6. Tape Status

An original tape is usually signified by a production or distribution sticker on the top side of the video cassette which may also display the video title and/or production information. If you are unable to discern whether the video is an original or a pirate copy, please mark box 'can't tell' and also bring the matter to my attention before the video is returned to the video outlet.

7. Production Company

Although there are boxes displayed here, please ignore them and write the name of the production company beside them. Please note that 'Premier', 'Roadshow', 'Thorn EMI' etc. are distribution companies, not necessarily production companies. Production companies are those that actually produce the films, e.g. MGM, Warner Bros, Paramount and so on.

8. Date of Production

This is usually displayed in roman numerals. It may be found on the back of the video jacket (down the bottom) or alternatively at either the initial credits or end credits of the video. Just the year is required.

9. Type of Outlet

Self-explanatory. If you did not personally hire the video, ask the person who did.

10. Declared Classification

This is usually displayed on the front video jacket. If it is not, ask me.

11. Location in Video Outlet

This refers to where the video was displayed in the video outlet. If it is displayed with the majority of the rest of the stock and is in no way differentiated from them, code '1'. If the video outlet has sectioned its stock into movie types (e.g. action, drama) and the video was selected from an area marked 'adult' or some title inferring adult viewing only, but this section of the store is still clearly visible to all who enter the outlet, then code '2'. Code '3' when access to even the sight of the video jacket has special restrictions. An example of this would be a separate room where entry to same has an age limit or similar restrictions. Code '4' implies that more searching for the video has to be undertaken than for code '3'. An example of Code '4' would be having to ask for stock which is permanently kept under the counter when there are no signs indicating that such is available. In other words, unless you went to extensive efforts to obtain a movie of this type, you would be unaware that it was available in this outlet.

If all the above does not apply, code '5' and explain.



### CODING FOR INDIVIDUAL SCENES

As previously stated a scene is defined as an uninterrupted sequence of activity with a single focus. Each scene of a movie must be one of four choices of activity: 'aggression', 'sex', 'sexual aggression' or 'not coded'. The definitions for each of the first three choices are given and explained in their respective sections. If a scene is not considered to be of one of these three types, then it is not coded but is given a scene number (on the Scene Summary Sheet). If at least one of the first three activities is present in the scene then you complete the appropriate scene coding sheet(s) and mark accordingly the Scene Summary Sheet. Please note that although normally only one type of activity is present in any one scene, it sometimes occurs that two or more types of activity may take place during a single scene. This would, for example, be where participants engage in separate activities but within one scene such as a fight between a couple in the foreground while another pair are engaged in sexual activity in the background. Here you would code two sheets - one for aggression and one for sex.

The coding expected from you is extensive, complex and, until you are totally familiar with all aspects, time-consuming. Therefore, please feel free to use the 'pause', 'rewind' or 'slow' buttons on your VCR. You are not expected to be able to code everything and watch the movie simultaneously.

Finally, but by no means least, at the top of every scene sheet (aggression, sex, sexual aggression) is a row of seven boxes. Every box must be completed for each sheet you code. The box order is the same for every scene sheet:

BOX 1 : Already completed  
BOX 2 & 3 : Movie number  
BOX 4, 5 & 6 : Scene number  
BOX 7 : Your coder number

These seven digits are of vital importance to future analysis of all this data you are collecting so please ensure these seven boxes are coded correctly.

### AGGRESSION SHEET

Aggression is deemed to have occurred whenever one or more persons, animal(s) or supernatural force intentionally imposes or attempts to impose fear, hurt, damage, injury or force upon one or more persons, animal(s), supernatural force or object.

The Aggression Sheet is completed when you consider a particular scene has depicted some form of aggression or violence, independent of any sexual activity or innuendo. If the aggression is part of sexual activity then you do not complete an Aggression Sheet - you complete a Sexual Aggression Sheet. Once you have determined aggression to have occurred you note the scene appropriately on the Scene Summary Sheet and proceed to code it on the Aggression Sheet.

#### 1. Seven-box Row

Box 1	:	Sheet type (already completed)
Box 2 & 3	:	Movie number
Box 4 to 6	:	Scene number
Box 7	:	Your coder number

#### 2. Aggression Severity

When aggression is present in the scene, you are asked to note the level of aggression involved. It is rated according to an ascending scale (0-6) of aggression severity. Three main levels of aggression are recognised:

1. minimal (coded as '1')
2. moderate (coded as '3')
3. severe (coded as '5')

Level 1 aggression is minimal (and coded as a '1') if the aggressive act involved no serious injury and was fairly transient in both execution and effect. Examples of minimal aggression might include a single slap across the face, a bit of pushing and shoving, shaking someone a bit, verbal abuse and so forth.

Level 2 aggression is moderate (coded as '3'). This aggression is starting to be serious. There is a clear intent to induce fear or hurt and/or force someone to do something they don't wish to through the use of verbal abuse, restriction of another's movement, threat (but not use of) with weaponry, fist fights or slapping at length. In short, someone or something clearly attempts assault and/or intimidation of someone/thing else.

Level 3 aggression is severe (coded as '5'). This aggression involves a serious attempt to injure which, if successful, would involve hospitalisation or death of the

victim. Examples would include shootings, torture, attempted murder, severe beatings, use of weapons and so forth.

Thus the majority of aggressive activities are to be coded '1', '3' or '5'. However, as noted previously, you do have a discretionary range of 0-6. This enables you to rate a scene one point higher or lower than 'normal' (i.e. 1, 3 or 5) if and only if there are mitigating or aggravating circumstances/aspects of the scene that you feel warrant deviation from the three main levels. This deviation should only be done if you feel that to code a '1', '3' or '5' would distort the perception of the aggressive activity because in some way this scene is qualitatively different from the 'usual' activities of that type. In other words, be reluctant to use discretionary points, but don't be afraid to use them. Finally, if you do use discretionary points, please note why at the bottom of the relevant scene coding sheet.

Examples of mitigating factors that would warrant the coding of one point less than 'normal' (i.e. 0 instead of 1; 2 instead of 3; 4 instead of 5) might be that the aggressive activity was comically portrayed, or is of brief duration, or occurred off-screen, or the acting is so bad that aggressive acts are very poorly portrayed and/or are half-hearted.

Examples of aggravating factors that would warrant the coding of one point greater than 'normal' (i.e. 2 instead of 1; 4 instead of 3; 6 instead of 5) might be that the aggressive activity is of especially long duration, or was especially graphic, and/or had an unusual air of 'reality' to it.

Finally, it should be noted that very rarely, the rating of '7' may be considered. This rating would only be used if the aggression/violence was so severe and the depiction so graphic that you (and most other people) were (or would be) truly amazed and felt ill due to the aggressive act this portrayed.

### 3. Aggression Initiation

You have four code choices when deciding who or what started the aggressive activity. A '1' is coded when the aggressive activity is mutually initiated (i.e. all participants are looking for a fight when entering the scene or a spontaneous eruption of aggressive activity occurs) and then proceed to 4a. Code '2' when the aggression is unidirectionally directed (i.e. one person or thing initiates an aggressive act against another) and there is a clear distinction between the perpetrator(s) and prospective victim(s). You then proceed to code 4b.

'Aggression initiation' refers to who or what initiated the aggressive activity and not the eventual outcome of the aggressive scene. Thus, if one person starts a fight with another who then fights back and it's on for young and old (as they say) then even though everyone eventually joins in, the aggression initiation will be considered unidirectional.

Code '3' if a person inflicts aggression/violence or harm towards him/herself (i.e. self-mutilation or suicide) and then proceed to 4a.

Code '4' is for when the initiation of the aggressive activity is unclear (i.e. when the action is already in progress as the scene begins). If this is the case do not bother with coding 4a or 4b but move on to 5.

Finally, it should be noted that aggression initiation should only be coded once for any given scene. Once you have coded the aggression initiation, do not keep coding it for subsequent scenes resulting from that particular aggression initiation. Rather, for those scenes, code '4' for 'in progress' and proceed to 5.

#### 4a. Aggression Initiation - Mutual/Self

As previously stated, if the aggression initiation was coded '1' (mutual) or '3' (self) then you code the relevant boxes displayed at 4a. Here you indicate the number of persons of each 'type' involved in the aggressive activity. Onlookers (i.e. not involved in the aggressive activity) are not counted.

The 3x2 matrix to be coded allows you to note the person's gender and age. Gender is determined according to the perceived or apparent sex of the person(s) involved (e.g. if males are dressed and seriously portrayed as females, they are coded as females). For coding age you are asked to judge if the participant is a child, adolescent or adult. A 'child' is a person who is pre-pubescent (or appears so); an 'adolescent' implies post-pubescent but probably a teenager who would not be old enough to legally obtain a drink in a bar; an 'adult' is a person older than the first two categories. Unless the casting is so bad that the character is obviously not of the age portrayed, the age you code will be the one portrayed.

Please note that only single digit numbers are to be used in each box. If there are more than nine participants of the same gender and age in a scene, simply code a '9' in the appropriate box.

#### 4b. Aggression Initiation - Unidirectional

If the aggression initiation was unidirectional you now have to code the attributes of both the perpetrator(s) and victim(s) of the initial aggressive act. As in 4a (mutual/self) you are asked to code the number of participants. However, here they are separated into perpetrator(s) and victim(s). Perpetrator(s) are coded in boxes under heading (i). As well as the choices available in 4a, you also have the selection of animal, supernatural and unknown in section (i) and the additional choice of property in section (ii). We do not expect you to determine the sex of the animal or supernatural! Simply code the number of each in the appropriate box (again with a maximum of 9).

#### 5. Aggression in Progress

The preceding section asked you to code how the aggressive activity was initiated. Now we would like to know about the participants during the aggressive activity. Was the aggressive activity, while in progress, a mutual, balanced (all eager to participate) involvement, or was there a clear differentiation between perpetrator(s) and victim(s). If the aggressive action whilst in progress was mutual among willing participants, then code '1' in the box and proceed to 5a. Aggressive activity may still be mutual even though one person or thing emerges triumphant. If the aggressive activity switches from one participant being first the perpetrator, then victim, and so on, then the scene is coded as mutual.

On the other hand, if there is a clear and consistent perpetrator(s) and unwilling victim(s) then code '2' for unidirectional aggression in progress and proceed to 5b. If the aggression in progress is self-directed, then code '3' and go to 5a. If the aggressive activity in progress is unclear as to whether mutual or unidirectional (e.g. bad lighting makes it impossible to discern) then code '4' for unclear and proceed to 6.

#### 5a. Participants of Aggression in Progress - Mutual/Self

Code the 3x2 box matrix if you coded a '1' or '3' in box 5 (aggression in progress). As in 4a, you code the number of participants according to gender and age. You decide their gender and age as described in 4a.

#### 5b. Participants of Aggression in Progress - Unidirectional

If there was a clear distinction between perpetrator(s) and victim(s) during the aggressive activity (i.e. you coded '2' in box 5), code as in 4b but remember this refers to aggression in progress not aggression initiation.

## 6. Aggression Content

Here there are listed a number of aggressive acts. Tick all those boxes which match the aggression activity witnessed - whether that action was the aggression initiation or during aggression in progress. If an important aggressive activity of the scene is not noted, tick 'other' and note briefly the activity.

Here are a few points to note. 'Confinement' means any form of restricting a person's freedom of movement or speech and such confinement is done to, or would, induce fear. 'Attempted murder, death' means any attempt - successful or not. 'Weapons' includes both the common meaning (i.e guns and swords) and also the unusual (e.g. baseball bats, candle holders, knives, chains and so on). 'Dismember' includes any body part from little finger to head removal.

### SEX SHEET

This sheet is coded when you have witnessed a scene which contains some form of sexual activity. The sexual activity is not to involve any element of deception, coercion or aggression. If any of these elements are part of the sexual activity, then it would be coded as sexual aggression. Two further points are worthy of note here.

First, the mere fact that one or the other person(s) tends to dominate or direct the nature of the sexual activity will not in and of itself lead to the coding of the relationship as coercive (i.e. sexual aggression). In other words, as long as all participants are apparently entering the scene willingly, then the scene will be coded as purely sexual even though some element of dominance/submission is involved. On the other hand, if the aggression is overt (e.g. in sado-masochism), it will be coded as sexual aggression even though the participants enter willingly.

A second point to be made here concerns a definition of sexual activity. A scene will be considered as 'sexual' if (any of) the participant(s) in the scene is/are: (a) wearing any less clothing than one might wear on a public beach; or (b) is involved in any lascivious action, even if fully clothed, that would be noticeable and deemed inappropriate in a dimly lit, but public, bar.

#### 7. Sexual Explicitness Code

If the activity in the scene is not 'sexual' as defined above, then you would not complete a sex coding sheet. If the activity is sexual (i.e. it meets either of the above criteria and appears in the absence of aggressive or coercive activity), then you would begin by rating the scene in terms of its sexual explicitness. As in coding aggression severity, three levels of sexual explicitness are recognised:

1. Minimal (coded as '1')
2. Moderate (coded as '3')
3. Severe (coded as '5').

A code of '1' (minimal sexual explicitness) would be appropriate where full or partial nudity is depicted, or the scene involves fondling of breasts, buttocks or genitals through clothing, striptease, 'talking dirty', massage where the apparent object is titillation rather than relaxation, still photos of sexual activity or 'vague images' of explicit sequences (e.g. shadows on the wall; ambiguous action in a steamy shower; dark lighting making action ambiguous).

A 'moderate' level of sexual explicitness (coded '3'), on the other hand, would be coded if an activity like sexual intercourse or oral/genital contact were depicted and you, given your viewing position, were unable to tell whether the action was 'real' or 'simulated'. An example would be a scene in which a woman is depicted administering oral sex to a male. He is standing, she is on her knees, and the camera angle is from behind the woman's head. Although oral/genital contact is an intimate sexual activity and it appears that is what is occurring in this scene, you can't tell for certain that this is the case because of the camera angle.

A '3' would also be coded if fondling/caressing or other foreplay were occurring while nude, but not accompanied by any other activities designed to facilitate ejaculation or which involved penetration. In sum, code '3' refers to explicit foreplay activities or implicit intercourse.

Finally, a code of '5' (extremely explicit) would be warranted if the activity were an extremely intimate one and if the depiction indicated quite clearly what was occurring (i.e. there is not the possibility that the scene could be simulation).

As with your aggression severity code, a discretionary allowance of plus or minus one point is allowed. Note, finally, that in the event that various sexual activities are depicted, you would normally code for the level of the most explicit of these activities, although the nature of other activities may possibly influence your decision to use discretionary points. Discretionary points are normally utilised in the event that the presence of mitigating or aggravating factors leads you to feel that the depiction is more or less explicit than the prototypical member of that class. Mitigating factors might include the presence of greater ambiguity than usual about the nature of the activity or where the portrayal is of relatively short duration. Aggravating factors, that would warrant giving an 'extra' point, might be portrayals of long duration, the compounding of several simultaneous acts and/or the addition of such graphic indicators as spurting semen or the breaking of taboos (e.g. incest, necrophilia) in addition to the activity per se.

Finally, as was the case with the aggression coding, it is possible that you may come across a scene that is so incredibly graphic and explicit that you find it hard to believe. If this is the case, a code of '7' may be utilised.



## 8. Sexual Initiation

As in the aggression initiation, you are required here to ascertain whether the sexual initiation was mutual, unidirectional, self-directed or unclear/in progress.

If an egalitarian relationship prevails in the initiation of the scene or the participants enter the scene willingly then the scene will be considered 'mutually initiated' and you should code '1' in the box and proceed to 8a.

Code '2' in the box if one or more person(s) take the initiative in the interaction and then proceed to 8b. You should also be aware that 'taking the initiative' here is still defined within the range of 'normal' interaction patterns. If the power differential during initiation is unduly severe and/or if overt aggression is present, then you should be coding the activity as sexual aggression, not sex per se.

A code of '3' would be warranted if only one person is portrayed (i.e. a masturbatory activity is depicted) and proceed to 8a.

If the initiation was unclear (e.g. the scene begins with the activity already in progress), then code '4' and proceed to 9.

Finally, any given sexual sequence should only be coded for initiation once. Any subsequent sexual activity which stems from this same initiation should henceforth just be coded '4' (unclear/in progress).

### 8a. Sexual Initiation: Mutual or Solo

As 3x2 matrix is depicted which allows you to code the number of participants in the scene according to age and gender. You should note the number of each type of participant in the appropriate box of the matrix (up to 9 per box). The same rules apply as for the aggression code and if you are unclear as to how to rate the various participants first check section 4a.

### 8b. Sexual Initiation: Unidirectional

Assuming you have chosen this alternative, then it should be clear who took the initiative here and who is drawn into the interaction. Here, two 3x2 matrices are depicted, one for the initiator(s), and another for the submissive participant(s). Again, note the number of each participant type in the appropriate box of the respective matrices.

## 9. Sex in Progress

You are now asked to code how the activity appeared whilst in progress as opposed to how the activity was initiated. If the interaction as a whole appears mutual and egalitarian and all participants are of a willing nature then insert code '1' and proceed to 9a. If there were definite 'dominant' and 'submissive' roles involved, then code '2' and proceed to 9b. However, if there are dominant and submissive roles involved, but these roles switch back and forth, consider the interaction 'mutual' and proceed as above. If only one person is involved then insert code '3' (solo activity) and proceed to 9a.

A code of '5' is to be used whenever one person is 'peeping' at one or more person(s) who are engaged in some form of sexual activity. It must be noted that in this context, the person(s) engaged in sexual activity must be unaware of the peeping taking place. If they are aware that someone is watching, then this would come under mutual or imbalanced sex in progress. A further important point to note is that when coding for peeping, you only code for the scene of the peeper in and of itself. In other words, if the peeper(s) was masturbating whilst watching the sexual activity of the other you fill in a sex sheet solely for the peeper scene which would be a code of '5' at box 9 (sex in progress) and tick 'masturbation' on the sexual content code. The scene that the peeper is witnessing is given its own sex sheet and coded accordingly. It is important that you remember that the peeper and the person(s) being peeped at are considered two separate entities and thus are coded as two separate scenes.

A code of '6' would be utilised when some form of nudity is depicted without any sexual activity. An example of this would be a person undressing, not for some form of sexual entertainment, but solely to change clothes. In other words, the code of '6' (nudity) is used when the scene contains some form of nudity but without any sexual connotations.

A code of '4' (unclear) will be inserted if the roles depicted fall into none of the above categories. If this is the case proceed to 10.

### 9a. Sexual Activity: Mutual or Solo Participants

If the sexual activity was mutual or solo, code the apparent gender and age of participants in the matrix, indicating the number of each type. If you forget how to do this, follow instructions for items 4a, 4b, 5a and 5b.

### 9b. Sexual Activity: Imbalanced

If there were consistent dominant and submissive roles undertaken by participants then you should be able to identify the individuals in the respective roles. Do so by indicating the numbers of each type of participant in the appropriate boxes of the respective matrices.

### 10. Affect of Depiction

Here you are being asked to make a fairly qualitative judgement in this area, regarding the presence, absence and nature of affect in this scene. Positive depictions refer to scenes in which the activity is depicted as enjoyable for both/all participants. A super-positive depiction is indicated when both/all participants are depicted as not only having enjoyed themselves, but where the following two indicators are also present: (1) you have the impression that participants are there for more than 'just sex'; (2) the participants show affection to one another above and beyond stimulation in the sexual activity itself, either (a) physically (e.g. by hugging, kissing, caressing); or (b) verbally (e.g. by professing love, affection, consideration). A negative depiction is indicated whenever at least one of the participants exhibits fear, guilt, insecurity, jealousy, frustration and/or being 'turned off' or disgusted by the activity. A super-negative depiction is when both/all participants seem to feel this way. Finally, the 'neutral/mechanical' alternative implies scenes in which the sexual activity seems emotionless, uninvolved, shallow, never positive nor negative, and/or participants seem merely to be going through the motions. Pay attention to these descriptions carefully, and then follow your intuitions about this one. If you can't decide which applies, then code 'neutral'.

### 11. Sexual Content Codes

Listed are a number of activities. Place a tick in the appropriate box if the activity was depicted in this scene. Code any content for the entire scene - both initiation and progress. In the event some important act that was depicted is not included in the list, then tick either 'other, deviant' if the activity involves a deviant activity like urination, defecation, necrophilia, etc. or simply 'other' if it is another, relatively 'normal' activity and for both cases place a brief note in the margin as to what the activity involved.

## SEXUAL AGGRESSION

In order to be considered sexual aggression, the activity depicted in this scene must obviously mix sexual activity (as defined above) with actual or threatened aggression, coercion or deception. Sexual aggression involves the use of force and/or an attempt to hurt, in the context of sexual activity. Sex and aggression must be intricately intertwined. Also considered sexual aggression is a scene of sado-masochism even though all participants may have entered willingly.

You are first asked to rate both the sexual explicitness code and the aggression severity code separately. For sexual aggression, the ratings of both sexual explicitness and aggression severity will necessarily both be greater than 0. If only one is greater than zero then you are in the wrong category. If both are zero then you shouldn't be coding sexual aggression at all.

### 12. Sexual Explicitness Code

Rate the sexual explicitness of the activity using the same coding scheme you utilised in 7 above (i.e. sexual explicitness per se). The three levels of sexual explicitness that are recognised are minimal (1), moderate (3) and maximal (5) respectively. As before, discretionary points are possible, and a '7' may be utilised for extreme instances.

### 13. Aggression Severity Code

Rate aggression severity using the same coding scheme you utilised in 3 (i.e. aggression severity per se). Again the three levels of aggression severity are recognised (minimal, moderate and severe; coded 1, 3 and 5 respectively), and again discretionary points are possible and a '7' may be utilised in extreme circumstances.

### 14. Sexual Aggression Initiation

Here you are being asked to code the sexual aggression initiation. In other words, you are to determine whether the sexually aggressive interaction was mutually initiated, where all participants entered into the sexually aggressive activity of their accord and if so, you would code a '1'. If some/one of the participants unidirectionally initiated the sexual aggression you would code a '2'. If the sexual aggression was directed towards self you would code '3'. If the sexual aggression was already in progress when the scene began you would code '4'. For all the above you would proceed to the appropriate section 14a or 14b according to your coding.

**14a. Sexual Aggression Initiation: Mutual or Solo**

Indicate the gender and apparent age of participants in the sexually aggressive interaction by putting the number of each type in the appropriate space (up to nine per box).

**14b. Sexual Aggression Initiation: Unidirectional**

If the sexual aggression was unidirectionally initiated, then there will be both an initiator or perpetrator(s) and recipient or victim(s) and you will note the number of each type in each role in the appropriate boxes of the respective matrices.

**15. Sexual Aggression in Progress**

Forget about the initiation at this point. Look at the sexual aggression in progress. Is the activity mutual, imbalanced (involving dominant and submissive roles), self-directed or ambiguous/none of the above? Code the appropriate alternative (see 9 if you would like definitions), and proceed to 15a if mutual or self-directed, to 15b if imbalanced and to 16 if ambiguous/none of the above.

**15a. Sexual Aggression Participants: Mutual or Self-Directed**

Code the number and type of participants in the matrix as you have done before.

**15b. Sexual Aggression Participants: Imbalanced**

Code the number and type of participants in each role in each matrix as you have done before.

**16. Sexual Aggression Content Codes**

A number of sexually aggressive activities are listed. Tick the appropriate box for those activities which are present. Specify any 'other' important activities you see that are not on the list and briefly note the type of activity.

LANGUAGE SHEET

On this sheet you will find a number of words considered obscenities in our culture today. They have been separated into three levels of 'harshness'. All you are required to do is to note in the appropriate column every time a 'swear word' is used during a film. You are not required to note the scene number or any other details. When you have finished coding the movie, you are to write in the total column the number of times each word was used during the film. You will then make a total tally for each level and note it in the total column on the far right hand side of the page.

SCENE SUMMARY SHEET

The scene summary sheet is to assist you in your coding of a movie. As stated previously each scene will fall into one of the four categories given: not coded, aggression, sex, sexual aggression. This sheet will help you keep track of the scene number in order to facilitate your coding of the appropriate scene sheet. You may find it helpful to briefly note next to the scene number, a word indicating the scene it refers to (e.g. bedroom) for a scene which is taking place within a bedroom. When you have finished coding the movie, you count the total of each column which will be your scene tally for the whole movie.

### OVERALL REVIEW SHEET

1. Here you are asked to indicate various totals of scenes and language contained in the movie you have just watched. Part 1(a) asks you for the total number of scenes in the movie. (b) asks for the number of non-coded scenes (i.e. the number of scenes not coded for aggression, sex or sexual aggression). (c) to (e) asks for the number of aggression, sex and sexual aggression scenes respectively. (f) to (h) asks for the number of level 1, level 2 and level 3 words used in the video.

Finally, you should note that the total of (b), (c), (d) and (e) will not necessarily add up to the total number of scenes as noted in (a), since scenes could have been coded on more than one dimension.

#### 2. Overall Assessment

Listed are a number of questions (2 to 9) which ask you for some subjective judgements about the video you have just watched. These are opinion items and should be seen as such. You are asked to make your own judgement. If the question is not applicable to the movie you have just witnessed, code a '0'. If you feel the answer is 'yes', you code a '1' and if you feel the answer is 'no', you code a '2'. Finally, note that in question 8, the word 'message' should be interpreted liberally as a set of conclusions one might come to about sexuality (and/or other dimensions), if the director's and script writer's words were heeded. In other words, you are asked to think about what the video might 'say' about sex, aggression, relationships, and so on. There may not be a message, but, if there is, please note what it was in the section entitled 'comments ????'.



## VIDEO COVER SHEET

1. Movie Number 

1			0	0	0
---	--	--	---	---	---

 (Cols. 1-6)
2. Code 

--

 (Col. 7)
3. DATE (YY/MM/DD) 

8	6				
---	---	--	--	--	--

 (Cols. 8-13)
4. VIDEO TITLE \_\_\_\_\_
5. RUNNING TIME \_\_\_\_\_ mins.
6. TAPE STATUS (Col. 14) 


  - 1. ORIGINAL
  - 2. PIRATE
  - 3. CAN'T TELL
7. PRODUCTION COMPANY 

--	--	--

 (Cols. 15-17)
8. DATE OF PRODUCTION 19 

--	--

 (Cols. 18-19)
9. TYPE OF OUTLET (Col. 20) 


  - 1. SEX SPECIALIST
  - 2. GENERAL PURPOSE
10. DECLARED CLASSIFICATION (Col. 21) 


  - 1. PG
  - 2. M
  - 3. R
  - 4. X
11. LOCATION OF VIDEO IN OUTLET (Col. 22) 


  - 1. Part of general stock
  - 2. Separate from general stock, but still clearly visible on shelves.
  - 3. 'Special' access required
  - 4. Extensive effort required
  - 5. Other (please specify)
12. COMMENTS (eg., regarding video, production info, or outlet).  
(leave Col. 23 blank)

1. 

2						
---	--	--	--	--	--	--

AGGRESSION
------------

  
(Cols. 1-7) (leave Col. 8 blank)

2. AGGRESSION SEVERITY 



 (Col. 9)

3. AGGRESSION INITIATION 



 (Col. 10) (1=mutual; 2=unidirectional; 3=self; 4=unclear/in progress)

4a/MUTUAL/SELF

OR

4b/UNIDIRECTIONAL

	M	F
ADULT	(11)	(14)
ADOL	(12)	(15)
CHILD	(13)	(16)

	(1) INITIATOR(S)	(11) RECIPIENT(S)
	M	F
ADULT	(17)	(20)
ADOL	(18)	(21)
CHILD	(19)	(22)
ANIMAL	(23)	(32)
SUPERNATURAL	(24)	(33)
UNKNOWN	(25)	(34)
		PROPERTY (35)

	(1) INITIATOR(S)	(11) RECIPIENT(S)
	M	F
ADULT	(26)	(29)
ADOL	(27)	(30)
CHILD	(28)	(31)
ANIMAL		(32)
SUPERNAT.		(33)
UNKNOWN		(34)
PROPERTY		(35)

5. AGGRESSION IN PROCESS 



 (Col. 36) (1=mutual; 2=imbalanced; 3=self-directed; 4=unclear)

5a/MUTUAL/SELF

OR 5b/IMBALANCED

	M	F
ADULT	(37)	(40)
ADOL	(38)	(41)
CHILD	(39)	(42)

	(1) PERPETRATOR(S)	(11) VICTIM(S)
	M	F
ADULT	(43)	(46)
ADOL	(44)	(47)
CHILD	(45)	(48)
ANIMAL	(49)	(58)
SUPERNATURAL	(50)	(59)
UNKNOWN	(51)	(60)
		PROPERTY (61)

	(1) PERPETRATOR(S)	(11) VICTIM(S)
	M	F
ADULT	(52)	(55)
ADOL	(53)	(56)
CHILD	(54)	(57)
ANIMAL		(58)
SUPERNAT.		(59)
UNKNOWN		(60)
PROPERTY		(61)

(leave Col. 62 blank)

6. AGGRESSION CONTENT:

- |   |   |   |  |
|---|---|---|--|
| <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 1. verbal aggression humiliation, threat | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 6. torture                 | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 11. dismember                          | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 16. other |
| <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 2. pushing, shoving                      | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 7. attempted murder, death | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 12. use of gun butt                    | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 17. other |
| <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 3. striking with fist, kicking           | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 8. weapons for threat      | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 13. damaged/destroyed other's property | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 18. other |
| <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 4. severe beating, fight                 | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 9. weapons utilized        | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 14. damaged/destroyed own property     | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 19. other |
| <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 5. confinement                           | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 10. brawl                  | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 15. animal attack                      | <table border="1" style="display: inline-table; vertical-align: middle; width: 40px; height: 20px;"></table> 20. other |

3						
---	--	--	--	--	--	--

(Cols. 1-7)

SEX
-----

7. SEXUAL EXPLICITNESS ☐ (Col. 8)  
(leave Col. 9 blank)

8. SEXUAL INITIATION ☐ (Col. 10) (1=mutual; 2=unidirectional;  
3=self-directed; 4=unclear/in progress)

8a/MUTUAL/SELF

	M	F
ADULT	(11)	(14)
ADOL	(12)	(15)
CHILD	(13)	(16)

(leave Cols. 32-35 blank)

9. SEX IN PROGRESS ☐ (Col. 36) (1=mutual; 2=imbalanced; 3=solo; 4=unclear; 5=peeping; 6=nudity)

9a/MUTUAL/SOLO/NUDITY

	M	F
ADULT	(37)	(40)
ADOL	(38)	(41)
CHILD	(39)	(42)

(leave Cols. 58-61 blank)

OR 8b/UNIDIRECTIONAL

(1) INITIATOR(S)

(11) SUBMISSIVE(S)

(leave Cols. 23-25 blank)

	M	F
ADULT	(17)	(20)
ADOL	(18)	(21)
CHILD	(19)	(22)

	M	F
ADULT	(26)	(29)
ADOL	(27)	(30)
CHILD	(28)	(31)

OR 9b/IMBALANCE/PEEPING

(1) DOMINANT(S)  
(peeper)

(11) SUBMISSIVE(s)  
(peeped at)

(leave Cols. 49-51 blank)

	M	F
ADULT	(43)	(46)
ADOL	(44)	(47)
CHILD	(45)	(48)

	M	F
ADULT	(52)	(55)
ADOL	(53)	(56)
CHILD	(54)	(57)

10. AFFECT OF DEPICTION ☐ (Col. 62) (1=superpositive; 2=positive; 3=neutral/mechanical; 4=negative; 5=supernegative)

# 11. SEXUAL CONTENT CODES:

- |  |  |  |  |
|--|--|--|--|
| <input type="checkbox"/> (63) 1. Partial nude display (female)         | <input type="checkbox"/> (68) 6. Voyeurism/ Exhibitionism      | <input type="checkbox"/> (73) 11. Anal sex                               | <input type="checkbox"/> (78) 16. other, deviant |
| <input type="checkbox"/> (64) 2. Full nude display (frontal male)      | <input type="checkbox"/> (69) 7. Fondling of breasts, genitals | <input type="checkbox"/> (74) 12. 'Hardware'                             | <input type="checkbox"/> (79) 17. other          |
| <input type="checkbox"/> (65) 3. Full nude display (frontal female)    | <input type="checkbox"/> (70) 8. 'Bought sex'                  | <input type="checkbox"/> (75) 13. Still photo shown                      | <input type="checkbox"/> (80) 18. other          |
| <input type="checkbox"/> (66) 4. Nude display of back (male or female) | <input type="checkbox"/> (71) 9. Oral-genital contact          | <input type="checkbox"/> (76) 14. Sexual entertainment (eg. strip-tease) | <input type="checkbox"/> (81) 19. other          |
| <input type="checkbox"/> (67) 5. Masturbation                          | <input type="checkbox"/> (72) 10. Genital-genital              | <input type="checkbox"/> (77) 15. Incest                                 | <input type="checkbox"/> (82) 20. other          |

4					
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(Cols. 1-7)

## SEXUAL AGGRESSION

12. SEXUAL EXPLICITNESS CODE

☐

(Col. 8)

13. AGGRESSION SEVERITY CODE

☐

(Col. 9)

14. SEXUAL AGGRESSION INITIATION

☐

(Col. 10) (1=mutual; 2=unidirectional; 3=self-directed; 4=unclear/in progress)

14a/MUTUAL/SELF

M F

ADULT	(11)	(14)
ADOL	(12)	(15)
CHILD	(13)	(16)

(leave Cols. 32-35 blank)

15. SEXUAL AGGRESSION IN PROGRESS

☐

(Col. 36) (1=mutual; 2=imbalanced; 3=self-directed; 4=unclear)

15a/MUTUAL/SELF

M F

ADULT	(37)	(40)
ADOL	(38)	(41)
CHILD	(39)	(42)

(leave Cols. 58-62 blank)

16. SEXUAL AGGRESSION CONTENT CODES:

☐ 1. Verbal anger, abuse, humiliation, threat

☐ 2. Sexual harassment

☐ 3. Slapping/ hitting/ spanking/hair-pulling

☐ 4. Sado-masochism

☐ 5. Mud-wrestling or such, depicted as entertainment

☐ 6. Bondage, confinement

☐ 7. Sexual mutilation

☐ 8. Coercion with weapons for stimulation

☐ 9. Being rough in otherwise usual sexual activity

☐ 10. Rape

OR 15b/IMBALANCED

(1) PERPETRATOR  
M F

ADULT	(43)	(46)
ADOL	(44)	(47)
CHILD	(45)	(48)

(11) RECIPIENT(S)  
M F

(leave Cols. 49-51 blank)

ADULT	(52)	(55)
ADOL	(53)	(56)
CHILD	(54)	(57)

(leave Cols. 73-77 blank)

☐ 11. Other

☐ 12. Other

☐ 13. Other

☐ 14. Other

☐ 15. Other

S O O O

LANGUAGE

(Cols. 1-7)

(leave Col. 8 blank)

LEVEL 1	FUCK	COCKSUCKER	MOTHERFUCKER	CUNT		
	TOTAL					
TOTAL	(9-10)	(11-12)	(13-14)	(15-16)	(17-18)	

LEVEL 2	SHIT/CRAP	ARSE	BASTARDS			
	TOTAL					
TOTAL	(19-20)	(21-22)	(23-24)	(25-26)	(27-28)	

LEVEL 3	BLOODY	BITCH	DAMN	BLASPHEMY	PISSED	
	TOTAL					
TOTAL	(29-30)	(31-32)	(33-34)	(35-36)	(37-38)	

6				0	0	0	
---	--	--	--	---	---	---	--

(Cols. 1-7)

## OVERALL REVIEW SHEET

1. INDICATE
- (a) 

--	--	--

 total number of scenes in movie  
(8-10)
- (b) 

--	--	--

 number of non-coded scenes  
(11-13)
- (c) 

--	--	--

 number of AGGRESSION scenes  
(16-15)
- (d) 

--	--	--

 number of SEX scenes  
(16-17)
- (e) 

--	--	--

 number of SEXUAL AGGRESSION scenes  
(18-19)
- (f) 

--	--	--

 number of LEVEL 1 LANGUAGE  
(20-21)
- (g) 

--	--	--

 number of LEVEL 2 LANGUAGE  
(22-23)
- (h) 

--	--	--

 number of LEVEL 3 LANGUAGE  
(24-25)

For the following, 0=not applicable; 1=Yes; 2=No

2. 

--

 Were there any negative consequences to any participants as a function of their sexual involvements (eg., herpes, unwanted pregnancy, guilt, death)?  
(26)
3. 

--

 Overall, would you say that aggressive perpetrators were depicted positively in this video? (i.e. the hero/ine is aggressive, aggressive acts portrayed as accepted parts of encounters)  
(27)
4. 

--

 Were there any negative consequences depicted for perpetrators of aggressive activity in this video (eg., just desserts, charges laid, guilt)?  
(28)
5. 

--

 Were there any efforts in this video to be "educational" in terms of explicit efforts to endorse particular sexual lifestyles? (ie., editorial comments pertaining to appropriate ways of leading one's sexual life?)  
(29)
6. 

--

 Were there any efforts in this video to be "educational" about specific sexual practices?  
(30)
7. 

--

 Do you feel that the sexually aggressive depictions in this video reaffirm or endorse acceptance of "rape myths"?  
(31)
8. 

--

 Is there a "message" to this video? What is it?  
(32)
9. 

--

 Were the acts of violence or aggression realistically portrayed?  
(33)

COMMENTS???

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Movie	Number	Coder

## SCENE SUMMARY SHEET (1)

Scene N <sup>o</sup>	Not Coded	Agg	Sex	Sex Agg	Scene N <sup>o</sup>	Not Coded	Agg	Sex	Sex Agg
					TOTAL B/F				
001					038				
002					039				
003					040				
004					041				
005					042				
006					043				
007					044				
008					045				
009					046				
010					047				
011					048				
012					049				
013					050				
014					051				
015					052				
016					053				
017					054				
018					055				
019					056				
020					057				
021					058				
022					059				
023					060				
024					061				
025					062				
026					063				
027					064				
028					065				
029					066				
030					067				
031					068				
032					069				
033					070				
034					071				
035					072				
036					073				
037					074				
TOTAL C/F					TOTAL c/F				

Movie	Number	Coder

## SCENE SUMMARY SHEET (2)

Scene N°	Not Coded	Agg	Sex	Agg	Scene N°	Not Coded	Agg	Sex	Agg
TOTAL B/F					TOTAL B/F				
075					111				
076					112				
077					113				
078					114				
079					115				
080					116				
081					117				
082					118				
083					119				
084					120				
085					121				
086					122				
087					123				
088					124				
089					125				
090					126				
091					127				
092					128				
093					129				
094					130				
095					131				
096					132				
097					133				
098					134				
099					135				
100					136				
101					137				
102					138				
103					139				
104					140				
105					141				
106					142				
107					143				
108					144				
109					145				
110					146				
TOTAL C/F					TOTAL				



## APPENDIX C

VIDEOS CODED DURING STUDY  
AND INCLUDED IN DATA ANALYSIS

VIDEO NAME	YEAR IN WHICH VIDEO WAS MORE POPULAR
------------	---

PG CLASSIFICATION

American Dreamer	1986
Brewster's Millions	1986
Flying High	1984
Ghostbusters	1986
Grease II	1984
High Road to China	1984
Man With One Red Shoe	1986
Protocol	1986
Raiders of the Lost Ark	1984
Yellowbeard	1984

M CLASSIFICATION

Cujo	1984
Doin' Time	1986
Escape From New York	1984
First Blood	1984
Gotcha!	1986
Mad Max - Beyond Thunderdome	1986
Poltergeist	1984
Rambo - First Blood Pt II	1986
Stripes	1984
They Call Me Bruce	1984
Witness	1986

R CLASSIFICATION

Barbarian Queen	1986
Bedroom Eyes	1986
Case of the Smiling Stiffs, The	1984
Class Reunion, The	1984
Class of 1984	1984
Code of Silence	1986
Cut and Run	1986
Evil Dead, The	1984
Evil, The	1984
Hot Times	1986
Howling, The	1984
Kentucky Fried Movie, The	1984
Porky's	1984
Porky's Revenge	1986
Savage Dawn	1986
Southern Comfort	1984
Sudden Impact	1986
Takin' It Off	1986
Tuff Turf	1986

VIDEO NAME	YEAR IN WHICH VIDEO WAS MORE POPULAR
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X CLASSIFICATION

8 To 4	1984
Debbie Does Dallas	1984
Deep Throat	-
Expose Me Now	1986
Exposure	1984
Girl's Best Friend, A	1986
Girls That Love Girls	1986
Hot Dreams	1986
Hot Legs	1984
In Love	1984
Nurses of the 407th	1986
Sinderotica	1986
Skintight	1984
Tropic of Desire	1986
Wizard of Ahh's	1986

REFUSED CLASSIFICATION

Bizarre Fantasies	-
Prisoner of Paradise	-
Story of K, The	-

## APPENDIX D

ATTITUDES OF TWO CODERS TOWARDS  
R- AND X-RATED VIDEOSCODER 1R-rated Videos

The sudden intense exposure to R-rated films not of my choosing, has led to a change in attitude towards this material. Prior to this project, I paid no or little attention to the censorship ratings of movies. I very firmly believed that an adult person should be free to watch movies of his/her choice. Further, from the R-rated films I had viewed, I also felt that some of them were suitable for under 18 years of age viewing.

My attitude to R-rated viewing has changed somewhat. A significant proportion of the R-rated movies viewed, contained high levels of violence and aggression, and in some cases, incredibly graphic and realistic portrayals. The portrayal of such violence per se did not unduly disturb me. However, given my previous opinions of under age viewing, I now feel that the simple R-rating is not sufficient to advise people of the contents of the movie. Given that it is simplistic to believe that under age viewing of R-rated films does not occur, I very strongly believe that parents should have a classification rating which indicates the nature and level of violence contained within an R-rated movie. A movie classified R for its sexual content or bad language has a threshold level past which it is classified X. Violence in R-rated movies has no such threshold.

I still believe that generally, adults should be free to choose their movie viewing. However, I have some reservations regarding this. A significant portion of violent R-rated movies contain justification of violence through story plots - justification such that the viewer identifies with the person committing the violence. The watcher leaves these movies with a feeling of satisfaction that justice has been done - regardless of whether the law played any part. It is the storylines which justify such wanton violence which gives me the greatest concern. If these movies do influence the public, then someone could indeed be tempted to 'take the law into their own hands' and commit violent crimes whilst psychologically justifying such acts. Further, law enforcement agencies are often depicted as 'roughing up' suspects and such tactics are justified in the movie by successful completion of the case and eradication of that criminal. Rarely is anything mentioned about the erosion of civil rights, nor do the law enforcement agencies ever seem to 'rough up' innocent people. I am concerned that such movie plots will remain with the public with regard to their real life law enforcement agencies and therefore justify possible erosion of civil rights in the interests of reducing crime.

### X-rated Videos

My original opinion towards X-rated movies remains unchanged. Personally I find them relatively boring and primarily have little or no story line. I doubt that such movies viewed by adults poses any great harm to society as a whole. The participants are always willing. Story lines which depict initially reluctant female partners who 'melt' once the man has forced his initial attentions upon her are so unrealistic as to be non-threatening to women via associated 'enjoyment of rape' myths.

What I did find is that after viewing scene after scene of two people having sex (or even three), I wanted to view something like group sex. I feel this was probably due to the boredom inherent in viewing the same act over and over again. Whether in real life, viewing leads to desires for 'different' forms of sex I wouldn't know. Further to this, after viewing violence in the R-rated and explicit sex in the X-rated, I felt ready to see sado-masochism films. Although I only viewed two such films, I can say that the violence and sex depicted was minimal compared to that in R-rated and X-rated videos respectively. I found them boring, not revolting.

Despite the extensive exposure to R- and X-rated material, I don't feel that my social communications have changed for the better or worse.

### CODER 2

#### Attitude Change

My attitude towards X-rated videos has not changed during this project. Frankly I find the explicit, gratuitous sex in these videos boring and to some degree degrading. However, I don't think the pornographic content of these videos pose a threat to the morality of society. None of them involved sexual violence, incest (or other sexual taboos) or sex between non-consenting adults. Due to the explicitness of sex scenes, I think access to these videos is appropriately restricted to people over 18 years of age.

My opinion of R-rated videos, on the other hand, has changed. The level of violence and aggression, and the graphic portrayal of same, in some of these videos, was frightening. While most R-rated videos were 'harmless', the violence and disregard for human life depicted in films such as *Savage Dawn*, *Southern Comfort* and *The Evil Dead* was disturbing. The special effects in these videos made the acts of aggression very realistic. *Savage Dawn*, *Southern Comfort* and *The Evil Dead* all contained scene after scene of fighting, attempted murder and murder - some scenes were particularly graphic and gruesome.

Most of the aggression and violence in R-rated videos is gratuitous. However, some storylines made a vain attempt to justify aggression and murder. Some videos attempted to show viewers that it is correct to take the law into their own hands and that any level of revenge (even the destruction of their own town and death of some inhabitants, e.g. Savage Dawn) is right.

It is this combination of violence and attempted justification of such aggression that disturbs me most. If viewers are influenced by what they watch, then these movies could trigger some violent acts.

#### Influence of Videos

I don't think this extended exposure to these types of videos has changed my behaviour. The X-rated videos, to date, have not influenced me to commit sexual crimes, nor has the violence and aggression in the R- and M-rated movies made me more aggressive. This is not to say that I wouldn't be aggressive and use some of the fighting 'techniques' I've seen in these videos, if I found myself in a threatened position. The full extent of their impact is therefore difficult to determine at present.