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Office of Justice Programs
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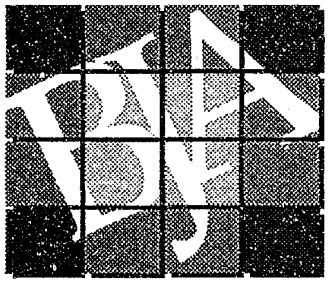

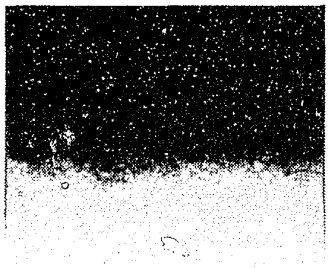

Bureau of Justice Assistance

The Social Impact of the National Citizens' Crime Prevention Campaign: The Evaluation Process

FOCUS ON WHAT WORKS

Bureau of Justice Assistance Programs

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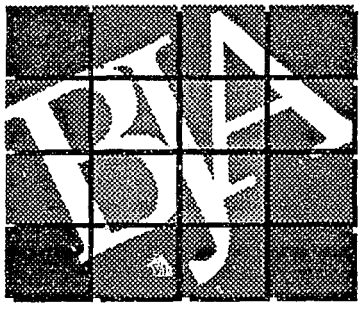

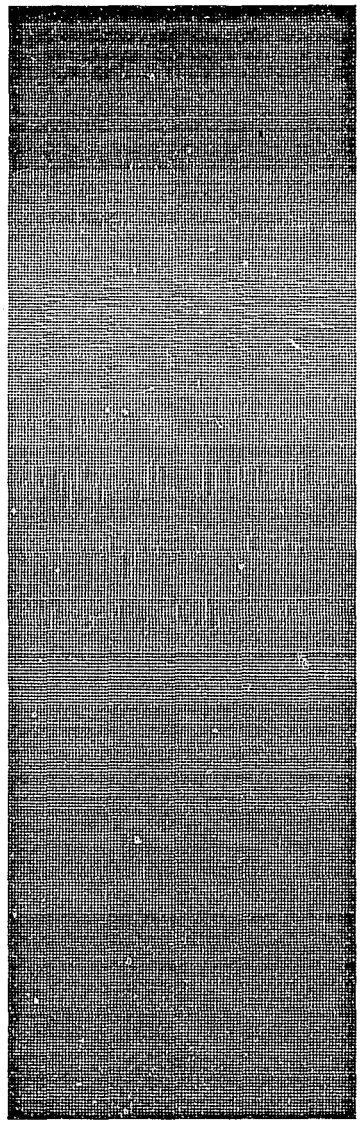

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This document was prepared under the direction of Dr. Garrett O'Keefe of the University of Wisconsin at Madison, Dr. Dennis Rosenbaum of the University of Illinois at Chicago, Dr. Paul Lavrakas of Northwestern University, Dr. Kathaleen Reid of Lee College, and Renee Botta of the University of Wisconsin at Madison. The national evaluation was supported by grant number 91-DD-CX-0034, awarded by the Bureau of Justice Assistance, U.S. Department of Justice. The opinions, findings, and conclusions or recommendations expressed in this document are those of the authors and do not necessarily represent the official position or policies of the U.S. Department of Justice.

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Dr. Dennis Rosenbaum contributed to the research design and was responsible for compiling community-level data and reporting those data applied to crime prevention practitioner analyses. He also conducted the cost effectiveness research.

The Northwestern University Survey Laboratory did survey sampling design and field work under the direction of Dr. Paul Lavrakas. In addition to having a key role in study design, Dr. Lavrakas contributed portions of the methodology report dealing with sampling and field work. He also conducted the media managers' community analyses.

Dr. Kathaleen Reid conducted the content analyses of the previous and current National Citizens' Crime Prevention Campaign public service announcements. She also authored the findings from the announcements.

Renee Botta had primary responsibility for survey data compilation and analysis, particularly the citizen survey and community-level media components, and the descriptions of those in the methodology.

Julia Barrett assisted on many aspects of the data analysis and presentations. Several other individuals played key roles in this effort. Notable among them were Susan Hartnett, who directed the citizen and police field studies for the Northwestern University Survey Laboratory, and Sandra Bauman, who directed the media managers study. Julie Rursch, Shelly Strom, Jean Clavette, and Chariti Gent assisted on various other phases of the project at the University of Wisconsin. Donald Faggiani assisted with community data gathering at the University of Illinois at Chicago.

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Chapter 1: Introduction

This report serves as a technical appendix to *The Social Impact of the National Citizens' Crime Prevention Campaign.* That Bureau of Justice Assistance document (November 1993) reported the findings of a study to evaluate the impact and cost-effectiveness of the National Citizens' Crime Prevention Media Campaign (NCCPMC) activities in producing and disseminating public service announcements (PSA's) focusing on "McGruff the Crime Dog," and using the "Take a Bite Out of Crime" theme.

The objectives of the original evaluation can be resummarized as the following questions:

- Is the NCCPMC an effective method for preventing and/or controlling crime and drug use among its targeted audiences?
- What are the advantages and disadvantages of the media component to those implementing the program?
- What has been learned from the media component activities that will improve the program in the future or that will aid in the development of other programs related to the prevention of crime and drug abuse?
- What are the costs of the program? and the sources of support? What benefits have been derived from the program?

In general, the original report concluded that a substantial majority of the public, the media, and the law enforcement community had accepted McGruff, the Take a Bite Out of Crime PSA's, and the message themes tied to the NCCPMC as positive symbols of crime prevention. These symbols had also become associated with drug abuse prevention, although to a lesser extent. The findings revealed no indications of decreases over the years in public attention or involvement with the campaign messages; on the contrary, the campaign apparently continued to gain in popularity and impact over the decade studied. It was found that such a media campaign could be a productive approach for influencing public understanding and behavior in the prevention and control of crime and drug abuse.

An extensive technical report, this companion document contains four chapters: the introduction, a complete description of the research methodology, a detailed content analysis of the campaign and procedures used, and survey questionnaire item descriptions.

Chapter 2: Research Strategy and Methods

An Evaluation Strategy

The 13-year span of the National Citizens' Crime Prevention Media Campaign (NCCPMC) poses several problems for valid evaluation. Although the program has gone through numerous shifts in emphases, the dominant theme has remained constant. Therefore the key considerations implied from a policy perspective are not only the long-term impacts of the NCCPMC for prevention efforts but, most important, how the media campaign can most effectively and efficiently help prevent crime and drug abuse in the future. The initial campaign evaluation focused on increases in exposure to the public service announcements (PSA's), awareness of their content, and potential changes in attitudes and behaviors over a 2-year period. Quasi-experimental before-and-after field survey designs were highly appropriate for such assessments, despite the often uncontrolled, scattershot nature of PSA placement.

However, at this point simply trying to determine the additional or incremental impact of an additional year or one more phase of the media campaign is inadequate. Rather, the evaluation objectives suggest that the most meaningful course of action is to focus on the current components of the campaign while paying significant attention to the long-term context into which the public may place the campaign and how much variance there is in campaign dissemination and exposure nationally.

With respect to the long-term context, the public has had a number of years to become accustomed to patterns of exposure, attention, and response to the McGruff PSA's, as it has with any seasoned public service (e.g., Smokey the Bear) or commercial campaign. Evaluation in this case needs to include measurement and analysis of what those particular patterns are for relevant target audiences and other groups. Analyses especially should focus on how those patterns may be changing in light of new campaign messages (i.e., Phase XV). It appears shortsighted to focus on only the latest 1-year segment without recognizing that citizens are for the most part attuned to messages that they have been exposed to over a good portion of their lives. Furthermore, the research base from the formative years of Take a Bite Out of Crime provides an unparalleled opportunity for a longitudinal program assessment. The benefits of such an effort would be substantial for sophisticated inference-building and recommendations concerning the campaign overall.

As for how much campaign dissemination and exposure vary nationally, there is substantial evidence that previous and current phases of the media campaign have not dispersed uniformly across all communities. For reasons noted in *The Social Impact of the National Citizens' Crime Prevention Campaign,* this is patently true of nearly all public service informational efforts (BJA, 1993). The campaign's impact on the public thus becomes a function of its availability through media channels across the Nation as a whole. Although it

is true that the PSA's are carried to a degree in national media (as, e.g., on television networks), it is also apparent that local PSA dissemination contributes substantially to variability in audience exposure rates. Researchers therefore believed it necessary to assess the extent of dissemination of the campaign across an appropriate range of communities in order to validly estimate both McGruff's potential for impact on various audiences and its actual effects. In a sense, this variation in dissemination by community allows researchers to naturally "manipulate" the campaign stimulus-independent variable. The hypothesis is that the greater the campaign dissemination within a community, the more likely the previously specified effects are to be found.

Pragmatic reasons also limit the choice of evaluative strategies. Phase XV of the campaign began as scheduled in October 1991, making it impossible from a timing standpoint to mount a satisfactory precampaign-to-postcampaign quasi-experimental design. Furthermore, if such a design were possible, choosing adequate "experimental" and "control" communities in which the campaign definitely would and would not be disseminated would be a problem; the volitional and uncontrolled nature of public advertising campaign production typically does not allow for that. It is far more productive to assess the extent of campaign dissemination under natural conditions and allow that variation in extent to serve as its own control.

There is the added advantage of building from the 1981 studies of the campaign, which included both a national sample survey and a more geographically limited panel survey. The panel data allowed at least somewhat more valid causal inferences, which were found to match quite well with more speculative causal attributions in the national survey. It was decided in this study to use essentially the same measures whenever appropriate, allowing for at least some comparisons over time.

The overall approach is therefore one of first explicitly and definitively identifying meaningful patterns of past and present exposure and attention to the Take a Bite Out of Crime media campaign; second, linking those exposure and attention patterns to relevant antecedent factors, including demographic ones and those related to prevention of crime and drug abuse; and finally, examining the effects of the campaign messages both in themselves and as functions of their interactions with antecedent factors.

This approach rests on the assumption that the evaluation of prevention (as well as other) campaigns will be most productive if it entails more than basic descriptions of audience types and exposure patterns or possible effects of such exposure. At a minimum, such research should instead include an interactive process containing all such components. This approach maximizes the opportunity for using research results to develop more fruitful recommendations and models for subsequent crime and drug prevention campaigns.

In addition, the strategy includes careful thematic and message analysis of the McGruff PSA's over the years, with emphasis on the most recent phase. Apart from documenting the precise nature of the stimulus being examined here, such an analysis provides important

insights into the kinds of informational and persuasive message elements that might help explain campaign impact or lack thereof.

Finally, an efficiency analysis was undertaken to determine program costs as well as to estimate sources of support and benefits derived. This analysis allows for more productive linkage of research findings with policy implications and recommendations.

The overall evaluation strategy therefore involved:

- Determining the extent of use and dissemination of the NCCPMC across a probability sample of U.S. communities.
- Identifying organizational factors in law enforcement and community agencies that affected use and dissemination of media campaign messages.
- Measuring levels of citizen exposure and attention to the campaign, given varying levels of community dissemination.
- Measuring levels of campaign impact on citizens, controlling for a range of potentially intervening factors.
- Analyzing the long-term content of the McGruff PSA's, with emphasis on themes and appeals included.
- Assessing media campaign costs and estimating the benefits and efficiencies obtained.

Research Design Overview

The research strategy involved a national evaluation of the NCCPMC, with consideration given to the variety of people and communities the campaign addresses and the multiplicity of crime prevention and anti-drug abuse messages being disseminated.

The design specifically entailed gathering data on campaign impact from a national probability sample of 1,500 adults as well as appropriate numbers of law enforcement crime prevention practitioners and media managers. Although nationwide in scope, however, the research design also allows for the study of a wide range of community factors that potentially accelerate or impede campaign effectiveness.

Campaign impact was therefore assessed in part by using a variation on national multistage area sampling in which the selection process was based on a probability sampling of law enforcement jurisdictions (as opposed to traditionally used political divisions such as cities or counties). As detailed below, more than 100 samples were done of such jurisdictions across the United States.

Within each jurisdiction, researchers interviewed the leading crime prevention practitioner as well as prominent media managers (or "gatekeepers") responsible for PSA dissemination. They also interviewed 15 adults age 18 or over in each jurisdiction by telephone, following standard multistage area sampling criteria, for a nationwide sample of 1,500 adults. This procedure allowed the national sample to be partitioned by ordinal (e.g., high, medium, low) patterns of McGruff PSA use as determined within each jurisdiction, with the exposure pattern serving as the unit of analysis. This design allowed the research team to control for variation in crime rates, type of law enforcement structure, demographics, and other relevant variables. In addition, the content of previous and current media campaign materials was examined to develop systematic analyses of campaign themes and messages. Finally, campaign documents were studied to determine costs and related expenses, and variables that may serve as estimates of campaign benefits and cost-effectiveness were investigated.

Measurement and Questionnaire Design

It was necessary to find ways to define and measure public information campaign effects, crime prevention behaviors, fear of crime, community cohesion, and many other theoretical constructs that are considered central to the crime prevention and media field (e.g., Lavrakas and Lewis, 1980; Rosenbaum and Baumer, 1982; Rosenbaum, Lewis, and Grant, 1986; O'Keefe, 1985 and 1986; O'Keefe and Reid, 1987).

Consideration was also given to the need to replicate some items from the original media evaluation as well as to create new items that are responsive to the media campaign today and other aspects of crime prevention that have changed (such as anti-drug abuse activities). Outlined below are the principal areas of measurement identified in this study.

Expert Local Crime Prevention Practitioner Measures

The following item areas were used to ascertain organizational factors in local crime prevention:

- Relative priority given prevention within the organization.
- Nature of crime and drug abuse prevention priorities.
- Perceived effectiveness of preventive programs.
- Perceived role of local, State, and Federal agencies in crime prevention and drug demand reduction.
- Structure and funding of crime and drug abuse prevention programs.

- Utilization of national crime prevention campaigns in community programs.
- Specific utilization or linkages of the McGruff media campaign in community programs.
- Assessment of the advantages and disadvantages of, and other perspectives on, the McGruff media campaign in the community.

Media Informant Measures

The following item areas assessed media campaign–community linkages from the point of view of media gatekeepers:

- Perceptions of crime by community media gatekeepers.
- Involvement of local media in crime and drug abuse prevention programs.
- Media perceptions of the effectiveness of local law enforcement agencies.
- Media perceptions of the effectiveness of crime and drug prevention programs.
- Cooperation of local media with crime and drug prevention programs.
- Cooperation of local media with McGruff campaign PSA's and related messages.
- Extent of dissemination of McGruff campaign PSA's.
- Evaluation of quality dimensions of McGruff campaign PSA's.
- Evaluation of the public impact of McGruff campaign PSA's.

For both the crime prevention practitioner and media informant surveys, special attention was given to the level of usage of campaign-related materials and factors that accelerate or inhibit their dissemination. Two fundamental assumptions underlying the media program were examined: that the media uses PSA's effectively and that the PSA's are supported effectively by local community action.

Citizen Measures

The following measures ascertained the key areas of campaign impact on citizens.

Media campaign exposure and attention measures. Items related to media campaign exposure and attention were designed according to the criteria of valid reflection of Phase XV and previous campaign messages, plus compatibility with the 1980–1982 campaign study. Measurement areas included:

- **Exposure to McGruff PSA's.** Recall of the PSA's, frequency of exposure to PSA's, sources of exposure to PSA's (television, radio, etc.).

- **Attention to McGruff PSA's.** Degree of attentiveness to PSA's.

Media campaign responsiveness measures. Campaign responsiveness items reflected the same criteria as exposure and attention indices. Areas of measurement included:

- **PSA message comprehension.** Ability to recall themes and messages of PSA's.

- **PSA message evaluation.** Evaluative responses to PSA's (approach, format, appeals, language, visuals, etc.), perceived credibility of PSA's, perceived utility of PSA's for self and community.

Crime and abuse prevention competence measures. The competence items, which serve as key outcome measures, were drawn from the previous research for comparison purposes, with new items designed to reflect evolving campaign messages such as drug abuse prevention. Competence dimensions to be measured included:

- Awareness and knowledge of crime and drug prevention.
  - Knowledge about crime prevention techniques.
  - Knowledge about drug prevention techniques.
  - Knowledge of crime and drug use rates in community.
  - Awareness of community prevention programs and resources.
- Attitudes with respect to prevention.
  - Salience of crime as a national, community, and personal issue.
  - Salience of drugs as a national, community, and personal issue.
  - Perceived effectiveness of law enforcement programs.
  - Perceived effectiveness of other local programs.

- Sense of personal responsibility for crime prevention.
- Sense of personal responsibility for drug abuse prevention.
- Perceived effectiveness of preventive actions by citizens.

- Capability with respect to prevention.
  - Sense of capability for protecting self from specific types of crime.
  - Sense of capability for helping protect others from specific types of crime.
  - Sense of capability for protecting self and others from drug abuse and its consequences.
  - Degree of confidence in such protective behaviors.

- Motivation with respect to prevention.
  - Interest in crime prevention.
  - Interest in drug abuse prevention.
  - Personal concern, involvement in self-protection from crime and drug abuse.
  - Personal concern, involvement in protection of others from crime and drug abuse.
  - Need for more information, knowledge about preventive actions.
  - Anticipated or intended strategies for taking action.

- Crime and drug abuse prevention actions or behaviors.
  - Nature and extent of crime prevention activities.
  - Nature and extent of drug abuse prevention activities.

Individual characteristics. The following individual characteristics were examined to describe audiences in terms of their orientations and reactions to the media campaign:

- Demographics (age, gender, income, education, employment, household size, residence situation, etc.).

- Knowledge, attitudes, and behavior with respect to crime and drug abuse.
  - Perceptions of local crime, drug abuse rates.
  - Fear of crime.
  - Perception of vulnerability to crime, drug abuse.
  - Concern over crime, drug abuse as problems.
  - Crime victimization experience.

Campaign-related communication behaviors. The following communication characteristics served as controls for media campaign effects:

- Exposure levels to crime or drug-related news.
- Exposure to other prevention campaigns, including media community, and neighborhood.
- Levels of personal discussion of crime or drug-related issues.

Sampling Plan and Administration

The sampling design provided for national surveys of the adult public, expert local crime prevention practitioners, and local media informants. This strategy made it possible to create one singularly rich, robust, merged database that included data from citizens, crime prevention experts, the media, 1990 census data, and 1991 data from the Uniform Crime Reports.

Rationale for Sampling Design

The sampling design allowed for three nationally representative surveys to be conducted, each of which was based on the same 100 "Stage 1" geographic areas (clusters). Although the sampling could have been conducted merely at a national level–thereby eliminating the need to base the three surveys on a common sampling scheme—it was decided that more powerful analyses could be conducted if the data-gathering efforts for each survey shared a common sampling scheme with the other two surveys.

The sampling design was chosen because it supported the central conceptual rationale that guided the overall evaluation design. The rationale required that evaluative information be gathered from crime prevention experts, the media, and the citizenry in a way that would

allow findings from one group to be linked and directly compared with findings from another group.

It was therefore determined that a national "cluster" sample of 100 locations would be chosen as the primary sampling units (PSU's) within which all interviewing would be conducted. For each of these 100 randomly selected PSU's, interviews were conducted with 1 crime prevention expert, 1–3 media executives, and approximately 15 English-speaking adult residents.

Stage 1 Selection of 100 PSU's

The selection of PSU's began with the purchase of a machine-readable data base that contained all (approximately 50,000) telephone area code and prefix combinations that existed in the United States as of November 1991. This data base was read into a social sciences statistical package and 1,003 random sample cases were chosen.

To each of these cases, four random digits (i.e., a four-digit suffix) were added, yielding 1,003 10-digit telephone numbers (AAA–PPP–SSSS*). These telephone numbers were processed by Northwestern University Survey Laboratory (NUSL) elite interviewers during December 1991 to determine which numbers reached residences in the United States.

A screener form was used to gather basic information that would be used in other parts of the survey work. This information included a verification that the number reached was a household, the zip code in which the residence was located, and the name of the local law enforcement agency (police or sheriff's department) serving the residence.

Of the 1,003 randomly generated telephone numbers, 233 reached U.S. households. This proportion (approximately 23 percent) of working numbers from a national Stage 1 random-digit dialing (RDD) process is similar to what is found by other national studies using this approach (see Table 1).

*Definitions: a, area code; p, prefix; s, suffix.

Table 1: Disposition of Numbers Used in Stage 1 RDD Sampling Pool

Type Tel. No.	# Reached	% Total*
Household	233	23.2
Nonresidential	132	13.2
Nonworking	638	63.6

In processing the 1,003 numbers (that is, in the course of identifying the 233 numbers that reached U.S. households), staff were required to call local telephone companies in a small proportion of cases to resolve the status of telephone numbers that either were unanswered or did not generate a recorded message indicating the status of the number (as, e.g., not in service, changed, or changed to unlisted). In this way, all 1,003 numbers were accurately classified as either reaching a household or not reaching a household.

In sum, PSU's were selected according to the combination of corresponding household area codes, prefixes, and suffixes. The law enforcement jurisdiction in which a household was located provided the geographic area in which the crime prevention expert and media executive interviews were conducted.

Crime Prevention Experts Survey

A pilot test was conducted with a final draft of the Crime Prevention Specialists Questionnaire in January 1992. Of the 233 PSU's identified in the Stage 1 national sampling, 50 were randomly selected to be used in the pilot test. For each of the 50 PSU's, information was gathered to identify the law enforcement agency that served the household. NUSL interviewers called the 50 law enforcement agencies and completed interviews with those "most knowledgeable about crime prevention practices and policies in that jurisdiction" at 22 agencies. None of the other 28 agency contacts resulted in refusals; rather, the needs, resources, and length of the field period of the pilot test limited the number of completed interviews.

On the basis of the pilot test, the Crime Prevention Specialists Questionnaire was revised to accommodate the substantive needs of the project and the length of the instrument that had been budgeted (30 minutes). In February 1992, a random sample of 125 of the 233 PSU's was chosen for use in the Crime Prevention Specialists survey. The goal was to interview at least 100 of these experts and, in the process, identify the 100 PSU's to be used in the media and citizen surveys. A sampling pool of 125 was selected in anticipation of achieving a response rate of at least 80 percent from the crime prevention expert sample.

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*n = 1,003. Percentages rounded off to nearest tenth.

By chance, 18 of the 125 PSU's were among the 22 completions from the pilot test. Because the final questionnaire was quite similar to the version used in the pilot test, the pilot data could be transferred to the final questionnaire. Only those questionnaire items not asked in the pilot version were asked in the callback interview. All 18 of these experts were successfully recontacted to complete the final questionnaire.

For each of the other agencies, a general telephone number was determined first. In some cases, extensive telephone contact was made at the local level to identify the correct agency serving each household. For example, in some cases possible agencies were contacted to ascertain whether the local telephone numbers or zip codes of the contacted households were located in their jurisdictions. In this way, each household telephone number was accurately matched with its corresponding law enforcement agency, with the exception of three numbers. For these three PSU's, no local law enforcement agencies could be determined for idiosyncratic reasons. In addition, 4 pairs of PSU's (i.e., 8 of the 125 PSU's) were served by the same law enforcement agency. The 125 PSU's led to a total of 118 law enforcement agencies from which the crime prevention experts were to be interviewed.

Information was gathered from all the agencies via a preliminary screener call to identify the top crime prevention expert in the jurisdiction and that individual's telephone number, fax number, or street address. In almost all cases, a fax number was available. This process also was used to reconfirm that the correct law enforcement agency had been linked to the household telephone number identified in the Stage 1 KDD. When a few discrepancies were encountered, the agency first contacted was very helpful in directing the research team to the correct law enforcement agency.

An advance letter was then faxed or mailed to each crime prevention expert. The letter explained the study and requested the expert's participation in the forthcoming telephone interview. A few of these advance contacts produced calls to inform NUSL that the wrong person at the agency had been designated as the expert for the forthcoming interview, thus further enhancing the sampling pool the field period began.

The field period for these interviews was February 6–20, 1992. Through an extensive callback effort (one case required 35 calls at different times and on different days), researchers achieved a response rate of 100 percent from the crime prevention specialists at all 118 agencies. Because this 100-percent response rate was unexpected and resources were inadequate to carry out the media and citizen surveys in all 118 PSU's, a random sample of 100 of the 118 PSU's was drawn to form the final set of PSU's for the other 2 surveys and for the broader evaluation.

Data from the crime prevention experts in the additional 18 jurisdictions did not go unused, however. Analyses of crime prevention experts' opinions and experiences in the final evaluation report that represents the Nation as a whole are based on the entire set of 118 interviews. Analyses that represent local area findings from the 3 linked surveys (police, media, citizens) used the 100 crime prevention expert interviews.

Media Executives Survey

For each of the 100 PSU's, a daily newspaper, television station, and radio station were chosen for possible sampling. The *1992 Editor and Publisher Yearbook* was used to determine what daily newspaper served each geographic area of the residences contacted in Stage 1. If multiple daily newspapers served an area, then the paper with the largest daily circulation was selected. Radio stations with at least some news programming were chosen, following similar reasoning, from the *1992 Gales Directory*. If the PSU location had multiple radio stations with news programming, then the station with the strongest wattage was selected because of its potential to reach a larger audience. Television stations were chosen from the *1992 Gales Directory* following a similar rationale. In areas having several television stations available for selection, preference was given to those stations with national network affiliations. If multiple choices still remained, then a final random selection was made.

A pilot test was conducted with a final draft Media Executives Questionnaire. The sample used for the pilot test was made up of radio stations, television stations, and daily newspapers that had been named in the crime prevention specialists interviews as carrying the McGruff PSA's. Final changes to the questionnaire were made after the 19 pilot test interviews were examined. The pilot test also suggested that the media informants, as a group, would be even more difficult to reach than the crime prevention experts and would be generally less cooperative.

A screening form was used to verify that the PSU location was part of the media organization's circulation or broadcast area, to identify the correct executive with the most knowledge about the organization's use of PSA's, and to gather information to allow for an advance fax or letter to be sent to the expert. The field period for the media executive survey was April 29–June 8, 1992. Before beginning the interview, interviewers confirmed that the person previously identified as the proper respondent was in fact the one most knowledgeable about PSA usage at the organization. If this was not the case, then the correct respondent was identified and interviewed.

Given budgetary considerations and the needs of the evaluation, a decision was made to complete at least one media interview, and preferable two, at each PSU. The goal was to complete a fairly equal number of interviews with media executives from newspapers and television and radio stations. Many of the questions resulted in information about the larger market in addition to the direct experiences with PSA's and their use by the media organization with which the respondent was affiliated.

Table 2 shows the disposition of the 299 media organizations that constituted the sampling pool. It should first be understood that later in the survey field period, when two media interviews were completed in an area, the third organization was pulled from the sample. In total, 60 organizations (20 percent) from the original sampling pool were pulled in this way. A total of 163 interviews were completed (55 percent of the 229), 60 respondents were never

contacted, and 16 individuals or organizations refused to respond, resulting in a response rate of 68 percent.

Table 2: Disposition of Organizations Selected for Media Executive Sampling Pool

Disposition/Outcome	#	% Total*
Interview done	163	54.5
Noncontact	60	20.0
Contact refusal/partial interview	14	4.6
Organizational policy/refusal	2	0.6
Removal/2 media completions in PSU	60	20.0

Citizen Survey

Using the 100 residential telephone numbers from the Stage 1 RDD sampling associated with the 100 PSU's that identified the 100 law enforcement jurisdictions, a Stage 2 Mitofsky-Waksberg RDD sampling approach was deployed. For each of the 100 10-digit numbers, the last 2 digits of the suffix were randomly replaced to create telephone numbers to use in interviewing 1 adult in each of 15 households within the area covered by that local telephone prefix.

A pilot test of the final draft questionnaire was conducted in early March 1992 in the Dayton (Ohio), Houston, and San Diego areas, using the Stage 1 PSU's for these cities that were not selected as part of the final random set of 100 PSU's. These three areas were chosen for the pilot test because of the relatively high visibility of the PSA in the municipality, as indicated by Advertising Council and National Crime Prevention Council records. This high level of visibility ensured that the full sequence of questionnaire items (i.e., those linked with exposure to the We Prevent campaign and all McGruff PSA campaigns) would be adequately tested. As a result, two-thirds of the 29 pilot test completions were with adults who had been exposed to the PSA campaigns. On the basis of experience with the pilot-test version of the questionnaire, which averaged 35 minutes to administer, a final instrument that met the needs of the evaluation and the budgeted length (25 minutes) was established.

*n = 299. Percentages rounded off to nearest tenth.

It was agreed that the "last birthday" respondent selection technique would be used to systematically select one adult to interview in each contacted (eligible) household. (Post hoc analyses of a methodological test built into the questionnaire indicated that in approximately one in five households, the interview was conducted with an adult other than the adult who technically had the most recent birthday. It is not clear that this has contributed any meaningful error to the survey findings.)

The field period for the citizen survey was March 18–May 11, 1992. Table 3 shows the disposition of the 4,579 numbers used in the Stage 2 RDD sampling for this survey. In total, 1,570 interviews were conducted, representing one-third (34 percent) of all the numbers processed at Stage 2. Of these 1,570 interviews, 70 were not fully completed; however, for each of these 70, data were gathered at least through the initial McGruff sequence, and some demographic information was also recorded. A refusal conversion process led to the successful conversion of 25 percent (172) of the initial results into completed interviews. Despite this effort, 507 potential respondents were not interviewed because of refusals; this number represents approximately 1 in 10 of the numbers in the sampling pool. Response rates for this survey were in the 60- to 70-percent range, depending on the treatment of numbers that were never answered and ineligible households (those having non-English adults, no adult residents, or adults with mental or physical disabilities).

Table 3: Disposition of Stage 2 RDD Numbers Used in Citizen Survey Sampling Pool

Disposition/Outcome	#	% Total*
Interview done	1,570	34.3
Nonresidential no.	678	14.8
Nonworking no.	1,328	29.0
Noncontact	183	4.0
Household answering machine/never answered	46	1.0
Ineligible household	174	3.8
Unavailable respondent	92	2.0
Refusal	508	11.1

The practical experience of carrying out Stage 2 RDD sampling rarely leads to exactly equal numbers of completions for each PSU (this disparity is compensated with post hoc weighting, as noted below). Between 13 and 17 interviews were completed for the vast majority (82) of PSU's. Of these, 61 PSU's had either 14, 15, or 16 completions. Four PSU's had 12 or fewer completions, and 14 PSU's had 18 or more completions.

*n = 4,579. Percentages rounded off to nearest tenth.

Post hoc weighting of the 1,570 cases was performed for two purposes. First, unequal probabilities of selection were compensated for by weighting for the number of telephone access lines per household and the number of adults per household. This adjustment is standard in all high-quality RDD surveys. Second, weights were devised using census data for the year 1990 to match the final sample demographics more closely with the demographics of the adult U.S. population along the lines of gender, age, race, and region of the country. Weights are also computed to compensate for the fact that the number of interviews completed was not the same for all 100 PSU's. Table 4 compares the unweighted demographics with the weighted demographics. It can be seen that the composition of the unweighted sample slightly underrepresented adults under the age of 30 and residents of the Midwest and slightly overrepresented adults aged 45–59 and residents of the South. Apart from those groups, the unweighted sample matches the demographics of the partially weighted and fully weighted samples well within the survey's sampling error ($\pm$ 2.5 percentage points).

Table 4: Comparison of Demographic Factors for Unweighted versus Weighted Citizen Samples

Demographic Factor	% Total		
	Unweighted Sample	Weighted Sample*	Weighted Sample**
Gender			
Female	56.0	54.6	54.0
Male	44.0	45.4	46.0
Age (yrs.)			
18–29	18.3	20.4	25.4
30–44	33.6	33.0	30.3
45–59	22.5	23.1	17.9
60 or older	19.9	18.0	20.9
Missing data	5.8	5.6	5.4
Race			
African American	9.3	9.2	10.5
Caucasian	78.7	78.3	78.8
Other	3.8	4.1	2.6
Missing Data	8.3	8.4	8.2
Region of Residence			
Northeast	20.0	20.8	20.5
Midwest	16.4	17.9	23.0
South	40.1	39.3	35.9
West	23.4	21.9	20.6

*Weighted for equal probability of selection.

**Weighted for equal probability of selection and demographic factors.

Survey Analysis Plan

The plan for analysis of the survey data parallels the research questions detailed above as evaluation objectives. The plan follows the sequence outlined below.

- Analyze crime prevention practitioner data. (Note variations in use of the media campaign across local jurisdictional types, including evaluation by practitioners of the campaign aspects discussed previously.)

- Analyze media gatekeeper or informant data to determine the extent of dissemination of the McGruff PSA's into community media channels. Assess their value and utility compared with materials from other campaigns, community needs, and the like.

- Compare the categories of communities against each other to investigate any differences in community factors (as, e.g., geophysics, population, law enforcement organization, demographics, and media market).

- Assess citizens' media campaign exposure, using the utilization categories as one primary independent variable. Use as a basic hypothesis that communities in a higher campaign utilization category will have greater citizen exposure to the McGruff PSA's than those in a lower category.

- Analyze the attention and responsiveness to NCCPMC.

- Analyze the impact of the media campaign on citizen crime and drug abuse prevention competencies, first comparing the competence dimensions with campaign exposure and attention rates, then comparing the competence dimensions within and across the individual, community, and organizational levels delineated previously.

- Compare the 1992 data and the 1981 McGruff national evaluation data set to estimate trends and relationships among the impact of the media campaign, citizen orientations toward crime and its prevention, and other factors that may relate to citizen crime prevention competence. The objective is to provide a longitudinal assessment of citizen changes in crime prevention orientations over a decade.

- Summarize inferences across all of the above steps to determine:

    - How much impact the McGruff campaign has had on the U.S. public.

    - How that impact varies by extent of campaign utilization, community by community; other community-level characteristics; law enforcement organizational characteristics; and individual citizen characteristics.

Community-Level Data-Gathering and Analysis

Community-level data on crime, media, and U.S. Census demographic characteristics were gathered for the final 100 sites chosen. Specifically, these data involved the building of local multisource data bases from crime and census data for local jurisdictions. For each of the 100 areas, crime and census data were obtained and merged with the data collected through law enforcement, media, and citizen surveys. These data served as important covariates in the analysis of program effects across jurisdictions. Community differences in level and type of criminal activity as well as differences in demographic and socioeconomic composition may have major effects on respondents' perceptions of crime, citizen participation, and the media program itself. Hence, controlling for these variables is important.

Crime Data

For each of the 100 areas, data from serious crimes known to the police were obtained from the Uniform Crime Reports (UCR) of the Federal Bureau of Investigations (FBI). The UCR program collects and compiles data nationwide from all reporting law enforcement agencies. Information about property crimes (burglary, larceny, theft, arson, and motor vehicle theft) and violent crimes (murder, rape, robbery, and aggravated assault) is available. The Total Crime Index comprising the 8 index crimes was used to compute a composite measure of local crime activity per 1,000 people.

To compensate for measurement error, an attempt was made to gather data from 1988, 1989, and 1990 and then to compute a mean average crime rate. Several limitations prevented the collection of crime data from all 100 areas. The UCR yielded information for only 60 percent of the 100 cities listed. Crime in the United States provides information only on cities with populations larger than 10,000; approximately a quarter of the communities in the researchers' sample had populations smaller than that figure. Moreover, either several States (as, e.g, Illinois and Indiana) did not submit crime index totals to the FBI or their entries were not reported because of data problems.

Data were missing from 40 sites to which recorded statistics were not applicable. Therefore, the information was obtained by contacting the previously interviewed crime prevention practitioners in these clusters and directly requesting the information by telephone. This technique yielded additional crime information from 26 of the 40 communities, but researchers could not always obtain details such as a breakdown by type of crime. Often it was necessary to settle for annual summaries for one or more of the years requested.

Several inconsistencies existed for the remaining 14 sites. For example, the identified city of contact in some cases did not fall within the jurisdiction of the agency listed, or the city was unincorporated and served by a larger agency. For these sites, different agencies were contacted for information. When possible, contact was made with a county sheriff's department or other law enforcement agency. When all else failed, the State's UCR reporting

agency (typically, the State police) was contacted. Data were eventually obtained for 10 of these 14 sites, primarily at the county level. (County-level data were accepted as preferable to no data at all, while recognizing they provide a very gross estimate of local rates.) Four sites yielded no crime data.

Census Data

Available data from the Bureau of the Census on key demographic and ecological variables were gathered for each of the 100 communities. Full descriptors were not always available in each case because they had not yet been made available on tape by the Bureau. The data were sufficient for the purposes of the study, however.

Media Market Data

Media market data readily available from standard references were used to construct a "media map" of television, cable, radio, newspaper, and magazine coverage of each community. This data base allowed estimates of the market potential for media dissemination of the campaign as well as related analyses to be made.

The sample cities were matched with markets of their area of dominant influence (ADI, or primary audience area) on the basis of listings in the 1992 issue of *Broadcasting & Cable MarketPlace* (formerly *Broadcasting Yearbook).*

Two competing spot advertisement tracking services, Broadcast Advertising Report (BAR) and Broadcast Data System (BDS), were then used to estimate when and how often the McGruff spots were shown in each ADI for approximately 6 months before field interviews began.

BAR lists day, date, time, channel, length of spot, and the program during which the spot was shown. BAR also reports the estimated dollar value of the spots. BDS lists day, date, time, channel, and network affiliation. BDS also lists the specific spot shown, whereas BAR lumps all McGruff PSA's together.

BAR monitored stations from 7 a.m. to 1 a.m., except in Los Angeles, New York, and Chicago, where it monitored from 7 a.m. to 3 a.m. BAR data are presented from October 1, 1991–March 1992. BDS monitored 24 hours a day, and those data are presented from October 21, 1991 to March 1, 1992. Some television stations were monitored on BDS but not on BAR, and vice versa. BAR listed all monitored stations, even if no spots were reported for those stations.

BDS monitored 26 of the 63 ADI sites, and BAR monitored 28 of those sites. There is therefore at least a partial monitoring for 35 of the 63 ADI sites, and both BAR and BDS

monitoring for 19 markets. Monitored markets were the largest ones in terms of population. The 35 partially monitored markets thus included 62 sampling points monitored on BAR and 54 sampling points monitored on BDS of the total 100 sampling points. The 19 fully monitored markets included 45 sampling points. Of the 1,570 citizens interviewed, there is BAR information for 981 citizens, BDS information for 849 citizens, and both BAR and BDS information for 720 citizens.

BAR also listed the programs during which the spots were shown. Programs were divided into genres on the basis of several categories used in previous studies and additional categories derived from new programming types. For instance, reality-based programming, news and information programs, and "infomercials" appeared different enough from programs in other categories to warrant categories of their own. The genres of some of the programs either were unidentified or were unidentifiable by researchers, and those are listed as such. A disproportionate number of unidentified programs may have been television movies.

Table 5 lists all ADI sites, whether they were listed by BDS, BAR, or both, and the frequencies for each of the sites based on each report. There was a peak in spots during December and January reported by both BDS and BAR.

According to BAR, about 30 percent of the total spots were 60-second daytime spots (which BAR defines as occurring between 7 a.m. and 5 p.m.). This finding coincides with past research on when PSA's are most frequently shown. However, BAR monitors only from 7 a.m. to 1 a.m. in all but its three largest markets, discounting all overnight spots. BDS monitoring during those hours shows a large number of middle-of-the-night spots. The 30-percent figure may therefore be misleading.

According to BDS, 84 percent of the total spots shown were the four We Prevent spots: Teddy Bear at 60 seconds, its 30-second Cops and Robbers version, Blanket at 60 seconds, and its edited 30-second Hush Little Baby version. In addition, 40 percent of the We Prevent ads shown in the 26 ADI's were the Teddy Bear 60-second spots, followed by the 30-second Hush Little Baby spots (24 percent), the 60-second Blanket spots (21 percent), and the 30-second Cops and Robbers spots (16 percent), in that order.

BDS listed the three cities showing the most spots (for just We Prevent ads, which for BDS constituted 84 percent of total spots) as Cincinnati, with 576 spots; Dallas, with 298; and Denver, with 284. Boston tied with Jacksonville for 4th place, with 256 spots; New York was 8th, with 168 spots; and Chicago was 9th, with 146 spots.According to BAR, the three cities showing the most spots were Boston, with 455 spots; New York, with 342; and Chicago, with 191. Dallas was 4th, with 161 spots; Cincinnati was 10th, with 109 spots; and Denver ranked 19th out of 28 ADI's, with 46 spots.

Table 5: Sampled Communities' ADI and BDS, BAR Options*

City	ADI	Tracking System		# Citizens reporting	
		BAR	BDS	BAR	BDS
Akron	Cleveland	◆	◆	32	66
Anacortes	Seattle/Tacoma	◆	◆	22	16
Anderson	Indianapolis		◆		1
Arlington	Boston	◆	◆	455	256
Ashland	Cleveland	◆	◆	32	66
Asheville	Greenville/Spartanville/ Asheville	◆		55	
Austin	Austin	◆		76	
Baldwinsville	Syracuse				
Baton Rouge	Baton Rouge				
Beaver Dam	Evansville				
Berkeley	San Francisco/Oakland/San Jose	◆		85	
Brigantine	Philadelphia	◆	◆	60	75
Burbank	Los Angeles	◆	◆	125	141
Burlington	Milwaukee				
Calipatria	Yuma/El Centro				
Carson	Los Angeles	◆	◆	125	141
Casselberry	Orlando/Daytona/Melbourne	◆		3	
Cedar City	Salt Lake City	◆		104	
Clarksville	Nashville	◆		8	
Clinton	Knoxville		◆		46
Coatesville	Philadelphia	◆	◆	60	75
Cody	Billings				

*Total numbers: reported by BAR, 981; BDS, 849; both, 720.

City	ADI	Tracking System		# Citizens reporting	
		BAR	BDS	BAR	BDS
Custer	Rapid City				
Dallas	Dallas/Ft. Worth	◆	◆	161	298
Danville	San Francisco/Oakland/San Jose	◆		85	
Denver	Denver	◆	◆	46	284
Doralville	Atlanta	◆	◆	22	96
Durham	Raleigh/Durham	◆	◆	148	195
El Paso	El Paso				
Fairbanks	Fairbanks				
Farmington	Albuquerque/Santa Fe	◆		50	
Frederick	Washington, D.C.	◆	◆	48	13
Ft. Lauderdale	Miami/Ft. Lauderdale	◆	◆	68	0
Ft. Thomas	Cincinnati	◆	◆	109	576
Gainesville	Gainesville				
Garden City	New York	◆	◆	342	168
Greenup	Charleston/Huntington	◆	◆	74	33
Greenville	Greenville/North Bern/ Washington	◆		55	
Hawthorne	Los Angeles	◆	◆	125	141
Hazelton	Wilkes Barre/Scranton		◆		1
Hialeah	Miami/Ft. Lauderdale	◆	◆	68	0
Higginsville	Kansas City		◆		25
Hollywood	Miami/Ft. Lauderdale	◆	◆	68	0
Jackson	Jackson				
Jacksonville	Jacksonville/Brunswick		◆		256
Jasper	Birmingham	◆		130	
Lake Forest	Los Angeles	◆	◆	125	141

City	ADI	Tracking System		# Citizens reporting	
		BAR	BDS	BAR	BDS
Lancaster	Cedar Rapids/Waterloo/Dubuque				
LaPorte	Chicago	◆	◆	191	146
Levittown	Philadelphia	◆	◆	60	75
Limestone	Bristol/Kingsport/Johnson City				
Livermore	San Francisco/Oakland/San Jose	◆		85	
Long Beach	Los Angeles	◆	◆	125	141
Los Gatos	San Francisco/Oakland/San Jose	◆		85	
Louisville	Louisville		◆		67
Manassas	Washington, D.C.	◆	◆	48	13
Manchester	Hartford/New Haven				
Manville	New York	◆	◆	342	168
Marietta	Atlanta	◆	◆	22	96
Marion	Florence/Myrtle Beach				
Marlton	Philadelphia	◆	◆	60	75
Massilon	Cleveland	◆	◆	32	66
Milford	New York	◆	◆	342	168
Minto	Fargo/Valley City				
Nashville	Nashville	◆		8	
Oakland	San Francisco/Oakland/San Jose	◆		85	
Overland	St. Louis	◆	◆	61	4
Palmerton	Wilkes Barre/Scranton		◆		1
Palmetto	Tampa/St. Petersburg	◆	◆	10	145
Pasadena	Los Angeles	◆	◆	125	141
Peoria	Peoria/Bloomington				
Philadelphia	Philadelphia	◆	◆	60	75
Pinole	San Francisco/Oakland/San Jose	◆		85	

City	ADI	Tracking System		# Citizens reporting	
		BAR	BDS	BAR	BDS
Pipestone	Sioux Falls				
Pittsburgh	Pittsburgh	◆	◆	110	227
Poland	Utica				
Poplarville	New Orleans				
Pottstown	Philadelphia	◆	◆	60	75
Queens	New York	◆	◆	342	168
Randallstown	Baltimore	◆	◆	42	106
Richmond	Richmond/Petersburg				
Rochester	Rochester				
Salisbury	Columbia/Jefferson City				
San Diego	San Diego	◆		114	
Seattle	Seattle/Tacoma	◆	◆	22	16
Sequim	Seattle/Tacoma	◆	◆	22	16
Sheridan	Indianapolis		◆		1
Springfield	Springfield				
Staten Island	New York	◆	◆	342	168
Sunrise	Miami/Ft. Lauderdale	◆	◆	68	0
Tacoma	Seattle/Tacoma	◆	◆	22	16
Versailles	Cincinnati	◆	◆	109	576
West Palm Beach	West Palm Beach/Ft. Pierce				
Waco	San Antonio				
Waldorf	Washington, D.C.	◆	◆	48	13
Williamsville	Buffalo		◆		5

Discrepancies result in part when some stations monitored by BAR are not monitored by BDS, and vice versa. The longer daytime monitoring times on BDS also make a difference. Some individual spots reported on BAR, however, were not reported by BDS, and vice versa—even though the stations were reported as being monitored at the same times. For example, in February 1992 in Seattle, three spots were listed by BDS that were on BAR-monitored stations and fell within BAR monitoring times (11:48 p.m., 11:38 p.m., and 8:53 p.m.), but they were not listed by BAR. Some of the differences may also result from the 16 percent of BDS ads that were not We Prevent ads and therefore were not in the total counts. For instance, if one of the top markets on BAR had shown mostly ads that were not We Prevent ads, then BDS would not have counted those ads, and that site would have a lower total count.

As for programs during which the spots were shown, the majority were shown during cartoons (Table 6), totaling 608 spots, or about 27 percent of the identified spots. About 17 percent, or 391 spots, were shown during comedies. About 7.7 percent of the spots were shown during talk shows, followed closely by children's shows, crime/adventure shows, news broadcasts, news and information magazine shows, and movies. Rounding out the list were sports, news interviews, drama, infomercials, game shows, religious shows, reality-based shows, soap operas, music-variety shows, and documentaries.

BAR listed 33 programs as unidentified and 462 programs that the researchers classified as unidentifiable (because it was not known to which genre they belonged). A total of 18 percent of the programs were unidentified.

Community-Level Analyses as Applied to NCCPMC

The crime, media, and census data were entered into one file. Each site was identified by an area code and prefix number, creating a new variable. System files were constructed for the citizen, media, and police data sets; all files were then merged. The goal was to divide 100 sampling points into 3 levels of McGruff PSA exposure on the basis of media informants, law enforcement practitioners, and citizen responses.

First, the media informants' means were combined in each community for the number of times respondents recalled seeing or hearing McGruff PSA's locally in magazines and newspapers or on radio, television, billboards, public transit posters, and poster boards or bulletins. Those grand means were then ranked; subsequent high, medium, and low categories were created, splitting the ranks into approximate thirds. This resulted in a high, medium, or low McGruff exposure variable for media informants in each area code. This variable was based on one to three media informants per area code.

Table 6: Programs Featuring McGruff Spots*

Program type	# of Spots shown	% Total (n=2,256)
Cartoon	608	27.0
Comedy	391	17.0
Talk show	173	7.7
Children's show	165	7.3
Crime/adventure	159	7.0
News	151	6.7
News & information magazine show	145	6.5
Movie: Nonspecified Comedy Crime/adventure Horror Animated Drama	102 13 26 26 9 1 27	4.5
Sports	72	3.2
News interview	62	2.8
Drama	56	2.5
Infomercial	51	2.3
Game show	38	1.7
Religious show	30	1.3
Reality based	24	1.1
Soap opera	13	0.6
Music/variety	9	0.4
Documentary	7	0.3

*According to BAR tracking system. Total unidentified spots, 495 (18% of all spots).

Next, a similar variable was developed for law enforcement practitioners in each area code. Again the law enforcement practitioners' means were combined in each community for number of times respondents recalled seeing or hearing McGruff PSA's locally in magazines and newspapers or on radio, television, billboards, public transit posters, and poster boards or bulletins. Those grand means were ranked and split into three approximately equal categories for low, medium, and high exposure. This variable was based on one law enforcement practitioner per area code.

Another variable was then created for citizens in each area code on the basis of a similar question that asked respondents how many times they recalled seeing or hearing McGruff ads (other than We Prevent ads) in magazines and newspapers or on radio, television, billboards, public transit posters, and poster boards or bulletins. The grand means were again ranked and split into three approximately equal categories for low, medium, and high exposure. This variable was based on 5–26 citizens per area code. The estimated spot value for McGruff ads shown in the 67 communities monitored by BAR was split into three approximately equal categories, creating a high, medium, and low spot value variable.

There were now 4 exposure variables for 67 communities and 3 variables for the remaining 33 communities. Communities with at least three variables categorized as high, three as medium, or three as low were ranked accordingly. As a result, there were 9 communities in the low category, 10 in the medium category, and 5 in the high category. The rest of the communities were assigned 1 point for a low value, 2 points for a medium value, and 3 points for a high value. The points for each community were added up, then divided by the number of variables (three or four). A missing variable was not counted. A value greater than 2 was considered high. All other values were rounded off. The totals resulted in 12 communities being categorized as low, 55 as medium, and 33 as high. The low and high categories are the cleaner categories and are mutually exclusive but not exhaustive categories. Summaries appear in Table 7.

Community-level analyses nonetheless proved fruitful for only the overall media manager analyses and the crime prevention practitioner analyses. It was not productive to apply the community-level approach to examining the dissemination of the NCCPMC. The primary problem lay in attaining reliable estimates of actual uses of the campaign within each community. A key factor in this difficulty was the lack of agreement between the two tracking services for television PSA dissemination.

Table 7: Community Exposure to McGruff PSA's

City	County	ADI	Exposure		
			Low	Med.	High
Akron	Summit	Cleveland	◆		
Akron	Summit	Cleveland		◆	
Anacortes	Skagit	Seattle/Tacoma	◆		
Anderson	Madison	Indianapolis		◆	
Arlington	Middlesex	Boston			◆
Ashland	Ashland	Cleveland			◆
Asheville	Buncombe	Greenville/Spartanville/ Asheville			◆
Austin	Travis	Austin	◆		
Austin	Travis	Austin		◆	
Baldwinsville	Onondaga	Syracuse	◆		
Baton Rouge	E. Baton Rouge	Baton Rouge			◆
Beaver Dam	Ohio	Evansville		◆	
Berkeley	Alameda	San Francisco/Oakland/ San Jose		◆	
Brigantine	Atlantic	Philadelphia		◆	
Burbank	Los Angeles	Los Angeles		◆	
Burlington	Racine	Milwaukee		◆	
Calipatria	Imperial	Yuma/El Centro			◆
Carson	Los Angeles	Los Angeles			◆
Casselberry	Seminole	Orlando/Daytona/Melbourne		◆	
Cedar City	Iron	Salt Lake City		◆	
Clarksville	Montgomery	Nashville		◆	
Clinton	Anderson	Knoxville			◆
Coatesville	Chester	Philadelphia		◆	
Cody	Park	Billings		◆	

City	County	ADI	Exposure		
			Low	Med.	High
Custer	Custer	Rapid City			◆
Dallas	Dallas	Dallas/Ft. Worth		◆	
Danville	Contra Costa	San Francisco/Oakland/ San Jose			◆
Denver	Denver	Denver	◆		
Doralville	Dekalb	Atlanta		◆	
Durham	Durham	Raleigh/Durham			◆
El Paso	El Paso	El Paso	◆		
Fairbanks	North Star Borough	Fairbanks		◆	
Farmington	San Juan	Albuquerque/Santa Fe		◆	
Frederick	Frederick	Washington, D.C.		◆	
Ft. Lauderdale	Broward	Miami/Ft. Lauderdale			◆
Ft. Thomas	Campbell	Cincinnati		◆	
Gainesville	Alachua	Gainesville		◆	
Garden City	Nassau	New York		◆	
Greenup	Greenup	Charleston/Huntington			◆
Greenville	Pitt	Greenville/North Bern/ Washington		◆	
Hawthorne	Los Angeles	Los Angeles			◆
Hazelton	Luzerne	Wilkes Barre/Scranton		◆	
Hialeah	Dade	Miami/Ft. Lauderdale		◆	
Higginsville	Layfayette	Kansas City	◆		
Hollywood	Broward	Miami/Ft. Lauderdale		◆	
Jackson	Hinds	Jackson			◆
Jacksonville	Duval	Jacksonville/Brunswick			◆
Jasper	Walker	Birmingham			◆
Lake Forest	Orange	Los Angeles		◆	

City	County	ADI	Exposure		
			Low	Med.	High
Lancaster	Grant	Cedar Rapids/Waterloo/Dubuque	◆		
LaPorte	LaPorte	Chicago			◆
Levittown	Bucks	Philadelphia		◆	
Limestone	Washington	Bristol/Kingsport/ Johnson City		◆	
Livermore	Alameda	San Francisco/Oakland/ San Jose		◆	
Long Beach	Los Angeles	Los Angeles		◆	
Los Gatos	Santa Clara	San Francisco/Oakland/ San Jose		◆	
Louisville	Jefferson	Louisville		◆	
Manassas	Prince William	Washington, D.C.			◆
Manchester	Hartford	Hartford/New Haven		◆	
Manville	Somerset	New York			◆
Marietta	Cobb	Atlanta		◆	
Marion	Marion	Florence/Myrtle Beach		◆	
Marlton	Burlington	Philadelphia		◆	
Massilon	Stark	Cleveland		◆	
Milford	Hunterdon	New York			◆
Minto	Walsh	Fargo/Valley City		◆	
Nashville	Davidson	Nashville	◆		
Oakland	Alameda	San Francisco/Oakland/ San Jose			◆
Overland	St. Louis	St. Louis		◆	
Palmerton	Carbon	Wilkes Barre/Scranton		◆	
Palmetto	Manatee	Tampa/St. Petersburg		◆	
Pasadena	Los Angeles	Los Angeles		◆	
Peoria	Peoria	Peoria/Bloomington		◆	

City	County	ADI	Exposure		
			Low	Med.	High
Philadelphia	Philadelphia	Philadelphia		◆	
Pinole	Contra Costa	San Francisco/Oakland/ San Jose	◆		
Pipestone	Pipestone	Sioux Falls			◆
Pittsburgh	Allegheny	Pittsburgh			◆
Poland	Oneida	Utica			◆
Poplarville	Pearl River	New Orleans		◆	
Pottstown	Montgomery	Philadelphia			◆
Queens	Queens	New York			◆
Randallstown	Baltimore	Baltimore			◆
Richmond	Henrico	Richmond/Petersburg			◆
Rochester	Monroe	Rochester		◆	
Salisbury	Chariton	Columbia/Jefferson City			◆
San Diego	San Diego	San Diego		◆	
Seattle	King	Seattle/Tacoma	◆		
Sequim	Clallam	Seattle/Tacoma	◆		
Sheridan	Hamilton	Indianapolis		◆	
Springfield	Green	Springfield		◆	
Staten Island	Richmond	New York			◆
Sunrise	Broward	Miami/Ft. Lauderdale			◆
Tacoma	Pierce	Seattle/Tacoma		◆	
Versailles	Ripley	Cincinnati		◆	
West Palm Beach	Palm Beach	West Palm Beach/Ft.Pierce			◆
Waco	McLennan	San Antonio			◆
Waldorf	Charles	Washington, D.C.		◆	
Wetumpka	Elmore	Montgomery		◆	

City	County	ADI	Exposure		
			Low	Med.	High
Williamsville	Erie	Buffalo		◆	

Chapter 3: The Content of the Take a Bite Out of Crime PSA's

An analysis of the message content of the National Citizens' Crime Prevention Media Campaign (NCCPMC) public service announcements (PSA's) over the years is a necessary part of assessing their public impact. Communication evaluations often focus too much on audience reaction at the expense of identifying more precisely the message to which the audience is responding.

Content analysis is not without its problems. More traditional approaches have been quantitatively based, aimed at measuring type and frequency of message themes. Some criticism has been aimed at this method's attempt to quantify the often subtle semantic and emotive aspects of complex messages. The quantitative approach is even more problematic in the case of the McGruff PSA's, given that it is virtually impossible to assess which messages are reaching which citizens with what frequency.

Analytic approaches to qualitative content have been used more recently. These approaches analyze the kinds of themes that are emphasized and the ends sought. The method has been used successfully in political campaign advertising as well as in attempts to apply cultural anthropology research methods to advertising and marketing strategies.

A qualitative approach has been chosen here for a number of reasons. For one, qualitative work is less restrictive than quantitative work, yet it offers another view of the overall communication process. Often viewed as complementing quantitative research, it provides the opportunity to present a more descriptive history of the various message themes used in the McGruff PSA's over the years. It also allows for a more graphic examination of the symbolic aspects of the campaign and how those relate to its intended goals and purposes. Such an analysis also may provide insights into informational and persuasive message elements affecting aspects of the campaign.

This content analysis of the McGruff PSA's focuses on the structure and development of the primary campaign message themes between 1980 and 1991. It also provides a more extensive examination of the recent Phase XV PSA's. Through this introspective method, the visual and verbal elements of the PSA's can be examined in light of the intended goals and policies of the campaign. This analysis is not intended to reflect the full range of campaign materials, many early versions of which are unavailable. The focus leans more toward the predominant televised PSA's and represents a reasonable selection of print PSA's over the years. Although not documenting the entire history of McGruff program content, content analysis provides the flavor of the various periods of campaign development.

An examination is being made of the content of the PSA's themselves, not of the audience response. Moreover, the interpretations offered are necessarily more subjective than those usually encountered in social science research.

Objectives

What kinds of images and themes are presented in the PSA's to make McGruff the Crime Dog so apparently symbolic and identifiable? An examination of PSA content, both verbal and visual, documents the themes, messages, and appeals that have been conveyed by the campaign since its inception. This analysis reveals the content to which audiences have been exposed and the manner by which the PSA's establish for the audience a common viewpoint or worldview that accounts for the role of the individual and community in the fight against crime. The extent to which the audience identifies with McGruff and a common worldview is established determines the success of the symbolic functions of the Crime Dog.

The purpose of this section is to investigate PSA themes and to analyze the concepts that cluster around them. The analyses help interpret the themes in light of the overall goals of the campaign and help determine recommendations concerning the media components. This analysis also can help in the development of other programs related to crime and drug abuse prevention. This section traces the themes presented in both print and electronic PSA's for all 15 phases of the campaign, from 1980 to the present, and on the basis of these themes it summarizes the overall viewpoints of the messages established. Findings are interpreted in light of the goals of the campaign effort. The results offer a better understanding of the underlying motivations and directives of the PSA's.

Procedure

The formal term for the method described here is *cluster analysis,* which is a qualitative method involving a structural analysis of the discursive and nondiscursive elements of the PSA's. Discursive elements include the verbal form of the print or broadcast PSA's. The nondiscursive elements comprise layout design, sound effects, tone of voice, and visual elements. Visual elements include design components such as light, color, form, and setting.

One key to systematizing the varying elements in these PSA's is to review the elements presented and juxtaposed. This review requires an examination of the basic structure of each element and of the kind of meaning developed by the viewer. These varying elements are assessed simultaneously. To establish meaning, a cluster analysis examines PSA structure to determine what elements are associated. A cluster analysis asks, "What follows what?" It is concerned with the elements that are linked by the producers of these PSA's.

Cluster analysis establishes the key ideas found in the PSA's and indicates the basic, clearly defined symbols along with the connotations of these symbols as they are established within the PSA's themselves. It consists of three steps, the first of which is to select key terms or the important elements used in a PSA. Key terms are selected on the basis of their high frequency or intensity of use: How often the term is repeated or how significant the term

appears to be in the PSA. Key terms in these PSA's refer to words and to design elements such as color, form, value, line, and music.

The second step of a cluster analysis is to identify what clusters around or what ideas are associated with each key term every time it appears in a PSA. This step provides a description of the elements adjacent to or in close radius to each key term. The third step in cluster analysis is to interpret the clusters. In this step, each cluster is analyzed to determine what messages are contained in the PSA. The interpretations of each cluster then are examined as a whole to determine an overall interpretation of the PSA or group of PSA's being examined.

The McGruff Campaign, 1980–1991

Since McGruff's inception in 1980, PSA's have been developed that focused on five major themes: (1) home security/neighborhood watch, (2) crime prevention for a safer community, (3) child/teen protection and involvement, (4) children's drug abuse prevention, and (5) violence prevention. Each theme area includes a specific grouping of PSA's, which will be discussed in turn.

Home Security/Neighborhood Watch

The home security/neighborhood watch PSA's were distributed in 1980–1981 as the first of the McGruff series. Aimed at adults, these messages appeared on television and radio; in newspapers and magazines; and on billboards, transit cards, and posters. The purpose of these PSA's was to introduce crime prevention concepts and encourage Americans to assume responsibility for protecting their homes, joining with neighbors to do so. These PSA's reveal three primary clusters: real-life settings and situations, clear action, and McGruff the Crime Dog.

Real-life settings and situations. The real-life settings contain visuals emphasizing the ordinary aspects of an individual's life. Rooms of a house or a neighborhood's streets are pleasant and orderly. Even the ordinary moving van used by the criminals in the Gilstraps PSA (1981) implies how an ordinary setting can unsuspectingly contain elements of crime. In the first Stop a Crime PSA's (1980), the darkness of the traditional sitting room in the home of an average middle-class citizen is turned, literally as well as symbolically, to light with the arrival of McGruff the Crime Dog. In Mimi Marth (1981), suspicious actions occurring in an unremarkable neighborhood street are halted by a nondescript elderly woman who has been trained to call the police when she observes unsavory behavior.

Clear action. Crime prevention such as the simple act of the elderly woman in the Mimi Marth PSA (1981) is a key element of the home security/neighborhood watch series. The characteristics that cluster around the theme in these PSA's are primarily basic, everyday

activities that can be engaged in by any individual. The print version of Mimi Marth emphasizes this fact, portraying an average-looking elderly woman phoning for help—a simple act preventing a major crime. The Gilstraps call the police in the video version—another simple action that saves a neighbor's home from being robbed. The print version of the Gilstraps PSA does not indicate this concept as clearly, however: Only a small boy in the middle ground of the photograph intervenes in the burglary. He seems too small to assume this responsibility alone. In contrast, simple use of the telephone in the video PSA empowers the family so that they do not act alone; instead they act with a broader support system.

As these examples suggest, no special courage, skill, or feat is required to perform the actions being advocated. These are not spectacular behaviors but are simple, everyday actions such as turning on lights, locking doors, and using the telephone. In addition, ordinary people are performing these routine tasks.

McGruff the Crime Dog. The ideas that cluster around McGruff the Crime Dog include his dissemination of information and expression of community concern along with his trenchcoat and aura of security. Also included are McGruff's presentation of positive, simple directions and his emphasis on individual responsibility for the prevention of crime. This cartoon figure is the detective who "takes a bite out of crime"—a brief but highly descriptive summary of the agenda for this campaign. McGruff's clear directives present him as a teacher rather than a trenchcoated sleuth out to solve a specific crime. In both the print and video PSA's, McGruff's trenchcoated image makes him a trusted investigator with solutions to problems about crime. His gentle features and gravelly voice make him an authority to be trusted and believed; he is never intimidating, visually or verbally.

The thematic clusters in these PSA's stress the significance of individual action in everyday circumstances and settings. They suggest that the individual can play a powerful role in the prevention of crime in his or her life, home, and community. Strength is imparted through an individual's actions based on the recommendations of the crime-prevention expert McGruff.

Crime Prevention for a Safer Community

The crime prevention for a safer community series of PSA's was distributed throughout the 10 years of the McGruff campaign and constitute that campaign's most pervasive theme. These PSA's appeared in print as early as 1981 and first appeared on television and radio in 1982. New messages carrying the theme of crime prevention for a safer community were introduced each year from 1986 to 1991. Their purpose was to teach individuals to protect not only their homes but also innocent individuals away from their homes. The PSA's also advocated keeping streets free of crime, providing protection at worksites, and preventing vandalism and arson. Aimed predominantly at an adult audience, all of the crime prevention for a safer community PSA's stressed the role of crime prevention in varying dimensions of community life.

Like the clusters around the theme of home security/neighborhood watch, the primary clusters around the theme of crime prevention for a safer community were made up of real-life settings and situations, clear action, and McGruff the Crime Dog. In addition, these PSA's emphasized varying types of criminals and citizens, characterized by both empowerment and vulnerability.

Real-life settings and situations. Many of the settings of the PSA's in this series are made up of ordinary, everyday elements. For example, the Fred McGillicudy print PSA (1989) shows an easy chair, dog, pipe, fish mounted on the wall, rug, slippers, and newspaper. These household items are elements of ordinary life in America, and they represent the safety and security of the traditional home. These are transferred visually to the external environment by their placement literally on the street with a streetlight and "No Parking" sign. The visual statement is that the street is as safe and secure as one's home. The result is a sense of order and control over both the internal and external environments. Similarly, the print PSA for To Fight Crime in Philly (1989) depicts a common garden plant waiting to be planted: an ordinary plant and an ordinary task. It reflects the simplicity of simple control over life. Simple plant and simple action combat the confusion and darkness of crime, resulting in a better community.

The action in a number of PSA's in this category takes place at night: John Petross Neighborhood Watch (1982–1983), Most Criminals Prefer To Stay Out of the Limelight (1986), He's Moving to Your Neighborhood (1989), and Fred McGillicudy (1989) use the traditional symbol of darkness to depict evil in society. The concepts of helplessness and powerlessness cluster around the darkness; the concept of empowerment for overcoming evil is part of the cluster around the light, especially as seen in the John Petross Neighborhood Watch video PSA (1982–1983).

Clear action. Action in the crime prevention for a safer community includes gaining power through seeing and recognizing. How To Catch a Thief (1981) teaches individual responsibility by training the average citizen to learn to look for and identify a thief. This print PSA, in its simple presentation, reflects the simplicity of just seeing suspicious or criminal activity and then reporting it to law enforcement officials. A second print PSA also emphasizes gaining power through the act of recognition. Whether recognizing arsonists as potential killers, as in Don't Let the Arsonist Get Away With Murder (1981 print PSA), or recognizing a thief, as in How To Catch a Thief (1981 print PSA), a person gains control by the act of recognizing wrongdoers for what they are: "[A]n arsonist is not just an arsonist but a potential killer."

These print PSA's are direct and informative, but the visual presentations of other print PSA's emphasize the action of the criminal, not that of the citizen. As a result, the drama and action of the print PSA's stem from fear of the criminal, and may be less empowering than the video PSA, which stresses the action of the citizen. For example, in the John Petross Neighborhood Watch print PSA (1982–1983), a burglar is shown beating down a door. In the video version, the criminal's act of beating down the door is followed by John

Petross' response and the action of establishing a neighborhood watch program. In just 2 years, this action was said to have caused crime to drop 55 percent and property values to double in that community, yet the print PSA does not stress this fact in its visuals. It merely paints a picture of the negative action of the burglar. The drama in the print PSA consists only of fear, whereas the action and drama in the video version stem from John Petross' response to the violence.

This emphasis on the negative and on fear is repeated in the print PSA titled He's Moving to Your Neighborhood (1989). The criminal action is highlighted, not the action of the citizen. In the print PSA, a photo catches the drama of a criminal frozen in the act of staking out an elderly woman walking alone. Sitting in his automobile, the criminal appears in control of the situation as he sits, waiting to pounce.

This fear-based message is quite different from that of the To Fight Crime in Philly PSA (1989). The video version shows the transformation of people's lives as pride in their neighborhood returns and they reclaim the physical space of their neighborhood. What had once been vacant lots, neglected buildings with broken windows, and abandoned automobiles have now been transformed into gardens and well-lit, clean areas. The print version of this PSA emphasizes the action of gardening, with a modest plant waiting to be planted. The soil and a gardening tool seem to wait to be moved by the viewer of the PSA. This print PSA emphasizes a living plant growing in good soil, symbolic of a human being thriving in a safe community. The mood of this video PSA contrasts sharply with that of the He's Moving to Your Neighborhood print PSA (1989) that emphasizes the criminal action and the vulnerability of the elderly citizen.

McGruff the Crime Dog. The thematic clusters around the figure of McGruff contain the elements of a mentor, as do the clusters in the home security/neighborhood watch series already described. Clusters around the concept of credibility are added in the crime prevention for a safer community series. One of the clusters establishing credibility is McGruff in the role of a celebrity as portrayed in the Cavett PSA (1986–1987). McGruff gains celebrity status and significance by association with the media figure Dick Cavett. Credibility is established not only through this association but also by mimicking the familiar interview format of a televised talk show, which is used to recognize important contributors to American culture. McGruff gains added credibility through longevity in the anniversary celebrations of the Crime Dog and his role in crime prevention throughout a decade (What's Ten Years Old, Has Millions of Eyes, Hates Crime, and Wears a Very Rumpled Trenchcoat? (1990 print PSA); and Anniversary: Working Together—This Is Your Life (1990 video PSA)).

Criminals. The early crime prevention for a safer community PSA's defined the criminal specifically, as thieves and arsonists were portrayed in How To Catch a Thief (1981) and Don't Let the Arsonist Get Away With Murder (1981). The thematic clusters around these 1981 print PSA's contain the element of criminals who are weasels, sneaks, and potential killers. According to Most Criminals Prefer To Stay Out of the Limelight (1986 print PSA),

the words associated with the criminals are *shady characters who like the dark.* Such elements produce feelings of helplessness and resentment (To Fight Crime in Philly, 1989).

Citizens. The descriptions of citizens found in the PSA's for crime prevention for a safer community fall into two categories: (1) empowered, highly effective combatants of crime; and (2) vulnerable potential victims. The ratio of PSA's empowering the individual to those depicting human vulnerability is 7 to 5, resulting in mixed messages, especially in the print PSA's. Although the video PSA's have the potential to demonstrate both situations, such as when a vulnerable victim is transformed into an empowered combatant (John Petross Neighborhood Watch, 1982–1983), the print PSA's depict either victims or victors, not both. How To Catch a Thief (1981) and Don't Let the Arsonist Get Away With Murder (1981) both depict individuals empowered by knowledge. Tucson Tip-Off (1990) gives the individuals' names and describes them as being "sensitive, highly sophisticated surveillance equipment," implying that these people are highly effective in the fight against crime.

In contrast, other PSA's stress the vulnerability of being human. Most Criminals Prefer To Stay Out of the Limelight (1989 print PSA) depicts the neighborhood as an unsafe place and indicates that the elderly woman walking alone is vulnerable. As the woman is watched by the burglar in his automobile, her vulnerability clearly supports the caption, "He's moving to your neighborhood because of all its advantages: unsupervised children, idle teenagers, the elderly alone, broken streetlights, broken windows."

Vulnerability is also shown in Want To Cut Down Crime? Mind Your Own Business (1988 print PSA). The individuals in this PSA are not faceless statistics or casualties of crime but real people with signatures, photographs, and company logos on their employee identification cards. They are not isolated individuals but people who are part of a collective whole and who play vital roles in the functioning of the organization which, in turn, has a responsibility to protect them. In this PSA, the employee identification cards are ordinary items that stand for real, vulnerable human beings.

Vulnerability is also found in All Dressed Up With No Place To Go (1988 print PSA). Designed to prevent vandalism, this PSA describes a couple set to attend their senior prom. Their formal dress contrasts with the broken windows and graffiti of the stone school building in the background. The broken windows symbolize the couple's lost dreams as well as the brokenness and vulnerability of human existence. Internal vulnerability is depicted not only in broken dreams but also in human mistakes. For example, failure to lock the car makes an individual vulnerable to car theft (You're Probably Wondering Why Your Car Was Stolen, 1989 print PSA).

Child/Teen Protection and Involvement

The child/teen protection and involvement PSA's were distributed first from 1984 to 1986. The PSA's appeared primarily on television and in print. The target audiences were children

aged 6–12 and teens. The secondary audience was adults aged 25–54. The purpose of the PSA's was to teach children and teens to be alert to dangerous situations, both inside and outside the home. They and their parents are reminded in Every Day in This Country 60 Kids Disappear (1984) that teens "are the ones getting ripped off, beat up, and harassed—about 2,000 times a day." The PSA's imply that children as well as their parents have a responsibility for protecting themselves and helping prevent crimes.

The key terms and clusters for this series of messages follow the pattern of the two themes discussed so far: real-life settings and situations, clear action, and McGruff the Crime Dog. In the child/teen protection and involvement series, *citizen* as a key term is broadened to include children and teenagers, not just adults. As in the other PSA's, the action in this series is clearly defined, and the thematic clusters around McGruff the Crime Dog parallel those discussed above.

Real-life settings and situations. The settings in the child/teen protection and involvement series of PSA's feature real-life locations. For example, Jennifer Stopped Kate's Ride (1985 print PSA) depicts the dilemma of one teen preventing another from taking a ride with a stranger. The setting is an automobile with an open door and the sidewalk down which two teenagers are walking as they leave the scene. Because of a Teenager, a Crime Didn't Happen Here (1985 print PSA) stresses the dark shadows of a poorly lit urban street late at night.

These average-looking settings are challenged in several of the print PSA's by the use of atypical camera angles. Is That You, Mom? (1984) shows a closet in an unremarkable house and a frightened child huddling inside. Everyday items such as clothing, an umbrella, and shoes and real-life situations literally take on new dimensions with an overhead shot, allowing the viewer to experience some of the confusion and dissonance of the frightened child.

The low-to-the-ground camera angle of Tony (1985 print PSA) also disorients the viewer by showing only the feet and lower legs of the teenagers. Emphasis is placed on a barren sidewalk, a large shadow following a child, and the darkness in the background. The video version of Tony (1985) has the same effect, with the low camera angle following Tony running as he runs through the street and crashes into a row of garbage cans. In these PSA's, the eeriness that arises from the unusual angle of the camera recording a real-life situation emphasizes fear.

Citizen. In this series, the citizens emphasized are children and teenagers. The strength and empowerment of the children are depicted in the visuals of Put Help Right at Her Fingertips (1986), as a little girl reaches for a doorbell. The protagonist in the video version of Jennifer Stopped Kate's Ride (1984), through her correct assessment of the situation, shows strength and courage as she walks away from strangers in an automobile. Jennifer also demonstrates responsibility for her friend when she stops Kate from taking a ride with a stranger. The vulnerability of children is demonstrated in Tony (1985), Is That You, Mom? (1984), and

Every Day in This Country 60 Kids Disappear (1984). In each of these PSA's, the children are shown as small and uncertain compared with the dangerous situations around them.

Children's Drug Abuse Prevention

The children's drug abuse prevention PSA's were distributed between 1987 and 1989. Four categories of PSA's relating to this theme appeared on television and radio and in print. All four were aimed primarily at children, with two of the four also geared toward parents. The primary purpose of the children's drug abuse prevention PSA's was to persuade children to say "No" to drugs and to alert parents to the danger their children may face because of drug use and drug-related violence. The key elements of these messages are real-life settings and situations, clear action, and McGruff the Crime Dog.

Real-life settings and situations. The settings for the action in these PSA's fall into two categories. Real Situations (1989 video PSA's) uses real-life settings and situations to teach children to say "No" to drugs. Most of the locations are school settings, outside of classrooms, suggesting that drug use is a real problem faced daily by children. The print PSA's in this series are nonthreatening. The props are simple: worried parents (One Out of Two Teens in America Has Taken Drugs, 1988); and a telephone, a writing pad, and binoculars (Everything You Need To Close Down a Crackhouse, 1989). Clustered around these elements is information about crime prevention and drug abuse that is simple to read and understand.

The settings for other PSA's in this series are not from real life. For example, in Saying No Isn't Tough, 1988 print PSA), cartoon figures of children holding the McGruff mask are used instead of photographs of real children. Winners Don't Use Drugs video spots (Memphis, 1987) juxtaposes an indoor item (a piano) and an outdoor setting (an open field). Children and adults follow the sound of music, reenacting the folklore image of the Pied Piper. Masks (1988 video PSA) continues this theme as children cluster around a piano listening to McGruff. The fantasy continues as the children hide behind their McGruff masks. Regina (1988) completes the move away from real-life settings and situations: The set is composed of changing abstract images and a female singer dressed in an exaggerated contemporary style.

Clear action. In the midst of routine actions and settings, school-aged children are overwhelmed with opportunities to use drugs. Each setting presents a child with enough fortitude to "Just say 'No'" to drugs. The action is saying "No" and walking away. The routines suggest how easy it is for students to use drugs and, simultaneously, how the students' simple statements can effectively prevent drug abuse. The action in Winners Don't Use Drugs (1987) is the emotive response to music. In Masks (1988), the children's action again follows emotive music; but in addition, by hiding behind the fantasy of the masks, the children may be able to carry out the action of just saying "No" to drugs. However, in Regina (1988), the action shifts from McGruff's plea to "Just say 'No'" to drugs to the

singer's exaggerated style, which simulates the emotive experience of MTV for a younger audience.

McGruff the Crime Dog. In the children's drug abuse prevention series of PSA's, McGruff has decreased in visual and verbal prominence in some of the print versions. For example, in One Out of Two Teens in America Has Taken Drugs (1988), McGruff has been relegated to a less significant position on the page and to a much smaller logo. In the other PSA's, McGruff maintains his traditional role of teacher. The primary difference now is that the advice is much less specific. "Just say 'No'" is a generic phrase that is much more nebulous and more difficult to apply than simple acts such as locking doors or turning on lights. McGruff seems to resemble more of a lighthearted friend and musician than crime dog and teacher. How well he functions as a mentor regarding crime prevention is difficult to assess in this particular situation; however, in other situations, several specific ways to avoid using drugs are outlined.

Overall, this segment of the McGruff campaign begins to move away from the use of everyday items and routine actions. Although it is simple to "Just say 'No'"—an apparently clear directive—the problem is in the ambiguity of individual situations that a child faces. The situation may be as ambiguous as a cocked gun: It may or may not go off, just as a child may or may not have the ability in that moment to say "No." These messages are generally moving toward a fantasy world of emotional and experiential settings.

Overall Interpretation of Primary Clusters in PSA's

The PSA's are visually uncluttered and straightforward. Verbal messages are presented concisely, in a conversational tone. A recurring theme in many of the PSA's is ownership: *your* door, *your* house, *your* child, *your* community. This ownership establishes the individual's identity with and membership in the local community. Identity with the community is combined with personal action and responsibility to create a central focus seen in the primary thematic clusters: settings, characters, and actions.

Setting. For the most part, the themes clustering around the settings are traditional American family lifestyles. Furnishings are comfortable, decorations familiar. This familiarity also creates a sense of ownership. Lighting is often used to switch from darkness to light, symbolizing the transition that can occur as individuals engage in prescribed behaviors and their neighborhoods are dominated by light and goodness instead of darkness and crime. The light in the settings and the sense of ownership, establishing the individual's or community's "territory" (as, e.g., in Mimi Marth, 1981), combine with the concept of crime prevention. The overall settings do not arouse but remind individuals of their control and power over their environments.

Characters. The characters in all the PSA's are clearly and consistently presented as:

- The perpetrators of crime who will destroy the viewer's or listener's home, family, or community.
- The mentor, who is the detective-dog McGruff.
- The potential hero: the average citizen who is at risk.

The perpetrators of crime are not always shown in the PSA's, but they are always alluded to. When shown in PSA's such as the Gilstraps (1981), criminals are portrayed as normal workers, in this case moving furniture. In the John Petross Neighborhood Watch PSA (1982), they are portrayed more violently. The violence is brief, and the focus quickly shifts to the cooperative action of community members as they organize to monitor their neighborhood. For the most part, criminals are presented as opportunists: "All crime needs is a chance." They are looking for easy ways to invade an individual's home or attack a family member. Criminals are generally depicted as persons who like the dark: "Lights make burglars nervous." They prefer uninhabited, lonely places and avoid communities and homes that look lived in.

The major character of most of the PSA's is McGruff the Crime Dog. Wearing a detective's garb, this figure embodies two major concepts. The first idea reflects the common understanding of a dog as a person's best friend and protector. McGruff is fearless, courageous, and loyal. The dog's trenchcoat reminds the viewer of detectives who move from the world of light to the shadowy world of crime, seeking good for the community as they remove the potential for crime. Even with such a mission, McGruff always appears human. For example, in the Stop a Crime PSA (1980), McGruff's penchant for sweets and concern about gaining weight ("Fudge brownies! And me on a diet") place a common personal concern against the broader, more threatening social concern of crime. The result is a sense of identification between the viewer and McGruff.

The detective dog's roles are clearly defined as those of teacher and advisor, and McGruff is the one who consistently provides important information on protection behaviors. McGruff is portrayed as a wise person who knows the ways of the world and who also advises the audience in a gently chiding manner. This authority figure has the characteristics of an all-important mentor: someone who knows the answers, understands both sides, combats evil, and cares for those whom he guides.

The third group generally portrayed in the PSA's are the potential heroes, those who have within them the power to prevent crime. The potential heroes are portrayed as average citizens who are sometimes forgetful: "It's a funny thing. A lot of people do that . . . they forget." The citizens live, for the most part, in communities where they can trust, or learn to trust, their neighbors and can have a common concern for clearing their neighborhoods of

crime. This concern is evidenced by active neighborhood cooperation, not just passive acceptance of crime as the community standard.

In the PSA's, citizens have the potential to act against crime if they believe in and follow the simple steps advocated by McGruff. As they prevent crime in their own neighborhoods and lives, they can become heroes. This goal, to "take a bite out of crime," is a noble one that reflects the citizens' struggles to make their communities better places in which to live. The overall portrayal of McGruff in the PSA's is that of a dominant mentor who provides sage advice. As a result, the citizens have the potential to control what happens and improve the level of safety and security in their communities.

Action. The thematic clusters in the PSA's advocate four important categories of action: (1) increased awareness of crime prevention techniques; (2) changes in attitudes regarding crime prevention as well as personal involvement in and responsibility for crime prevention; (3) specific behavior that can be implemented to prevent crime; and (4) creation of strong community ties to create healthy, crime-free neighborhoods.

The recommendations for action are simple, logical, and easily remembered and accomplished. For the most part, they take an offensive position, except for the defensive behavior portrayed in PSA's such as Mimi Marth (1981) and John Petross Neighborhood Watch (1982–1983). The underlying assumption is that if citizens follow the advised actions, they will gain control over their environments by preventing crimes of opportunity.

Because of their clarity of information and instructions, the four categories of action work together to motivate citizens to acquire knowledge of crime prevention and take preventive action in their communities. The recommendations primarily function to raise awareness of potential danger (the first category of action). By being aware of potential crime, individuals can begin to make changes that affect their society; through specific actions, they can make their families, homes, and neighborhoods less susceptible to violence. These kinds of assumptions about the influence of individuals encourage more positive attitudes toward the ability of citizens to be involved in the prevention of crime. This change in attitude (the second category of action) strengthens individuals internally and empowers them to act with confidence and hope.

The third category of action deals with a few specific and simple yet effective actions that include "lock your doors," "turn lights on and off," and "don't use drugs." All actions presented in the PSA's are clear and concise. In addition, each PSA specifically encourages information-seeking action: "Make it your job to learn about crime prevention . . . " and "write to . . . [address given]."

These three actions culminate in community emphasis, the fourth category. The PSA's help create stronger community ties that can protect homes and families. Community ties may be addressed indirectly, as in Jennifer Stopped Kate's Ride (1984), or directly, as in John Petross Neighborhood Watch (1982–1983). Community involvement may be simple, such as

asking a neighbor to "keep an eye on your house" (Stop a Crime, 1980), or complex, such as renovating old buildings and cleaning vacant lots (McGruff Files, 1990).

Conclusions: 1980–1991

The rhetoric of the PSA's creates a worldview that is simple and basic. The PSA's show a rational approach to organized actions for arresting the creeping prevalence of crime in neighborhoods. This approach enhances self-responsibility, a common, idealistic theme in America. Furthermore, the PSA's address a common human desire to succeed. Success can be achieved by following the advice contained in the PSA's. The recommended activities empower average citizens to be heroes who successfully act in their own territories, removing crime and replacing it with safe havens for family and friends.

The ideology of the McGruff PSA's attempts to influence the audience, but how members of the audience selectively adopt PSA messages is a more important issue. The PSA's become important resources for the public. The most significant contribution of the PSA's is that they allow audiences to reinterpret their own social history and reflect on their own social relationships. How individuals view their roles in their communities and interpret the causes of crime and methods for eliminating it is critical to the success of any crime prevention effort.

Creators of the PSA's should acknowledge that PSA's serve several audiences. These audiences are constantly adapting new information to their specialized needs on the basis of individual interpretations of community histories and social relationships. These adaptations will have an impact on how each community enacts the recommendations of the PSA's and assimilates the crime prevention programs to meet local needs.

Intertwined with the recognition of unique constituencies is the understanding that the audience is an active participant in the mass communication process. By advocating personal activities and responsibilities, the McGruff PSA's assume that the audience is not passive. The PSA's push the audience beyond simple participation in the media process. Instead, the audience is encouraged to take specific actions in their local neighborhoods. This encouragement shifts the relationship between the sponsor and the audience from potentially paternalistic (i.e., how media experts and law enforcement agencies care for a community) to more fraternal (i.e., how community effort is shared by media experts, law enforcement agencies, and private citizens).

Phase XV Violence Prevention PSA's

Phase XV represents a new thrust in the 12-year McGruff/Take a Bite Out of Crime campaign. Although Phase XV continues to stress community effort, its primary emphasis

has been to motivate caretakers of children to integrate crime prevention into their everyday lives. Caretakers include parents, teachers, and grandparents. The message is that unless caretakers take immediate action to prevent crime in their communities, children will not be safe from the threat of crime. McGruff, who serves as the traditional spokesperson for the campaign, is deemphasized in Phase XV.

The PSA's from Phase XV have been directed particularly at markets with high crime rates. Unlike previous PSA's, these include no direct advice or cues calling for specific preventive behavior; they instead provide an 800-number, 800-WE-PREVENT, that citizens are asked to call for further information about preventing violence.

The PSA's in Phase XV of the campaign are referred to as the violence prevention or "We Prevent" series. Three primary clusters are revealed in these PSA's: settings, characters, and actions.

Settings

Many of the settings in Phase XV PSA's are more dramatic than those in the PSA's of the previous decade. Teddy Bear (1991) is set in a well-appointed middle-class home whose bright white walls project an air of innocence and freshness; its woodwork and design represent the stability expected in traditional families. The house is clean and orderly. These elements create a secure, cheerful environment, a neutral setting that is nonthreatening to the viewer.

The Blanket PSA (1991) has the opposite effect: The setting is not neutral but is a lonely, threatening street. Hazy lights cast an eerie glow; with no traffic, an empty street provides a foil to the center ground that is filled with the weeping form of a mother and her dead child. The mother sings an unaccompanied lullaby in a voice devoid of emotion and pain. Ironically, the lyrics "Hush li'l baby, don't say a word, Momma's gonna buy you a mockingbird" are sung to her voiceless child.

With the mist and the emptiness, this setting appears more surrealistic than would a true-to-life street scene of a child who has just died. Lacking is a bustling crowd of spectators; instead, the PSA contains a few background observers and the isolated figures of a policewoman and the child's father, who come to comfort the woman cradling her dead child. This setting is crucial for the tone established in this message, creating an ambience of desolation yet lacking an overall sense of reality.

The extended version (60 seconds) of the Blanket PSA continues by portraying a church setting in which the child's funeral takes place. The church contains stained glass windows, wooden furnishings, and a high ceiling. A stereotypical representation of a gospel hymn is sung by an African-American choir. The music is highly emotive and somewhat exaggerated, creating a melodramatic atmosphere. This setting also juxtaposes the starkness of a smooth

white casket and the expressive faces of the pain-ridden parents. The pathos emanating from this poignant scene stresses the parents' sorrow and underlines their powerlessness to bring their child back from the dead. Crowded pews in this indoor setting directly contrast with the desolate atmosphere of the earlier outdoor scene. Although the surrealistic form of the first setting conveys the reality of death, the traditional visual and aural elements of the second setting create an environment that reflects the comfort derived from religion in the midst of death's coldness.

Characters

As noted in the beginning of this section, McGruff is deemphasized in Phase XV of the crime prevention campaign. The Take a Bite Out of Crime logo and McGruff's name serve only as the signature at the end of the video PSA's. Two recent print PSA's emphasize the victims, who are ordinary youth dressed in the contemporary style of middle-class teens. One of the PSA's, Somebody's Dying for a New Pair of Sneakers (1991), depicts a young boy sprawled in a street. In the other PSA, the value of a youth is defined by his clothing, as viewed from a drug addict's perspective (This Is How a Desperate Drug Addict Sees Your Child, 1991).

The children in the Teddy Bear PSA (1991) represent middle-class Caucasians. In contrast, the Blanket PSA contains minority actors, perhaps to target specific audiences.

Action

The action in the Teddy Bear PSA represents the normalcy of children playing in the safe, secure environment of their home. They are middle-class children engaging in everyday activities. The emotions expressed by the little girl painting are those of contentment and happiness. In contrast, the boys show high concentration and careful movement as they role-play violent behavior. They move deftly while pretending to fire make-believe guns at each other. As she concentrates on carrying paintbrushes and water, the small girl walks innocently into the boys' "crossfire." The innocent child screams in horror as her toys fall to the floor. The Teddy Bear PSA highlights the children's faces, which reflect the intensity of their play: the boys with their violence, the little girl with her art.

In contrast, the Blanket PSA shows not play-acting but a potential real-life event: the shock felt by a woman who mourns the unexpected death of her child. The camera angle and lighting underline the action of the solitary woman seeking solace by holding her child. Additional action involves the two individuals who separately step forward to comfort the woman, even though neither is able to do so. The woman simply continues to sing her lullaby. The actions in the second half of the PSA are those of acceptance associated with the finality of death: the casket moves past, and the family members cling together.

Following a documentary style of shooting, the action seems to simply be recorded by the camera in front of it. The characters are not portrayed as manipulating or controlling the scene but appear to be ordinary people reacting as expected when facing a tragic moment in their lives.

A sense of melodrama is created through the use of lighting and emphasis on the subject matter. In the first half of the Blanket PSA, the cameo lighting of the lone figure of the mother with her dead son creates a sense of the monumental, as does the camera that sweeps the side of the white casket in the second half. The melodrama is enhanced by the mother's act of singing to her dead child.

Many of the elements used to depict the emotional scenes in the Blanket PSA are those stereotypically associated with the African-American community—specifically, the crooning of the lullaby and the emphasis on religion.

A look at two print PSA's depicts yet another crime affecting innocents (Somebody's Dying for a New Pair of Sneakers, 1991; and This Is How a Desperate Drug Addict Sees Your Child, 1991). Both PSA's redefine everyday activities into the destruction of young males. The thematic cluster in each PSA is that the simple acts of dressing for an ordinary day at school and of walking home can result in disaster. Although unstated, another action in both PSA's is criminal behavior. The PSA's do not clearly show criminals in action, but neither PSA offers a visual reprieve from violence or an alternative to it, as each child either is or is about to become a victim. These two PSA's suggest that a high price is paid when a child's life is bartered for material objects. Such images can evoke feelings of anger and frustration, as viewers recognize that a simple, normal act such as a child's choice of clothing or walking home can result in such destruction.

Interpretation of Phase XV PSA's

The Phase XV PSA's rely more on visual images than on verbal messages, as noted in the discussion of settings, above. In addition, the thematic clustering around the characters and actions vary significantly from that in previous PSA's. Thus the Phase XV PSA's have a more experiential and ambiguous message content. They also emphasize the autonomous family unit rather than community spirit.

Experiential. Nonverbal symbols such as the visual images noted in the settings of the Phase XV PSA's are much better suited to expressing attitudes and feelings than ideas. As a result, messages that are primarily nonverbal (such as those found in Phase XV) call for emotional responses in an attempt to bring about viewers' involvement. Viewers are asked to let their emotions and senses experience the scenes as they identify with the characters and events, especially in the video PSA's. Through this extension of the individual's senses, the creator of the PSA's hopes to persuade viewers that the tragedies depicted in the PSA's could easily happen to them and their children if they do not take precautions.

Autonomy. The thematic cluster around characters emphasizes a sense of alienation and of protection of the individual. Stress is placed not neighborhood cooperation or solidarity but on the autonomous family unit. As seen in the Blanket PSA, the setting and character clusters stress the solitary pain of the mother. These PSA's do not depict characters with strong community ties; their communities are instead portrayed as places of destruction. As the setting and action clusters in the Teddy Bear PSA indicate, not even home is a safe place. The little girl faces the crossfire alone in her own house.

The suggestion of the isolation of the individual underlines the viewer's feeling of autonomy: that he or she stands alone in the struggle for their children's survival. The rhetorical question at the end of the Blanket PSA highlights this concept: "Will *you* allow this to continue?"

Conclusions: Phase XV

The Phase XV PSA's departed from previous messages in their purposeful lack of directions or instructions for specific crime prevention behavior. Audiences were told that such information could be obtained by calling the 800-number; however, this approach can carry certain risks, such as resistance to going to added effort to get information or problems in remembering or calling the phone number. From a more intellectual standpoint, the lack of specific verbal direction for solving the dilemmas shown in the visuals creates an incomplete rhetorical form: a question without an answer, a problem without a solution. Any time an incomplete rhetorical form exists, a tension is established for the receiver of the message. Alternatives might have included having the PSA's outline simple steps to protect children from crime. Whether the novel approach used in Phase XV was more successful than an approach matching the more traditional PSA's remains to be seen. However, it seems reasonable to argue that the more serious issues of deadly violence, especially involving children, that are being dealt with require a departure from the approaches of previous messages.

On the basis of the previous PSA themes, these PSA's should also avoid heroic drama or melodrama, and settings should be neutral and positive. Some possible alternatives would be to show family caretakers involved in protecting their children, thus presenting positive role models.

There may also be alternatives to reduce the potential for racial bias or stereotyping that can be inferred from some of the Phase XV PSA's. Although integration can eradicate the sense of community that accompanies ethnicity and race, racial bias in the PSA's might be eliminated if a racial mixture among the actors was maintained. Racial bias should be avoided unless the PSA is targeted to a specific subgroup. Indeed, the anthropomorphic, racially ambiguous cartoon character McGruff may serve such a role.

In leaving open the answers to questions or solutions to problems (except in the form of the 800-number), the PSA's leave themselves open to the criticism of being too emotional, especially in the case of the Blanket PSA. Although the Teddy Bear PSA did not provide a solution, its fictional format could function as an educational tool because parents could use it as a springboard for role-modeling and discussions of crime prevention with their children.

Overall, despite the benefits of novelty and emotional arousal, such PSA's should be careful not to present a fatalistic situation with little or no potential for change. A PSA should not increase pessimism by reinforcing only what is wrong in urban environments; it must instead serve as a catalyst for change, creating positive images and encouraging viewers and their families. At a minimum, parents who are already in combat against overwhelming odds need hope and encouragement.

Conclusions Across 1980–1992

Looking at all 15 phases of the McGruff campaign, the PSA's can be grouped into 2 categories: situational and experiential. Situational PSA's are based on real-life situations that use clearly presented information to increase awareness of and reinforce crime prevention behavior. These situational PSA's clearly define the problems and provide easily followed solutions. Examples of situational PSA's include Mimi Marth (1981), Gilstraps (1981), John Petross Neighborhood Watch (1982–1983), and McGruff Files (1990). A good example of a children's PSA that fits the situational category is the real situations series (1989) that uses true-to-life situations and settings such as a school to teach children to say "No" to drugs.

In contrast, experiential PSA's rely on emotive elements to increase awareness of potential crime situations. Solutions to problems and information about crime prevention in these more emotional settings may or may not be presented; rather, the viewer vicariously experiences the event in the PSA. Primary examples are the Phase XV PSA's Blanket and Teddy Bear.

Several of the PSA's aimed specifically at children were the first to move toward the experiential. The Winners Are Losers video PSA (1987) does not present a drug-related problem with steps for resolving a specific situation; instead, it presents children reenacting the legend of the Pied Piper as they follow the sound of the music into an open field. The appeal of the Regina PSA (1988) was highly experiential, with children being enticed to follow the tempo of the music. Each of these PSA's emphasize the visual imagery that for the most part was stronger and more powerful than its more cognitive counterparts. As these examples and the Phase XV PSA's indicate, the more visually sophisticated a PSA, the less likely it is to provide significant levels of information.

In the situational PSA, viewer identification can come about more through a sense of ownership and membership in a community. In the situational PSA, viewers are taught how to protect themselves, their families, and their neighborhoods from crime, with a sense of

belonging and a cooperative spirit as goals. Often the theme is assertive, calling for citizens to fight back but never directly confront the perpetrators of crime. PSA's such as John Petross Neighborhood Watch and Mimi Marth call for action, not violent aggression, such as setting up neighborhood watch programs and acting as the eyes of a community. These actions are nonthreatening for the viewer.

In the experiential PSA, viewer identification can come about more through the vicarious experience of an event. Although community cooperation is stressed in earlier phases of the McGruff campaign, the Phase XV Blanket PSA (1991) replaced neighborhood efforts with personal pain. PSA's such as this one call for a more individualized response to crime. The battle is no longer a community effort but a personal struggle against great odds. The resulting individual responsibility could cause viewers to feel fear, despair, and isolation, as though they each carry the overwhelming burden of crime prevention alone.

Through their vicarious quality, experiential PSA's call for psychological closeness. PSA's such as Tony (1985) introduced the concept of psychological closeness, as the visual and emotional elements of the PSA ask the viewer to identify with Tony's fear as he walks home alone at night. His fear causes him to miscalculate and to stumble and fall. The viewer is asked to identify with this loss of physical control. The Blanket PSA stretches the idea of psychological closeness even further, as the viewer is asked to identify with and experience the pain and loss of control felt by the mother who is holding her dead son. This sense of loss can create a lack of motivation and confidence among viewers and thus fail to empower the individual to combat crime.

In contrast to the psychological closeness of the experiential PSA's, situational PSA's allow for more emotional distance, achieved largely through the cartoon figure McGruff, who works alongside real-life actors. Furthermore, this cartoon figure allows for psychological distancing by objectively taking control of a situation and making systematic recommendations for crime prevention.

Situational PSA's, with their objectivity, appeal to the cognitive dimensions of a viewer. The resulting psychological distance forms in a viewer a greater sense of control over and confidence in his or her crime prevention actions. The final benefit is the viewer's sense of empowerment and support.

Overall, the McGruff Take a Bite Out of Crime PSA's communicate with their audiences in fresh and memorable ways. The PSA's appear to meet the primary goal of providing information potentially to increase awareness of crime prevention among audience members. For example, the Jenny (1984) and Blanket (1991) PSA's allow an audience to become aware of impending dangers to children. PSA's such as the 1980 introductory McGruff PSA provide a basis for reinforcing current behaviors such as locking doors and turning on lights. Motivation among viewers is encouraged by PSA's such as John Petross Neighborhood

Watch (1982–1983), in which a member of the community actively fights against crime as he adapts and implements a neighborhood watch program to meet the needs of his community.

Specific elements of the McGruff Take a Bite Out of Crime campaign that help raise awareness, reinforce existing behaviors, and develop motivation among viewers rely on two important concepts: (1) emphasis on individuals and their communities and (2) audience identification with McGruff.

The PSA's throughout all 15 phases of the McGruff campaign have consistently emphasized the importance of the individual with the personal overtones in many messages: "*You* can help prevent crime," "*Your* door," "*your* house," "*your* child," and "*your* community" establish the viewer's sense of ownership of their homes and identity with their local communities. Viewers also gain a sense of identity with the creators of the crime prevention messages, who help them feel that "we—all levels of our society—are all in this together."

Additionally, the McGruff PSA's demonstrate an appreciation of the individual's concerns, fears, and problems regarding crime and crime prevention. Throughout most of the campaign, the PSA's recognize viewers as competent individuals who wish to assume responsibility for changing their neighborhoods.

In keeping with the concern for developing crime prevention through community efforts, the McGruff campaign is based on the premise that, as a neighborhood builds stronger ties, a new sense of community emerges. In the process, individuals should feel they have some control over their lives and begin to care about each other, about their neighborhoods, and about their schools and other institutions. The campaign emphasizes that this sense of caring serves as one of the best solutions to the problem of crime, suggesting that solutions lie within communities and that by working together, individuals make a difference. As the cluster analysis of the Phase XV PSA's indicates, caution should be exercised if these sentiments are to continue to be conveyed.

The second important element of the Take a Bite Out of Crime campaign obviously is McGruff. The Crime Dog is the central figure in the situational PSA's, and his personality creates an important ethos essential to the success of the PSA's. Over the years, McGruff has been described as "believable," "credible," and "trusted," and he has been established as a role model with whom audience members can identify. He lightens the heavy emotional topic of crime and crime prevention, reassuring, encouraging, and supporting individuals and communities. He appears interesting and humorous, but at the same time he is always serious. Most of all, McGruff is informative. McGruff offers positive, simple information that people can easily remember and steps that they can readily take.

The McGruff campaign incorporates a number of important elements of message design. Although some of the later PSA's may have been assessed by small numbers of viewers as too morbid, too depressing, or carrying shock value, most of the McGruff campaign provides images that are nonthreatening yet authoritative. Additionally, whatever the content of the

PSA's, most of them call attention to the message, not to the PSA itself. Some of the later PSA's may need to be evaluated with this focus in mind: To what extent does the more graphic style of these PSA's affect understanding and/or acceptance of the message?

The McGruff PSA's also appear easy to read and to understand, another important design element. Specific directions or recommendations for crime prevention are easily implemented without excessive effort on the part of citizens.

Analysis of this campaign reveals a number of questions that should be answered by those who continue this campaign or develop similar campaigns: Does the campaign tie into a community? Does it respond to the immediate needs or more long-term goals of the audience? In the PSA, who is to assume responsibility for preventing crime? Are the ideas presented in the PSA supported by the entire society, a particular subculture, or a neighborhood? Does the PSA create a feeling of solidarity or isolation among community members? Does the emotional appeal of the PSA remain objective enough for viewers to maintain or gain a sense of control over and confidence in their abilities to help prevent crime?

This content analysis of the McGruff PSA's has attempted to provide insight into the development of the campaign by outlining the various themes found in the PSA's and by showing how these themes reinforce or detract from the overall goals of the McGruff effort. A more subjective interpretation indicated how the PSA's can create public awareness, encourage public commitment to preventing crime and drug abuse and building safe communities, and motivate citizens to take positive actions to strengthen social bonds and increase public pride in their communities. The content of the McGruff campaign focuses public attention on the vital issues of crime prevention and mobilizes the public to deal with those issues. Most of all, the McGruff PSA's appeal to what is most human in all of us: the desire to take care of our own.

Chapter 4: Survey Measures and Item Descriptions

Three separate questionnaires were used to interview the citizen, practitioner, and media gatekeeper samples. Listed below for reference purposes are the items from the citizen survey used to measure key crime, crime prevention, and media variables. Items are listed by the variable name given in the tables in Appendix A of the original report (*The Social Impact of the National Citizens' Crime Prevention Campaign,* NCJ 144533, November 1993). Comparable items were used in the practitioner and media gatekeeper questionnaires.

For a complete description of all questionnaire items, contact the authors of this study.

Description	Question
Crime Orientations	
Neighborhood Safety	How safe do you feel, or would you feel, being out alone in your neighborhood at night? Would you feel very safe, reasonably safe, somewhat unsafe, or very unsafe?
Burglary Probability	How likely do you think it is that your home will be broken into or burglarized during the next year? Do you think it is very likely, somewhat likely, or not very likely at all?
Burglary Worry	Is having your home burglarized or broken into something that you worry about a great deal, somewhat, or hardly at all?
Violence Probability	How likely do you think it is that you personally will be attacked or robbed in the next year? Do you think it is very likely, somewhat likely, or not very likely?
Violence Worry	Is being attacked or robbed something that you worry about a great deal, somewhat, or hardly at all?
Prevention Competence	
Knowledge	How much do you think you know about how to make yourself and your home less likely to be victimized by criminals? Do you think you know a great deal, some, or not much at all?

Description	Question
Interest	Overall, would you say you are very interested, somewhat interested, or hardly interested at all in crime prevention?
Responsibility	When it comes to personal responsibility for helping to prevent crime in a neighborhood like yours, do you believe that individual citizens have more or less responsibility than, or the same amount of responsibility as, law enforcement?
Confidence	How confident do you feel that you as an individual can take action to help protect yourself from crime? Do you feel very confident, somewhat confident, or not very confident at all?
Effectiveness	If ordinary citizens took more precautions to protect themselves, do you think that would help reduce the crime rate a great deal, somewhat, or hardly at all?
Discussion	When you talk to neighbors and people you consider close to you, including family and friends, do you discuss what you can do to prevent crime very often, sometimes, or hardly ever?
Leadership	Do you feel you are more or less likely than other people to be asked for your ideas and opinions about what to do to prevent crime in your neighborhood?
Perceived Neighborhood Problems	
	I'm going to list some crime-related problems that may be concerns in your neighborhood. For each one, please tell me whether you personally think it is a big problem, somewhat of a problem, or no problem at all. What about—
Break-Ins	People breaking in and illegally entering homes?

Description	Question
Violent Crime/Children	Violent crime involving children and teenagers?
Gang Violence	Gang violence?
Car Theft	Theft of or damage to cars?
Selling Drugs	The selling or buying of drugs?
Crime in Schools	Crime in and around schools?
Teens Hanging Out	Teenagers hanging out?
Garbage, Litter	Garbage or litter on the streets?
Rundown Property	Allowing property to become run down?
Sources of Learning	
	Think about the precautions you take to be safe from crime. How much have you learned about these actions from—
TV News	Televised news about crime? Would you say you have learned a lot, some, or nothing at all?
Newspaper News	Newspaper crime stories?
McGruff PSA's	The McGruff PSA's?
Other PSA's	Other crime-prevention PSA's?
Neighborhood Groups	Crime prevention groups in your neighborhood?
Law Enforcement	Advice from your local law enforcement agency?
Personal Experience	Your own personal experience with crime?

Description	Question
Prevention Behavior Factors	
	I'm going to list some of the precautions that people sometimes take to protect themselves and their property from crime. For each item, please tell me whether it's something that you do always, sometimes, or never.
Target-Hardening Factor	Locking the doors to your home, even when leaving for a short time.
	Keeping the doors locked, even when at home.
	Locking windows and screens, even when leaving for only a short time.
Watch Factor	Leaving on indoor and outdoor lights when away from home at night.
	Keeping a watch on neighbors and their property in an attempt to reduce crime in your neighborhood.
	When away for more than a day or two, having a neighbor watch your residence.
	When away from home for more than a day or two, stopping delivery of newspapers or mail, or asking someone to bring them in.
	When away for more than a day or two, using a timer to turn on lights or a radio.
Precaution Factor	When going out after dark, going with someone else because of crime.
	When going out, taking something along with you that could be used as protection against an attack.
	Avoiding certain places in your neighborhood at night.
Cooperation Factor	Getting together with neighbors to discuss steps to take against crime.

Description	Question
	Getting together with the people in your neighborhood for various activities aimed at preventing drug abuse.
General McGruff PSA's	
Attention	How much attention have you paid to the McGruff Take a Bite Out of Crime PSA's when you've seen them? Would you say you've usually paid a great deal of attention, some attention, or hardly any attention at all?
Information Gain	Did these PSA's show or tell you anything that you did not already know, or remind you of anything you knew but had forgotten?
Took Action	As a result of these PSA's, did you do anything that you probably would not have done if you had not seen or heard them?
# of Times PSA's Seen/Heard (Various Media)	As for any other kinds of McGruff ads: In the past 12 months, how often, if at all, do you recall seeing or hearing McGruff ads—apart from the "We Prevent" PSA's? How about—
McGruff Magazine Exposure	In magazines?
McGruff Newspaper Exposure	In newspapers?
McGruff Radio Exposure	On the radio?
McGruff TV Exposure	On television?
McGruff Billboard Exposure	On billboards?
McGruff Transit Exposure	On public transit posters?
McGruff Poster Exposure	On poster boards or bulletin boards?

Description	Question
Overall McGruff	
All McGruff PSA's Exposure	I'm going to describe one particular kind of PSA to you. It says, "Take a bite out of crime," and includes a cartoon dog named McGruff dressed in an overcoat, telling people how to protect themselves against crime. These McGruff PSA's have appeared on television and radio, in newspapers, and on posters and billboards. Do you remember ever seeing that kind of ad?
Overall McGruff—Drug Abuse	
Concern	Considering all of the Take a Bite Out of Crime PSA's you've ever seen: Have these PSA's made you any more or less concerned about drug abuse than you were already, or have they made no difference at all?
Personal Awareness	How effective have you personally found these PSA's in making you more aware of how to help prevent drug abuse in your neighborhood?
Responsibility	Did they make you feel more or less personally responsible for working with others to help prevent drug abuse, or did they not make any difference at all?
Child Awareness	In your opinion, how effective have the McGruff PSA's been in building children's awareness about drug abuse prevention in your neighborhood?
Adult Awareness	How effective have the McGruff PSA's been in building adults' awareness about drug abuse prevention in your neighborhood?

Description	Question
Overall McGruff—Crime Prevention	
Effectiveness	How effective did you personally find the use(s) of McGruff in building your own awareness about crime and drug abuse prevention?
Concern	Did the Take a Bite Out of Crime PSA's make you more or less concerned about crime, or did they not make any difference at all?
Confidence	Did they make you personally feel any more or less confident about being able to protect yourself from crime, or did they not make any difference at all?
Responsibility	Did they make you feel more or less personally responsible for working with others to help prevent crime, or did they not make any difference at all?
Personal Awareness	How effective have you personally found these PSA's in making you more aware of how to help prevent crime in your neighborhood?
Child Awareness	In your opinion, how effective have the McGruff PSA's been in building children's awareness about crime prevention in your neighborhood?
Adult Awareness	How effective have the McGruff PSA's been in building adults' awareness about crime prevention in your neighborhood?
Exposure to Crime Prevention Information	Turning now to all other sources of information, including the mass media, McGruff PSA's, and other people: How often in the past 12 months have you come across information on how to protect yourself and your household against crime? Have you seen or heard such information frequently, occasionally, or never?

Description	Question
Attention to Crime Prevention Information	When you come across this kind of information, do you generally pay a lot of attention, some attention, or not much attention at all?
Need for Crime Prevention Information	Overall, how much of a need do you have at this time for crime prevention information? Would you say that you have a great need, some need, or hardly any need at all?
We Prevent PSA's	
Exposure	There have been many different kinds of McGruff PSA's. I'm going to describe one particular kind to you, and I want you to think about whether you remember having seen or heard them anywhere. The television ads say, "We prevent," and they are aimed at helping protect children and teens from violent crime. Some show children in make-believe play with guns, or parents grieving at a child's funeral. The PSA's close by saying, "Take a bite out of crime." Do you remember having seen this kind of ad on television over the past few months?
TV Exposure	We Prevent PSA's have also played on radio. In one of them, a mother tries to explain a 6-year-old's death to another child. Another provides statistics on school children as victims. Both end with the words, "You must fight back." Do you remember having heard this on radio over the past few months?
Newspaper Exposure	Newspapers and magazines have carried We Prevent PSA's showing children as possible crime victims. One contains the words, "Somebody's dying for a new pair of sneakers." Another says, "This is how a desperate drug addict sees your child." These PSA's have appeared on posters and billboards. Do you remember ever having seen this kind of ad any place at all?

Description	Question
Other Exposure (past 6 months)	In the past 6 months, how often, if at all, do you recall having seen these We Prevent PSA's—
Magazine Exposure	In magazines?
Newspaper Exposure	In newspapers?
Billboard Exposure	On billboards?
Transit Exposure	On public transit posters?
Poster Exposure	On poster boards or bulletin boards?
Media Choice	Which kind of PSA would you say you are the most familiar with: the ones on TV or radio, or the printed ones?
Attention	All in all, how much attention have you paid to these PSA's when you've seen or heard them? Would you say you usually paid a great deal of attention, some attention, or hardly any attention at all?
Information Gain	Did these PSA's show or tell you anything that you did not already know before, or remind you of things you knew but had forgotten about?
Took Action	As a result of these PSA's, did you do anything that you probably would not have done if you hadn't seen or heard them?
Concern	All in all, did the We Prevent PSA's make you any more or less concerned about violent crime, or did it not make any difference at all?
Confidence	Did it make you feel any more or less confident about being able to protect children from violent crime, or did it not make any difference at all?
Helpfulness	How helpful have you found the PSA's in learning about how to protect children from violent crime? Have you found them very helpful, somewhat helpful, or not very helpful at all?

Description	Question
Call 800-number	Did you telephone the We Prevent 800-number for more information about crime prevention?

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