

An unlimited amount of main characters can be tracked for the television phase. Use the actors listed on the DVD packaging first, followed by those mentioned in the episode credits. IMDB should also be consulted in addition to the packaging and credits, especially for pictures of actors to familiarize yourself with the characters you'll be coding.

While you are watching a season, be sure to include on your tracking sheet any character that is important to the episode or the focus of a scene and involved with content. If they are not given a name, they may still be included as a main character as long as they are intrinsic to the plot. For example, while a major guest character on an episode of *Grey's Anatomy* may only be known as "girl with cancer," if she is involved in risky content she should be included on your list. As another example, consider an unnamed man who constantly smokes during his repeated interrogations in an episode of *Dragnet*. You would not, however, count a villain's henchman in *Charlie's Angels* if all they do throughout the episode is get out of a car and get shot. IMDB is a good source for finding the identities of minor main characters.

Use the character ID numbers (as listed in your character tracking sheet) when asked to identify which characters were involved in each content area. If non-main characters are involved in the coded content, record their gender (90=male, 100=female, 110=non-human). It is not necessary to code for multiple non-main characters, once per gender is sufficient. For example, characters #2 and #5 are seen smoking at a bar, and two other patrons in the background are also smoking (a male and a female). You would only have to record four ID numbers for this segment (2, 5, 90, 100).

However, if a group of non-main characters are portrayed record everyone involved by using ID #120 (multiple characters). This could apply to a group found smoking in the bar, or a ward of patients. Don't forget to also include the main character IDs, as well as non-main characters (90, 100) if additional male/females are in the group.

When a character off-screen is involved or their identity is unknown, code using ID #130 (e.g., if a character is shot off-screen and the identity of the shooter is not revealed during the segment, or in a television series such as *CSI*, in which the killer is not unmasked until the end).

If you are watching a television season with an enormous amount of characters that reaches into the 90s or beyond, be sure to avoid the ID #s used for non-main characters (i.e., on your tracking sheet main characters should go 88, 89, 91, 92 and 98, 99, 101, 102, avoiding the 90 and 100 used for non-main male or females).

When dealing with bizarre situations of character identity (e.g., transformations, time travel, or possession) use the ID number of the character/actor seen physically portraying that behavior. For example, if a woman is "trapped" in a man's body, any behavior that character engages in should be linked to the male's character ID. Be sure to make a note about that movie being a special circumstance. The same applies to actors trying to portray alternative races. For example, a Caucasian playing the role of someone from the Middle East would be coded as whichever race they appear. In the case of human-looking characters that may be of other origin (alien, cyborg, android, etc.) record *both* their apparent race (actor) and their defined race (character). For example, Storm (Halle Berry) in the *X-Men* films would be coded as African American **and** Non-Human/Supernatural. Similarly Arnold Schwarzenegger would receive two codes for his role as a cyborg in *Terminator*.

Human characters are considered to have been born in natural settings and not possess any special superhuman abilities or traits. If human characters receive special powers later in the films then they are no longer considered 'human.' All animated characters are **non-human**.

MOVIE ID NUMBER

Refer to the *movie rankings* excel sheet to find the title's ID number.

SCALES

Code for the highest level of content within a segment for all scales unless otherwise indicated. Combine your counts for the entire 5-minute segment when tallying sequences. For sexual content, code only the characters involved in the most modeled scene; however, include the scale description for any additional content within that segment.

SPECIAL CIRCUMSTANCES

If characters involved with any content areas are non-human (robot, animal, alien, etc.), mark this on the *movie rankings* file. For example, violence against dinosaurs in *Jurassic Park* or aliens in *Star Wars* (most likely fantasy and sci-fi.) If their information is not found on the *character ID sheet*, use the ID number 11 to identify them. Animation films as well as fantasy films are also a special circumstance (mythical settings, creatures, sci-fi, etc.) Basically anything beyond normal, real-world settings.

ALCOHOL

Did alcohol appear in this scene?

The appearance of anything alcohol-related in the scene, ranging from signs, billboards, and logos to the direct (or implied) depiction of a character consuming alcohol. References do not require a character ID.

Alcohol Use Scale

1 = signs/billboards, bottle caps, logos, alcohol products seen in non-use setting, or drinking references

2 = alcohol shown / implied consumption (e.g., empty bottles) but no consumption shown

3 = character(s) is seen consuming alcohol (direct)

4 = passed out / hospitalized / intoxicated (slurred speech, trouble walking, etc.)

Implied vs. Direct (Seen) Alcohol Consumption

Implied alcohol consumption occurs when characters are not directly shown drinking, but drinking can be easily and directly inferred by the context of the situation shown. For example a character sitting in front of an open beer bottle or holding a glass of wine, where the physical act of consumption is not shown. Drinking may also be implied in a scene where a character comes home from a party or club and is obviously drunk or hung-over. Direct alcohol consumption occurs when a character is shown actively drinking an alcoholic beverage (lips touch the alcohol).

Anti-Alcohol Messages

Statements or references to the harmful or addictive nature of alcohol products, e.g., “I heard drinking causes liver damage,” or “Don’t you know that drinking and driving can kill you?” or “You shouldn’t drink.”

Drinking and Driving

Pertains to scenes where the character has consumed alcohol during or immediately before driving, or is obviously drunk or impaired by the effects of alcohol while operating a vehicle.

Alcohol Used in a Religious Ceremony

Code for alcohol consumed during a religious ceremony such as drinking wine during communion. However, do not consider drinking in the church yard as part of a ceremony.

Character that looks under 21 consumes alcohol?

A character that looks underage (minor) is shown or implied to have consumed alcohol in the scene.

Designated Driving Behavior

If any character comments on or acts as a designated driver, code this according to their behavior. For example, verbal behavior includes reminding another character to have a designated driver or comments like “I was the DD last weekend,” “We need someone sober to drive us home,” or “We should get you a taxi home.” Physical behavior includes taking the keys away from someone or soberly driving intoxicated characters. References to designated drivers are coded as verbal.

TOBACCO

Did Tobacco Appear in this Scene?

The appearance of anything tobacco-related, including smoking ads, logos, or paraphernalia as well as implied or direct tobacco consumption. References do not require a character ID.

Tobacco Scale

1 = lighters, ash trays, signs, billboards, cigarette butts, etc. seen, or smoking references (i.e. “I need a cigarette”)

2 = actual tobacco product seen but not consumed (i.e. UNLIT cigarette behind the ear or in hand)

3 = one or two people consume tobacco (a lit cigarette counts as consumption, even if the act of inhaling is not shown)

4 = 3 or more people consuming tobacco together or a bar or room filled with smoke

Tobacco Use – Implied vs. Direct (Seen)

Direct use of tobacco entails tobacco products being actively consumed (e.g., characters can be seen inhaling). Implied use entails lit tobacco products being held or appearing in situations where they are being consumed, but the actual act of “smoking” is not directly shown on screen. Implied use also applies to smokeless tobacco, such as the portrayal of dip cans, snuff bags, or spit cups.

Tobacco Type

A. Cigarettes

B. Cigars, cigarillos, etc.

C. Smokeless tobacco: loose/powdered/chewing tobacco, pouches, dip cans

D. Piped tobacco or hookahs

Refusal of Tobacco

A character is offered a tobacco product and refuses, verbally or physically. Refusals are not considered anti-tobacco messages.

Anti-Tobacco Messages

Statements or references to the harmful or addictive nature of tobacco products, e.g., “I heard smoking causes cancer,” or “Don’t you know that that chewing rots your teeth?” or “Cigarettes are addictive,” or “You shouldn’t smoke.” Keep in mind that broader statements related to not smoking should also be coded as anti-tobacco messages (discouraging tobacco use in a particular setting or discussing products that help stop addiction).

Negative Effects of Tobacco Shown

Coughing, wheezing, shortness of breath, irritated eyes, or other more serious effects that are directly referenced as being caused by smoking (emphysema, lung cancer, asthma, etc.)

Was there talk about smoking / Needing to use tobacco / Buying tobacco?

Characters make references or say that they want to smoke (or use smokeless forms), e.g., “I really need a cigarette,” or “Do you have any dip?” or “Can I have a cigarette?” Count the act of buying tobacco also.

DRUGS

Did Drugs Appear in this Scene?

Any direct (or implied) depictions of drugs, drug use, drug paraphernalia, or drug transactions occur in the scene. Also code for drug references: “Let’s get high,” “That guy looks lifted.” References do not require a character ID.

Drug Scale:

- 1 = drug paraphernalia that does not indicate drug use; drug references
- 2 = drugs seen, bought, or sold, or implied consumption – paraphernalia indicates use (i.e. used syringes or joint remains indicate the use of drugs)
- 3 = drugs consumed, multiple drugs used, or heavy modeling (detail in actions)
- 4 = drug overdose or more than 3 people using drugs

Drug Consumption – Direct (Seen) vs. Implied

“Seen” use of drugs entails any type of drug being actively consumed (i.e., characters can be seen inhaling, injecting, etc.). Implied use entails drug products being held or appearing in situations where they are being consumed, but the actual act of “drug use” is not directly shown on screen.

Type of Drugs Portrayed

Code for each drug that appears in the scene. This includes the paraphernalia. *Drugs* are considered illegal substances or medications abused. Patients taking prescription pills non-recreationally do not count as drug content; however, a character who takes pills with alcohol is abusing the medicine and should be coded. Recreational use of medicine and overdosing are examples of abuse. Medical use is not to be coded. For example, exclude hospital patients or characters using pills as medications in their regular use (aspirin for headaches, oral contraceptives, or normal use of mood stabilizers, for example)

Refusal of Drugs

A character is offered drugs or presented with drugs and refuses to use them. Refusal of drugs is not considered anti-drug messages.

Anti-Drug Messages

Statements or references to the harmful or addictive nature of (illegal) drugs. Characters make statements telling others not to use drugs, either directly (“don’t use drugs”) or indirectly (“this is your brain on drugs”). Comments about the legality of drugs are not considered anti-drug messages.

Does character overdose or die?

A character takes too many / too much drugs, resulting in immediate physical harm (seizures, passing out) which may require medical attention or lead to injury or death.

SEXUAL CONTENT

If multiple scenes depict sexual content in the 5-minute segment, only code for the highest degree of portrayal. So if a couple is kissing in the first minute of the segment, but later at the fourth minute a rape takes place, code only the rape and the characters involved. Do not code for background depictions of sexual content (e.g., posters or magazines depicting nudity). However, do code for sexual content if it is presented as the focus of the shot. For example, characters are watching pornography and the scene cuts to a full screen portrayal of the television.

Is there sexual content in this segment?

Any type of sexual contact, including kissing (on lips), nudity, sexual behavior, or sexual intercourse, implicitly or explicitly shown.

How Modeled is the Sexual Content? Modeling of sexual content on 4-point scale (Leone 2002):

1. Somewhat Modeled – This would involve kissing (on the lips), but no other sexual contact, seductive dancing with clothing, and the removal of clothing without visible nudity. A close-up or extreme close-up of a character engaged in sexual activity would be “somewhat modeled,” as would a female character’s exposed breasts, if she is not involved in sexual activity. Implied intercourse with no sexual contact would also be “somewhat modeled.”
2. Modeled – “Here, in addition to or instead of kissing, add groping, fondling, rubbing, or grinding (basically behavior considered foreplay) while clothed or partially clothed (female breasts may be visible but no genital areas are). No (simulated) penetration vaginally, orally, or anally or (simulated) masturbation.
3. Very Modeled – Here, in addition to kissing, add groping, fondling, rubbing, or grinding (basically behavior considered foreplay) while naked. Simulated intercourse, other sexual penetration, or masturbation where all characters involved are not shown to be completely naked (exception is clothing like garter belts or crotch-less panties, that can remain on during a scene of sexual penetration). Also, visible female or male genital areas, independent of ANY sexual activity from kissing to simulated intercourse, would be “very modeled.”
4. Most Modeled – Simulated intercourse or any other sexual penetration or masturbation where all character(s) involved are shown to be completely naked or wearing clothing like garter belts or crotch-less panties, which can remain on during a scene of sexual penetration. Visible female or male genital areas NOT independent of any sexual activity would be “most modeled.”

Intercourse Shown or Implied

Characters shown having sex, or whose behavior and movement indicate that they are having sex would be “shown.” Nudity is not necessary for sex to be considered “shown.” “Implied” sex would be a scene where two characters go into a bedroom together and wake up next to each other naked or partially clothed the next morning.

Sexual Behavior and Alcohol

Any sexual behavior accompanied by alcohol (the character does not have to be drunk). Code this if any alcohol was recently consumed (even if implied) prior to engaging in sexual behavior or if alcoholic beverages/open containers are present during or leading up to the act. Code this even if the alcohol does not *influence* the sexual behavior.

Sexual Behavior and Drugs

Any sexual behavior taking place accompanied by illegal substances. Code this if any drugs were recently consumed (even if implied) prior to engaging in sexual behavior or if drugs/drug paraphernalia is present during or leading up to the act. Code even if the substance does not *influence* the sexual behavior.

Protection Used/Mention of Safer Sex

Character shown using or preparing to use a condom before sexual intercourse or using dialogue that implies that this is the case if it is not directly depicted. Also code for mentions of safe (or safer) sex that occur during or immediately before or after sexual content is depicted.

Rape or Forced Sex

“Forced vaginal or anal penetration or forced oral sex” – force defined as: “physical and verbal threats... or the inability on the part of the victim to give consent because of alcohol or drug intoxication, unconsciousness, sleep, or youth” – from J. Bufkin & S. Eschholz (2000)

What relationships were evident?

If there is some type of interaction between characters then code their relationship accordingly: friends, dating, strangers, acquaintances, unknown, etc., are coded as “non-intimate.” Family members are coded as “familial.” Married or engaged characters are coded as “intimate.” A married man having relations with a mistress would be coded as “non-intimate” since their relationship does not include engagement. Keep in mind that relationships between characters may change throughout the movie.

AGGRESSION

Sequences of Violence

Thompson & Yokota (2000): “Physical acts where the aggressor makes or attempts to make some physical contact with the intention of causing injury or death” and “intentional acts where the aggressor makes or attempts to make some physical contact that has potential to inflict injury or harm,” excluding natural disasters, accidents, objects not attributed to a character, and expected physical acts by sport games that are not intended to seriously injure (tackling, checking, boxing, stunts). Additionally, staged violence is not to be coded (depictions of acting on a stage or film set) such as the stunt violence in *Hooper* when they are fighting during a scene where the characters are actors in a movie. Note the gun portrayal may still be coded for on film sets.

A “Sequence” of violence is defined as an uninterrupted display of a character or a group of characters engaged in an act of violence. Escholz & Bufkin (2001) define violence as: “Any intentional infliction of physical pain or harm on a human by another human.” Therefore, accidents are *not* coded as violence. (For example, in *Pulp Fiction*, Vincent Vega does not mean to shoot Marcus’s head off. This is not coded as violence, and the subsequent segments that show the aftermath of the accident are also not coded as violence).

We do however code for aggressive behavior by / against non-human characters.

Like sexual content, do not code for background portrayals. Only code this if the focus of the shot shows aggressive behavior (e.g., a full screen depiction of a TV broadcast with violent content). When it comes to coding **consequences/injuries** of violence, it is only necessary to code them once per receiver. For example, (in *Pulp Fiction*?) Bruce Willis is bloodied in a fight but continues throughout the movie with his cuts and bruises visible. It is not necessary to code every segment for violent consequences, only the first segment in which he is seen after the violence.

Is there aggressive content in this segment?

Any sequences of violence, bullying, or the presence of guns

Character Initiating the Violence

Any character that commits a violent act or exchange. Code for every character involved in initiating or retaliating against violence.

Character Receiving the Violence

Any character that an act of violence is directed at. Code for every character that receives any violence.

Modeled Violence Level

Violence is rated on a scale of 1-5 (modified version of Leone 2002):

1. “Consequence/Aftermath Sequences” – Body is shown or the result of violence is shown, but the act of violence itself is not shown in the scene. Representations of injuries; maimed, disfigured, or dead bodies; characters bleeding; pools of blood; splattered blood. Simple gun portrayal (not used). Also, verbal abuse in the case of bullying.
2. “Somewhat Modeled” – “Violence is portrayed in the scene, but a murder is not portrayed, no blood is shed, and a weapon isn’t shown hitting a body. One character striking another would be coded as “somewhat modeled.” Also, guns fired at an intended target but not shown hitting it.
3. “Modeled” – “Violence, including the use of weapons and portrayal of murder, can be shown, but without bloodshed if a weapon is used. Character must be struck.
4. “Very Modeled” – “Sequences coded as very graphic usually include murder, weapons, and bloodshed. The primary difference between “modeled” and “very modeled” is the presence of blood. The idea of penetration – by a bullet, shotgun shell, knife, poison, or anything else – is key, but the penetration will not be accompanied by bloodshed.
5. “Most Modeled” – “Sequences that combine attributes from the preceding categories are coded as “most modeled.” Of primary importance is the combination of penetration and bloodshed. Also coded as “most modeled” is the severing of any body part.

Violent Sequence Scale

After recording the number of sequences, also code for the amount of characters involved in the violence.

1. Duel: 1-on-1 action sequence
2. Small group: small-scale action sequence with more than 2 characters but within a reasonable number of sequences (able to be counted)
3. Mob/Battle: large-scale action sequence with numerous combatants/several individuals; beyond ability to count the number of sequences
4. Epic: massive-scale action sequence (e.g., armies fighting)

How many (count) sequences of violence are there in this segment?

Here, code each uninterrupted display of violence as one “sequence.” Add up all the violent sequences by each character to get that segment’s total. A sequence of violence is uninterrupted if the character uses one weapon or method continuously, regardless of the number of victims.

Example 1: a character running through a building shooting 10 people with a handgun is ONE sequence.

Example 2: if a character lands 3 uninterrupted punches, code 1 sequence of violence. If a character lands a punch, then hits his enemy with a club, and then punches him again, the methods were interrupted and 3 sequences of violence should be coded.

Also, receiving violence does not count as an interruption to a violent act (e.g., Joe punches Jane, Jane hits Joe with a club, Joe continues to punch Jane) – the punching is still considered uninterrupted and this should be coded as 2 sequences of violence = 1 for the punching + 1 for the club.

Poisoning is considered violence and is considered penetration with non-contact weapon. When coding for large-scale violent segments, such as a 3 or 4 on the sequence scale, input 50 for brawls (bar fights, small-scale riots) or 100 for epic scenes (armies battling). Only count as “sequences” violent actions that actually cause harm to an individual (i.e., do not code for missed punches, only punches that hit the person). Violence not shown on screen is coded (consequence/aftermath sequence), but is not counted as a sequence unless the violent act is directly depicted on screen.

Graphicness – Portrayal

Portrayal is defined as the detail to which the violent act itself is portrayed.

- None/Low: the action takes place off camera, and the viewer only sees the aftermath of the violent act
- Medium: some details of the act are presented but only enough so the audience can follow the story as it unfolds OR the act is depicted matter-of-factly with no emphasis (e.g., special camerawork) on the violence taking place
- High: the act is depicted in detail as the camera shows many steps in the execution of the violent act; many close-ups or slow motion; it is almost like a course in crime as it instructs the viewers

Graphicness – Harm

Graphicness of harm is defined as the extent to which blood and gore are shown in close-up and for how long.

- None/Low: the target is not shown in the aftermath of the violence OR if the target is shown, he/she exhibits no harmful consequences from the violent act
- Medium: the victim exhibits some harmful consequences from the violent act (e.g., cuts, bruises, scrapes, small amounts of blood)
- High: the camera shows blood spurting from victims and/or broken bones protruding through flesh in close-up to the extent that the audience is likely to be offended

Degree of Harm

Degree of harm depicted is defined as the appropriateness of the depiction given the nature of the violent act.

- Under-depicted: Harm to target is much less than we should expect
- Appropriate: Harm to target is about what we would expect given the act of violence
- Over-depicted: Harm to target much more than is realistic given the act of violence

Injuries Depicted

Only code for representations of injuries, not implied injuries (i.e., if a character is shot, this is not an injury depiction. If the character is shown bleeding or dead after the shooting takes place, this is an injury depiction). The injury must be depicted explicitly on the screen and should only be coded during its original appearance (if an injury persists throughout the film, it does not need to be coded again). Code only for the highest level of injuries depicted.

Three levels of injury, based on Browne et al (2002):

- Mild – representation of bruises, lacerations, or broken bones
- Moderate – representation of bodies maimed, blinded, impaired, or disfigured
- Extreme – representation of fatally wounded bodies (body shown)

Use of a Weapon

Code anytime weapons are used violently. Punching, kicking, wrestling, or other hand-to-hand combat is not considered as using a weapon. Anytime a character uses any object in a violent manner (chairs, broken bottles, poison, etc.) code it as a weapon present.

Did Guns Appear?

Code anytime guns are present. (e.g., a handgun shown in someone's pocket, a rifle hanging over someone's shoulder, EVEN guns stored in a display case). Always code this regardless of how the guns are used or even if they are not used. For example, a character holds another character up at gunpoint.

Fatalities from Violence

Any character dies in this segment as a direct or indirect consequence of a violent act. Unlike the injury scale, the dead body does not necessarily have to be shown (e.g., a person dies in a car explosion) for a fatality to be shown.

Comedic Violence

Violence is intended to cause laughter or comedy in the scene (e.g., *Anchorman*, *Mean Girls*), or violence that is not done with the intent to cause serious harm e.g., *Three Stooges*). The context of the violence treats the act as trivial or not serious. This type of violence should be slapstick-like and over-the-top.

Fantasy Violence

Fantasy is defined as the degree to which the action is portrayed as being unrealistic. This includes something out of the ordinary happening to everyday characters or portrayals using non-human characters (possessed dogs, monsters, aliens), animated characters (Bugs Bunny, Roadrunner), or human characters with superhuman powers (Superman, Spiderman, Terminator) that the audience members know they would never experience in their lives. Don't record realistic violence as fantasy just because it occurs in a non-real world setting (e.g., human armies fighting in *Lord of the Rings* or Hermione punching Malfoy in Hogwarts during *Harry Potter*).

Bullying

This behavior is reserved for adolescents only. Only code for bullying that takes place between young characters. Code any aggressive and threatening behavior in which an individual tends to torment others, either through verbal harassment or physical assaults, or through more subtle methods of coercion. This intimidation of others could be by the real or threatened infliction of physical, verbal, written, electronically transmitted, or emotional abuse. Code for the highest level of bullying portrayed in the segment.

HEALTH BEHAVIOR

Is there health behavior content in this segment?

Any portrayal of help seeking, gambling, exercise activities, automobile or bike safety. References do not require a character ID.

Help-Seeking Behavior

A character addresses the need either verbally or behaviorally to get help with a mental illness or substance abuse problem. This includes:

Verbal references, such as characters mentioning that they have been thinking about getting help for their condition or other characters suggesting that they should seek help. Characters who go through the effort of planning to get help (call doctor, respond to brochures) or making an actual appointment with a clinic. Also code if the character makes a statement about actually attending a session or meeting, "I just got back from my AA meeting," but the scene is not shown. Characters shown visiting (walk-in) a clinic and possibly meeting a professional. Also code if a character is shown attending a counseling session (AA group). A character is forced to receive help involuntarily: through an "intervention" (friends and family sit down to have a formal discussion), treatment by emergency services (ODs and wakes up in the clinic), or a lawful decision forces them to be taken to the clinic (judge sentences them, a superior requests arrangements).

Is there exercise content in this segment?

If a MAIN character is shown participating in some form of exercise, code appropriately. Exercise is defined as either a "sport activity, or non-sport fitness activity for the express purpose of enhancing fitness levels, reducing stress, treating a medical condition, or preventing a medical condition" (Bell, Berger, & Townsend 2003). Be sure to pay attention to finding a fitness motive for the activity. For example, prolonged stretching (yoga) before an activity is exercise. Taking the stairs would not constitute exercise unless the character expresses that they are doing so to lose weight / increase fitness. Do not consider recreational activities (dancing) or unintended situations (running away from danger) as exercise.

Most organized competitive situations would also constitute exercise. For example marching bands, cheerleading, dance marathons. If no MAIN character is participating in the event, do not code.

Is there gambling behavior portrayed in this segment?

Any behavior in which characters place bets or make wagers would be considered gambling, regardless of whether they are the focal content of the segment. For example if characters are walking through a casino, code for background activity.

Types of gambling include cards (poker, blackjack), gaming machines (slots, video poker), track betting (horses, dogs), sports betting, dice (craps), random number games (roulette, bingo, keno), lottery. Also code if the gambling is a form of online (internet) gambling.

Is there any automobile safety behavior in this segment?

If a MAIN character is shown in an automobile (car, van, trunk, jeep, etc.), code if they are portrayed wearing a seatbelt or not (as well as other passengers). Do not code for taxis, limos, public transportation vehicles. Also do *not* code if the situation is an organized sporting event (NASCAR, crash derby). This applies only when the vehicle is moving or in traffic, but not if the car is parked / idle.

Is there any bike/motorcycle safety behavior in this segment?

If any character is shown on a bike (bicycle, motorcycle, scooter, etc.), code if they are wearing a helmet and/or additional protection (knee-pads, elbow-pads, etc.) Do not code for public transportation vehicles or organized sports events (X Games). If multiple characters are shown in varying gear (some with protection, some without) then code the segment as portraying unsafe behavior (no protection).

MENTAL ILLNESS

Is there a mentally ill character in the movie?

Any character labeled or referred to as having a mental illness, even if the character is self-diagnosing. Characters do not have to be diagnosed by a professional. Also include characters receiving treatment or counseling for a mental illness (depression, anorexia, alcoholism or other substance abuse, etc.) “That person is crazy” or “Don’t be a schizoid” are examples of referencing someone as mentally ill. Questions are not to be considered as labeling, e.g., “What are you crazy?”

Record the ID number for the character that most represents the behavior in the segment. Like other content areas, code for the highest degree of the portrayal. If several main characters are portraying the same level of involvement in the mental health content, record each of their ID numbers. If multiple non-main characters are being represented, such as a ward of patients, use ID #12 (group).

Type of Mental Illness

Record every type of mental illness a character is described as having. If the type of mental illness is never specified, code as “implied illness.” Also, if the patient is assumed to have some sort of implied mental illness (receiving treatment) even if not specified, code as “implied illness.” If a type of illness not listed is named, then use the “other” option.

Positive or Negative Portrayal

Positive portrayals include supportive or caring behaviors as well as depictions as a hero or role model. Violent, criminal, incompetent, or other antisocial behaviors would be coded as negative portrayals. Code for the overall sense of the character’s portrayal; if there is not an obviously positive or negative portrayal then use the neutral code. *References* can be coded as neutral.

Portrayed as Violent / Aggressive

Code this if the character was involved in any aggressive behavior (violence, bullying, etc.) during the segment. Also if the character is physically violent or abusive, or other characters are shown to fear this character because of the potential for violent behavior.

Substance Abuse

Character uses drugs, alcohol, or self-medicates to the point where their abilities become impaired. Substance abuse is also the mixing of alcohol and pills. Substance abuse can also include taking more than a reasonable amount of prescribed pills, for example putting the bottle up to one’s mouth or taking a handful.

Always code a person labeled as an "alcoholic" or “lush” as a substance abuse mental illness. You can also code for a "drunkard" (or a "drunk") when it is heavily implied that they are labeling the person as an alcoholic.

Mental Illness Labeling

Record if a mental health professional labels the character as mentally ill. If the character is receiving treatment (visits a hospital, ward, psychiatrist, counseling session, etc.) then they should be coded as labeled by a professional. If the character is only referred to as being/acting crazy by a non-professional, code them as such. If a non-professional labels someone with a direct illness, code for that illness; otherwise, code as “illness implied.” In situations where a character is receiving treatment (such as being shown in a ward) and is called “crazy” by another patient, then code for labeling by both a professional and non-professional.

Is there a mental health professional (MHP)?

Defined as a psychiatrist, psychologist, social worker, psychiatric nurse practitioner, marriage and family therapist, clinical counselor, or other professional specially trained to deal with mental illness. Be careful not to include interns or orderlies assisting mental health professionals since these people are not responsible for diagnosing or treatment.

Portrayal of the MHP

Positive portrayal would be a serious (non-comedic) character or one who gives positive, effective, medically valid treatment that helps the patient or attempts to help the patient. Negative portrayal would be a character that is depicted as wild, unprofessional, sexually manipulative, gives unsound medical advice, or does not help the patient in a normal or effective manner. If there is no strongly positive or negative portrayal of the MHP, then code neutral.

Treatment

Refer to the mental illness code sheet. Character receives some sort of treatment for their illness either directly shown or referred to. For example, a character undergoes psychotherapy sessions such as counseling, or psychiatric treatments such as medications or electroconvulsive therapy (ECT, shock therapy). If the character is implied to have visited a counselor or hospital (e.g., is seen leaving or makes a reference about an earlier visit) then code for having received an “implied illness.” The category of “other/unknown” is for a specified mental illness described that is currently not listed. Please inform a supervisor whenever using this so we may add the illness to future code sheets.

Treatment is Helpful

Character receives some obvious benefit from treatment, or is better off after therapy sessions. If multiple treatments are applied and one is successful, code for the overall treatment being effective.

- Negatively effective
- Unable to determine/Neutral
- Positively effective

SUICIDE

Suicides are defined as situations where a person *has the option of living* and chooses to take their own life. If a character is going to be killed but kills themselves preemptively, it is not a suicide (e.g., in *Last of the Mohicans*).

Record the ID number for the character that most represents the behavior in the segment. Like other content areas, code for the highest degree of the portrayal. If several main characters are portraying the same level of involvement in the suicide content, record each of their ID numbers. If multiple non-main characters are being represented, such as a mass cult suicide, use ID #12 (group). Although suicide references can have a character ID attributed to the statement, general discussion about suicide does not need a character ID.

Suicide Amount Modeled

0= suicide references only

i.e., characters comment about suicide in general or refer to suicides in the past

1= no visuals of act: a body (living or dead) may be shown, or the act is entirely implied. Auditory implications of suicide without visuals

i.e., a body in a tub of bloody water but no visuals of cutting wrists, gun shot heard behind a door

2= shows the intent but not the act

i.e., character prepares devices (pointing gun at self, getting razor, tying rope...) but no action of self-harm

3= shows the act but the act is not completed; completion is unclear or unknown

i.e., character is modeling behavior of self-harm but does not die (cutting, etc.)

4= shows the act through completion (death) with possible detail

i.e., character is seen or strongly implied to have been killed by self-injury (seen falling from a building but body may not be shown on the street, blood from wounds, or close-up of face or body)

Number of Attempts

Record the number of suicide attempts for that character that depict visual content of actual modeling. This includes any attempt at committing suicide even if the suicide is never completed (successful). Remember to only code completions for the highest degree of portrayal.

Example 1: a segment depicts a dead person on the ground as a result of suicide (just the aftermath) and then someone walks in, slits their wrists, and dies – only code as 1 completion because the second character ranks higher on the suicide scale than the first.

Example 2: two people kill themselves and are shown dead – code for 2 completions.

Number of Completions

Record the number of times suicide completion was portrayed with some sort of visual content. For example, feet are shown swaying or a hand lies next to a gun. The completion of a suicide results in death and the body must be seen. Example: if a character goes into a room with a gun, closes the door, and then you hear a gun shot and the thud of a body, that is coded as Suicide 1 with no completion because you can't be 100% sure they died. If later a character says that the person died as the result of a suicide, code that comment only as a reference. You don't need to go back and recode the other segment.

It is possible to code for a completion with no attempts and no time if only the body is shown and not the act.

Length of Act

Record the amount of time spent modeling the act of self-injury. Count the number of seconds in which a character is portrayed interacting with the suicidal agent to the degree of modeling that implies a viable suicide attempt. For example, only count the time spent by a character cutting their wrists, not how long they handled the razor prior to cutting; only count how long a gun is held up to the head not including how long the gun was in their possession. For jumping suicides, start counting when the character has left the ledge not including the time spent on the ledge. For hangings, only count the time portrayed in which the character's weight is unsupported. For overdose/poison cases, start counting once the character has consumed any of the substance.

Comedic Suicide

The suicide takes on a comedic role (i.e., meant to get laughs), or is not a serious or realistic suicide attempt. A parody of a suicide would be considered a comedic suicide (e.g., *Beetlejuice*). These scenes may include laugh tracks.

Noble or heroic suicide?

Does the character kill him/herself to save the life of another character? Does the character kill him/herself for some perceived higher means? (i.e. Kamikaze, Jihad)

Approval of Suicide

Are characters shown disapproving of suicide (anger, sadness, regret), approving of suicide (happy, encouraging), or no judgment (indifferent). There are three codes:

- Disapproval; No judgment; Approval

Note any verbal / textual evidence that comments in any way about the death or attempt.

Only note comments after the act. Ignore statements by the person committing the act. If those making comments are cast as mentally ill (e.g., those in the asylum who witness the ideation of Elizabeth Taylor in *Suddenly Last Summer* (1960), do not code the reaction at all. Only note comments by those who are positively/negatively portrayed. So for example in *Quo Vadis* (1952), when Nero approves of the suicide and Nero is portrayed as a deranged and evil person, do not code his response. Code the response of the Roman senator Seneca who is positively portrayed but not the response of Nero, who is cast as a villain. – from Jamieson (2003).

Does a character try to stop another character from committing suicide?

Code for both verbal and physical attempts to stop another character from completing a suicide. For someone slitting their wrists, this can count while holding the knife, while actually cutting, or while bleeding out. As long as a person stops or tries to stop someone from dying, code for it. Do not code if they come on the scene to try to stop someone and find the person dead.

- No
- Yes (intervenes), but doesn't stop suicide attempt
- Yes (intervenes), and stops suicide

Note that paramedics do not count as intervention. A person calling the paramedics would count as intervention but this must be depicted on screen and not implied.

Fantasy Suicide

Fantasy is defined as the degree to which the action is portrayed as being unrealistic. For example, suicides that take place in dreams or by (un)dead characters. Any suicide enacted by animated characters would be fantasy since their death is not possible. Another example: Nicholas Cage's Angel character in *City of Angels* commits a fantasy suicide since he was not human when committing the act. Note that flashbacks to earlier suicide portrayals are not necessarily fantasy.