

Cultural Diversity on Television

Phase IC - Background Research

Summary of Previous Content Analyses

December 2003

Table of Contents

I. INTRODUCTION	1
II. CONTENT ANALYSIS SUMMARIES.....	2
A. Canada	2
i. Silent on the Set (2002)	2
ii. Front and Centre Minority Representation on Television (1994).....	6
B. United Kingdom	9
i. Top Ten TV: Ethnic Minority Group Representation on Popular Television (2001)	9
ii. Briefing Update No. 9. The Representation of Minorities on Television (2001)	13
iii. Monitoring Report 7 (1999)	15
C. United States	18
i. Primetime in Black and White: Making Sense of the 2001 Fall Season	18
ii. Fall Colors: Prime Time Diversity Report (2001-02).....	20
D. Australia	24
i. Cultural Diversity and Australian Commercial Television Drama (2000)	24
E. Italy	26
i. Tuning into Diversity: Immigrants and Ethnic Minorities in Mass Media (2002)	26

I. Introduction

This section of the Phase I report summarizes the results of the background research conducted into television content analyzes from Canada and other jurisdictions. The purpose of this review was to help prepare the framework for the content analysis presented in Phase V of this research program.

Nine content analyzes were examined, most of them conducted over the last five years. The sole exception is the 1994 study *Front and Centre* (MediaWatch), the last comprehensive content analysis of Canadian television programming (with the exception of *Silent on the Set* (2002), a pilot study directed by C. Murray at Simon Fraser University).

Each content analysis varied in methodology, ranging from highly qualitative (*Silent on the Set*, Canada) to primarily quantitative approaches (*Broadcasting Standards Council Monitoring Report*, UK). Likewise, various objectives determined the coding variables captured in each study – for example, the US study *Fall Colors* examined the potential effects of TV programming on children, and therefore analyzed family structures and issues. Some studies took a more comprehensive approach, analyzing both news and entertainment programming, while others focused specifically into issues of portrayal in dramatic productions.

Summaries of the methods and key findings of each of the studies are provided below for quick reference. Please note that this document is a summary that facilitates easier comparison of content analysis studies. The terminology and language are taken directly from individual studies/reports and are therefore not consistent throughout Phase IC of this report.

II. Content Analysis Summaries

A. Canada

i. *Silent on the Set (2002)*

Title:	<i>Silent on the Set: Cultural Diversity and Race in English Canadian Drama</i>
Year:	2002
Jurisdiction:	Canada
Type:	Content Analysis of Canadian Drama and Interviews
Sponsor:	Strategic Research and Analysis Directorate of the Department of Canadian Heritage
Research Agency:	Simon Fraser University-School of Communication

Overview	<p>This pilot study includes a content analysis more qualitative in structure than standard content analyzes. It examines English Canadian prime-time drama with respect to the following questions:</p> <ol style="list-style-type: none"> Are Canadian television casts from culturally diverse backgrounds? Are roles specific or non-specific to cultural background? Do English Canadian television stories dramatize the creative tensions (positive and negative) arising from cultural diversity? <p>The study contains two elements:</p> <ol style="list-style-type: none"> Content analysis Interviews with leaders of NGOs and academic and policy communities (total of 9)
Methodology	
Sample Size	69 hours across five channels of 21 dramas CBC (26%), CTV (42%), Global (6%), CHUM (6%), Showcase (20%)
Timing	January-April 2002

***Coding
variables***

- Genre: Drama, Dramedy, Made-for-TV movies, Mini-series (first run or repeat status)

The study examined more than 50 variables including:

Character or Representational Information

- Storylines: number of storylines with visible minority characters
- Share of depiction: principal minority characters; supporting minority characters; non-speaking roles
- Share of Voice: length of speaking parts and on screen presence

Qualitative Narrative Depiction

- Narrative, setting and context
- Occupation; position of power or authority
- Ethnic background; Immigrant status; Accent; Language other than French and English
- Cultural indicators: clothing, food, articles, music, cultural customs
- Gender: gender equality explicitly addressed; women treated equitably
- Character portrayal: description of character – protagonist/antagonist/victim/survivor; narrative elements

Individual Moral Judgment of Narrative Elements

- Quality of portrayal: negative/stereotypical/positive
- Profile of social interaction: Inter-racial interaction
- Quality of narrative interaction including: involvement in cultural, racial conflict; whether mainstream character achieve cross-cultural insight; minority characters assume full burden to reconcile conflict or is shared; etc.

Qualitative Description of Episode

- Summary of episode, racial diversity in story, and participation of visible minorities behind the scenes

Intercoder Reliability

Tested 20% of sample coding with 82% correspondence rate.

Key Findings

Presence on set: 43% of all storylines featured a minority character; 20% of titles presented ethnicity or colour as playing a narrative role in episode, suggesting a shallow inclusion.

Share of Depiction: 12% of all characters were minorities: 13% of these were in principal roles, 18% of these in supporting roles; average speaking part and time of presence was between 3 to 4 minutes, out of an industry average of about 48 minutes; most are silent.

Profile of Social Interaction: 42% were shown interacting with racially mixed group.

Quality of Narrative Depiction: 12 titles showed race had direct influence on plot; of these, nine showed dramatized racial conflict. When there was the presence of racial conflict, minorities were presented as playing constructive roles in resolution of conflict in eight titles.

Ethnic Background: Black (6%), South Asians (2%), Pan Asians (2%), Latinos (1%), Aboriginal characters (less than 1%).

Gender: 50% male and 50% female of visible minority representation.

Ethnocultural Characteristics: 70% of characters spoke with no accent; nine out of 10 spoke only English in the episode, while 8% spoke English and another language other than French, and just 2% spoke only a language other than English or French.

Cultural indicators: 12% included clothing or music markers; 3% food indicators; 4% articles; 7% were other indicators such as religious custom. Exotic foods correlated to stereotypical or negative portrayal in dramatic treatment.

Narrative Context of Character Portrayal (Setting):

Most shows present visible minorities as token characters. These portray race in oddly neutral, rootless territory. Cultural diversity seems to be too contentious a plot element to be featured. 71% of minorities shown in work setting, while 15% in home context and 27% in social context; 28% were portrayed as professionals, 4% as upper class, 7% as blue collar, 12% as students, 4% as criminals.

Role Portrayed: 34% as heroes, 9% as villains, 9% as victims (of these, 55% were victimized by members of their own ethnic group, while 45% were victimized by whites); 1% as survivors, 6% as sidekicks, 4% as witnesses, 4% as walk-ons.

Quality of Portrayal: One in five minority characters was perceived by coders to be portrayed in a negative manner and 23% were deemed stereotypical; just over 50% of portrayals were perceived as relatively positive or neutral.

ii. *Front and Centre Minority Representation on Television (1994)*

Title:	<i>Front and Centre: Minority Representation on Television</i>
Year:	1994
Jurisdiction:	Canada
Type:	Content Analysis of TV programs: Drama and News in Canada
Sponsor:	MediaWatch
Research Agency:	MediaWatch
Overview	<p>This is a study of English Canadian drama and news from 1992 and 1993 respectively, with a focus on assessing the extent to which women from diverse racial and ethnic groups were being cast in drama and represented in the news.</p> <p>The study was developed in consultation with ACTRA.</p>
Methodology	
Sample Size	<p><u>Phase I – Drama 1992</u></p> <p>Eight made-in-Canada dramatic series were sampled across the <u>entire season</u> to identify trends or recurring themes.</p> <p>Seventy-five episodes were monitored. Particular characters were recorded for each episode in which they appeared, resulting in duplication in overall totals. Non-speaking characters were not recorded. One or more coders were assigned to each series.</p> <p><u>Phase II – News 1993</u></p> <p>52 newscasts in total</p> <p>Two consecutive weeks of Canadian evening newscasts – CBC - Prime Time News, The National, CBC News; CTV - CTV news; Global - 6:00 Report, Saturday Report, Newsweek; Newsworld – The National</p>
Timing	<p>Dramas: Sept - Dec 1992</p> <p>News: Nov. 21st - Dec. 4th 1993</p>
Coding variables	<p>Phase I - Drama</p> <ul style="list-style-type: none"> • Gender, Age, Race: Black, Caucasian, Indo-Pakistani/Middle Eastern, Mediterranean/Latino, Native, Pacific Asian. (Categories were based on those used by ACTRA for the purposes of tracking the use of visible minorities in casting

Canadian production.)

- Role of character: more than one role was recorded if applicable (e.g. teacher as mother). Judgment of whether character was positive or negative was NOT made.
- Depth of character's role: Principal – characters with more than ten lines who played an active part in a storyline; Actor – characters who had less than ten lines.

Phase II – News

Anchor

- Gender, Age, Race
- News story: Topic covered and origin of story i.e., if picked up from another broadcaster (“foreign feed” news items were not analyzed since they did not reflect the contribution of minorities to Canadian society).

Reporter

- Gender, Race, Age
- His or her ‘beat,’ if indicated
- Sources: coded for title, meaning the way the person was identified by the reporter or represented on screen (e.g., neighbor, bystander, spokesperson, etc.)

*Also included in coding for Phases I and II but not analyzed was information pertaining to sexual orientation and physical capability, name of production company and a brief synopsis of each storyline.

Coders

All coders were female and came from a wide range of ethnic and cultural groups.

Intercoder Reliability

Unspecified

Key Findings

In general, drama programs had a higher percentage of people from diverse racial and ethnic backgrounds than the news programs. In newscasts, there were fewer women from diverse backgrounds than their male counterparts as reporters or sources. And they were usually interviewed in the context of a racially or culturally specific story and were likely to be identified as mothers or victims of violence. In drama, they were

likely to be cast in minor roles or are stereotypical in nature.
(Note: in many cases percentages were rounded off.)

Dramas

- Study found a significantly greater number of male characters than female, with women making up only 33.3% of the characters in drama programs.
- Overall, white men played 54.92% of the principal roles, while white women played 30.59%. Men and women from diverse racial and ethnic backgrounds played 11.5% and 3% respectively.
- Overall, for minor roles, 66.9% were played by men while women played 33.1%.
- Actor roles: White men played the vast majority of actor roles (53.35%), followed by white women (27.4%), men from diverse backgrounds (13.6%) and finally women from diverse backgrounds (5.7%).

News

- Out of 376 reporters counted on all broadcasts during the monitoring period, male reporters accounted for 62.2% while females accounted for 37.8%.
- CBC had the highest percentage of reporters from diverse backgrounds at 7% (6% male; 1% female); Newsworld at 4.6% (all male); Global at 2.6% (all female); and CTV at 2.1% (half male/half female)
- On average, 4% of the Reporters seen during the monitoring period were from diverse racial and ethnic origins. Male reporters from diverse backgrounds made up 2.7% of the total as opposed to female reporters who made up 1.3%.
- For Sources recorded: 25% were women; from diverse backgrounds there were 8.4% male, 2.7% female.
- CBC “Sources” from ethnically diverse backgrounds were significantly higher (3.7% female, 12.7% male); Newsworld (2.3% female, 7.4% male); Global (2.4% female, 4% male); CTV (1.9% female, 8.5% male).

B. United Kingdom

i. Top Ten TV: Ethnic Minority Group Representation on Popular Television (2001)

Title:	<i>Top Ten TV: Ethnic Minority Group Representation on Popular Television</i>
Year:	2001
Jurisdiction:	UK
Type:	Content Analysis of Top Ten TV programs in the UK
Sponsor:	Commission for Racial Equality
Research Agency:	Communications Research Group

Overview This study examined the representation and portrayal of the top ten most viewed programs in the UK including productions from UK (75%), US (23%), and Australia (2%).

The importance of examining the Top Ten programs is the wide audience reach - very popular programs attract light and heavy viewers.

Methodology

Sample Size 159.4 hours. 204 video recorded programs across five terrestrial channels, selected using BARB audience data. BBC1, BBC2, ITV, C4, C5

Top Ten different programs were chosen; otherwise, the Top Ten list would have been dominated by particular genres. News, sports, religious and children's programming were not included among Top Ten programs.

Timing Four consecutive weeks ending Sunday, November 26th to Sunday, December 17th.

Intercoder Reliability Coding variables

Unspecified

- Genre: Quiz and Game show (17%), Documentaries (16%), Soap Operas (14%), Consumer Programs (9%), Police and Detective (6%) Situation Comedy (5%), Contemporary Drama (5%), Chat Shows (4%), Comedy (4%), Romance (4%), Sci Fi (4%).

Profiles

- Speaking roles
- Participants depicted in home country [ethnic minority residents vs. visitors]
- Age
- Ethnicity: based on Office of National Statistics in 2001 census. White/Black/Asian/Other/Mixed
- Level of appearance: (see definition attached)**
 - In fictional programs: Major, Minor or Incidental roles
 - In factual programs: Major or Minor presenters, or Minor interviewees, Vox pop
- Subject of contribution (see attached list): subjects covered on air
- Criminality/criminal activity by ethnic group
- Occupation
- Social grade: Market Research Society social grade on basis on occupation
- Questions relating to skin tone and features of Black participants
- Nature of interactions with others – within or outside of group
- Interpersonal attitudes in fictional programs including Aggression, Loving, Sexual attraction, Abuse, etc.

Qualitative Portrayals:

- Ethnicity essential to role
- Portrayals highlighting discrimination
- Stereotypical portrayals
- Ethnic minority abuse
- Humour derived from ethnic minority portrayal
- Counter-stereotypical portrayals – positive or counter models

Key Findings

- Ethnic minority representation: 8.4% of the total. Actual figure 7.9% when considering that number was boosted by US programs, by repeat appearance and by ethnic minority visitors who, when removed from the sample, reduce the representation of resident UK ethnic minorities.
- Black persons: 3.7% of all participants compared to actual incidence of 2.1%.
- Asian persons (including Indian, Pakistani, Bangladeshi and other Asian) were the most under represented: 0.9% compared with the real world at 3.7% of the population.
- Other ethnic minorities (Chinese and all other ethnicities): 0.2% compared to 0.6% of the actual population
- Mixed parentage persons: roughly the same percentage as actual world incidence at 0.4%.

Portrayals

- 9.1% of all incidental roles
- 8.4% of minor roles, but only
- 5.7% of major roles

In fictional programs:

- 15% of ethnic minority participants were in major roles compared with 22% of the total television population.
- 29% of ethnic minority participants were in minor roles compared with 30%.
- 56% of ethnic minority participants were in incidental roles compared with 48%.
- Ethnic minorities were twice as likely to experience aggression (10% versus 5% base), less likely to experience loving (4% versus 9% base), and sexual attraction (4% versus 7% base.) Other negative attitudes such as hostility, abuse, anger, etc. accounted for smaller proportion experienced by minorities (20% versus 27% base).
- Social Interaction: 24% shown interacting with own group; 37% with other groups only; and 33% mixture in group.
- In 9% of programs, ethnicity was essential to role.
- 3% of cases were found to be stereotypical portrayals.

Very little in terms of ethnic minority abuse (2%) and humour derived from ethnic minority attributes (1% of Black participants used humour about own ethnicity).

In factual programs:

- 3% of ethnic minority participants were major presenters compared with 6% of the total television population.
- 3% of ethnic minority participants were minor presenters compared with 6% of the total television population.
- Minor interviewees of ethnic minorities were 66% of all participants compared with only 40% of the “White” comparison sample).
- Additionally, ethnic minorities had more vox pop sound bites or very brief interviews (21% compared with only 4% of the “White” base).
- The marginalization of ethnic minorities is also seen in the “subject of contribution” to factual programming.
 - 26% of the contributions made by ethnic minority participants were coded as personal experiences or subject too brief/no substance compared with only 11% of the “White” base sample.
 - 24% of ethnic minority contributions were about musical performances or other entertainment compared with only 11% of the “White” base sample.
 - Only 2% of the ethnic minority sample, compared with 17% of the “White” base made contributions to everyday subjects such as gardening, cookery, hobbies and interests.
 - Ethnic minority participants were almost twice as likely to be involved in criminal behaviour (7% vs. 4% of base sample).
- Skin Colour and features: 45% of all Black women and 17% of Black males were judged as having predominantly western features. Lighter skin tones were no different between males and females, but 30% of Black males were judged as having dark (ebony) tone compared with only 11% of Black females. This might suggest a bias in favour of “White” idealization of ethnic minorities (at least for women).

ii. Briefing Update No. 9. The Representation of Minorities on Television (2001)

Title:	<i>Briefing Update No. 9. The Representation of Minorities on Television: A Content Analysis</i>
Year:	2001
Jurisdiction:	UK
Type:	Prime Time analysis of Television
Sponsor:	Broadcasting Standards Commission
Research:	
Agency:	Communications Research Group

Overview This study was a part of the BSC longitudinal annual review of broadcasting output in the UK that looks specifically into the nature of portrayal of minority groups including ethnic minorities.

Methodology

Sample Size 803 programs across five terrestrial channels
BBC1, BBC2, ITV, C4, C5

It includes UK, US, and Australian productions.

Timing 5:30 p.m. to 12:00 a.m.; sample collected over two separate seven day periods each year with Monday drawn from Week One, Tuesday from Week Two and so on. Data from each of these composite weeks have been combined to form a two-week sample period from a sample of fourteen weeks per annum.

Coding variables

- Genre: National and Regional News, Factual, Light Entertainment, Sports, Children’s programming, Fiction, and Film
- Gender, Age
- Race: Black, Asian, Other
- Level of Contribution
- Occupation

Intercoder Reliability

Unspecified

Key Findings

- Annual monitoring of the representation of minority groups on television indicates there has been little change over the years: 6% of speaking population.
- National and regional news, film, factual and light entertainment have contributed the most programming, both to the total sample and those including minority ethnic representation; films and fiction consistently offer more programs containing minority ethnic representation, largely due to US programming. Factual programs and sports provide consistently fewer.
- The data show that most portrayals (over two in three) are of Black persons while Asians account for slightly more (one in five) than those from 'other' minority ethnic groups (one in seven). However, when repeat appearances are removed from the equation, there are fewer different Asian faces than those identified as 'Black' or 'other'.
- An analysis of occupations suggests there may be some stereotyping of minorities.
- The majority (17%) were in the arts, media and entertainment industries, including repeat appearances within news programming. This was especially true of Asian and Black people.
- Within this sample, participants from minority ethnic groups were three times more likely to be portrayed as involved in criminal activity as those within the sample as a whole. Of these 60 persons, 50% were categorized as Black while a similar proportion were categorized as 'other'. Only one person (2%) was Asian.
- In 2000, as in previous years, it was found that minority ethnic representation was lower before the 9:00 p.m. Watershed (7%) than after (9%).

iii. *Monitoring Report 7 (1999)*

Title:	<i>Monitoring Report 7</i>
Year:	1999
Jurisdiction:	UK
Type:	Prime Time analysis of Television
Sponsor:	Broadcasting Standards Commission
Research Agency:	Communications Research Group

Overview This study is the seventh part of a longitudinal annual review of broadcasting output in the UK since 1993. The study of minority representation was implemented in the study starting in 1997.

Methodology

Sample Size

Terrestrial television

402.8 hours. Total of 879 programs, with base of 365 programs showing minorities.
(42% of all programs in the sample)
BBC1, BBC2, ITV, C4, C5

Satellite television

144.9 hours. Total of 226 programs, with base of 127 programs showing minorities.
(56% of all programs in sample).
Sky One, UK Gold, Sky Premier and Sky MovieMax

Timing

Terrestrial television

March 30 – May 17, 1998, and September 8 – October 26, 1998
from 5:30 p.m. to midnight.

Sample collected over two separate seven day week periods each year with Monday drawn from Week One, Tuesday from Week Two and so on. Data from each of these composite weeks have been combined to form a two week sample period from a sample of fourteen weeks per annum.

Satellite television

September 8 to October 26, 1998 from 5:00 p.m. to 12:00 a.m.

Comprised of seven composite days of prime time television.

Coding variables

- Genre: see list below for Terrestrial and Satellite*
- Country of Production
- Ethnicity: Black African Caribbean, Black American, Asian, Other
- Age, Gender
- Sexuality
- Level of Appearance: Major, Minor, Incidental/Interviewee
- Occupation

Intercoder Reliability

Unspecified

Key Findings

Terrestrial TV

- 7% from minority ethnic backgrounds with speaking roles.
- Minorities were best represented in children's programs, comprising 13% of sample
- Films produced the highest level of representation at 11%, comedy at 8%, and light entertainment at 7%.
- Black African Caribbean, Black American and Asian participants each comprised 2% of program participants in the sample as a whole; those from 'other' ethnicities (Far Eastern, Central/South American, for example) were the most poorly represented.
- Watershed: Minority ethnic participants appeared with near-equal frequency and in a near-equal proportion of programs before and after 9.00 p.m.
- Overall 61% of minority ethnic participants were male and 39% were female.
- Minority ethnic participants were younger than the sample as a whole – 68% males were under 40 (versus 45% of the overall sample) as were 88% of females (versus 64%).

- Occupation: the highest percentage of minorities was coded in the arts, media and entertainment industry (22%), with the health and caring professions following (8%). 30% could not be allocated an occupation.
- Level of appearance: Minority ethnic participants and the overall population were roughly equal in the extent to which they occupied major (19% versus 18%) or incidental/interviewee roles (68% versus 66%).
- Minority ethnic participants enjoyed role portrayals similar to their base counterparts: 81% were serious (as were 80% of the base sample), 10% were comic (versus 9%) and nine per cent were light (versus 10% base).

Satellite TV

- 12% from minority ethnic backgrounds with speaking roles.
- Black Americans were most frequently represented (8% of program participants); Asians comprised 1% or less of program population.
- 67% male and 33% female minorities
- Certain occupations were associated with particular ethnic groups, (e.g., 11% Black people were police/detectives).
- 17% of minorities played a major role versus 20% of non-minorities; 17% of minorities played a minor role versus 19% of non-minorities. Both minorities and non-minorities were equally likely to occupy incidental or interviewee roles

*** Genres**

Terrestrial TV: News, Factual, Light Entertainment, Sports, Religion, Children's programming, Soap Opera, Comedy, Drama, Film

Satellite TV: Factual, Light Entertainment, Soap Opera, Comedy, Drama, Film

C. United States

i. Primetime in Black and White: Making Sense of the 2001 Fall Season

Title:	<i>Primetime in Black and White: Making Sense of the 2001 Fall Season</i>
Year:	June 2002
Jurisdiction:	US
Type:	Content Analysis of TV programs
Sponsor:	UCLA Center for African American Studies
Research Agency:	UCLA Center for African American Studies

Overview *Prime Time in Black and White* was the first in a five year, longitudinal study examining 1) the onscreen presence of Black Americans in prime-time network television, and 2) issues pertaining to behind-the-scenes control. The study sets out to explore the relationship between television and American “racial orders.”

The study covers four primary sources of information:

- 1) Tapings of Prime-time shows
- 2) Employment reports from the Screen Actors Guild, Writers Guild of America, West Directors Guild of America
- 3) Official network program sites
- 4) Media industry annual reports

Methodology

Sample Size 224 episodes of 85 fictional series across 6 networks
ABC, CBS, NBC, Fox, UPN, WB

Timing Examined tapings from three selected weeks:
October 14-20, October 28-November 3, November 11-17, 2001

Coding variables

- Examined percentage of ethnic minorities: White, Black, Latino, Asian, Native, with results focused primarily on Blacks on American television.
- On networks, by night of the week, network, and by type of program: comedy and drama
- Gender
- Percentage of mono-racial and multi-racial episodes

- Character roles
- Occupation
- Location: at home, work, other
- Centrality of characters: Series Regular Status and Screen Time
- Race as a narrative theme

Intercoder Reliability

Unspecified

Key Findings

- The results indicated that primarily Black and white characters were represented: 76% and 16% respectively. Latinos were 2%, while Asians were 3% and Native Americans were invisible.
- Only 4% of shows directly acknowledged race as a key narrative theme.
- Black characters were concentrated on the least watched network.
- The most central Black characters were concentrated on UPN (37%).
- Black characters with the most screen time were also concentrated on UPN (52% of all black characters with screen time over 10 minutes).
- Monday and Saturday nights were “Black nights” in prime time; Black characters with the most screen time appeared on Monday nights.
- Black characters were the most likely to appear in sitcoms.
- Black characters were rarely seen at home.
- Black characters were not stereotyped by occupation.
- Black characters are more likely to occupy high-status lifestyles than their counterparts in the real world; this raises concerns about unintended consequences of overly positive portrayals of Black life.

ii. Fall Colors: Prime Time Diversity Report (2001-02)

Title:	<i>Fall Colors :Prime Time Diversity Report</i>
Year:	2001-2002
Jurisdiction:	US
Type:	Content Analysis of Prime Time TV programs in US
Sponsor:	Children Now
Research Agency:	Independent Researchers: K.E. Heintz-Knowles Ph.D. and J. H. Henderson Ph.C.

Overview This is the third report in a longitudinal study on racial and ethnic diversity, gender, sexual orientation and disability on American prime time programming.

The study focuses on the effects of TV programming on children. Therefore, emphasis was on the scheduled airtimes of programs, on family structure and family issues, and on the number of youth in prime time. It also looks at the US-specific segregation issue (all white vs. all Black casts).

Methodology

Sample Size 106 programs across six broadcast networks: ABC, CBS, FOX, NBC, UPN, and The WB.

This study examined the first two episodes of each prime time entertainment series. Sample did not include sports, news magazines, made-for-TV movies or specials.

Timing September 4-November 12, 2001
Programs aired between 8-11 p.m. PST Monday through Saturday, and 7-11 p.m. Sunday.

Fall Colors Indicators All content was examined with the following indicators:

Program Diversity Index (PDI):
Examines racial and ethnic diversity of particular television programs.

- All-White, All-Black, **Only 1**, Mixed

Character Role Types (CRT):

- Primary Recurring, Primary Non-Recurring, Secondary Recurring Secondary Non-recurring, Tertiary

Program Character Set (PCS):

Examines all performers by CRT to allow for examination of the role of sub-groups and contributions to storyline.

- Entire Cast of Characters, Plot-Relevant Characters only, Recurring Characters only, Primary Recurring Characters Only, or Opening Credits Cast.

Coding variables

- Genre: Entertainment series – Drama, Situation Comedy, Real Life, Science Fiction, Reality, Comedic Drama, Game Show, Wrestling, Variety
- Network-determined age-based ratings
- Network content ratings
- Race: White, African-American, Latino/Hispanic, Asian/Pacific Islander, Native American, Arab/Middle Eastern, Indian/Pakistani, Multiracial, Apparent Minority, Other
- Age, Gender
- Occupation
- Marital status
- Sexual orientation
- Family structure and interactions: Children who split time between families, Two-parent family, Single parent family, No parents
- Character Role: (see CRT above)
- Storyline: race as an issue, references to racial differences, family issues

Intercoder Reliability

10% of sample was coded independently by each researcher. All variables received a level of agreement of at least 94%.

Key Findings

Family and Youth

- Family structures were more obvious for white youth (84%) than for youth of color (Black youth (75%) and Latino youth had unknown family structure).
- The majority of white youth interacted with their parents but only a fourth of Latino youth did the same.
- African-American families were nearly exclusively in situation comedies (every one in six series had all Black opening credit casts).
- African American families were headed by professionals and shown as more affluent than white families.

- Family life did not serve as a program focus for Asian/Pacific Islanders, Latinos or Native Americans.

Gender

- Females accounted for about one third of all characters (36% versus male at 64%) on prime time and were more likely to be younger and portrayed in more traditional ways.

Race and Ethnicity

- Predominantly single, heterosexual, white males under 40.
- Primary Recurring Characters: White (80%), African American (15%), Latino/Hispanic (2.0%), Asian/Pacific Islander (0.8%), Multiracial (0.6%), Native American (0.3%), Indian/Pakistani (0.3%), Apparent Minority (0.3%), Arab/Middle Eastern (0.1%).
- More diversity in the 10 o'clock hour (60% of series featured mixed opening cast credits), but more homogenous and segregated during the 8 o'clock hour (16% of series with mixed cast) when children is more likely to be watching television.
- Overall number of Latino faces increased from last year, though the majority was found in secondary and tertiary roles and nearly half of these characters held low status positions and occupations.
- Few Native Americans and Native American women do not exist.

Class and Status

- Only people of colour (in the top five primary recurring character occupations) held positions as service workers, unskilled laborers and criminals.
- Whites and Asian/Pacific Islanders were more often portrayed as professionals; African American characters and Latino characters were more often portrayed in law enforcement and Native Americans were typecast as spiritual advisers.

Network Diversity

- Study shows little improvement in terms of diversity but an increasing number of persons of colour in secondary and tertiary roles.
- UPN had highest percentage of African Americans at 28% (and in primary roles, but they are segregated in all Black shows), followed by ABC at 17%, WB at 13%, CBS at 13%, NBC at 12%, and FOX at 12%
- Asian/Pacific Islanders appeared at 1% on each network except CBS which had none.
- Only CBS featured 1% Native American characters; they were invisible on other networks.

D. Australia

i. Cultural Diversity and Australian Commercial Television Drama (2000)

Title:	<i>Cultural Diversity and Australian Commercial Television Drama: Policy, Industry and Recent Research Contexts</i>
Year:	2000
Jurisdiction:	Australia
Type:	Content Analysis and Interviews
Sponsor:	Queensland University of Technology
Research Agency:	Harvey May - Queensland University of Technology

Overview This content analysis addresses, in particular, issues regarding the lack of participation of actors of culturally diverse backgrounds. It was undertaken to determine if actors from culturally diverse backgrounds were playing roles that were either specific to their cultural background or non-ethnic specific. It also monitored storylines that were concerned with cultural diversity.

In addition, a questionnaire was administered to cast onsite at productions – semi-structured interviews with the programs’ respective casting directors and other key production personnel provided insights and some explanations for the quantitative data.

Methodology

Sample Size 38 hours of programming - 7 programs

Timing Two week period between September 13-24, 1999

Coding Variables Ethnic background divided into four groups:
 NESB 1: Born overseas
 NESB 2: Born in Australia
 Indigenous Australian
 Anglo-Australian

Intercoder Reliability Unspecified

- Key Findings***
- Research indicated that improvements in minority participation in the profession and industry have been due largely to second-generation immigrants.
 - Minorities were not involved in roles which referred to their ethnicity. There were, however, four NESB guest roles across the seven shows that were ethnic-specific roles.
 - NESB actors (many surveyed were second generation) noted that they do not wish to have their ethnic background highlighted and would prefer to play non-specific roles. This suggests that the second generation of migrants “culturally integrate” into the wider community to various degrees.

E. Italy

i. *Tuning into Diversity: Immigrants and Ethnic Minorities in Mass Media (2002)*

Title:	<i>Tuning into Diversity: Immigrants and Ethnic Minorities in Mass Media</i>
Year:	April 2002
Jurisdiction:	Italy
Type:	Content Analysis of TV programs produced in Italy
Sponsor:	European Commission, Directorate General Employment and Social Affairs
Research Agency:	Censis, Rome, Italy

Overview This study is the first part of a large-scale project coordinated by Censis bringing together several academics and NGOs from Europe, including France, Netherlands, UK and Italy. This group has developed methodologies for monitoring discrimination in and by the media. It has also evaluated best practices and produced guidelines and recommendations.

It is a two part study analyzing electronic and print media. Censis analyzed five weeks of programming on its representation of immigrants and ethnic minorities. The analysis covered information programs (thematic coverage, style of narration, network policies), Italian TV drama and advertising, newspapers and periodicals.

Methodology

Sample Size Television programs were analyzed 24 hours a day across seven networks
RAI 1, RAI 2, RAI 3, Retequattro, Canale Cinque, Italia Uno, Telemontecarlo (later La Sette)

Timing One sample week per month over five months, from May to September 2001
Prime time programs aired between 7-11 p.m.
News programs, early and late night
Over a one week period.

Coding variables

Television programs were divided into two categories:

-Information programs, including news, newscasts or reports, news features, magazines dealing with subjects classified as “custom and society,” reports, debates of socio-political nature, talk shows and programs regarding immigration.

-Fiction programs produced in Italy, including TV adaptations and miniseries, TV serials, situation comedies, soap operas and made-for-TV films.

(all speaking and non-speaking characters of foreign origin were analyzed.)

Analysis of Information programs

Structural Features:

- Title, date, channel, time, program type (information or entertainment), schedule of broadcasts (one-time, daily, weekly)
- Specific questions related to TV news:
- How news is formatted (whether reported in headlines, discussed in studio, included one or more reports),
- Section or heading of news program (domestic politics, news, crime news, judicial news, culture and society),
- Position of the news item in the program (one of the first stories, etc.),
- How the subject is formatted within broadcast part of a series (part of series, entire broadcast, etc.).

Thematic coverage of news or program:

- List of 50 macro subjects ranging from adoption to judiciary system, from labour to criminality.
- Context and role of the person was identified: victim or active subject, involved in positive neutral or negative action, nature of relationship with other, whether conflictual, cooperative or neutral.
- Emotional reaction aroused in viewer was recorded

Treatment of news item-style of news:

- Aimed to inquire whether title was consistent with contents, if news were contextualized, if reasoning followed a descriptive, interpretative, reporting or satirical-ironic mode, if tones were sensationalistic and if reference was made to stereotypes
- Emotional reaction aroused in viewer was recorded whether it was worry or reassurance, sympathy and rejection, involvement an indifference.

- Elements that triggered this, such as contents, tone or images, or mix were recorded

Reference to persons or groups of people:

- How they were described or presented. Each person was represented as one analysis unit
- Aimed to see if they were referred to as individuals (with names) or as general subjects
- If origin was explicit
- If person/subject was defined by ethnic group, nationality, religion, racial category.

Analysis of Fiction programs

Structural features:

- Character Role: main character, secondary character, walk-on.
- Connotation of character: positive, neutral or negative.
- Characteristics through semantic scale of opposites: ugly/handsome, poor/rich, dangerous/harmless etc.,
- Themes and types of characterization.

Intercoder Reliability

Unspecified

Key Findings - Highlights

Information Programs

- Percentages of those of ethnic background vs. mainstream population were not provided.
- Typical ethnic minority background person was male, primarily young and often portrayed negatively.
- Of those from ethnic minority background, most were adults, mainly between ages 19-30 - 56.2%, and some were children - 23.6%.
- Gender distribution was disproportionate: 81.8% male, 18.2% females.
- 83% of all ethnic minorities appeared in negative roles, either as active subject or victim.
- In 78.2% of cases, reference was made specifically to individuals.
- In 68.2% of cases, the person was designated by describing his ethnic features or referring to his country of origin.
- Persons of ethnic background appeared mostly in the news of all information programming: 56.7% appeared in crime/unlawful acts, 13.4% in welfare/solidarity coverage and 8% in

“immigration” stories.

Italian TV Drama

- Foreign characters almost always played supporting roles or were extras (each at 45.3%); 10.4% played secondary roles, and none played leading roles.
- Most characters were portrayed positively (68.3%) and 10.7% were portrayed negatively.
- Stereotypes were reported in 51.3% of cases, partially present in 11.5%.