APPENDIX B – Research Tools and Transcription Code

Participant Diaries: Introductory Text and Questionnaire (UK)
Diaries were split into two sections. Each diary began with an introductory text outlining the main ‘purpose’ of the diary, and most of the diary was devoted to that guiding question. Second, each diary included a short questionnaire (one question per page) about viewers’ likes, dislikes and fearful responses to the media (see below).

The purpose of this diary...

(This relates to film and television viewing, but it can be extended to radio and internet, if you feel you have more to write about those media than about film and TV.)

For the duration of one month\(^1\), I would like you to, firstly, keep a log of whatever film/programme you watch during that time in the cinema, on video/DVD, or on television, and to, secondly, make a note of any thoughts or feelings of fear or anxiety that you have after watching a particular film or television programme.\(^2\)

What was it in the film/programme that did this to you? Can you describe your response? Did your reactions surprise you, or did you know that this was going to be how you felt? (I am not assuming that you either enjoy or dislike the feelings you might have. I’m interested in both kinds of responses.) Also, were there any films or programmes you consciously avoided because they might have bothered you?

Diary Questionnaire:

(1) Which are your favourite television programmes, and why?
(2) What kinds of television programmes do you dislike, and why?
(3) Which are your favourite films, and why?
(4) Are there any films you dislike? Can you tell me why?
(5) Which radio programmes/stations do you usually listen to, and what is it you like about them?\(^3\)
(6) What do you usually use the internet for?
(7) When was the last time you experienced what you would describe as fearful feelings when watching a film/programme, (something online, or when listening to the radio)? Can you describe your experience?
(8) What do you normally do when a programme scares or frightens you?
(9) Are there any things you worry about on a day-to-day basis?
(10) Can you put into words what you would consider as your personal fears?
(11) How do you deal with frightening moments?)
Interview Schedule July/August 2006

The aims of these interviews are (1) to clarify and explore issues from the diaries, (2) to get into the context of the media encounter by inviting descriptions and contextual information, (3) to try and elicit the different understandings of, and distinctions between, fears.

Introduction Thank participants for taking part – Explain what the interview is about (i.e. clarifying issues from the diary, and giving us the chance to speak in more depth) – Ask for permission to record, explaining why it is helpful/necessary for me, stressing anonymity – Make sure participants feel free to ask questions if something is unclear

Getting back to the diaries...

- Diary-specific questions, inviting examples, descriptions...
- I noticed you left a few questions unanswered in the diary, which is fine. But do you remember why you didn’t answer them? Were they unclear, or did you feel they didn’t apply to you? (Or did you run out of time and would be happy to answer the questions now?)
- In response to one of the questions in the diary questionnaire, you mentioned ______________ as a memorable fearful moment when watching film/TV. Can you tell me a bit more about that situation?
  o When was it? Who were you with? What do you think was it that aroused these feelings in you?

Generic questions

- I noticed that many of you are keen viewers of crime dramas or series in the broadest sense (e.g. CSÍ, Law and Order).
  o What, in your view, is so enjoyable about these kinds of programmes?
  o Sometimes crime dramas are about contemporary issues, for example things that have also been on the news, or so. Can you think of an example of that?
    ▪ How was the topic approached?
    ▪ Did you find it interesting, convincing, relevant... or rather not?
- Some people mentioned in their diaries that they don’t like horror films, or any kind of creepy film/programme.
  o First of all, what, for you, is horror? Can you give an example of a horror film or programme?
  o Can you think of a moment when you happened to watch such a film, and the kinds of feelings it aroused in you?
Do you see yourself as particularly prone to fearful responses with regards to these films/programmes?

- If yes, what is it that scares you so much about these films/programmes?
- If not, why do you think other people get scared by such films/programmes?

What sort of person, do you think, would enjoy these kinds of films/programmes?

- Can you think of any past news reports which have particularly frightened or worried you? Perhaps with regards to 9/11, the more recent London bombings, or in terms of events of a more "everyday" nature?
  - If yes, what was it that scared or bothered you? What kind of thoughts did the news bring to your mind?
  - If not, what would it take to frighten or worry you?

You mentioned in your diaries that you enjoyed watching soap operas/romances/comedies/sports/information magazines...

- Can you describe why, or how, these films/programmes are important for you? What do you enjoy most about them?
- What kind of person, do you think, would enjoy these programmes/films?

Real life and the film/TV world

- This might be a bit of a difficult question to answer, but feel free to take a minute or so to think about it: If you had to define one or two key differences between the world as portrayed in films (or on TV) and the world we live in, what are the first things that come to your mind?
- And can you see any parallels? Which, for example?
- How important is it to you that there are differences, or similarities?
- What is the difference, then, between feelings of fear and worries in real-life situations, and those you experience while watching a film or programme? (If fearful viewing experiences don’t apply to you, how do you imagine this relationship to work for other people?)
- As you know, I’m interested in speaking to three-generational families in my study.
  - How do you see your own film or TV interests in relation to those of the different members of your family? (Do you share a lot of interests?)
  - Are there any specific films/programmes you regularly watch together? What are these occasions like?

- Some people have said in the past that film and television are just entertainment, and fearful reactions unfounded. Would you agree with that?
  - If yes, can you explain why this is the case for you?
If not, can you say more about this issue?

Finally...

- We’ve covered quite a range of topics; is there anything you’d like to add, anything you feel I left out?

Thank you very much!

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Final Questionnaire (UK)

Dear...

Your participation in my project is drawing to a close, and I’d like to use this opportunity to again thank you ever so much for your help and support. I couldn’t have done this study without you, and I hope taking part has not been too much of a strain for you.

I am aware of the fact that participation in my project wasn’t always an easy task to do. Many of my questions were open-ended, and what exactly you decided to write into your diaries was largely left up to you. This is, I’m afraid, on the whole within the nature of the kind of research I am doing. On the other hand, it might also be that I didn’t handle certain things well, or that I have gone wrong in the kinds of questions I asked you. So this is an opportunity for you to tell me what you felt worked well, or not so well, over the last few months. You would help me a lot if you could take some time to answer the following questions:

1. What was it like to take part in this project? Which bits did you enjoy, and what did you perhaps find difficult to do?

2. Is there anything else you’d like to comment on?

3. Finally, please could you say a few words describing yourself as a person?

Many thanks for your help!
Transcription Code

The transcriptions in this thesis broadly follow the model created by Barker et al. for the international *Lord of the Rings* audience research project, conducted in 2003. While it is not as detailed as the Jeffersonian model (a transcript notation developed by Gail Jefferson in 1984), it is less time-consuming and easier to read. Notes of tones of voice and actions were recorded. So were emphases and pauses. The following symbols were employed.

- [ ] Square brackets generally indicate notes by the transcriber, such as descriptions of actions/tone of voice, and they are used when a name has been anonymised by the researcher. See below for specific examples of bracket use.
- [indist. (phrase)] A term (or phrase) is inaudible.
- [ ??] Terms or phrases appear within brackets and with two question marks when their accuracy is questioned due to poor sound or articulation.
- [struggles] This means that an informant is searching for words and no clear letters or words can be identified.
- ... Natural pauses, usually just a breath
- [pause] Pauses last longer than 1-2 seconds.
- [long pause] Pauses last longer than 4-5 seconds.
- [lit.], [fig.] Terms or phrases are translated literally or figuratively from English into German, or vice versa.
- K: ... J: ... Interruptions/speech overlap between two speakers
- .. A sentence remains unfinished without the interference of others.
- ‘..’ A word remains unfinished without the interference of others.
- ! At the end of a sentence, this indicates that the speaker has placed an emphasis, often with a raised tone of voice.
- ‘Title’ Film or programme titles are set in quotation marks. (Quotation marks are also used if speakers employ active speech or if they cite others.)
- *italics* Word is emphasised by the speaker.

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1 In the German diaries, the collection period lasted 6 months.
2 Participants were informed that they could highlight the television programmes they watched in their TV magazines and only make notes of any additional film viewing in their diaries.
3 Questions 5 and 6 did not feature in the German diaries. They were added in the UK as a result of pre-collection conversations with participants. In the end, neither of the two questions turned out to be particularly relevant to the analysis of research material.