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DIFFERENCES IN PRESENTATION OF WIIITE, BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS IN BRITISII COMIC AND MAGAZINE PUBLICATIONS FOR CIIILDREN

VOLUME 1 OF 11

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DECLARATIONS

Isiorho, P. (1984), 'Questioning Comics', Dragons Teeth, Summer, No. 18, p.7.

Isiorho, P. (1986), 'Racism in Advertising', Roots, March, (no vol number), No. 7. pp. 18-19.

Isiorho, P. (1989), 'Are Blacks in the Picture', Roots, December, Vol. 9, No. 4, pp. 8-9.

Isiorho, P. (1991), 'The Importance for White Children of Black History in the Curriculum', Roots, December, Vol. 11, No. 3, pp. 15-16.

Isiorho P. (1992), 'Racist Role Play', Roots, November, Vol. 12, No.1, p. 14.

The above articles written under my former name were written before the thesis was contemplated but they were the inspiration and starting point of this research and the ideas contained in them are reproduced in a somewhat different form within this thesis.

ABSTRACT

My interest in comics began at about ten years of age. Reading difficulties and a dismissal as stupid by one of my primary school teachers left me believing that reading was beyond my capabilities. One morning when walking reluctantly to school I saw a comic lying in the gutter. Attracted by the bright colours I picked it up. I could not read the title 'Dandy' but the picture stories meant for the first time I could follow a narrative. Quickly I realised that the pictorial content gave me clues to the dialogue presented in the 'bubbles'. Reading for me was a possibility and I soon became addicted to a diet of comics. Unfortunately the racist nature of British society was reflected in those comic strips. Brought up in an environment where there were no visible black faces most of my racial education was from the society around me and the comics I read. I did not realise how deeply ingrained the racial conceptions were until I attempted to draw my own comic strip to amuse two small children for whom I had frequent care. Without thinking I automatically reproduced the same kind of stereotypes to be found in the comics I had read.

Soon racial inequalities were to become a central concern in my life. I became conscious of the pervasiveness of racism in society and this consciousness increased as I embarked on a mixed race marriage generally disapproved of in the white dominated society of the early 1950s. My experience as a mother of mixed race children led me to join various anti-racist groups and thus become interested in all aspects of racial injustice. A combination of factors encouraged the undertaking of this research amongst them being a teacher first, of young children and later of adolescents. A further influence came from the literature I read which encouraged me to write articles on the subject for such magazines as Roots and Youth in society. As a consequence of my past experiences and these articles this research project

took shape and I make no apology for the fact that feelings and experiences have entered into the research process.

The pre-occupying concern of this research is to investigate the degree of equality in presentations of white, black, Asian and Oriental groups in comics and magazines for children. The central aim is to locate any unjustifiable differences in the presentations. Each of the chapters in this study attempts to deal with a specific area related to racism and collectively they attempt to supply evidence to support an argument that presentation of black group characters is mostly concerned with negative portrayals.

The opening chapter commences with a declaration of aims and objectives and proceeds with a discussion of the nature of racism followed by theoretical approaches and the general methodology available for analysing comic texts. A standard content analysis is adopted in order to extract the necessary figures involved in the distribution of imagery across the ethnic groups presented in the comic literature. Without this preliminary exercise another important objective of the study would be impossible, that is, to interpret the figures in a more refined qualitative manner in the hope that some of the subtle details of stereotyping will emerge. Chapter Two reviews the historical development of comics and magazines and the influence of this development on racial imagery. Chapter Three concentrates on the construction of appropriate headings under which to place ethnic groups appearing in the comics in order that they might be analysed by the use of checklists which draw on the common usage of stereotypes, present established checklists, and other literature for children.

Chapters Four, Five, Six and Seven focus on the analysis of a number of specific aspects

commencing with areas where black Asian and Oriental characters are included and excluded. Chapter Five takes issue with the presentation of principal characters, while chapter Six investigates the reality or otherwise of a number of racial myths. Chapter Seven concerns itself with the distribution and nature of verbal and non-verbal contacts between ethnic groups and Chapter Eight consists of a number of case studies using the original visual comic material in an attempt to illustrate the nature of the racism within the comic sample.

The final chapter is a review of the findings from the comics and magazines brought together and conclusions drawn from the data to see if there are a significant number of unfair differences in the presentations of white, black, Asian and Oriental groups. After a brief summary of the major findings the final chapter discusses some of the conclusions and tries to interpret these conclusions within a wide theoretical framework.

CHAPTER ONE

THE MAIN OBJECTIVES AND THE THEORETICAL AND METHODOLOGICAL CONSIDERATIONS OF THE STUDY

The Aims of the Study

The main aim of this thesis is to examine the nature and extent of racial imagery presented in comics and magazines intended for children. The study investigates the contents of a sample of comic and magazine texts in order to explore if there are racialised messages, explicit or implicit, within the text, which are likely to add to the racial socialisation of readers. The thesis seeks to establish whether there are differences of presentation within the black ethnic groups: are all groups falling within the description of black ethnic groups treated in the same way in matters of presentation, or are there differences, in kind or degree, in any negative presentation?

Given these aims it is necessary to explore the existing literature on racism to establish the nature of the history of negative racial images upon which to draw inferences. We also need to form the basis for a number of guidelines about particular areas of possible racist imagery in comics and magazines under examination. Concepts such as nationality, racism and ethnicity require clarification, along with an in-depth critical review of specific areas in which race might be an important factor in presentation. For example, the absence of black characters, which could be taken as inferred racism. Another important factor is the presence and the nature of heroic roles involving black, Asian and Oriental characters in children's comics and magazines.

Other areas selected for attention are popular myths concerning ethnic characters who are not white: for example, black sportspersons, and the racial content of verbal and non-verbal contacts between ethnic groups. The importance of myths is recognised because they

perpetuate racism by offering a collective image that allows no diversity: for example, all black people are musical, due to a collectively inherited sense of rhythm. The racial contents of verbal and non-verbal contact are included because dialogue and physical contact are frequent conveyers of meaning: for example, the dialogue in Dandy 3 September 1994, in the strip called, 'Korky the Cat' identifies the ethnic grouping of the character as a European American by referring to him as 'Al Cabone'. The presence of physical contact is an indication of the nature of the relationship between characters: for example, in Playdays, 6 July 1994, in a feature called 'Catch the Playdays Bus ' a black adult holds the hand of a white child.

Although the research assumes that racialised images will have some kind of effect on the readers, it is not the aim of the study to attempt an empirical test of the assumptions. The main focus of the thesis is initially to establish if present day comics and magazines tend to produce racialised images, and if so, to try to interpret the nature of those images. Secondly, the research makes an effort to understand the pattern of representations across and within white, black, Asian and Oriental ethnic groups, in British comics.

The Study of Comics and Magazines for Children

The study examines racism in a relatively neglected medium. Research into the literature to which children are exposed has included children's comics and/or magazines, but only as a part of children's literature: for example, Dixon (1977) and Castle (1996). Seldom has the comic medium been separated from other forms of children's literature and examined in depth concerning its presentation of black, Asian and Oriental characters. Yet it is feasible that children will be more motivated to read for pleasure, and since some mainly read comics, they might therefore absorb the comic and magazine material more easily as a result. If this

proves to be even a remote possibility it will justify an investigation of comic content for racialised imagery. For the purposes of this study, an image becomes racialised when that image takes on racial significance by reason of a stereotype, or by the context in which it is placed.

Comics have long been seen by teachers as an inferior cultural form of literature. For example, Pumphrey (1955) saw comics as a danger to the English language, since they contain deliberate grammatical and spelling errors. He believed that children who read comics were likely to be psychologically damaged. According to Selwood and Irving (1993), there is a change in teacher attitudes and comics are being seen as educationally beneficial, because they are recognised as encouragement to children to read. The evidence supporting comics as a reading aid was even conceded by Pumphrey, since he found 74% of the words used in comic material were in children's vocabulary, or in the books they read. He concedes that this makes it possible that in the homes where comics are the only reading matter they might have some value. Following Selwood and Irving, it appears that this change of attitude is a further justification for comics as cultural signifiers to become the focus of academic interest.

The studies of comics in the 1970s, such as that conducted by Laishley (1972) and Jones (1975), although very informative, are now outdated and therefore justify a fresh analysis of racial imagery in comics and magazines. These studies noted two major factors: the general absence of black group characters; and the fact that where black group characters were included, their casting was in predominately subordinate roles. Present day comics may not include the same type of racialised images, since they may have been replaced by newer and more subtle forms. The levels of representation could have changed markedly over time,

giving a wider scope for the investigation into equality in the nature of presentation between white, black, Asian and Oriental groups. Solomos and Back (1996), claim that there is no fixed unchanging meaning of racism and Goldberg (1992), suggests that an analysis of racism should be made by reference to what racism signifies at the present time. This takes into account the passage of time and changes in social attitudes. For example, racism in the 19th century was essentially biological and this is reflected in definitions of racism dating from this time. The earlier comic studies also reflect the concept of racism, which was current at the time they were undertaken.

The recent changes in the nature of the comic and magazine strip itself justify further research. For example, the increased use of the photo-strip eliminates some of the cruder physical images attached to characters from diverse ethnic groups. The integration of comic and magazine material with video and computer games further justifies a re-examination of comic and magazine texts. The rapidly changing world of these media forms, and within these forms the consequential changing content of comic and magazine material, calls for a new appraisal of contemporary British comics and magazines. As children's comics and magazines move closer to video and computer media through the sharing of cartoon characters such as 'Sonic the Hedgehog', the greater will be the repetition of any racial content. With the increasing tendency of comics to feature science fiction the opportunity for more subtle racism is present, for example, racial characteristics being transferred to aliens from other worlds.

These new media also give rise to many existing comic and magazine titles, and also attempt to link comic content in a participatory way. For example, in 'Cliff Hanger', a narrative featured in Buster, 3 February 1995, the reader is invited to make an attempt to conclude an

incomplete story. For example, the box at the bottom of the page reads, 'What can Cliff use from the tool shed to get him back into the house?' The reader is then given a number of options, A, B and C from which he makes his/her choice to complete the narrative.

The study considers the historical and geographical setting in which comic and magazine characters are placed because historical or geographical misplacement can racialise either a character or a place. For example: the juxtaposition of a black stone-age man and a modern geographical setting. The study is confined to observing racial imagery and patterns of equality of presentation between the different groups. There is an increase in the number of non-human characters in many of the recent adolescent comic and magazine publications, such as Sonic, due to the trend for narratives about science fiction. Since non-human characters also feature frequently in the majority of pre-school comics and magazines, the study seeks to include in its analysis of comics those non-human characters in whom ethnic identity can be located.

To avoid the implied charge, made by Barker (l989), that much comic and magazine analysis is no more than an attempt to control the content of children's literature, we point out that one of the objectives of this research is to address the question of equality of presentation. This study is not an attempt to control children's literature by promoting left- wing censorship because no explicit action is being taken to change or suppress writings, even when perceived as subversive of the common good as expressed in their ideas of multi-culturalism. Moreover, censorship is about suppressing informed access to information and it could be contended that negative racist stereotypes, because they are frequently inaccurate, are not informed information but disinformation. Raising the awareness of publishers and informing them of the ways in which their publications may promote negative racial images could be considered

a contribution to freedom, in that it allows the publishers the possibility of informed choice.

Racism and Children's Comics

Wertham (1953), and Laishley (1972), both include comics in their examination of children's media and they find evidence of racial imagery in the illustrations and textual material. Wertham suggests that the purpose of many U.S. comic book heroes is the prompt dispatch of any foreign-looking villains and that racist and violent attitudes are perpetuated and transmitted through popular culture. If this is so, then since the children's comics used in this study are part of that mass culture, they are likely to play a significant role in the presentation of racist and ethnocentric images.

The role of comics and magazines in reproducing racism that can be transmitted to the reader requires an analysis that takes account of historical, biological, sociological and psychological factors. Therefore a multi-disciplinary approach has been adopted, allowing for all three disciplines to aid understanding of how racism features in comic communications. A single, all-embracing theory seems to be an impossible, given the variety of causal factors involved. However, theories from all four disciplines have implications for the investigation of racism in children's publications, since many of the stereotypes found in comic and magazine texts find explanations in the theories of one of the disciplines included. Decisions on matters of character classification and checklist inclusion rest also upon an understanding of the relationships between such key concepts as racism, ethnicity, nationality, ethnocentrism and stereotyping.

Phizacklea and Miles (1980), offer the following definition of racism:

> "...those beliefs and arguments which give rise to the identification of a negatively evaluated racial category." p. 22.

They explain this modification in the following terms:

> "We use racism to refer to those negative beliefs held by one group that identify and set apart another by attributing significance to biological or other 'inherent' characteristic(s) which it is said to possess, and which deterministically associate that characteristic(s) with some other (negatively evaluated) feature(s) or action(s). The possession of these supposed characteristics is then used as justification for denying that group equal access to material and other resources and/or political rights." p.22

From this, it appears that a group could be implied to possess negatively-evaluated characteristics, and it makes no difference if they are social or cultural: they are just as impossible to remove as genetically inherited characteristics. The definition is useful to the comic study because it makes it obvious that racist beliefs can be held about groups who are not distinguishable by colour, thus allowing for the inclusion of white ethnic groups in the research programme. Such a definition does not include other elements essential to the study, such as the 'new racism', based upon cultural factors, which are not necessarily negative in themselves. For instance, when there is no diversity in particular black group dress patterns, all Arabs are dressed the same irrespective of setting.

The accusation of Lorde (1984), supported by Richardson and Lambert (1985) and endorsed by Mullard (1986), that racism is being transferred into ethnicity is accepted, since black, Asian and Oriental people are categorised not only by physical appearance but also by culture. This inclusion of cultural factors allows for a broader interpretation of the comic content, because groups can be identified physically and culturally, the cultural factors allowing for the symbolic elements to be included, such as language, religion and nationality. The recognition of this cultural racism by other researchers such as Barker (1981), and Dovidio and Gaertner (1986), lends support for its recognition and usefulness in the analysis

of causes of possible racism because it allows for any new subtle forms of racism to be detected. For example, in the comic sample under investigation, there is a move away from the image of the genetic inadequacy of black, Asian and Oriental peoples to an image based on cultural inadequacy as witnessed in the portrayal of the Arab hero featured regularly in the narrative 'Mustapha Mi££ion' in the Big Value Comic.

Comics, being a part of the media, are expected also to reflect any change of image and therefore, as a result of this review, checklists are constructed to detect the presence of these more subtle portrayals. Also, if there has been a decrease in physical portrayals of racial minorities as suggested by Gilbert (1951), and Campbell (1971), the possibility is that advocates of cultural racism have exposed the ability of the image over time to change in subtle ways to meet current situations.

Any analysis of the presentation of black, Asian and Oriental ethnic groups in comic material requires an attempt to measure the equality of presentation of all character groups featuring in a comic sample. In order to classify groups and examine presentations, ethnic identification becomes necessary. There appears to be no single definition of ethnicity, but Smith M.G. (1984) emphasises the importance of the inclusion of shared cultures as the crucial identifying factor. This remains at the basis of every modern definition including that of Bradley (1996) who says ethnicity is defined on the basis of language, religion or nationality, but that shared culture is the major determining factor. Smith M.G. reserves the term ethnic for those groups that share the same basic institutions as the host society, but preserve their own distinctive styles, thus marking out clearly a justification for such categories as African British and Asian British. Donald and Rattansi (1992) argue that various groups have divergent experiences, therefore, pointing the way for this study to identify and separate the

ethnic groups as far as possible. The concept of ethnocentrism is of relevance to this study, since it helps to explain unequal treatment between characters belonging to the same colour grouping. Ethnocentrism is considered by Giddens (1989), and Mason (1995) to be a method of judging other cultures by comparison with one's own. Ethnocentrism presupposes, according to Giddens, superiority of one's own group over all others and, therefore, it is assumed that negative stereotypes are likely to be attached to 'out groups' who are perceived as inferior.

In attempting to identify the nature of racism in children's comics, any consideration that affects the classification of ethnic groups is an important and essential feature. The classification is, however, affected by the link between ethnicity and nationalism. Although the ethnic minority groups share the same territory, the rise of 'new racism' in particular attempts to deny some of them British nationality. For instance, in much of the popular literature in terms of multi-culturalism, Jews in Britain, who are mostly white, are referred to as British Jews, but third, fourth and fifth generations of black British-born citizens are still referred to as Afro-Caribbeans in recognition of both their African and Caribbean descent but no mention is made of their Britishness. The biological elements, especially colour, appear to be of paramount importance in the minds of the classifiers. It could be asserted that skin colour far outweighs other considerations in perceiving the Britishness of subjects. Gilroy (1987) argues that black people in Britain have to confront a particular form of dominant ideology which he calls the 'new racism'. He believes this 'new racism' is concerned with deciding those persons who may legitimately belong to a national community and subsequently excluding those whose origins can be found outside that community.

The exclusion of black group characters from many roles in much of the comic material is

closely bound up with Gilroy's statement along with the limitations imposed upon many of the roles black group characters play when they are included in the text, such as limitations in skill imposed upon the black footballer portrayed in 'Ball Boy', a regular feature in Beano. It appears that if black group people are to be included in this ideology, they must assent to giving up any other cultural allegiances they may possess. It is the national culture and the concept of Britishness that leads to difficulties. It could be said that the distinction between race and nation are blurred by the presence of so many British-born black group people. The phrase Britain for the British is contradictory since it appears only to include whites.

The ideologies of nationality and race appear to define both the dominant and the subordinate identities. The dominant ideology imposes its stereotypes on those identified as subordinate or inferior. These stereotypes could be said to develop within a racist ideology. There appears to be no way to actually stereotype English whiteness except in terms of other nations or religious allegiances. For example, there is a plentiful supply of stereotypes of Irish and Jewish people. Dyer (1988) suggests that white people should been seen to possess their own distinct race and ethnicity, rather than being seen to be representative of human experience. White is usually seen as an invisible racial category: as Sefa-Dei (1997) observes, whiteness for most people is the visual image of normality. It is easy to agree with the Daily Mail's observation that 'The notion of whiteness as 'race' is almost never implicated'. Daily Mail 20 February 1997. The situation is neatly summarised by Malik (1998) who says of whiteness: it is naturalised

> "...as though it is an invisible norm in comparison to other ethnicities which are different and distant." p. 308.

The Role of Stereotypes

The study of comics relies on understanding the nature of stereotypes, since they are a major factor in determining the degree of equality between comic characters of differing ethnic groups. Lippmann (l922) the originator of the term describes it in terms of being an incorrect and inaccurate over-simplified picture of people or places. While recognising the presence of the positive stereotype he still believed stereotypes to be fundamentally negative. Zimbardo and Leippe (l991) also see stereotypes as basically prejudiced beliefs, and Brislin (l993) believes stereotypes of certain groups are so negative, and have existed for so long, that they can be considered part of the culture into which children are socialised. While these descriptions are useful they require further development to take account of the positive stereotype which also incorporates negative elements within its positive image. For example, the black sportsperson whose sporting role is limited by exclusion from certain sports or exclusion from responsible positions within a particular sport.

Barker (l997) is highly critical of the concept of stereotype and he declares:

> "The whole 'stereotyping' edifice depends on hostility to thinking in group terms." p. 89.

He suggests that those who use stereotypes as a means of analysing texts have a hidden agenda in that they believe that the labelling of groups is wrong. He appears to believe that categorisation is a fundamental cognitive process needed to establish group identity. However, it could be pointed out in defence of analysis of media texts through the concept of stereotype that labelling usually denies diversity to black groups and offers a group identity which is usually negative. Barker sums up his opposition to the concept of stereotyping thus:

> "My conclusion is that the concept of a 'stereotype' is useless as a tool for investigation of media texts." p. 89.

It could be argued that because media texts rely on stereotypes to gain audience-recognition, such representations are a useful tool for the investigation of comic texts. It could also be claimed that stereotypes have a place in the analysis of comic material because they offer a means of evaluating the status of black ethnic groups in comparison with the white groups.

To answer the claim that comic publications present negative stereotypes of <u>all</u> ethnic groups, an investigation of the kind of stereotype employed is essential. The claim can be dismissed if in comic literature most stereotyping of whites is of a positive nature, for example, civilised, intelligent, responsible, while in comparison, stereotyping of black, Asian and Oriental characters is mostly negative, with the use of such terms as savage, primitive and unreliable. If many negative stereotypes of whites in the comic text rely on attacking the occupation of the particular character while the stereotypes of blacks, Asians or Oriental attack the core constructs of personality for the whole group, it can be argued that this type of attack on black ethnic groups lowers the self-worth of the individual and is a source of inequality. The Swann Report (1985) chapter two, asserts that it impossible not to be influenced by media stereotypes and this recognition by experienced teachers that stereotypes are partly learned through the media gives more weight to the justification of undertaking a study of comics and the necessity of identifying stereotyping in them, and encouraging the use of more positive images.

Viewing racism from an historical perspective it could be contended that the early biological models have a significant influence on the way ethnic groups are perceived in contemporary comics and magazines. The race theories of the eighteenth and nineteenth centuries

congregate around biological notions of race. It could be said that representations of racial groups are rooted in the history of this particular period, where support for racial differences, perceived as due to nature, received support from Social Darwinism, which encompassed the notion that certain races were less developed and therefore, inferior. Miles (1982) put forward the view that racial categorisation and its effects need to be studied within an historical and material context. Racism, he declares, is an ideology and must be analysed as a particular historical construction. This leads us in the direction of post-modernism: for this study, it could be suggested that post-modernism certainly cannot be ignored, since this stance is influential in relation to how we view cultural production.

The reality of easy transference of the printed page to the electronic media has been influential in the changing format of comics. Heroes such as Beano's 'Dennis the Menace' increasingly feature in video and computer games. Comic narratives themselves are introducing reactive material where the reader participates by supplying missing details or concluding the story. The term post-modern has also been used to infer the juxtaposing of unrelated materials and styles, some contemporary some historical, this mix and match design is very much a feature of this research. The approach is also evident in futuristic comics, such as Sonic, included in the sample.

Post-modernism could be said to identify changes in society, many of them at the macro level and linked to new technology, which is reflected in the comic media. At the micro level such changes within the research material can be located in the comic media through characterisation and environmental setting. It could be said that people are now merely customers whose desires are created by the media, for example, the 'Disneyland experience'. It seems as if humanity occupies a hyper-reality zone where appearances are everything. The

idea appears to be that popular cultural signs and media images dominate the sense of reality and the way people see themselves and their world. It was once believed mass media merely reflected social reality, now it appears that Conner (1989) is justified in claiming that the popular cultural signs and media images are taking over in defining the human sense of reality.

Examples can be seen in the comic Sonic which sells itself on its surface qualities stressing spectacle and pursuing action for action's sake rather than for development of characters or plot. Difficulty in identifying localities or time periods is experienced in Sonic because the past is frequently juxtapositioned with the present and the future. This plurality of perspective of post-modernism is taken into consideration as an element in the theoretical framework of this study of racism in comics. This post-modernism aids an appreciation of aspects of modern comics, but is in tension with the absolute value position that racism is wrong.

Weber concentrated on the economic divisions in society. He believed some behaviour was regulated by non-economic factors such as religious belief and other status factors. In these he included race. Weber did not deny conflicting interests, but he did not believe their only result could be antagonistic relationships between classes. It could be contended that Weberian theories give partial explanations, for example, the religious stereotyping found in the narratives in some early 1990 comic titles such as Victor. Weber recognised that some economic differences have little to do with property, such as skills-qualifications. By status he referred to differences between social groups in the social prestige accorded by others. Class depended upon fixed factors, status depended upon the subjective values of people. Class he concluded derived from the economic factors associated with property but status was governed by the varying styles of life the groups followed. The relevance to this comic

study is obvious since lifestyles are of prime importance in value judgements made about other people.

Weber accords racism a separate position in the class system, where the concept of underclass is based on notions of inequality which stresses that class exists alongside divisions that are based on status. In Weberian logic racial inequality is a result of competition for resources. In other words, it is essentially a theory of conflict. Those with power of any kind, economic for example, dominate other groups to exclude them. For example, Rex and Moore (1967) point out that the middle class in the city uses its financial power to exclude blacks. It could be suggested that in a similar way, publishers could use their power to exclude black, Asian and Oriental characters from comics. In Weberian philosophy, race is a cultural attribute among others which individuals believe to be significant. Weberian theory accepts that status and ethnic groups could overlap and cross class boundaries, consequently Weberians believe ethnic integration is possible.

There is justification for viewing black, Asian and Oriental characters in the comics as status groups. However, it is felt that certain aspects of Weberian thought have to be taken into consideration. The argument against this approach rests mainly on its inability to explain the dispersion of ethnic minorities throughout the occupational structure, for example, it is noted not all ethnic minorities are members of the working class as defined in the Registrar-General's occupational classification of classes.

The neo-Weberians Rex and Moore (1967) accept the concept of underclass to describe the position of black, Asian and Oriental people in Britain. Rex and Moore see this underclass of black people as having low status because of past history in which colonialism has

conditioned white attitudes. This low status is also reinforced by present-day racism. The exclusion of black, Asian and Oriental peoples from the main working class organisations also suggests to them an underclass position. The underclass theme is developed by Rex and Tomlinson (l979) in their Handsworth study of colonial immigrants in a British city. The authors are interested in examining how the distinct categories of status and class interact. In their work, the status is derived from the racial characteristics and class. The researchers conclude that immigrants are in a class apart from the mainstream working class. This present thesis does not dismiss the importance of class inequalities, but cannot see racism as an extra blanket of oppression in a class system. It is contended that race problems cannot be reduced to class problems. It could be argued in the light of recent history that countries, for example, Yugoslavia, divide on ethnic and race lines rather than class considerations.

Racism can be partly explained by psychology in terms of early conditioning establishing patterns of revulsion to differences of colour. It can, therefore, be suggested that while physical differences facilitate racism, they can not be accepted as the sole cause of it. As Baxter and Sansom (l972) point out, biological differences that exist are confined to physical differences such as skin colour, and there is no evidence of psychological traits being genetically transmitted along racial dimensions.

Explanations of racism in terms of individual psychology, Adorno et al (l950), and racism as a result of intergroup conflict Allport (l954), fail to take sufficient account of the influences of wider society: the economic and political. It is contended that racism is a learned response, and any type of medium is capable of playing a part in teaching it. So psychology serves the needs of this study best by providing support through the learning theories for the claims made concerning the effects of comics upon their readers. As Shaffer (l996) informs us there

are four fundamental ways of learning: habitation, classical conditioning, operant conditioning and observational learning. It appears that support for asserting that comic media can transmit racism comes from all four ways of learning. In habitation the readers demonstrate, when they stop responding to a particular stimulus, that they have the ability to retain the information, thus inferring that when the comic readers appear no longer to notice even crude racism, they have retained the racist information. The conditioning theories would suggest that the child could come to the comic material preconditioned by parental prejudices and have those prejudices reinforced by the comic media.

However, the learning theory most appropriate to the study is the social learning theory of Bandura (1965) (1971) who extends the conditioning theories of learning to include vicarious reinforcement through observation and imitation. The theory differs from the conditioning theories because the learning is not deliberately conditioned but takes place spontaneously with no deliberate effort on the part of the learner or any intention to teach on the part of the model. It could be contended that comics do not deliberately teach and the readers read for entertainment with any learning being incidental. Imitation depends upon a number of factors, for example, the characteristics of the models that make them more or less likely to be imitated, thus the importance of heroes/heroines and 'goodies and 'baddies' in the comic text.

Some psychological theories seem to emerge from sociological ones. For instance, the symbolic interactionist approach looks at racism in terms of the way people interpret the world through shared symbols rather than set attitudes ingrained into individual personality. We turn now, therefore, to social psychological theories. These theories appear to bridge the gap between the two disciplines. For example, the individual is not studied alone but in

relationship with other human beings. For instance, racial abuse comes about as the consequences of interaction between two or more interactors, one who behaves in a racist manner, and the other who receives the abuse. The main problems are that the theory seems to ignore the power structures and lacks an historical dimension.

A more suitable framework in which to investigate racism in comics might be achieved by adopting a perspective where race is treated as autonomous. This points us to Gabriel and Ben-Tovim (1978) who argue for the total autonomy of race. They argue that racism is best explored from an historical viewpoint. They do not see racism as part of class or economic relations. They assert that class and economics should be analysed within their own ideological conditions of existence. The damaging stereotypes in modern day comics could be viewed from a perspective of colour prejudice, conscious or unconscious, therefore, making the colour dimension important in its own right rather than a mere attachment to class or to any particular psychological theory. This argument for the separation of class and race is justified in relation to the study sample, for example, during the early 1990s Victor carried a serialised feature entitled, 'Alf Tupper', where the hero is a working class white youth who excels in athletics. His success frequently depends upon his working class attributes whereas, with black, Asian and Oriental heroes in comic literature success is usually in spite of any racial characteristics. For example, in the same comic in a serialised feature entitled 'Goum', the brown hero often succeeds through using the superior technology of the white British or through expertise learned from them.

Summary of definitions and theoretical perspectives

It appears that from the sociological perspective the various theories centre on the social process and structures. From the psychological, they appear to centre upon individual and

group rationalisation of behaviour and are often motivated by personal or group perceptions of insecurity. From these various race theories emerge many of the stereotypes found in comics. The origin of many can be fairly easily traced back to a particular theory, for example, the biological stereotypes. Many stereotypes overlap the theories but can be seen in general as a product of those theories.

We have sought to look at a number of approaches to racism and clearly theorising racism is a very difficult task because each of the approaches discussed has some merit, yet none offers a totally comprehensive theory. From the theoretical discussion of racism and ethnicity, it appears that understanding racism is a complex business involving more than the formula: racism equals power, plus prejudice. Providing definitions of key concepts such as racism, ethnicity and nationalism for the purpose of comic analysis is a complicated but necessary task. Although the power element in racism cannot be denied, it could be contended that the power is not always subject to class considerations. In the comic sample there are few instances of characters either black or white occupying identifiable working class roles.

Even when ownership and management of comic production are considered, class is irrelevant, since class does not always determine racial attitudes. Weberian thinking concerning status groups could lead to an assertion that the perceived low status of certain groups could persuade comic publishers to exclude them from their publications. The historical dimension of racism, free from class, has many implications for this comic study, since many of the negative stereotypes have their origins in the past. For example, the portrayal of primitive looking black characters dancing around white victims in the cooking pot in the narrative 'Vid Kid' featured in Buster, 14 April, 1995.

In order to set the comic thesis in an appropriate theoretical framework it is necessary to

reach some conclusions concerning the theoretical views discussed above. The separate treatment of black and white in comic texts appears to have more to do with colour and the power, or lack of power, attached to different skin colours, making Gabriel and Benn-Tovim's insistence on separation of class and race attractive. Weber's construction of status groups based on lifestyles also appears attractive at first. But since status in the comic sample often appears to be based on skin colour alone, especially where lifestyles between groups bear more similarities than differences. For example, black British characters in comic narratives often share white lifestyles, yet they frequently play insignificant roles and are treated differently to their white counterparts. It is accepted that status is derived from racial characteristics, as suggested by Rex and Tomlinson, but the class element appears to be irrelevant to the study of comics. For this study, power, skin colour and cultural differences are more important factors than class or overt white superiority, although the superiority is often implied.

The emergence of the recognition of new forms of racism and ethnic nationalisms has meant that the definition of racism has been widened to include them in the study. This 'new racism', based on notions of difference rather than superiority, intrinsically ties together the concepts of racism, ethnicity and nationality. For example, the 'new racism' is manifest in the debate surrounding national identity, where the nation state becomes an 'imagined community' with any diversity viewed as a threat to the white British life style. Evidence of this 'new racism' is seen in the decline of the biological stereotype in the comics in favour of an increase in cultural stereotyping. In addition to evidence of cultural stereotyping, however, the older 'biological' form of racism is still much in evidence in the earlier comics. It can be traced back to colonial times, and examples are found in the section on past and present in this thesis. Black characters are shown as inferior, but their inferiority is firmly based on

biological conceptions. The main change could be said to be that in this present time, most suggestions of the inferiority of particular groups are based upon cultural rather than biological perceptions.

To sum up, ethnicity could be defined, for the purposes of this study, as referring to cultural differences between groups that give rise to identity in a distinct group of people possessing their own culture. In other words, belonging to a particular group by reason of shared cultural practices. Ethnicity will not automatically be kept separate from race. The term ethnic will loosely embrace patterns of similar behaviour, in addition to skin colour and so called 'racial characteristics'. Ethnic is used because physical appearance is frequently added to by cultural indications when racial identity is being determined.

This study will attempt to find definite boundaries for racism and nationality, while attempting to be inclusive. The statement made later in Chapter Three that 'The term African British incorporates race and nationality in one', needs to be seen in the light of Gilroy (1987) and also in the light of the census, which does not accord Britishness to black people born in this country. British-born minorities, whether culturally similar or different, are still geographically British, whatever their skin colour. In constructing a definition of nationality suitable for this study, an important factor for consideration is the recognition of the Britishness, Americanness or otherwise of those who are not white, yet belong to the named countries by reason of birth. The term nation is, therefore, defined for the purposes of this study as a definite territory with defined borders and nationality is defined as a right of belonging to that definite territory by all those born within its borders irrespective of skin colour. Ethnicity frequently leads to the assertion of nation. An ethnic group occupying a geographical space often assumes itself a nation. In other circumstances an ethnic group

within a country might well consider itself part of that nation hence the use of the term African British in this comic study. This study is content to describe highly intolerant manifestations of nationalism as racist, while recognising that the ideological justification is cultural rather than biological.

It is accepted that the 'new racism' is expressed more in terms of ethnicity and cultural factors, and is therefore based on differences rather than notions of inferiority and superiority. But the evidence from the comic samples questions this aspect of Barker's understanding, that attitudes of superiority are absent from this form of racism. For example, the stereotyping of black characters as sportspersons could be seen as neutral portrayals in terms of inferiority/ superiority. But upon close examination, it could be contended that inferiority is implied in the form of denial of black intellectual capacity, since so few black characters ever appear in roles that require more than the presence of physical abilities. Therefore, in the light of the part played by ethnicity and culture in the 'new racism' it becomes possible to tentatively suggest a working definition of racism to meet the needs of comic analysis. Racism can be said to be a cluster of cultural ideas, beliefs and arguments, endorsed by the power of a dominant group, capable of shifts and changes, frequently but not always related to skin colour, and usually but not always based on notions of inferiority, that give out negative messages concerning the capabilities of racial groups usually relating to areas of cultural, moral and intellectual capacities.

For the purposes of this study, therefore, the term racism is used not in narrow terms such as a belief system based upon the assumption that there exist biological differences between racial groups to which cultural differences are attached. It is seen in a broader sense resting upon a belief system in which inferiority and superiority are also based on cultural and

biological elements. The concept of racism will be understood in this study in the broader sense and will not be distinguished merely by colour. In Britain people are recognised by colour first, then language, dress and other cultural factors. The conclusion is that black people need to explore terms which more accurately describe their ethnicity. Terms which establish them as a part of the mainstream, where their Britishness is recognised before their additional cultural heritage, which needs to be included also as a recognition of extended experience of more than one culture. It is acknowledged that no single method of description is going to be entirely satisfactory.

Racism, ethnicity, nation and nationality are all embedded in stereotyped images of black characters. In this comic study, stereotypes are loosely defined as shorthand images (usually negative) of characters belonging to specific groups, that are identified by colour, and or by cultural practices. These groups become associated with the 'shorthand image' and all mentioned seen as conforming to it. The various discussions of stereotypes lead towards a concept suitable for use in this particular study. A broad definition of stereotyping is adopted. For the purposes of this thesis, stereotyping is an unduly fixed shorthand mental impression or conventional idea of a place or character made typical through repetition. From the earlier discussion, it can be concluded that a stereotype is more than a simple picture of the world. It includes both negative and positive aspects. Persons, situations and environments can be stereotyped.

It could be argued that stereotypes are historically specific, but the imagery associated with particular groups becomes outdated and new forms are devised to maintain the fundamental stereotype. Using this concept of stereotype, an attempt is being made here to show much comic content is racialised. The thesis looks at the way comics present black people in terms

of negative perceptions and inter-group conflict. The stereotyped images in comics are explored by the use of a content analysis. An attempt is made to show content, and from that content, to speculate about how the material might be perceived by the readers.

Taking into account the post-modern element to be found within the comic sample and along with the changing concepts of racism, the thesis considers the patterns of racism within the comics as perceived politically. The patterns are seen in terms of white domination or power leading to black outsidership. The emergence of white domination is historical and can be located in the early white European conquests of nations whose populations were not white. This study of comics emphasises the unique nature of race, thereby attempting to study it outside a framework stressing class. The study identifies the source of black inequality in terms of white dominance, but not exclusively white class-orientated dominance. It is, however, recognised that the agenda of interest is mostly white middle class orientated.

It is acknowledged that the various themes and the changing stereotypes, in particular, need to be set in a framework of race and communications studies. At the macro level are found the structures which legitimise the selection of comic materials, which include owners, organisation and general racism in the community at large. It could be contended that although the white primacy in comics is yielding to the multicultural consensus, it is with reservations, since the increase of black characters in recent years is marked by a high level of tokenism. The comics still frame the events taking place within their pages largely in accord with the concept of white supremacy.

The analysis has of necessity involved us in a subjective process in order to understand the presentations. Sense has to be made of the codes and the images interpreted in the light of cultural background. This interpretation is made easier by references to similar images with

which there is familiarity. It is suggested that the presentation of black ethnic groups in the comic discourse is limited by the power relationships which are at the basis of the underlying ideology. The comics, it could be maintained, are dominated by a hegemonic culture which is overwhelmingly white, and presentations, even if unintentionally, are modeled on racist assumptions. Cultural differences are racialised, ethnic differences are given a racial dimension and are frequently related to concepts of inferiority. If this thesis is to be one of understanding racism in comics, in terms of white domination or power embedded in the definition of racism used for the purpose of this study - one which leads to black being portrayed as outsiders - then questions of media ownership and organisation arise. As Ryan (1997) comments,

> "...marginalised groups do not generally have control over the images that turn up in the electronic media, in newspapers and magazines." p.46.

Newspapers, with the exception of the Guardian and New Statesman, the press corps and commentators are almost wholly white. It is known from the research of the Policy Studies Institute (1997) that blacks, although now represented in the professions, are not represented in the top 10% of management positions.

Comics appear to produce scripts with their own meaning system and scale of value attached to ethnic groups. These meanings and values are socially and politically determined. The Press barons wield social and political power, since the comics often issue from the same production team as the newspapers and television programmes: for example, papers also publish comics and so do broadcasting authorities. According to Hartley (1982), only about 3% of employees involved in broadcasting are from an ethnic minority background. This is of importance for comics, since the BBC produces Playdays, one of the target comics for this

study. This lack of black involvement delivers a negative message in terms of equality. It appears that black people are grossly under-represented in all the crucial centres of decision making.

The comic representations could be said to have an ideological meaning, in that they contribute to the reproduction of social relations of domination. These ideological representations are usually implicit and usually accepted as the common way of things. It should be understood that the ideological effects of the comic texts upon the child audience are assumed, because without direct-effect research actually investigating how the child audience reads the texts, there is only room for speculation. A conscious conspiracy theory to explain any racism in the comic sample is dismissed, in favour of a theory of white cultural dominance, unconscious as well as consciously pursued, with the dominant population consenting, albeit passively, to such a socialisation process. This unconscious racial socialisation is evident in Baxendale (1978): the creator of the 'Bash Street Kids', a comic strip shows the creator was very conscious of class dimensions. Baxendale was uncomfortable too with the public school setting of a narrative called 'Lord Snooty', which appeared in the same comic. This unease should be contrasted with the lack of racial awareness in another feature in the comic called 'Little Plum'. In this strip the American Indian hero appeared week after week wearing no more than buckskin trousers and a feather in his hair.

The usefulness of stock characters or stereotyped characters in comics is not denied, because instant recognition is required within a limited space. This inevitably means occupations are stereotyped: for example, arrows on prison suits, or striped jerseys for criminals. The only argument is when the stereotype is racialised: for example, a desert island with a single palm

tree, signifying the backwardness of lands inhabited by people who are not white. It is suggested that forms of dominance and inequality are exercised through the new symbolic racism, with displacement of racism by ethnicity. The social-cultural differences are recognised but the differences in power are not. This is illustrated in the debate concerning the use of racist jokes and humour at the expense of black groups.

Comics are representative of the majority power structure and this affects how comics represent characters who are not white. It is, therefore, asserted that this assists in the reproduction of racism in British society. Systems of power which underpin white domination are historical and of a continuing nature, and since the historical processes are slow to change comics are unlikely to change overnight. Comics must be set against this background when viewing the part they play in the reproduction of racism. If comics legitimise white group dominance, they will do so by marginalising black characters, so there is a need to examine at the macro level how comics marginalise black involvement. There is also a need is to look at how comic content is reproduced at the micro level: that is, in the comics themselves. If comic publishing follows the general pattern of involvement, all the higher managerial decisions will be taken by whites, thus establishing white dominance. There may well be black infiltration at lower levels and this could bring about marginal changes in the area of equality of images in the comic content.

The majority privileges are maintained, even within change, and this is illustrated by the position of many black heroes/heroines. The white heroic figure usually transcends the subordinate character in skill, strength and courage. The white hero/heroine can usually turn his/her hand to anything: for example, in comics the white hero/heroine is not restricted to one skill or role such as that of a footballer. Principal white characters can show different

aspects of the dominant culture.

The Perceived Effects of the Media

Having briefly examined the comics and looked equally briefly at their history, accompanied by a superficial sketch of who owns and produces them, it is time to look at how the comics are used. It must be remembered that conglomerate ownership helps to make certain comics part of a production line for toys, clothes and other 'spin offs'. It is also wise to bear in mind that each generation of children in the Western Hemisphere become more sophisticated. The most popular magazines in Britain, according to Social Trends (l997), show that in the year to June l996, the ten most popular magazines were television-related. This must indicate and strengthen evidence for the influence of comics, since they are allied to a powerful medium which becomes a double factor in the transmission of values.

Drawing inferences from the effects of media are complicated. Well over l,000 research studies have taken place, and as yet no satisfactory consensus has emerged. There needs to be an awareness that much influence or effects research has been carried out by those with a vested interest: for example, sponsored by BBC or other large companies. Care must be taken in making assumptions, not only of the possible effects, but also the behaviour actually endorsing such assumptions. The theories of mass media influence and power are viewed against varying political backgrounds and thus reflect a host of diverse approaches and interpretations of any findings. The study of media effects has followed changes in politics and technology. With the assistance of some of the available research concerning media effects, an attempt will be made to argue a case for the adverse effects of negative stereotyping on child readers of comics both black and white.

There appear to be two main approaches to media effects. The passive approach emphasising

what the media messages do to the readers, and the active approach focusing on what the readers do with the media messages. The passive theory indicates that what is heard, what is seen, is believed. The active approach, on the other hand, allows for interpretation of the message by the readers. In the passive model, power lies with the message and in the active approach it rests with the reader. A passive model, emphasising that effects occur over time rather than immediately, seemingly has many supporters, some of whom question the validity of the active reader interpretation of texts. Corner (1991) argues,

> "So much effort has been centred on audience interpretative activity that even the preliminary theorisation of influence has become awkward." pp. 267-9.

Klein (1993) goes as far as to suggest, that for most children the printed word appears to be inviolate and Kitzinger (1997) feels able to announce,

> "The routine use of negative images encourages hostility towards, and discrimination against, for example, black people." p. 6.

While not totally in agreement with such a position, it could be maintained that such imagery may well affect attitudes, but not be expressed in active hostility. It is also recognised that such images could affect attitudes that allow others to be aggressive. We need look no further than Nazi propaganda for an example, and assert that the attitude of the German public towards Jews was conditioned by that propaganda. However, the populace did not actively murder Jews, but passively allowed it to happen.

Kitzinger's use of the word 'routine' suggest that she is in agreement with Philo (1990), who argues that over a period of time audiences tend to forget details but remember key themes and phrases. These, through repetition, become part of popular consciousness. It would seem that media effects are of reinforcement, by strengthening the already established ideas, rather

than brain washing: that is, systematically implanting new ideas to replace the established ones. This cultivation concept of a slow, steady build up of ideas and attitudes shaping beliefs does not altogether dismiss readers from playing a role in interpreting media in the light of experience, but it does allow for the message itself to have some currency in effective power. It is suggested that the approach focusing on what the reader does with the text, leads the research away from the persuasive objectives of the communicators and towards the reader's use of the material. The diversity of reader interpretation is challenged by a researcher like Seaman (1992), who questions the extent to which people really differ in their reading of the intended message in the text. It could also be contended that this belief in audience variations in understanding ignores, to some extent, the power of the actual message to persuade, since the emphasis is on audience resistance.

It has to be acknowledged that children will bring their own knowledge to the reading of the comic material. The argument rests on the fact that in the child reader, these experiences will be limited. Papert (1980) identifies young children as having a limited capacity to process information. Buckingham (1993) confirms that part of any media interpretation relies on the level of media literacy. Hartmann and Husband (1974) have shown that the media have the greatest influence where there is no alternative source of information. Gunter and McAleer (1990) support Hartmann and Husband's findings, and confirm the media as an important source of information concerning race. This, it could be asserted, explains why comics are particularly influential in their images of African countries, which few children have had an opportunity to visit. There is no personal knowledge, but the comic portrayal fits in with racist images, which are persistent in everyday life, thus lending reinforcement.

It is contended that, if diverse readings are common, weight needs to be given to the

positioning of audiences. It could be said that the children are guided in the direction of the dominant preferred reading: for example, nurses are good, white is preferred over black, a fact revealed in the general absence of black characters from the comic media. In placing emphasis on audience interpretation, it could be suggested that there is a tendency to lose sight of the actual comic content in terms of its repetition. It is argued that it is through the repetitions that effects are most likely to accrue.

It could be asked if there is really a different outcome, even when two readings are apparently dissimilar. For example, Fiske (1989) informs us that when young Australian Aborigines watch old American television westerns, they ally themselves with the Indians and cheer them on as they attack the wagon train. It is conceded that they might read the film differently to their white counterparts, but it cannot escape their notice that the Indians usually lose in the end. The text in its totality reads inferiority of American Indians to both black and white group audiences. Black group children and white group children may read the message differently, but both readings result in the same negative messages about black group success. It is also speculated, in the light of a racist society and the use of general stereotypes of black group people, that similar readings of the text by white group children will take place, due to the fact that many children live without direct experience of black group people. This can be due to housing policies, which often keep black group people effectively concentrated in specific areas of the country.

It could be suggested that the diverse reading allows the researcher to assume that the child will 'read in' whatever the researcher wishes, while at least in the preferred reading this danger is avoided. It could be contended that comic media messages can be seen as culturally coded discourses, with power to affect, and cannot accept that the child audience acts as sole

agents of meaning production. It is argued that even if children do 'read in' diverse meanings into the comic texts, they must also 'read out' messages from the comic. So there is in any case a combination of the two approaches. The main thrust of disagreement with Barker (1989), who argues for a minimal negative effect of comic media, is based on his assumption of the complicated and sophisticated use adolescents make of comic texts. Barker's comments after his review of 'Scream Inn', a regular strip appearing in a comic named Shiver and Shake, which featured in one strip a primitive looking black witchdoctor, are enlightening.

> "These strips are read by children at an age when they are increasingly aware of forms of adult authority, both at home and school, which must seem (and sometimes are) unquestionably arbitrary. That authority appeals to rules and proscriptions which are simply given. In engaging with these strips, children are finding ways to think these relations of power. They are learning distinctions between what can be done about authority in fantasy, and what in reality." p.86.

It could be suggested that, if it is possible for children to learn these complicated lessons from comics, then racist images which are usually more explicit can be more easily learned.

Leaving aside the different ways audiences can read comics, we can move to the political dimension and make out a case for the media's ability to create and maintain the messages which are perpetuated. The notion of hegemony appears to be the most appropriate line of reasoning since the hegemonic view argues, not for the deliberate manipulation of the audience, but insists the comic media reasserts a dominant ideology, that of white. It requires the child audience to operate within an hegemonic framework where the preferred readings and meanings are usually clearly seen as those of majority white culture. It is contended that comic influences operate through passive and active processes, but that those active processes are limited by the age and experience of the child readers. Therefore, it is more likely that the

preferred readings will dominate thus allowing most of the power to lie with the message itself.

Research Design and Hypotheses

This thesis is developed around the themes of what is actually presented in comics and magazines published for children in the early and middle 1990s and the nature of that representation, with inferences that can be drawn from such a presentation. The examination involves a content analysis of the comic and magazine narratives, and other features, including advertisements. The advertisements are included because, according to the advertisers themselves, advertising diffuses information about commodities and persuades us of their value in our lives. In order to accomplish this objective, advertisements must associate the commodity with human experience, whereby the consumers, in this case the children, can relate the use of the product to their feelings. Consequently, advertisements carry messages about a great deal more than the product they advertise: for example, lifestyles and values.

Only publications for the British market are included: although they might be American in origin, they are published in Britain for a British audience. There are two reasons for this. The first being that inclusion other than British would broaden the study and generalise it to an unacceptable level. Secondly, the overall culture of the United States differs from that experienced by ordinary British children. It is assumed that children can best relate to situations with which they can identify. For example, American sport centres on baseball and American football, whereas British children usually identify with the national game of soccer.

An empirical, analytical approach can not ultimately measure perfectly character

representation in comic material. However, the consideration of such an approach, it is felt, is justified, provided care is taken to analyse the results, with the limitations of the approach in mind. The following hypotheses operate within a multi-disciplinary model in which the problem of racialisation can be located:

1. Children's comics and magazines tend to produce racialised images.
2. Patterns of representation in comics and magazines differ according to ethnic group.
3. Where there is a degree of statistical equality between black and white groups, there are limitations for black groups within the apparent equality.
4. That more subtle forms of racism replace crude stereotypes.

Stereotypes of black, Asian and Oriental ethnic minorities, and the settings in which these ethnic minorities are placed, give opportunities for the racialisation or non-racialisation of the images. Because comics and magazines include both white ethnic groups and black, Asian and Oriental ethnic groups in separate and mixed settings, opportunities to measure differences between them occur. Given the tendency for comics and magazines to stereotype both characterisation and settings, it is hypothesised that the sample comics and magazines will produce racialised images particularly for the black, Asian and Oriental ethnic groups. It is also hypothesised that the patterns of the racialised representation will differ within the black, Asian and Oriental ethnic grouping. There will arise situations where black participation, although equal to white, will be limited through a number of factors, including environment. Given that the passing of time changes perceptions, it is contended that stereotypes will be no exception.

The research for this thesis has reviewed the relevant research literature in the field of race relations and mass media. Based on this review, an attempt is made to construct a research framework to test the accuracy of the hypotheses. This involves the choice of a comic and

magazine sample suitable for 3-15 year olds. A random sample might well include comics and magazines with a specialist interest only catering for one specific group of readers: for example, Roy of the Rovers, devoted entirely to sport. Although initially the comic and magazine sample under consideration involves publications designed for both sexes, it soon becomes clear that the sample will be more representative and balanced if it also includes comic and magazine titles specifically for boys, and titles aimed only at girls. The criteria for inclusion in the sample are relatively simple. The stipulations are: that the choice of comics and magazines is made from a cross-section of the major publishing houses; that the comics and magazines are targeted at an age range of 3-15; that they cater for differences in gender and allow for popularity and durability. These qualifications ensure the selection of a mixture of old established materials along with the inclusion of some of the newer titles.

Popularity is also a major feature in the selection of the comic and magazine sample. It is considered that if certain titles enjoy a wide circulation, they are the publications likely to influence the greatest number of child readers. Davey (1974) finds the most popular comics for both girls and boys are those exclusively devoted to humour. Dandy and Beano feature high on her list of choices for both sexes in the age group of 8-12. For boys, she maintains, these two comics remain popular until 13-14 years of age. Girls, however, she discovers, begin to move away from the purely humorous comics around the age of ten, and show a marked preference for publications such as Bunty, which are directed at teenage girls. Around the age of ten she found comics for boys, such as Victor, become popular. Several claims concerning popularity are made on behalf of Dandy and Beano in 1993 by their publisher D.C. Thomson. They are declared the most popular juvenile comics in Britain, with just over one-quarter of the population aged between 7 and 14 years of age reading one or the other, or both. These comics boast a readership of 121,4000. The highest readership age is

among 10 year olds, but 15% of the readers are 14 or over. The fact that the format has needed to change little over the years gives credence to the claim.

Old established comics and magazines are presumed to have been successful with the readership in the past, and to have survived the test of time: therefore, they also rate high in terms of popularity. The newer comics and magazines coming onto the market might not yet have a large regular audience, but the novelty of their newness might mean that initially they are bought on the basis of curiosity and, so reach a large number of children. Since more than one publisher is responsible for the publication of children's comics and magazines, the sample needs to reflect this also.

A mixture of 12 comics and magazines feature in the final choice, the criteria for that choice being the suitability of the materials in terms of age, gender, publisher and their degree of popularity. A deliberate decision is taken to exclude Second World War comics and magazines from the sample, because there is a decreasing number of this type of comic and magazine since the cessation of Victor early in the 1990s. Following this cessation, the continuing trend has been to confine Second World War literature to specialised comic books and magazines. Furthermore, the reason for the decision is to avoid the specific criticism that the results will be distorted because of reported atrocities of the losers, with script-writers and illustrators playing on the extra meanings attached to certain ethnic groupings. War stories in many comics and magazines have moved from stories loosely based upon historical facts to futuristic conflict. Comics and magazines carrying this modern type of story are considered suitable for inclusion in the sample along with publications including war stories that are not within living memory.

This research into the racialisation process and children's comics and magazines takes its

starting point from previous studies concerning race and ethnicity, such as Johnson (1971) and Laishley (1972). These studies show that there was considerable racist imagery in comic material in the 1970s. This revelation not only justifies further investigation of more up-to-date comics, but also includes the consideration of choosing suitable methods for analysing present-day racial images in comics and magazines.

Methodological Approaches

Most content dating from the first notable exponents of the method, Kingsbury and Hart (1937) to Anderson (1997), have been carried out on the written forms of media. But since basically content analysis answers questions concerned with repetition it is considered an appropriate method for analysing comics, where a major concern is the frequency of character appearance and events related to them. Content analysis can be defined in terms of techniques for classifying signs, yet it must be admitted that it relies, to some extent, upon the subjectivity of the analyst, but according to Berelson (1952) the use of statistics and formulated processes used in analysis keep the researcher from bias. For example, the straightforward count avoids judgements being made, but it could be suggested that some kind of judgement could be written into the questions asked of the material, thus compromising some of the illusion of value-free methodology.

The magazines and comics require the whole message, illustrative and textual, to be covered before a more searching analysis and interpretation of individual instances of racism is undertaken. This approach receives support from Fiske (1982), who makes the claim that content analysis has the capacity to cover entire messages. It is agreed that content analysis is concerned with facts or details and their relationships, which are capable of measurement: and with that measurement being capable in its turn of producing results that can then be

generalised. These strict scientific methods, however, when applied alone to comic and magazine media, give far too general a picture. They miss many of the more important components of racism within the material simply because they can not be quantified in the way required by a formal content analysis. For example, content analysis, although it can measure the number of speeches made in a comic or magazine narrative, can not bring out the hidden meanings present in the exchanges. However, it cannot be denied that quantitative methods can form a sound base upon which to build and test a set of guidelines. These guidelines carry qualitative aspects about which inferences can be drawn, concerning meanings which can be interpreted in relationship to the social context, thus setting the meanings within a social sphere, as suggested by Ericson et al (1991).

Most attempts at analysing media messages have been in relation to the behaviourist model of American mass communication research, consisting of content analysis and an examination of the content. The reliance on quantitative methods, in the view of the academic world, gives it the appearance of objectivity, and the respectability of a science. Many, including Berelson (1952), view qualitative approaches as merely a less accurate version of the quantitative and, therefore, somewhat unscientific. In this analysis of comics and magazines, it is considered important to establish a quantitative database in order to provide facts to be assessed and inferences made about meanings in relationship to the setting.

It could be contended that quantitative research reveals overt racism, but fails to record the subtle and concealed forms that a qualitative approach would uncover. But it is considered necessary as a first step to collect such data, since the study cannot start from the assumption that they are already known. The recognition of the need for a partnership between the two approaches finds support in the work of Fielding and Fielding (1986), who point out how

quantitative and qualitative methods complement each other. A content analysis is used in this particular study to give a quantitative result, which, to some extent, is based on guidelines containing qualitative aspects. It is realised that there are problems of quantitative comparisons. It is accepted that, in general, comparing like with like involves having a consistent qualitative interpretation. The problem of different types of comic and magazine stories, however, is not considered insurmountable. In the case of the comics and magazines, it appears more important to use meaningful categories than to obtain precise measures of likeness in the event of the latter more qualitative appraisal contained in a number of comic narrative case studies, where meanings can be attached to observed situations. This could lead to an acceptance of measuring data across genres, and justifying the approach on the grounds that it is also considered viable by other researchers in the field such as O'Connel (1982). In a study investigating sexism in children's comics, she expresses belief in the possible of counting images across a range of genres to produce a general picture of the stereotypes in those comics.

It is recognised that content analysis might miss subtle shades of meaning, especially when exercised in a dual capacity. For example, when stereotyped clothing is worn, implicit in the stereotype could be inferences to lack of technology or primitiveness. For instance, lack of technology could be implied in the use of crude animal skin for garments, and primitiveness implied in the wearing of a loin-cloth. These shades of implication are not too difficult to separate and categorise in a straightforward content analysis without making the design unwieldy, but there are some shades of meaning that cause difficulty and require further investigation and discussion. For example, subordination of characters is difficult to measure in terms of counting categories, for there are degrees of subordination. The straightforward count, often irrespective of setting, is perhaps the fundamental weakness of the content

analysis.

It is important to know the context in which some actions take place, for, what might appear at first sight unequal presentation in one situation, is not so when the action takes place in a different setting. An attempt to make provision for these circumstances is made in the checklist concerned with the analysis of historical content. The importance of viewing the comic and magazine content as a whole is recognised because the ways in which certain ethnic groups are represented are a result of how comic and magazine media in general put together the images.

Some qualities appear across a number of genres: for example, in adventure stories male heroes are courageous and good-looking. The same holds true in the comics and magazines for girls; the desirable male is both courageous and good-looking. In both adventure and comedy strips black, Asian and Oriental characters mostly play second fiddle to white heroes. There is some difficulty in distinguishing one genre hero from another. The themes running through the stories all have elements of right or wrong. The dominance exerted by white ethnic groups across the genres justifies the approach of counting across genres, although this particular researcher has decided the weight of evidence is in favour of conducting an analysis that separates the genres.

The diversity of comics and magazines on the market, and the division into age and special interest comics and magazines, make it impossible to analyse this media without paying special attention to genre. It is considered that, for this study, measurement across genre would be meaningless. Although the same questions could be asked of all comics and magazines, the results require different interpretation. For example, in nursery publications

there are few conflict situations and a predominance of non-human characters. Scores from a nursery publication on checklist items dealing with conflict could not be compared with scores on the same item from an action comic or magazine. Each genre has its own patterns of representations.

Since the technique of assessment involves counting up instances that match the definitions, it is acknowledged that, this ignores, to an extent, the context in which representation or incidents occur. For example, instances of aggression are categorised and given equal weighting whether they appear in war or comedy strips. Although counting in this simplistic way yields fairly reliable data in respect of actual instances of violence, it is recognised that all forms of violence are not the same. This justifies the use of a more qualitative assessment in the form of the case studies, where the settings are taken into full consideration: that in the actual construction of the categories there is a degree of subjectivity. In this study it is felt that counting categories may prove more useful if there is an attempt to build a qualitative element into the guidelines, and this is supplemented by a limited case study approach. It is observed that media messages are frequently not carried in mere categories capable of counting, but it is felt that a quantitative analysis is justified in that it provides that solid basis upon which other researchers could place a further investigation of a more qualitative nature.

The straightforward content analysis is based on the identification of particular attributes contained in the checklists, which are constructed for the purposes of identifying inequality between different ethnic groups. This avoids the danger of interpreting the material analysed in a way to confirm what is believed, and in order to reduce participant subjectivity. Reliability in the methods of obtaining the data in the quantitative analysis is fairly

satisfactory, in that the texts are all treated in the same way, so repetition of the methodology will produce similar results. It is recognised that prejudice exhibited in comics and magazines is often difficult to quantify, being carried within the story line by inference more often than by concrete fact. For instance, the kind of imagery used is easy to categorise when a character, who is not white, is attributed an animal characterisation and is referred to as, 'a dirty dog', but far more difficult, when, for example, dependent loyalty is inferred, with or without the use of words.

The use of a qualitative element as well as a quantitative one is further justified by the inability of a content analysis to analyse adequately a single text, or where the frequency of appearance is less important than the placing. For example, a number of racist acts followed by one non-racist act, as a result of redeeming former behaviour in the context of the story. Understanding and interpreting the meanings contained in the material, however, is difficult so both counting and comparing techniques are felt to be valid approaches for this study.

Van Dijk (1987) limits his inquiry to the analysis of informal discourses about ethnic minorities, and believes that such a complex problem as the reproduction of ethnic prejudice in society can only be adequately studied through inter-disciplinary studies. While in agreement with the inter-disciplinary aspect of his approach, for the purposes of this study it is felt that the remainder of his discourse methods do not lend themselves sufficiently as a single methodology, since initially the study relies upon the factual content of the comic and magazine material. While discourse methods could not be considered viable for the whole of this research, they have applications for the section dealing with audience perception. Whereas van Dijk conducts his study through interviews, the bulk of this comic study is concerned with the analysis of existing material, that is, the comics and magazines, by means

of pre-structured checklists.

Although content analysis may remain an important investigative tool in the analysis of media bias, Real (1989) points out that literature often calls for different approaches from that offered by content analysis, so the possibility of other approaches is not dismissed from this study. However, it could be contended that since content analysis gives one kind of information needed about the sample, it could always be supplemented by other more qualitative methods. Content analysis, then, is used in this study because it is considered to be a suitable tool for measuring the, 'how many'.

The need to interpret the 'how many' leads to an examination of semiological analysis as a viable method. Could the more qualitative elements be built into the guidelines? For example, the mere presence of black, Asian and Oriental characters is one factor easy to count. But the nature of that presence is also surrounded by signs, which indicate various meanings. The integration of qualitative questions into this content analysis is considered feasible, since, according to Clarke (1987), semiology through a combination of signs produces meanings dependent on the cultural knowledge of the receiver. Many of the checklist guidelines used in this study assume such a cultural knowledge.

For purposes of interpretation of the data provided by the content analysis, these signs are seen basically in terms of encoded ideas, feelings and opinions within a social and cultural context that is represented in the text, and is expected to be decoded, consciously or unconsciously, by the readers. For example, the absence of black, Asian and Oriental characters in a particular publication could be a sign of denial of existence. Similarly, clothes, or indeed lack of them, could signal primitiveness. Relying upon the literature provided by

Barrat (1986) that we think in the form of codes: for example, codes of dress, codes of language, it is assumed consequently the comic and magazine strip encoder would make certain that the codes used are easily understood by children.

The material under investigation, like any other printed media, transfer messages from A to B, and these messages carry beliefs, opinions and attitudes. More than one message is usually carried, and messages are both overt and covert. Meanings are often simple and obvious: for example, a picture of a house denotes a house. The pictures sometimes also contain a cultural meaning, which is open to interpretation: for example, an illustration in which a white hero wearing modern dress is standing next to a modern semi-detached house could denote high levels of technology. Whereas, a black, Asian or Oriental character half-dressed, standing in front of a mud hut could denote primitive living. These examples of cultural codes give specific meaning to the world. In comics and magazines, as in other media, words and pictures (signs) are organised and structured to give such meaning. That meaning depends on codes, conventions and the context in which the code is used. Within the comic and magazine discourse, the information giving meaning relies in its turn on the social structure in which it is placed. However, the way the meaning is perceived does not always wholly rely on these factors. As a reading of the effects literature demonstrates, a communication also relies on the reader's interaction with the material, and this could vary from individual to individual according to a variety of factors, both social and psychological, such as social background and personality.

Semiology appears to set out to produce techniques that decipher the vocabulary and grammar of the codes that are being used. The represented images give meanings through the signs which could be analysed according to more than one criterion: for example, structure

and content. The pictorial element of communication is dominant in comics and magazines and backed up by the written text, and it could be contended that these images together help to socialise children into the beliefs and values of their society. If comics and magazines can be shown to use and perpetuate stereotypes transmitting covert messages and values through the codes employed, then semiology will have proved to be a useful tool of analysis.

Researchers mentioned elsewhere in this study, McDiamid and Pratt (l971), employ a mathematical technique, namely evaluation co-efficient analysis (ECO). While this methodology is acknowledged as a relatively simple way of analysing texts for evaluative value judgements, it is felt that ECO analysis can not adequately analyse all the components in the sample through which attitudes might be communicated. This is because it cannot, in the judgement of this author, deal adequately with the nature of the sample material in the areas of illustrations, factual inaccuracy or omissions. It is admitted that it may have been competent in dealing with the written text. But it is considered that a method taking into consideration all the components, attempting to analyse them together as one unit, is preferable to separate analysis: one for text, one for illustrations, and yet another to pick up any omissions.

This analysis of comic and magazine material is initially concerned with categorising and identifying characterisations. It is realised that categorising and identifying without reference to context might well prove misleading. For example, the content analysis counts all black heroes/heroines and attains a percentage score which could be contrasted against the inclusion of white heroic figures, but an essential contextual situation would be overlooked. Namely, the setting the black heroes/heroines are located in, such as being concentrated in strips featuring a black storyline involving an all-black cast. The study requires analysis of

the context in addition to the straightforward count.

Whereas a content analysis gives quantitative results, there are results in this study that appear to be insignificant, yet when the reasons for this apparent insignificance are examined in the light of quality not quantity, we gain further understanding of their importance. For example, the category of 'hero/heroine', when subjected to a straight count, only tells us about the quantity, not the quality or the nature of the inclusion. Heroic figures in the sample are used mostly to draw attention to the actions of 'goodie' characters, but 'baddie' characters also feature as heroic figures in specific circumstances. Bearing in mind the limitations, content analysis is still considered a viable way in which to test the hypothesis concerning racialised images and any differences in equality in treatment between black, Asian, Oriental and white ethnic groups. This content analysis is only an indicator of equality or otherwise of presentations in the selected comic and magazine sample. Frequently the context in which the presentation takes place when studied further gives an understanding that could not be revealed in figures of comparison. However, there is justification in making the decision that content analysis will form a basis for the overall trends within each comic and magazine genre analysed.

It is important to explore the matter of methods in the study, since the most appropriate ways of examining the comic and magazine literature needs to be found. It is not the purpose of the sample material to teach, so the messages are often concealed. Therefore, it requires methods that not only quantify the material, but are capable of detecting meanings not immediately apparent. There is a need to establish what is contained in the text and this is accomplished through a straight count, and there is also a need to interpret what has been counted. It is suggested that this could be accomplished to some extent by the nature of the questions asked

of the text.

The study concentrates exclusively on the examination of comics, and does not merely include them as part of a wider study of children's literature. It seeks to analyse across a wide age range, including in its analysis pre-school comics or magazines, as the publishers like to call them, juvenile comics and teenage comics and magazines. Isolating race as a separate entity, free of class, also allows the study to focus exclusively on race when constructing checklists suitable for the analysis of racism in children's comics and magazines.

This study is presented with two approaches. The research role could be seen as a purely descriptive one, that is, conducting an analysis of racial images and their occurrence and leaving it at that. The alternative is to view the research as part of a campaign of action to change the negative portrayal of black ethic characters in comic literature. Approaching the thesis from the first standpoint would make the question of objectivity less problematic, but would present a somewhat dishonest picture of the motivations for undertaking the study. However, it is argued that in approaching the problem from a post-modern perspective, that is, in accepting that there is no universal standard of truth and value judgements, can only be made in terms of standards set by the researcher. For the researcher who is over-concerned with complete objectivity, Myrdal (1969) offers the reassurance that objectivity in research is a myth. He goes on, however, to stress the importance of openness about value premises.

The subsequent research is an effort to observe and analyse valuations made in a set of contemporary comics concerning the stereotyping of black, brown and yellow fictional characters. There is a measure of agreement with O'Donnel (1997), who claims that all authors are inextricably bound to their research. But the relationship between personal experience and public issues can be explored without undermining methodological rigour,

provided the researcher avoids certain pitfalls, such as an over-emotional attachment to the data, which have implications for its accuracy. The qualifying phrase here, allowing the agreement with O'Donnel, is 'over-emotional'.

There is, however, more than a measure of agreement with Ellis (1991), who advocates the use of one's own emotional experiences, and deems it a legitimate object of sociological research. It could be suggested that emotional experience plays a prominent part in the choice of this topic of research, but that emotion is rationalised. Along with Ronai (1992), the problem of separating the researcher-self from the other parts of self is recognised. This present study, being a human account, makes no attempt to remove self from the influence of those social and moral factors making up social life. Racism is regarded as an important moral problem that needs addressing in modern society. To divorce these private attitudes completely from the study would render it shallow and meaningless. It is accepted that academic detachment can not cushion the contact with the investigated media. As Richardson (1992) reminds us, there is a failure on the part of academics to recognise their practices as cultural/political choices.

Therefore, it is realised that the above considerations must colour the formation of the checklist questions, and the interpretations of the meanings implied in the results. As far as possible there is an attempt to base these interpretations upon a body of evidence, and from the results make speculations within the realm of reason. Indeed it could be suggested that any value is an ideological matter, and with this new understanding of the concept of objectivity it is recognised that it is not a case of bias to bring one's own experience to the study. For example, the concept of racism gives rise to the experience of anger when recognising inequality between peoples on grounds of colour or ethnicity. In turn, this

experience is informed by objective knowledge from a variety of sources, including the findings from this research, that there exists in British society widespread racism.

Since research begins with pre-determined assumptions and expectations, this study is no exception. Personal involvement predisposes that the research is undertaken with perceptions, shaped by various experiences, which lead to taken-for-granted realities. Past experience with comics in childhood, where they were used as a tool to overcome a specific reading difficulty, made comics central not only for entertainment but for self-achievement. The familiarity with comics, and an active involvement in the anti-racist movement, marriage across the race barrier, plus a career in teaching, all set the scene for the choice of subject matter for the research. The relationship to racism, as a writer, traces also the factors constructing the subjectivity, such as background, ethnicity, socialisation and identification with the interest group.

The difficulty in escaping charges of subjectivity through the use of methodology is pointed out by van Zoonen (l994), who suggests that data, whether qualitative or quantitative, do not speak for themselves. They are constructed in the research process, while the answers derived from them are the result of interpretative procedure followed by the researchers. So attempts to strengthen claims to objectivity through the choice of research methods employed in this study are not as watertight as first supposed. Questions of subjectivity cannot be avoided in either of the two objectives of this chapter. For example, bias could come in the framing of the questions through the selection of the stereotypes: that is, the inclusion of some and the exclusion of others. However, in the actual selection of the comic sample itself, the decision to use consecutive editions spanning a year rules out choosing only those comics supporting a personal view and, therefore, goes some way towards safeguarding against bias.

While there is inherent danger of subjectivity in the framing of the checklists, it is felt that the major danger of subjectivity occurs in the interpretations of the findings from those checklists, which may well have a tendency to reject the experience of the child readers. However, long experience in the classroom may well over come this temptation. Impartiality cannot be claimed, since there is no implied disinterested approach to the study. There is indeed motivation to select material and analyse it according to a particular view, but a degree of objectivity is achieved by organising and observing a set of rules for an analysis of the material, plus the explicit recognition of that view or stance.

There must be some bias in the comics selected, although there is an awareness of this and attempts are made to base selection upon known facts, such as popularity. Impressions are interpreted within the sphere of personal attitudes, values and prejudices. The frames of reference are modified by cultural experiences, since these particular views are brought to the research. The subject matter is personal and political, but it is hoped that, through using controlled methods of analysis, as much bias as possible is eliminated. It is considered that staying neutral is ethically dubious, because it is dishonest when strong views are concealed. Those views should be acknowledged, and then the reader is under no illusion as to which side is favoured. Armed with this knowledge s/he will be able to take a critical approach to the interpretation of the findings. The guesses and speculations concerning the findings should not be taken as certainties. The motive behind the thesis is to identify racism. Absolute value-free material would mean merely gathering the figures, but making no attempt to make sense of them socially or politically. Hopefully, the evidence will justify the nature of the conclusions.

In order to be as unobtrusive as possible, content analysis is the chosen method of analysis,

because it asks classic questions: who, what, to whom and how? It enables a counting of manifest and latent content, that is, the visible surface content and it reflects the underlying meaning even if this advantage is at the cost of reliability. The limited text enhances the conceptualisation of the content categories. Since in the comics it finds no disadvantage in being limited to recorded communications, it does not raise questions of validity. In other words, the nature of the study means there are no communications taking place outside the content material. It is possible, however, that for many readers the research will have made erroneous inferences from the verified facts.

Conclusion

Overall, the study is concerned with the differences in presentation of white, black, Asian and Oriental groups in comics and magazines. The study makes the assertion that comics tend to produce racialised images, and that patterns of representation differ according to the colour of the ethnic group. It is also asserted that equality of presentation will also be determined by limitations placed upon black groups and upon the changing nature of stereotypes. The discussion in this chapter has explored the nature of racism, the theories and the methodology available for the analysis of comic material. It seems that the adoption of a fairly wide definition of racism and ethnicity allows for the inclusion of white groups in the examination of comic scripts. The examination of theory illustrates the historical roots of much of the stereotyping. Approaching the study from the Gabriel and Ben-Tovim concept of autonomy of race, however, allows the study to focus more on race in its own right.

The study adopts a multi-disciplinary approach, because it appears that there is no one single discipline or theory that can completely explain race. The methodological considerations discussed lead to the conviction that, while content analysis is suitable to measure the

frequency and extent of racialised content in a representative sample of comics and magazines, its effectiveness is dependent on the categories that it deploys. Just as concepts of racism, ethnicity, nationalism, and stereotyping are developed over time, so too the comic from the time of its inception to the present day has been evolving. Without at least a superficial introduction to its history, an understanding of racism in the comic sample will be limited. So in the following chapter we turn our attention to the earlier comics.

CHAPTER TWO

COMICS AND MAGAZINES PAST AND PRESENT

Introduction

In Chapter One, we discussed the nature of racism and viewed some of the evidence of racist imagery in children's publications. These discussions lead on to a brief review of the history of comics, in an attempt to understand how racialised images are produced, and how they continue to develop in contemporary comics, thus assisting in the construction of suitable checklists for the analysis of comics and magazines. Before it is possible to trace the history of comics, it is necessary to establish exactly what constitutes a comic. Most definitions are too narrow. The comic itself is stereotyped as crude and semi-literate. A simple way of describing a comic would be to consider it as a messenger and its content as the message. Alternatively a comic could be described as a magazine filled with pictures. More academic definitions are available. For example, Rackham (1968) describes a comic as a communication in which there is inter-dependence between words and pictures: Perry and Aldridge (1989) introduce the notion of regular characters into their definition. They name Ally Sloper as probably the first true British comic, because it is based upon a regular character.

According to McCloud (1994) a comic is a juxtaposition of pictorial and other images in deliberate sequence, intended to convey information. A comic could be described as a kind of magazine in which most of the material is presented in picture form. The definition of a comic is considerably widened by Selwood and Irving (1993). They define the comic in terms of a graphic and written medium, employing, adhering to, or breaking specific traditions. They include periodicals, newspaper strips and graphic novels. This definition takes into account the rapidly changing nature of the comic format, brought about by new and

expanding technology. Most standard definitions appear to ignore the presence of genres. The changing nature of the comic can best be traced through a brief history of the genre but it soon becomes apparent that critical textual analysis of children's literature is usually reserved for works of literary merit. It could be argued, however, that comics address children on a realistic child level and are, therefore, more representative of the mass of material on offer through the means of the printed word and reach a far larger audience than any literary masterpiece. The inclusion in this research thesis of a history of early comic literature is more than justified by Miles (l989), who points out,

> "...contemporary representations are always the product of historical legacy." pp.39-40.

Comics like any other literature are constrained by culture and history, which control how the characters are depicted, and also determine which stories and meanings are offered to the readers. In examining the history of comics the development of changing attitudes in society towards minority groups can be traced. The present day comic content can be more clearly understood in the light of historical explanations. This chapter attempts a brief overview of comic history.

In keeping with the aims and objectives of the research and taking into consideration the requirements of a valid sample for examination, a number of comics and magazines, fulfilling the criteria mentioned earlier, present themselves for consideration. The material finally selected for use in this investigation consists of 144 comics and magazines from 12 different titles published between June l994, and June l995. One comic or magazine from each title was chosen on a monthly basis for examination by means of pre-structured checklists with the sample material, age and gender structured, comprised of old comic favourites and more recent newcomers. Subjected to examination are narratives and various other features

comprising factual articles, advertisements, jokes, trailers for the next episode of serial narratives and letters to the editor. Criteria for inclusion in the final sample are: the degree of popularity, for example, Beano and Dandy; representative sample of publishers; consideration of the age and gender of the readership; balance between older and newer titles; and the time interval between issues, for example, weekly, fortnightly and monthly.

Four nursery samples are included which are aimed at both sexes. They are as follows: Rainbow was published weekly by Fleetway which contains approximately sixteen pages and carries five to six stories per issue accompanied by four to five other features. Rainbow ceased publication in November 1994, and is replaced by Superted, a comic published by Redan and issued on a monthly basis. This comic consists on average of three stories and 11 other features per issue. The second nursery sample is The Trolls, published by Redan and issued on a fortnightly basis. This comic carries approximately 24 pages made up on average of eight stories and 13 other features per issue. The third choice in this section is Care Bears, published weekly by the BBC, comprising of some 24 pages per issue, usually carrying two stories and 11 other features. Care Bears also came to the end of its run during the research period and is replaced by Budgie, published by Fleetway on a weekly basis. Budgie averages four narratives and six other features per issue. The final selection in the nursery section is Playdays, published by the BBC and issued fortnightly. Playdays features on average three stories and 12 other features.

The nursery samples do not concentrate upon the small joined frames but are a mixture of comic and magazine format. For example, there are a number of single large frames carrying a lengthy text. This format is favoured by Playdays and Rainbow, whilst The Trolls and Care

Bears follow a more general format. The stories feature a mixture of animal and puppet characters alongside human participants. The stories seldom contain confrontational material and the other features concentrate upon things to make.

The humorous comics are a mixture of comic strip and serialised story. The humorous selection consists of The Big Comic, published fortnightly by Fleetway. This comic is the result of a merger of several discontinued titles. It contains approximately 52 pages and some 36 stories plus five other features per issue. During the research period it changed its name to The Big Value Comic, and subsequently appears on a monthly basis. Dandy and Beano, published by D.C.Thomson, appear on a regular weekly basis and share a similar format consisting on average of 24 pages, 12 stories and between four and seven other features per issue. The last comic in this section is Buster, published by Fleetway on a weekly basis, which changes to a fortnightly one during the research period. Buster is made up of some 32 pages per issue and carries on average 21 stories and six other features.

The adolescent magazines still retain reflections from the children's adventure comics, but the main diet concentrates upon more adult concerns, such as work, independence and success. For girls this formula is translated into success in the form of boy/girl relationships and domestic competence. For boys it means ambition and success in the wider world. The publications chosen on the basis of gender content are: for girls, Bunty, published by D.C. Thomson, and My Guy, published by I.P.C. Both publications are mainly in magazine format with My Guy relying heavily on photo-strips. The content of both publications is similar, the other features focus on pop, film, video and the inclusion of a letters page while the stories centre mainly on boy-girl relationships. My Guy, however, is more sophisticated. The letters page shows the age of the readership to vary between 12 to 16 years. My Guy features on

average some three stories and 16 other features contained in approximately 48 pages per issue. Published on a weekly basis at the beginning of the research it moved to a monthly issue during the period under review. The second selection in this genre is Bunty, published on a weekly basis, containing approximately 32 pages, seven narratives and seven other features. The photo-strips in the magazines for girls concentrate mainly on winning the boy. The articles on fashion and pop are devoted more to the attractiveness of the characters. The private lives of the pop stars is preferred to any discussion of their music.

The comics chosen for boys are Sonic, and Thunderbirds, both published fortnightly by Fleetway. Sonic contains some 35 pages featuring four stories and 11 other features per issue. The other features are devoted mostly to advertising videos and computer games. Thunderbirds contains approximately 32 pages and carries six stories, plus 11 other features per issue. Its other features, beside advertisements for commercial products and advertisements to promote the comic itself, consist of factual items about space. In the magazines for boys, adventure is paramount and the male sex role is ritualistically reinforced. Sports stars are frequently used as role models. The boys are allowed identification with regular characters in special interest spheres with exciting possibilities. The papers for boys are all action with few jokes or other distractions: for example, there are no problem pages. In general, the comics for boys allow a greater freedom and range of topics. The publications for girls are limited, in that they focus on a narrower environment and are confined to relationships taking place in home, school or places of entertainment. Comics for boys however, seldom confine them to this planet or present time.

In the humorous comics human character participation is more apparent than in the nursery selection although there is a degree of humanised animal portrayal. The sample magazines

aimed at girls feature mostly the stereotyped material associated with sexism: for example, stories centre on domestic topics and girl/boy relationships. The sample aimed at boys consists mainly of adventure stories in futuristic settings.

The Early Comic and Magazine Literature

The eighteenth century bears witness to the beginning of cartoon and caricature. According to Perry and Aldridge (1989), Topfler l899-1946 is responsible for devising a series of illustrated novels consisting of a number of drawings divided into frames with a narrative panel underneath the illustrations. Topfler maintains that all things being equal, the picture story will squeeze out all other text because it addresses itself to a greater number of minds and those using it will have the advantage over those who talk in chapters. It could be concluded from this that Topfler is discussing the merits of comics even before they were conceived in the minds of their subsequent originators. It also appears that he possessed a knowledge of visual perception and realised that closure of an outline is normal for the human brain, therefore, the abbreviated style of cartoons will be easily understood because the human brain will supply the missing details and thus fill in the spaces.

Prejudices against the comic can be traced back to the l860s when the rise of mass literacy first created a market for the cheap illustrated periodicals called, 'Penny Dreadfuls'. Their content gave rise to a concentrated campaign against them. From the 'Penny Dreadfuls' evolved the modern adventure comic for boys. The characterisation and action in an illustrative style is carried through into modern counterparts like Thunderbirds. Visual images soon dominated the text and the block text of the older papers and comics gave way to the dialogue balloons. But they continued to carry block text under each frame until Dandy and Beano, which came onto the market in the l930s, dispensed with this convention and

presented a comic without the addition of block text.

Edwin John Brett, in the 1860s, must take responsibility for much of the so-called 'gallows' literature which was in circulation, and which pandered to the lowest possible tastes. However, the widening market and public opinion caused him to cease publication of this type of literature and he launched a campaign against it. In 1865, he published the Boy's Companion, and in 1866, The Boy's Own Reader, which although featuring fiction also carried a number of articles on hobbies and sport. The heroes of the 'Penny Dreadfuls' were mostly outlaws and highwaymen such as 'Dick Turpin'. The complaint against this type of literature was directed at the violence portrayed. A good illustration of this type of offering was T.P. Prest's story, 'String of Pearls', serialised in a periodical of the time. It featured a barber, called 'Sweeny Todd', who cut the throats of his customers and threw their bodies into the cellar where they were made into pies and sold to those working in the local law courts. This story was retold in penny parts in 1878, and appeared in the Boy's Standard of 1888.

There were similarities in comics of the 1950s, which led to another campaign against horror comics. Wertham (1953) a leader in this campaign noted that foreigners frequently featured as villains but the main protest was about violence. Wertham cites a similar story to the one which appeared in the 1888, publication mentioned above, and so graphic were the details that his book was placed on the restricted list at the British Library. The story in question featured a game of baseball played with dead body parts - the head representing the ball and a leg used as a bat. The crusade against the early papers centred also on the violent content but with no consideration, whatsoever, paid to the racist content. The American dime novels found their way into the United Kingdom at the latter end of the 19th century through the Aldine

Publishing company. These novels were the counterparts of the British 'penny dreadfuls'.

One of the story papers aimed at both a middle class and lower class readership was the Boy's Own Paper in the Victorian period. It was published by the Religious Tract Society and became the most influential of the juvenile papers. The paper laid emphasis on fictional material but moral values were embedded in the narrative. Amongst its contributors we find R.M. Ballantyne, the author of Coral Island. In the middle and late 1800s, we find there were but three periodicals for girls aimed at a middle class audience. They consisted of The Monthly Packet, 1851, which contained but little fiction: Every Girl's Magazine, 1870, which carried mainly household items; and the Girl's Own Paper 1880, which was a companion paper to the Boy's Own Paper. The papers for girls were written and illustrated by men, for example, School Friend, 1919, and School Girl's Weekly, 1922. Many of the stories for girls during this period were adventure stories.

At last, reading material was being brought to the masses who responded by buying the first 120,000 copies of the first edition of Comic Cuts in less than a day. We find the early comic market dominated by two publishers, Henderson and Harmsworth, both attempting to capture the biggest share of the market by employing various means, such as the use of the latest technology. For example, Comic Cuts introduced colour for the first time in September 1896. These two main publishers proceeded to engage in a price war that finally brought the purchase of comics within the reach of the poorest potential reader. The advent of the British comic 'proper' dates from the mid-1870s. First to arrive was Funny Folks, 12 December 1874, published by Henderson. The comic consisted of funny pictures, humorous stories and jokes. It was an eight-page weekly designed for adults but it could be considered as the prototype of the British comic and one of the foundation stones upon which the juvenile comic was

constructed. This comic ceased publication on 21 February 1891.

The first regular modern comic to make an appearance was probably Ally Sloper's Half-Holiday, published for the first time on the 3 May 1884, by the Delziel Brothers. The issues continued until 9 September 1916. This publication popularised the comic strip in Britain. The Half Holiday established the lay out of the British comic. Its pages were filled with cartoons and comic strips. The front page carried a regular character and the hero was the prototype for many modern comic heroes, in that, he was a rogue. Although the comic was intended for adults, within its pages was a suggestion of a juvenile market.

The most significant of the early comics according to Gifford (1991) was Comic Cuts, first issued 17 May 1890, and published by Amalgamated Press. It consisted of material reproduced from the American humorous papers. It was aimed at the adult market but it occasionally used picture stories under the heading, 'Something Special for the Children'.

The price was probably a factor in its circulation figures - the comic costing a mere half-penny. It soon became Harmsworth's best seller. This comic, almost from the beginning of its publication, began to adapt to the interests of children by decreasing the print contribution and increasing the pictorial content. It ran until 12 September 1953. The 14 February 1914 saw the arrival of the first coloured comic especially for children called The Rainbow, and the age of the nursery comic had begun. It carried the headline, 'The children's paper that parents approve of'. Rainbow was a quality comic containing no violence, bad spelling or inaccurate grammar. It was one of the longest running comics to date and did not cease publication until 2 April 1956. Harmsworth, which had become Amalgamated press in 1902, played on the parental desire to get children to read early and on 25 September 1920, the publishers

cornered the pre-school market with Chick's Own, which acted as a reading primer. The comic format had been a 50/50 ratio of pictures and stories for some four decades but on 12 March 1921, Heath Robinson published an all-picture comic and it could be said that the age of comics for children had now truly arrived.

The First World War had seen comic prices rise to three halfpence each and this encouraged competitors such as Fleetway to enter the market in 1922, offering comics at a reduced rate. This new publisher launched Golden Penny, costing as its name implies one penny. We find Fleetway followed by a number of other small publishing houses including Provincial Comics which later became Target Publications, offering such comic titles as Target and Rocket. This publisher took the responsibility for an early example of comic merging when Rocket was absorbed into Target, a phenomenon also experienced in this present study, with the merging of titles during the research period.

There had been no serious competition to Harmsworth, or Amalgamated Press as it had become, for about forty years. However, a new and powerful figure appeared in the business of comic publication. D. C. Thomson, the Scottish publisher, entered the market, and a new type of comic emerged relying on slapstick humour with a disregard for authority figures. Thomson's first comic, called The Midget, containing 32 pages, cost nothing and was distributed along with Thomson's paper for boys, called Rover, on 11 February 1933. On 4 December 1937, the Dandy was introduced, followed on 30 July 1938, by the companion paper Beano. Amalgamated Press promptly copied Thomson's format in a publication on 15 November 1938, called, Radio Fun, featuring real radio stars in the narratives. With the coming of the Second World War, due to the paper shortage, most comics were reduced in size. Among them were Dandy and Beano, two of the target comics for this research.

The 1950s witnessed the second great campaign against comics in the United States and the campaign crossed the Atlantic and engulfed the United Kingdom also. The campaign in this country was directed against the import of American horror comics. Initially intended for an adult market they were commonly read by children. The American campaign culminated in the 'comic code' which was a system of self-censorship in the comic industry. Violence in the comic text was curbed but racism and sexism continued unabated. In Britain by 1953, The Comic Council Campaign had been formed by the National Union of Teachers to raise awareness of the danger, as they saw it, of violence in comic strips and to discourage the distribution of horror comics from the United States. In 1955, Parliament passed The Children and Young Persons Harmful Publications Act, which banned the publication of harmful comics and this stopped the flow of horror comics from the United States along with any home produced literature of a like nature.

The campaign and television no doubt adversely affected the comic sales and by the 1960s, many publications had disappeared, among them Comic Cuts. But the comic has always reflected existing entertainment: for example, radio and films, and in the same way it took on board television with such comics as TV Comic 9 November 1951, published by the News of the World. This was followed two years later in September 1953, by the first edition of TV Fun from Amalgamated Press. The small and not so small publishers merged into even larger concerns. For example, Amalgamated Press by 1960 became a division of the International Publishing Company. However, new comics were still being launched. For example, Thomson found spaces in the shrinking market and filled them with such titles as Topper, 7 February 1953, a comic for younger children, followed by Beezer, on 21 June, a comic which was initially for boys but soon gained a female following. The Daily Mirror introduced

'Buster' 28 May 1960, as the son of 'Andy Capp'. Since the 1960s, the comic market has further declined, but the Thomson popular publications survive.

Since most comics for children, including the pre-school ones, are essentially humorous, it has been decided not to discuss them separately. But the early comics specifically for boys or girls tend to be of a more serious nature, and therefore warrant a separate section for discussion. Earlier in the chapter mention was made of the Victorian 'Penny Dreadfuls' and how the term was one of abuse against penny part-novels and cheap weeklies whose content was judged to be sensational. Since 'Penny Dreadfuls' were aimed mostly at boys, it is felt the appropriate place for discussion of these papers is in this section. According to Gifford (1976), `Penny Dreadfuls' were dubbed cheap and nasty. They were accused of glorifying crime and lowering the moral standards of their readers. They proved above all very popular and reached a large enough audience to be worthy of being condemned by the teachers and clergy of their day.

Some astute publishers of the 'Penny Dreadfuls', such as Edwin Brett, with an eye to future markets, changed sides to lead a campaign against those still publishing such material. As a result in 1866, Brett published a paper called Boys of England, which ran for three years. On 18 January 1879, the Religious Tract Society published Boy's Own Paper, and thus began a period of acceptable comics for boys. Harmsworth sought to undercut the 'Penny Dreadful' by publishing The Halfpenny Marvel, 11 November 1893. This comic featured the now famous Sexton Blake. Harmsworth had set the pattern for comics for boys and other publishers began to follow him. These comics broadly aimed to encourage or promote physical strength, patriotism and pride in empire, which was not surprising since Harmsworth was the founder of the right wing Daily Mail. In 1921, Thomson entered the market of papers

for boys by introducing The Adventure, 17 September 1921, followed by The Rover, 4 February 1922, The Wizard, 23 September 1922, and finally The Hotspur, in 1930. Soon these publications became commonly known as 'the big five'. Strictly speaking, they must be regarded as papers for boys, since they consisted of narratives in block print. They carried mostly serialised sport and adventure stories. In 1974, The Wizard changed format to a picture paper.

The 14 April, 1950, saw the introduction of a new kind of comic for boys published by Hulton Press, called The Eagle. It was specifically aimed at boys of the atomic age. Its underlying theme was educational but stories were presented in an exciting way. Its first edition sold a million copies. With the addition of Robin, 28 March 1953, and The Swift, 20 March 1954, Hulton Press succeeded in covering a readership aged from pre-school to post school.

However, Hulton Press, by reason of size, could not compete with the larger publishing houses that began to launch similar comics, but the trend of present comic publishers to target specific age and gender groups continues. The 1970s saw the extension of the English branch of the American tree with Marvel comics producing many variations of the super heroes. Most were 'spin offs' from successful science fiction films. The American contamination of British comics led to a blurring between American and British characters when the publications were directed purely at the British market. This produces a difficulty for the present research, especially since these comics give very few definite indications of the national identity of characters.

From the 1950s into the late 1970s, through the pages of comics for boys, the Second World War was re-fought. The accompanying violent content, and frequent ethnically-directed

abuse in war comics during the 50s and 60s, was mild in comparison to the violence and ethnically-directed abuse content found in later specialised war comic books. For example, comics such as Victor, from Thomson and first published 25 February 1961, carried a great deal of ethnically-directed abuse: for example, references to 'dirty Japs', but refrained from a predominance of 'close up' shots of violence.

However, Warlord, first published 28 September 1974, from the house of Thomson, was explicit. Battle, published first 26 February 1977, by ICP showed no improvement. Both comics made use of 'close ups' of violent action, accompanied by verbal abuse directed at ethnic minority characters. Both comics also carried a number of advertisements for war toys. War interest shifted onto space wars with alien aggressors, for example, 2000 AD came onto the market from ICP on February 26 1977, and concentrated upon futuristic wars involving humans and aliens.

Less attention appears to have been given to the comics read by girls but the Religious Tract Society published a companion paper to their paper for boys called, The Girl's Own Paper, 3 January 1880, priced one penny. It was a feminine equivalent of The Boy's Own Paper, and it was devoted, both in fiction and non-fiction material, to health, beauty and domestic matters. After the Second World War a number of comics for girls made an appearance or re-appearance including School Friend, introduced by Amalgamated Press 20 May 1950. Hulton Press replied by issuing Girl, a companion paper to Eagle, 2 November 1951. The continuing diversity of the comic scene, age and gender orientated, led to the rough division of comics for girls into two age bands. While there were a number of comics aimed at girls in the nursery range, most nursery comics catered and still do for both sexes. The market split broadly into supplying comics for girls in the age ranges of 8-11 years and more magazine

format comics for those of 11 -15 years.

D.C. Thomson published a number of comics for the first age grouping including Bunty, published for the first time 18 January 1958, and still running. For the second group Thomson supplied Blue Jeans, 2 January 1977, a magazine format comic devoted to teenage stories, fashion and pop music. Comics for the older age range became more sophisticated and such comics as My Guy, first published by ICP 4 March 1978, and still running, border on the pornographic. The BBC published Fast Forward, 13 September 1989, and this magazine format comic for older girls mirrors My Guy, in that it concentrates on pop and teenage issues but stays on the side of respectability.

In their early days comic strips, as the name implies, were mainly humorous. They were not aimed so directly at specific markets with defined age ranges as they are today. The post war nursery and juvenile comics ceased to be innovative and relied almost exclusively on the characters and stories from other media such as television. For example, Robin, and Swift, published by Hulton Press, running from the 1950s, to the early 1960s, adapted its stories from television featuring programmes such as Dixon of Dock Green and Andy Pandy in the storyline, along with Bill and Ben the Flowerpot Men. These pre-school comics were generally thought to be educational in tone, but the history of the British educational comic seems to enjoy little recognition during the 1950s, and to some extent the 60s, and 70s, many such comics covering a wide age range were available. Among these educational comics, Eagle, Told in Pictures, Look and Learn, and Tell Me, proved extremely popular titles. The pre-school comics since the 60s have come to deviate from the pure comic form. They have become devoted almost exclusively to using characters from television and other media, in particular classical literature for children. There continues to be an absence of conflict and

reality is avoided.

For non-human characters in comic and magazine strips, we look for the most part to the pre-school publications, with their humanised animal heroes. These humanised portrayals predominate in the nursery genre, but the humorous comics have their share of such characterisation and the futuristic comics employ a series of mutant characterisations: half-human, half-animal. In the early comics the humanised animal was popular and appeared on the front page of many comics, including Happy Days and Rainbow. There appears to have been a predominance of animal figures in the early comics. Chick's Own featured 'Rupert the Chick', Beano introduced an ostrich on its front page, and Dandy's front page in the early days always featured 'Korky the Cat'. Any comic analysis on the strength of this non-human inclusion has to consider the inclusion of a non-human category where ethnic identity can be carried.

The humorous comics proliferated in the 1950s, but Dandy and Beano, dating from the 1930s, continued to be market leaders, although they had altered format and content little throughout the years. Comics for boys tended to move away from the Second World War stories and became centred upon futuristic conflicts between humans and aliens. Comics and magazines for girls remained devoted to domesticity and girl-boy relationships but became more aggressive and sexually explicit.

Some Ethnic Presentations in Children's Publications from the Eighteenth Century to the Middle of the Twentieth Century

Notions of inferiority and superiority were used as a justification for the slave trade in the late 17th century and this is soon reflected in the literature for children. The early race theories discussed in chapter one informed the popular writers of the period. A prime example was

Daniel Defoe's, Robinson Crusoe, published in the early 18th century. This novel could be accused of laying the foundations for much of the negative imagery of black people. Marooned upon a desert island 'Crusoe' turned disadvantage to advantage by the sheer weight of his superior intellectual powers. His superior traits were in marked contrast to those of his native companion, who operated at a lower intellectual and moral level. For instance, 'Friday' was a cannibal and could neither read nor write. His servility to the white superior was unquestionable and displayed in the following extract

> "...at length he came close to me and then he kneel'd down again, kiss'd the Ground, and laid his Head upon the ground, and taking me by the Foot, set my Foot upon his head." pp.203-4.

The supremacy of the white character was fully expressed in the following quote, "I likewise taught him to say Master..." p.206

Much of the literature of the time included narrative adventures set in Africa. The plots were very similar, frequently black primitives captured white explorers or missionaries and ate them for dinner. Conversely the white heroes civilised and Christianised the primitives. The narratives gave birth to the negative stereotypes to be reinforced in subsequent literature including the early comics. Amongst this type of literature the classics can be included, for example, Ballantyne's Coral Island. In the pages of this book it was inferred that characters who were not white had little technology and could not think logically.

> "Soon after we arrived the attack was made with great fury. There was no science displayed. The two bodies of savages rushed upon each other." pp.163-4.

In the same vein was Harriet Beecher-Stowe's Uncle Tom's Cabin, published in 1852, which

gave rise to the stereotype of the servile black character whose only desire was to please the white master. The inferior status stereotype born of the biological theories, was very evident in Mark Twain's The Adventures of Huckleberry Finn, which included the following observation concerning the emotional stability and intellectual capabilities of 'Jim', a black character: 'he had an uncommon level head, for a nigger.'

The adventure story was the major carrier of the physical-biological stereotypes. It could be suggested that these stories had influence on readers since few Victorians had ever seen a face other than white. Hartmann and Husband (1974) stress that in the absence of contact with other races children rely on the media for their images. It could be contended that the attitudes and consequent stereotypes are sown in this period of history to be developed and reaped at a later date. In the late nineteenth century the stereotype of the noble savage appeared; a fiction of the minds of the Romantic writers who eulogised the naturalness of what they saw as the African primitive. The biological stereotype was becoming subtler: traces of this appeared in Coral Island, where the author described a black character as, 'a comely handsome Fellow'.

Much of the literature of this period, it could be said, served to justify imperialism and lay the foundation for future stereotypes. Although Lawrence (1982) disputes that racist ideas are just relics from the imperial past, it can be argued that these relics informed the new and more subtle stereotypes of the present day as well as they served to justify imperialism. That this justification should materialise mainly in adventure genre is not surprising, since adventure stories have been immensely popular from the earliest times. That the justifications should be carried mainly in papers for boys and other male-orientated fiction also is understandable given the position of women in society at the time.

A development of earlier stereotypes of black group characters but still one dominated by the biological model was evident in 'Tarzan of the Apes', a story from Edgar Rice Burroughs (l914). White 'Tarzan', abandoned in the jungle, as a child soon became dominant both over animals and 'natives'. The inference is that he does so because of his superior intellect, which is attributed to his white ancestry. The 'Tarzan' stories soon found their way into the comic media and it could be suggested that the 'Tarzan' myth was an attempt to restore faith in white physical superiority.

Orwell (l990) is arguing that comics conceal a hidden agenda of patronism. He criticises them as containing racial as well as social bias. Pumphrey (l956) and Johnson (l971) point out comics frequently portray foreigners as villains. It is considered worthwhile to examine a few examples of the nature of black, Asian and Oriental presentations in early British comics concentrating on the humorous genre to see how they might match some of the checklist items selected for the analysis of their modern counterparts. Comic Cuts, l9 August l898, in a feature called 'The Adventures of Robinson Crusoe' showed the lower half of the face of 'Man Friday' occupied by lips obliterating the outline of the rest of his face. Another example, from Comic Cuts, l5 October l898, consists of a front-page scene in which there was a 'close up' grotesque sketch of a character of African descent with an over large head from which protruded large rolling eyes. In the background were Oriental characters portrayed with pigtails and wearing ethnic costumes. The white characters in the frame were portrayed in the modern dress of the period.

Improvement in ethnic portrayal appears to have been a slow process for twelve years later Comic Cuts, 26 October 1912, featured a strip entitled, 'All the Stars Appear and disappear at the Comic Cuts Hydrodrome', black characters predominated in the open air theatre scene.

Seated in the box above the stage were a handful of whites clothed in the dress of the day. The black characters were grotesquely drawn with protruding features and bodies hunched like apes. There was little difference in the drawing of the black characters and the ape also featured in the strip, hair was merely added to the ape. It goes almost without saying all the blacks were half-naked and bare-footed. Chums 27 January, 1917, displayed a front page directing its readers to an inside story called, 'Tight Corner' which was all about medicine men and half naked savages. A further example was located in Pictorial Life, July 1898, which included a feature called, 'Cannibal Land', in which half-naked, grass-skirted and bare-footed Africans pranced about carrying primitive clubs. They were finally outwitted by the white hero's dog. These half-naked black group characters mostly wore the fashionable loin-cloth or grass skirt of the last century, which without alteration surfaces occasionally in the comics of the present century.

The myth of the entertainer appearing in the early comics was shaped by 'blackfaced' minstrels: originally white actors 'blacked up' to resemble black people. They wore dark make-up, painted their lips in a grotesque manner and wore 'fright' wigs. Their usual dress was striped trousers and exaggerated bow ties. They danced and sang and the implication was that all black people danced and all black people sang, thus the entertainer myth was born. In the 1920s, the Daily Express introduced a comic strip called Rupert the Bear. Perry and Aldridge (1989) make the claim that this strip never dates because the cartoon is so stylised that nothing belongs to a particular period. This is debatable for it is dated by its crude racism, which in more modern times has been replaced by more subtle forms. For example, in 1967, one issue of the strip entitled, 'Rupert and the Jumping Men' featured a grotesque golliwog dressed in the typical black minstrel fashion.

During the 1970s, and up to the late 1980s, many authors could be found who were dismissive of the racist stereotyping found in the humorous comics. Davey (1974) for instance, states that such comics find foreigners funny but do not represent them in an adverse way, which is in marked contrast to the comics for boys with sinister 'Orientals' and blood thirsty 'redskins'. There appears a failure to take into account the very nature of humour in the learning process. It could be suggested that comic readers are more likely to take note of a stereotype embedded in humour.

Barker (1989) is all too dismissive of racial stereotyping and can not understand why a feature called 'Scream Inn' should be criticised as racist by Isiorho (1989). Scream Inn appeared in a comic called Shiver and Shake, which was published on a regular basis in 1974. It concerned a black witchdoctor who was put in his place by a group of white characters. The black character was grotesquely drawn with mask-like features. He was half-naked and bare-footed with bangles around his arms and legs. His only clothing consisted of a grass skirt. He was incredibly stupid and his language was reduced to babble. The treatment of the white characters in the strip was entirely different, for example, they were allowed normal speech and were fully clothed. In the comics specifically for boys the serious strips predominated. For example, in Victor, national and racial stereotypes already apparent in other comics were made clearer by both action and language. This situation is defended by John Saunders of the International Publishing Company in the Sunday Times, 24 February 1974, as part of the British humour which is to 'knock' other nationalities. It seems the inferiority of foreigners is to be taken for granted. It may be contended that these comics can not be relieved of responsibility for racial stereotyping merely because they are regarded as entertainment rather than education. The main area of concern for researchers into racial equality in literature throughout the 1960s, 70s, and 80s, is to be found in lack of representation and the

stereotypical nature of the limited presentations.

The problem of omission of black characters in American literature for children is addressed, in particular, by Larrick (1965). Against a background of various U. S. cities where half the school children are black, she discovered that over a three-year period only four-fifths of one per cent of trade books for children coming from 63 leading publishers included stories about the present day U.S. blacks. This situation is mirrored in the British comic material. Reitberger and Fuchs (1970) draw attention to the fact that although there are few black group characters to be found in either American or British comics surveyed. There was one comic at least which escaped the attention of the surveyors because it was not over successful: Sunflower Street ran from 1934 to the 1950s. This comic featured a number of black, Asian and Oriental characters and they were stereotyped as naïve and happy go lucky. Since most of the comic surveys of the 1960s, 70s, and 80s, found few black, Asian or Oriental inclusions it could be suggested that political attitudes towards minority groups are changing and publishers are taking this on board and playing safe by excluding such characters from their publications. In exclusion, they can avoid the tendency to stereotype everyone other than white in negative terms. For example, Field (1968) writing exclusively on black-and-white educational issues, maintains that black children are well served by drama and dance which helps to channel some of their exuberance.

A brief review of two of the humorous target comics issued from the late 1930s, to the 1960s, show there is no shortage of black group characters in these British comics. The nature of the inclusion can be judged from the numerous examples. Beano 30 July 1938, featured a logo at the top of the first page consisting of a black character drawn with grotesquely thickened lips. He was eating a slice of water-melon and a hand of bananas hung from his pocket. This logo

was still appearing in the Beano until 19 December 1943. Another example, from the Beano in the 1950s, was the regular appearance of an American Indian character called 'Little Plum' who appeared usually in a modern setting half-naked and wearing a feather. Beano 25 October 1958 portrayed Oriental characters wearing stereotyped clothing and exhibiting stereotyped ethnic hairstyles. The paper for boys called The Wizard, featured black group characters on a fairly regular basis. One issue of this comic in 1949 featured some 27 ethnic minorities on the first page. They were drawn in the crudest possible forms. Admittedly, they had their fair share of speech lines but the language was highly stereotyped and punctuated with 'dem and dis'.

Many comics in the early 1990s either went off the market or merged, probably due to the influence of television and the growth of videos. The mid-1990s witnessed the arrival of a spate of new comics mostly aimed at the teenage market and geared to computer games. The nature of the comic has changed a great deal and many are now magazine in format. Others are a direct 'spin off' from the television computer games and videos. For example, such comics as Sonic, featuring video and computer games, and Rainbow, based on children's television characters. Other present day comics such as Barbie have a direct link with the manufacture of a particular product, for example, the Barbie fashion model doll.

In the comics which have survived the changes without too much change in format, there have also been subtle changes, for example, Dandy and Beano have increased their cartoon content and decreased dramatic and picture story material. Comics have changed but they have not disappeared from the market in the face of new media, they appear to have been absorbed into it.

Contemporary Comics and Magazines

In order to examine the thesis that comics treat different ethnic groups in different ways, it is necessary to ensure that there is a significant readership and to examine the type and nature of the material to be analysed. The existence of comics indicates that there is a market for them. The size of that market no doubt has been affected first by television and secondly by the growth of the video market. In 1980, we find approximately 24 comics in the United Kingdom aimed at a readership of 8-15 and these are read by an estimated ten-and-a-half million children. According to the A.M.E.S Survey of 1986, 54% of children under the age of twelve read at least one comic a week. Further support comes from Gunter and Greenberg (1986) who inform us that an investigation of children's use of media in a one week period found 24% of the sample claimed to read comics fairly often. By 1990, we discover the number of comics has contracted due to mergers between such titles as Buster, Whizzer, and Chips, and between Beezer and Topper. Between 1990, and 1994, such comics as Roy of the Rovers, Beezer and Victor have gone out of circulation. New titles begin to make an appearance but they are mostly allied to the latest computer games and it appears as if a more specialised market is emerging to replace the older less specialised ones.

Comics are still perceived by many teachers as semi-literate and counter productive to the education the child receives in school. It also appears that the negative connotations attached to the term comic keeps many publishers, especially the publishers of the nursery comics in the sample, from calling their publication a comic, preferring to label it a magazine. For example, Playdays is marketed as an educational weekly pre-school magazine. In a similar manner, publications for older children, such as My Guy, are often termed magazines and mirror adult formats. But it could be suggested the reasons behind the choice of term in this context has more to do with appearing adult in the eyes of the young readers than for

educational respectability. The comic or magazine is bound for sound commercial reasons to keep up with the times and to go on evolving. Whatever the motivations behind the terms used to describe such publications, the Islington Survey carried out by Selwood and Irving (1993) shows that children make no distinction between comics and magazines.

There is no doubt that the growth of psychology has affected the comic and been responsible for the changing patterns of presentation which have taken place over the years. Comic publishers availing themselves of this knowledge, structure comics assuming that children have the ability to decode any messages, consciously or unconsciously, carried in the comic material. This returns us to our discussion concerning perception and the ability to close an image, that is, the use of imagination to complete what is not complete. Following McCloud (1994) we observe the parts but perceive the whole, it could be suggested that closure plays a large part in the child's ability to decode comics or indeed a wide range of daily visual experiences. The comic publishers, ever mindful of advances in knowledge of how children learn, quickly adapt their wares in the light of that knowledge. The comic strips in the sample rely upon the imagination of the child to complete the action, therefore, the closure experience of the child is utilised in the interpretation of comic material. The nursery comics requiring only the simplistic kinds, for example, the children are not expected to make leaps in time from one panel to another whereas, in the case of comics for older children, the caption might read 'ten years later'. It could be said that modern comics more than their predecessors leave the mind to fill the spaces between action set out in the panels.

Further support for assuming that children easily decode comics comes from Hodge and Tripp (1986), who maintain that they actively learn to decode the cartoon world, making such fine distinctions as between, ' goody goodies', and just good, and between main characters

and subordinates. In matters of problem-solving, they know which sort of characters can be expected to solve problems, which characters are likely to create problems, and so on. It could be argued that literature only has the power to suggest, and the reader's understanding of the text depends on what the reader brings to the reading. It is contended, however, that the experience of children is limited and therefore, the text is more persuasive.

Comics are an excellent means of communication, because the child reads the text and images simultaneously, and this increases the power of the comic to convey its information. The majority of modern comics have evolved to a stage where they feature words and pictures in this combination and ensure a high level of reader participation. The sample comics are mono-sensory, in that they rely on only one sense to convey messages, yet they mimic the other sensory experiences through a number of strategies. For example, sound is now usually carried through speech balloons. The use of all the senses comes into play when the reader uses closure between the panels, and uses the imagination to complete the action or join the action to the next panel. Pictures and words combine more effectively in present day comics to carry the messages. In some cases the words are allowed to add to the illustrations. In other cases they add little or nothing to the pictorial. For example, where the pictures merely illustrate the written text, and in panels in which words and pictures send the same message: as when the character says, 'I feel sad,' and the illustration is one of the character crying.

Given that the most common definition of a comic appears to be a sequence of narrative pictures featuring a regular cast of cartoon characters, how do the narrative pictures and regular cast of cartoon characters function? Various techniques have been developed and continue to be developed in keeping with the growth of technology. The comics under

examination, like all comics, use cinema techniques, but since the cinema frequently uses comic techniques, it is often difficult to know who has borrowed from whom. The sample comics, in common with all comics, present day and earlier ones, make use of the long shot, the 'close-up' and the mid-short shot, usually nowadays associated with the cinema, along with sudden switches of scene or reverse angles. The cinema techniques are employed especially in adventure stories but they are not so frequently used in the nursery comic genre. Location in the comic strip is often established by dialogue. Often in present day comics the dialogue issues from an inanimate object such as a house, where it is presumed the actors are located, then suddenly the speech switches to the visible characters. Sometimes the actors go into silhouette in order to increase the dramatic effect. At other times the background is eliminated and the characters alone used to gain the attention of the reader.

The comics chosen for this research fulfil the criteria of a broader definition of comics, in that, some are more magazine in type than true comic and that they all feature regular characters. The modern nursery genre is invariably in magazine format whilst the magazines for girls are a mixture of half-comic, half-magazine. Regular characters are a feature of all the chosen material: for example, in the humorous section, regular characters feature, both human and non-human. 'Desperate Dan' has featured in the Dandy since 1937. 'Dennis the Menace', a long standing character in Beano, finds himself promoted to the front page in 1974, and remains there until this day. Comic format has been influenced by trends in design, fashion and technology which enables it to take its place alongside other media in providing entertainment for children.

Conclusion

The historical review shows to some extent how the theories of race are related to the formation of many of the stereotypes, especially those centred on the crude biological model. History also reveals the changing attitudes towards comics over the years, from being considered harmful to being recognised as beneficial. This makes a modern day analysis of comics even more important, because if comics are to be approved educationally, then greater responsibility rests on publishers to ensure that they treat all ethnic groups fairly.

The history also points to the change in the attitudes of publishers towards race. With the fading out of the unacceptable crude stereotypes, due probably to campaigns in the 1950s, and the growth of the race relations industry, the problem becomes one of omission. Another consequence appears to be a rise of more subtle stereotypes that will not bring the publishers immediate condemnation from race relations authorities. These new stereotypes appear to be more sophisticated reproductions of the old stereotypes. The crude biological portrayal of the superbly-physically-built, half-dressed savage turns into the equally-physically-well-built athlete.

The brief historical sketch has contributed to an understanding of stereotypes and given indications for the inclusion of items in a checklist that is not only capable of identifying the older stereotypes but also those more subtle ones. The inter-relationship of even the newer stereotypes to the theories of race gives indications for the type of questions that need to be framed in order to analyse the comics and magazines under investigation.

CHAPTER THREE

ETHNIC GROUPS AND GUIDELINES FOR THE ANALYSIS OF COMIC MEDIA

Introduction

This chapter sets out to design a research framework capable of analysing the contemporary comic sample and testing the hypotheses set out in the first chapter. The first consideration is an attempt to classify the comic characters into ethnic groups appropriate to this study. The second objective is the formation of guidelines for analysing the equality of presentation or otherwise of these black and white ethnic groups.

The Classification of Ethnic Groups

To carry out these tasks, it is useful to look at the concept of stratification and this is explained in simple terms by Benson and Payne (1997) who think in modern society stratification is to be thought of in terms of:

> "...wealth, power and honour or ('prestige') as each being a continuous gradation, with everyone arranged from high to low in tiny subtle degrees of difference." p.95.

However, since this study is looking specifically at how one group of people, that is, white, look at another group of people, that is, black, some definition of ethnic stratification is required. Noel (1968) explains ethnic stratification as one type of stratification whereby in some, relatively fixed group, race, religion or nationality is used as a major criterion for assigning social positions with their attached differential rewards. This attempt to place the comic and magazine characters in the appropriate grouping is made difficult by complex arguments concerning the use of words employed to denote overall ethnicity of groups, and to denote categorisation within those groups. For example, the controversy surrounding the

use of the word 'black' itself where it appears, to be used as inclusive of brown.

A further difficulty is the changing nature of the ethnic groups themselves. The move away from an immigration classification by most minority groups in Britain, and the official recognition of this in official discourse, wherein 'immigrant' gives way to the term 'ethnic minority', causes difficulty. Since though there are white minority groups, the term appears to be used often to include only those who are not white. Black Caribbean does not describe the majority of black people living in this country, but many generations may have to pass before a minority ethnic group residing in Britain is considered other than in terms of their ancestors' country of origin.

Taking into consideration the continuing debate about the use of the words to describe black people, we find once preferred terminology such as 'coloured' has been abandoned in favour of using black as an all embracing term to include others such as Asians. This is done on the grounds that anyone who is not white is subject to white oppression, and therefore, in political terms, could be classified as black. Modood (1988) argues against this all inclusive term denying there is a shared identity and is supported in this view by Mason (1990) who refers to the tendency to make a distinction between the two groups and to use the term Asian rather than black to describe Asian people. The point could be made however, that the blanket term black also ignores the differences within African groups.

It could be suggested that Brah (1992) recognises this when he insists that the term 'black' falsely homogenises diverse groups. The use of the term non-white as a neutral substitute has been challenged by a number of writers including Small (1992), who is of the opinion that the term could be described as cultural arrogance disguised as neutral language. In this research

faced with the problem of needing a generic term, black group will be used to refer to ethnic minorities, that are not white, when reference to counties of origin are impracticable. White dominance in British society is influenced by a history of colonisation, with a continued misrepresentation of people who are not white. These historical processes have implications for the classifying of ethnic groups.

In view of the discussion on whiteness as a category in chapter one it could be suggested that in dividing white characters into specific ethnic groups and making them subject to the same guidelines as other ethnic groups should result in bringing out the differences in treatment between the groups. There are a number of possible options for appropriate main group classifications under which different ethnic groups can then be categorised. Following Modood, and separating Asians out of the black category, the use of Asian, black and other minority ethnic groups is a possibility. Unfortunately this classification proves defective. To adopt such a classification would mean that other ethnic minority characters of any colour could be included. For example, white Africans who are a minority group in Britain would be mixed with Oriental characters, and the intention of this study is to separate and analyse presentations according to visible ethnic differences and colour because comics are virtually a pictorial medium. The use of the word non-white, and the use of black as inclusive of Asians and others is rejected along with other minority ethnics. The final decision rests on the racialisation of all characterisation in comics and magazines by using black and white as ethnic categories in themselves and adding terms such as Asian, Oriental and British.

The next problem to be addressed is the one of finding terms that can be used to describe various groupings of black, Asian and Oriental ethnic groups as distinct from various white ethnic groups. The 1991 census definitions of ethnic groups appear to be an appropriate

starting place. Ethnic groups are condensed into ten categories which are as follows:

1. White
2. Black Caribbean
3. Black African
4. Black other
5. Indian
6. Pakistani
7. Bangladeshi
8. Chinese
9. Other groups - Asian
10. Other

There appears to be no official recognition that a white group can be divided into ethnic categories. The London Commission of Racial Equality (1985) in its response to the Swann Report, (l985) is concerned that the term 'ethnic minority' should not be seen as synonymous only with Asian or West Indian communities. It appears that the census classifications are confirming the worst fears of the Commission. To follow the Census classification would allow no provision for a multiplicity of white ethnic groups.

Ethnicity is seen all too often as other than white. It could be contended that if white ethnicity is not acknowledged and categorised it will become difficult to construct guidelines capable of a rigorous examination of the research texts. To ignore white ethnic groups would be incorporating unconscious bias into the study, which would fail in its initial analysis, to measure fairly the presentation of all groups presented in the comic and magazine sample. Furthermore, some categories employed in the census are unsuitable for a comic and magazine analysis. Such literature does not make apparent such fine distinctions as Indian, Pakistani or Bangladeshi when portraying characters of Asian appearance.

Surprisingly categories such as black British, and Asian British are not included in official census statistics, the omission making the census an unrealistic model to reproduce and use

unaltered for the purpose of analysing the comic and magazine sample.

However, from the discussion on ethnicity and nationality in Chapter One it could be contended that ethnicity and nationality are closely linked, ethnicity often being joined to nationality: for example, Arab British could be said to signify a combination of ethnicity and nationality. The categories used by the Office of Population Census and Surveys and the terms employed by the various other authorities, mentioned earlier in the chapter, are used as indicators and generators of categories which are appropriate to the comic material and serve the purposes of the research. To summarise the position taken by this thesis the term 'ethnic group' is in a broad sense and corresponds roughly to the ethnic divisions made within the comics and magazines themselves.

Unlike the census which is concerned only with those living in the United Kingdom, the comic and magazine strips are sometimes set in countries other than Britain, so distinctions have to be made between those characters in British settings and those in foreign settings. For example, the term Black African is reserved for a character who appears in a story set in the African continent and African British for a character who appears in a British setting, unless otherwise indicated by the text itself.

In attempting to construct categories of classification, a mixture of racial, national and ethnic categories are adopted. After careful consideration of the issues discussed in Chapter One concerning the concepts of race, nationality and ethnicity, the research material is analysed under the following classifications, including the two main headings as discussed above.

1. White ethnic groups.
2. Black, Asian Oriental and other minority ethnic groups who are not white.

White Ethnic Groups

1. White African
2. White Asian
3. White Australasian
4. White American
5. European American
6. White British
7. Other European White
8. Any Other White
9. Unclear White
10. Impossible to Code

Black, Asian and Oriental Ethnic Groups

1. Arab
2. Black African
3. Brown Asian
4. Black Australasian
5. Oriental
6. African American
7. Asian American
8. Latin American
9. Oriental American
10. American Indian
11. African British
12. Asian British
13. Oriental British
14. Arab British
15. Any Other Black
16. Unclear Black

Some explanation is required in order to understand these classifications more fully and the following details should clarify the situation:

White African refers to the white population of Africa.

White Asian refers to the white population of Asia.

White Australasian refers to characters from the Australian continent and adjacent islands.

White American refers to the white population of the United States where no ethnic status is indicated by the text.

Euro-American refers to those Americans descended from the mainland European immigrants, who have by name and use of language retained their distinctive European cultures, for example, the Italian American whose speech and customs are directly related to Italy.

White British refers to the indigenous white population. Since it is unlikely for comic text to make a distinction between Northern and Southern Ireland unless it is explicitly stated or indicated within the text Irish is included under other European white.

Other European White refers to characters from mainland Europe who are included in the text.

Arab is reserved for characters of Arab appearance when the story setting and other textual or pictorial indications are appropriate.

Black African refers to those characters who by textual identifications are distinguished from African British, for example, the story is set in an African country.

Brown Asian refers to characters placed in an Asian setting or where, when the setting is elsewhere, the text makes it clear they are not citizens of that country.

Black Australasian refers to black characters from Australia and adjacent islands.

Oriental refers to those characters of Oriental appearance featuring in a story set in an Oriental country or where it is clear from the text that such characters are not citizens of the country, if other than Oriental, in which the story is set.

African American refers to black Americans of African appearance.

Asian American refers to those characters of Asian appearance placed in an American setting unless otherwise indicated by the text.

Latin American refers to characters from South America.

Oriental American refers to those Americans of Oriental appearance.

American Indian refers to the indigenous population of North America.

African British refers to those characters included in stories set in Britain.

Asian British refers to those characters of South Asian appearance other than of Oriental appearance, included in stories set in Britain.

Oriental British refers to those characters of Oriental appearance where the story has a British

setting unless otherwise indicated by the text.

Arab British is reserved for characters of Arab appearance featuring in stories set in Britain unless otherwise indicated by the text.

In comic and magazine literature such fine distinctions between Caribbean and African background are seldom made, therefore, for purposes of this analysis African British refers to those characters of African and Caribbean background.

It is recognised that the ethnic groupings employed obscure the diversity within groups, but it is unlikely that the comic and magazine text itself will make any such distinctions by reason of its relative simplicity. It is also acknowledged that new ethnic or racial categories are likely to emerge in the future and some or all of the categories used in this study will be rejected and abandoned. It is appreciated that the term Asian American could cause confusion between diverse peoples including Chinese and Japanese and/or others who can trace an ancestry to Asia. Strictly speaking they are Asian but for purposes of this research a distinction is made between those of Oriental appearance and those of Indian continental appearance. For two reasons the term Afro-Caribbean is ignored and African British used instead. The general public, let alone children, fail to make a distinction between black people born in the Caribbean and those born elsewhere in the commonwealth. Since the majority of black people in Britain are now born here, it seems only realistic to include the word British in the category. For it could be suggested, that in part, ethnic identity of black people born in this country is in reference to British society. In the interests of brevity the use of the term black groups or groupings as a collective term refers to those characters who are not white.

The Construction and Operation of the Guidelines

In the construction of checklists for the purpose of the analysis of the contents of children's

comics a number of overall considerations have to be taken into account. As Sugrue and Taylor (1996) remind us, the nature of a society is determined by its culture. Culture does not exist in a vacuum but interacts with political and social structures to frequently emerge as a vehicle of social change. Shaddock (1997) endorses this view by informing us that cultural studies have facilitated the recognition of the ideological influence of all texts from the classics to mail order catalogues. Stanley (1998) points out that history has given rise to the cultural practices of popular racisms. With these considerations in mind the task of constructing appropriate checklists for the examination of the comic sample is undertaken.

Considering the importance for children of the early years in the learning process, educational journals dealing with this period appeared as a likely starting place to search for information useful to the formulation of checklists suitable for analysing the comic sample in terms of racial imagery. The three termly issues for the years 1995, and 1996, of the Journal of Multicultural Teaching to Combat Racism, gave only a passing reference to racial stereotyping in geographical and historical teaching packs. A review of 28 issues of Nursery World published over a six-month period in 1997, selecting one issue each month resulted in finding no race related articles but the pictorial inclusions were instructive. There were many positive black group inclusions but although the use of photo-illustration eliminated physical distortion, cultural stereotypes were reinforced: for example, a front-page photograph of a black group child playing a drum. Moving to a older age range the Wide World G.C.S.E Geography Review, published four times a year, was reviewed for the year 1994, and although there was a black group presence in most of the issues it was a negative one, for example, black group characters sleeping in the streets.

Other likely sources such as School's Councils and publishers guidelines for contributors

invited attention. In Britain, a number of checklists for the purpose of evaluating literature have been in circulation for some time. But because they are vague and offer no consistent set of criteria to facilitate the evaluation of educational materials, the London School's Council Report (l981) suggests the use of an American one: namely, The Guidelines for Evaluation of Instructional Materials for Competence with Content Requirements of the Educational Code published by the Californian Education Department in l975. Most of the established guidelines are naturally similar and include the McGraw-Hill Guidelines (l974) produced for the use of contributors to Mc Graw-Hill publications. Also consulted were the guidelines provided by The Council on Interracial Books for Children (l974) and the guidelines of the World Council of Churches (1980). The World Council of Churches because of its international perspective was considered most likely to offer comprehensive criteria for the evaluation of racism in comic literature.

However, the most noticeable omissions were a non-human classification and a lack of any criteria for analysing non-verbal contacts between characters. The criteria of the Council for Inter-racial Books included much useful information but many of the categories would have been difficult to use in a comparative analysis: for example, 'does the content aid in developing a positive self concept in all children?' The guidelines consulted, including those relying on evaluative words, tend to miss the importance of including a non-human classification beyond the infamous golliwog and generally take insufficient notice of non-verbal behaviour.

Guidelines are of immeasurable value in making possible black and white comparisons across a range of situations. They prove especially useful in measuring inequality when responses are measured against each group's own inclusion figures. With the established

checklists and their omissions in mind a review of some of the existing literature is undertaken to justify the inclusion of categories in the checklist. The absence of a black presence in the media is noted by a number of researchers including Larrick (1965), Laishley (1972), Hartmann and Husband (1974), Klein (1985) and Lawson (1993). These writers are convinced that such omissions are racist. Barker (1989) however, remains unconvinced of the importance of equal presentation for any grouping whether it be ethnic minorities or women. In criticising O'Connel (1982), he invites us to note her assumption that comics should be reflections of society and argues that a similar case could be made for equal presentation of dogs, but it could be argued that dog presentation is hardly comparable to presentation of human groups. Misrepresentation of pets is irrelevant since it has no social implication.

In discussing the research of Larrick (1965) in connection with her statements on exclusion of black characters in books Barker maintains:

> "...a case can well be made that their absence from the books accurately reflects their status in that ' way of life'. To have shown them otherwise would have been a distortion." p.206.

Barker's argument that black absence in comics reflects black status in society is valid, but it could be argued, black presence of itself is a separate issue and the absence of black characters in comics does not reflect reality since roughly 5% of the population is not white. It is therefore, contended to exclude black, Asian and Oriental characters from comic and magazine texts in a multi-racial society is to imply that these groupings are unworthy of inclusion and thus would not develop a positive self concept in black children.

In this comic and magazine analysis interaction between characters is not merely confined to the presence of characters and the dialogue between them or related to the nature of

geographical and historical background. The criteria considered for generating checklist inclusions is widened to embrace such aspects as touch. A review of the psychological literature reveals that much of significance is carried in touch. According to the research of a number of psychologists, including Heslin and Boss (1980), who have investigated non-verbal behaviour, a black skin in a white culture is a stigma and they conclude that the stigmatised persons are avoided or provoke avoidance behaviour. Heslin and Boss claim that exclusion can be reflected in touch, which conveys degrees of status, power and rejection. They maintain that persons of a higher status do not wish to be touched by those thought to be of a lower status, and that in general, those of a perceived lower status do not touch their superiors.

Wood, Zanna and Cooper (1974), in studying the part that non-verbal communication plays in behaviour, feel that discussion of omissions is fully justified. Any tendency to keep comic and magazine characters of different ethnic groups from touching could be judged as a form of racism by omission. On the strength of this earlier research, it is considered beneficial in this present study to include categories of touch to measure the amount and nature of touch between characters of the same and of differing ethnic groups appearing in children's comics. Having considered the categories concerned with omission, attention is directed towards other research and other sources likely to assist in drawing up suitable checklists. Since there have been so few recent studies specifically concerning children's comics, consequently the research discussed also investigates the picture of the world available to children in other forms of children's literature.

Research into the portrayal of ethnic minorities in Canada requested by the Ontario Human Rights Commission and undertaken by Mc Diamid and Pratt (1971) gives insights into

framing possible guidelines, as the authors attempt to analyse the evaluative terms used in the text to describe minority groups. 'Negroes' according to the authors of the report, are most frequently described as primitive and the pictures reinforce the stereotypes in the text. These two researchers point the way to the type of categories of a quantitative nature that needed to be considered for inclusion in checklists for the analysis of comic and magazine texts.

Lippmann (1980) offers a study with insights and suggestions for category inclusions in comic research. She accuses many Australian textbooks of perpetuating racism by constantly referring to Aborigines as belonging to stone-age culture with primitive art and technology and superstition taking the place of religion. She makes special reference to the perceived primitiveness of the first Australians and quotes from a 1968 text The First Australian Prehistory:

> "Little lizards and even snakes are much sought after delicacies...The two boys found a few witchety grubs and ate them raw." p.65.

A current example is to be found in Hall (1995) where two illustrations stand in marked contrast to each other. In the first the British breakfast is consumed within the setting of a modern kitchen. The second illustration shows African breakfast is taken squatting on the ground around a primitive cooking pot.

Laishley (1972) employs a content analysis checklist, which includes categories to measure historical accuracy, frequency of black character appearance and words used to describe black and brown. In her research she discovered no black or brown heroes. Of the 20 stories that feature black or brown characters, she reports eight treated unfavourably and represented as evil, violent and stupid. Three of the stories include black and brown characters in stereotypical fashion. In two narratives black and brown characters are featured in the

background. Two stories include black ethnic minority characters in subordinate roles. It is considered a comparison of present day comics, utilising the categories used by Laishley of inclusion and subordination along with appropriate questions as to treatment of ethnic minority characters, will indicate any changes since 1972, and hopefully the nature of those changes.

Johnson (1971) investigates Second World War stories in comics and concentrates upon the xenophobia and tries to show how the war stories in these comics concentrate their xenophobic content by looking at the number and nature of references to different national groups. He examines the use of nicknames and reveals a marked difference in the way name-calling is used when in reference to different groups. The ones assigned to the allies are mild, for example, Yank, Limey, Aussie, and they are used in only 6% of the references to nationals of these countries but Nazi, Gerry, Krout, Hun, Jap and Nip are used in over 38% of all references to nationals of Japan and Germany. He notes the children's ranked preferences for various countries and his findings indicate that children's national preferences cross more than colour boundaries and are an indicator of preferences within their same colour groups. This research is of interest to this present study, which attempts to view the presentation across all ethnic groups in order to measure equality of presentation between white ethnic groups and black, Asian and Oriental ethnic groups.

Of great interest also to this present comic research is the observation of Milner (1983) that although atrocities are committed by both German and Japanese during the conflict, it is the Japanese characters in Johnson's study who are most disliked, suggesting a racial aspect as well as a national. Whereas Johnson mixes ethnic and national groups, Laishley (1972) separates them when investigating how comics treat racial and national groups. Thus

returning us to our earlier debate concerned with ethnicity and nationalism.

Although the genetic stereotype is an ancient one, its more recent history is of more relevance to this comic and magazine study. Fanon (1963) noted the frequency with which black people are associated with beasts. Examples of this are very obvious in the early comics discussed in Chapter Two. This popular genetic assumption continues into more modern times in the form of the following example taken from the Times Educational Supplement, September 1985, which reports a class of 9-10 year olds being given a vocabulary test asking them to name parents and offspring: fox, vixen, cub. Included in the list are Negro, Negress. The assumption that black people should be included in such a list speaks for itself and justifies many of the other stereotypes including the notion that people who are not white are perfectly fitted for menial tasks.

The popular stereotypes of black, Asian and Oriental peoples congregate about the physical aspects of black, Asian and Oriental humanity. It is vital for a comic and magazine checklist to contain all the various aspects of this stereotyping. The stereotype of the black ethnic group sportsperson is based on this genetic assumption, even to the extent that it also accounts for any sporting limitations. For example, a biological explanation of limitation is offered by a white South African sports official in Sports Illustrated, in 1968, when dismissing queries about the absence of black South Africans in his country's swimming team for the Olympics. He explains that Africans are biologically inferior and water closes their pores, tiring them quickly and making them unsuitable competitors in swimming races. Maguire (1991) found an almost complete lack of Asian representation in such sports as soccer and rugby and finds the possible explanation in the perceived racial attitudes of the white majority population. For example Asians are stereotyped as biologically unsuited for

contact sports.

Environmental advantages are placed alongside genetic explanations for black group success in sport. It is suggested that geography plays a crucial role in legitimising racial science through the assumed role of the physical environment in determining some sporting ability. For example, the widely held belief that certain parts of Africa produce long distant runners because of favourable geographical considerations such as altitude and climate rather than talent and effort on the part of individuals. This assumption therefore, downplays cultural, social and historical factors in sporting success.

It could be suggested that a false belief by all ethnic groups that sport is the only area of possible black group achievement narrows white perceptions of black groups and sidetracks black people from academic success. It is suggested that even the sporting members of the black ethnic groups could be pressured into accepting that in some sports they are inadequate, even in a field where in general they are allowed and expected to succeed. Black group sporting success is frequently reduced to a biological determinism. Shohat and Stam (1994) point out that black sporting success is frequently seen as the outcome of natural talent. For example, The Independent, 14 September 1995, reporting the British Association Conference forwards the views of Roger Banister, the first athlete to run a mile in under four minutes, who suggests that the superiority of black athletes is to do with physiological and anatomical advantages. Hoberman (1997) is certain that sport has damaged black Americans and preserved the myth of race through notions of the natural athlete and the perceived innate black superiority in physical pursuits. Hartmann (1998) accuses black athletes of perpetuating what he terms 'racialised identity' in their celebration of athletic achievement.

This stereotype of black physical power leads to the assumption that black and Oriental

people have physical prowess but little mental agility. In 1990, a group of statues erected at the University of North Carolina included an African American student twirling a basketball on his fingertip. Many students voiced their disapproval claiming the portrayal emphasised black physical prowess at the expense of intellect. The statue was vandalised and the basketball stolen. It is contended that black fixation on sport plays into the hands of long standing stereotypes of black intellectual inferiority. Maguire (1991) suggests that black footballers are under-represented in central decision making positions requiring mental agility but over-represented in positions requiring physical speed.

This assumption concerning a lack of black intellectual ability has resulted in a variety of stereotypes centring on degrees of intelligence. Researchers such as Eysenck (1971), and Jensen (1973) propose differences in intelligence between the white and the black population. Husband (1982) points out that these studies allow racism, based on colour, to draw justification once again from science. However, the findings are dismissed by most of the contemporaries of Jensen and Eysenck including Kamin (1977), and Green (1981), who believe it is almost impossible to separate environment from genetic factors and that it is also impossible to find a single fixed figure for either heredity or environment. It could be suggested because psychometric tests are overlaid with ethnocentrism they cannot be justified as measures of intelligence suitable for all people.

Of most importance is the fact that the studies of the advocates of differences in intelligence between the races are severely criticised by researchers in the field of genetics, amongst them Mediwar (1977), who points out there is a common gene pool shared by all human beings. Banton and Harwood (1975), reviewing the scientific evidence for a biological concept of race and connections between race and intelligence, could find none. Herrnstein and Murray

(1994) return to the debate of social inequalities between ethnic groups, claiming such inequalities are biologically based. The claim is refuted by Richardson (1996) with the reminder that social factors make the largest contribution to intelligence. These concerns with the supposedly genetic inferiority of those who are not white, apparently will not disappear, and this makes it imperative to include categories to measure such assumptions in the comic sample. Although there is no foundation for this assumption of genetic inferiority, it could be suggested that it is reinforced every time a black, Asian and Oriental character in a comic strip is shown as dimwitted. Conversely when a white character is shown as dimwitted the concept does not transfer and generalise in genetic terms since there are so many white characters exhibiting high levels of intelligence elsewhere in the text.

Cunning is frequently substituted for intelligence, resulting in the stereotype of the untrustworthiness of people who are not white. The portrayal of black characters belonging to a society where technology is almost absent is also a consequence of the belief in genetic inferiority. Cesaire (1955) notes that inventions by those who are not white-skinned are ignored and quotes as examples the invention of arithmetic and geometry by the Egyptians, the discovery of astronomy by the Assyrians and the birth of chemistry amongst the Arabs. The literature in the field of biological conceptions makes it vitally important to devise checklists which are capable of measuring, to some extent, the varying nature of the kind of stereotypes employed to support the assumptions.

Questions concerning problem creating, solving and success are central to any examination of comics and magazines. If black, Asian and Oriental characters are seen constantly in their interaction with whites as creating problems this reinforces the stereotype of people who are not white as troublemakers. Rose et al (1969) find the misconception that blacks are

threatening held by 60% of the population. The matter of problem solving is to some extent bound up with the question of intelligence and any consistent failure on the part of black, Asian and Oriental characters to solve problems on a par with white characters is an indicator of unfair treatment. The failure to solve problems also provides grounds for assuming incompetence and inability on the part of characters who are not white. Closely connected with problem-solving is success which is considered important for self-esteem. If particular races are not allowed a measure of success, this must have implications for self worth amongst members of those particular races. For this reason it is considered important to include a question in the checklists concerning overall success.

Although van Dijk (l991) believes cultural differences are referred to because they seem a less reprehensible way of being prejudiced, it needs to be pointed out that many stereotypes have a biological basis, which is expanded to invade cultural aspects. For example, religious beliefs of people who are not white are expressed through primitive fundamentalism or superstition.

Also closely related to the biological concepts, and an off shoot from them, are the stereotypes clustering around clothes, or lack of them, which is often assumed to indicate the state of civilisation of a people. Clothes are considered an important inclusion in any checklist because besides, the normal use of protection from the weather and concerns of modesty, clothes are used in all cultures to send out messages about the wearers concerning status, personality and group membership. It could be contended that fashion is an important factor in choice of clothing and should be reflected more often in the clothes worn by characters in comic strips, irrespective of ethnic group membership, since this would be a truer reflection of present day reality. Evidence of the transmission of negative stereotypes

via clothing is found in Pluckrose (1990), where white characters appear in modern Western dress while black characters are portrayed half-naked.

In the area of clothing according to Calloway (1997), where cultures meet hybrids are likely to form, and the indigenous inhabitants and the newcomers create new hybrid-societies and cultures and dress and live like their neighbours. For example, many frontiersmen dressed and lived like their Indian neighbours, who likewise adopted assorted articles of European clothing. In order to avoid the accusation of approaching the question of stereotyped clothing from an ethnocentric point of view some explanation is required. There is a suggestion that Western garb worn by black group characters indicates ethnocentrism as discussed in Chapter One, on the part of whites through a belief that everyone should dress as they do. But given the reality of choice we find from causal observance that roughly half the black ethnic groups in Britain appear to have adopted the same fashions as their white counterparts, especially children during the day, because of the traditional school uniform adopted by many schools. It is felt that if this study failed to take this into account the wrong conclusions could be drawn concerning dress. Secondly, stereotyped clothing representing an historical period, provided it is historically correct, is not considered stereotypical. Stereotyped clothing itself in the view of some observers might well be considered a positive stereotype.

The tendency for those classified as belonging to the black group to look alike is also reinforced through a number of stereotyped hairstyles. Individuality is denied to all but white characters. Inclusion in the checklist of such items is important since, if Hartmann and Husband (1974) are correct, in the absence of real life contact children take their image of ethnic minority groups from the media. Simpson and Yinger (1955) maintain one of the favourite stereotypes of the twentieth century is the exotic primitive. Comic and magazine

strips, by their nature, lend themselves to the exotic image. In the texts the exotic primitive is usually recognisable through hair styling and clothing.

Since most stereotyping takes place through language or illustrations that require interpretation through thoughts based on language, consideration is given to this mode of communication. Hertzler (1965) believes that the basic symbolism of man is language and she sees it being constructed culturally and being used as a means of thinking. If language is an integral part of a person's culture and a part of the individual's concept of self worth, language could be seen as a major vehicle for stereotyping. Based on these assumptions it seems safe to suggest that to attack the language of another or to degrade it is to degrade the person. An example of using language to belittle a person or his/her society is illustrated by reference to Morris (1983) who frequently uses the term 'tribe' to describe the Ibo nation of western Africa.

Gresson (1996) reminds us that:

> "Cultural studies has taught us the value of narratives; stories are critical to establishing subjectivity." p.29.

Therefore, concentration on the many ways the general language within the comic text treats characters from both the black and the white groups is important because it is in seeking out the linguistic imbalances that indications of fair or unfair treatment are detected. Dialogue in comic texts is often crucial to establishing the status of heroic figures, for example Big Comic's 'Mustapha Mi££ion's respectful language when addressing white subordinates.

It appears necessary to include a category for derogatory remarks in the checklists for analysing the research sample. Troyna and Hatcher (1992) maintain children can make the

distinction between racist name-calling and other name-calling, such as fatty or four eyes. The problem of racist name-calling is also recognised by the Swann Report (1985). Furthermore, the Burnage Report (1989) shows how racist name-calling led to the murder of an Asian schoolboy. Dialogue plays a crucial role in identifying and developing the roles of hero/heroine villain, subordinate, 'goodie' or 'baddie'. In order to analyse comic and magazine texts much attention has to be paid to this aspect. Questions concerning aggressive and non-aggressive dialogue are included along with remarks made by one racial group about another racial group.

Most of the stereotypes discussed above have characteristics that make it fairly easy to identify them and it is suggested that the possession of these characteristics alone, to the exclusion of all others, could be damaging to the perceptions of the child audience. This view is supported by Jeffcoate (1979) who relies on evidence in the United States since 1939, and evidence gathered in Britain since 1970. He maintains that stereotypes have a damaging effect through conferring low status on black, Asian and Oriental children.

In keeping with the findings of Laishley (1972), who found a high percentage of those black/brown included in her comic study are represented only as background figures, it is felt justified to include a category of tokenism in this study. It is maintained that any checklist designed for comic and magazine analysis must recognise as a form of tokenism black, Asian and Oriental characters who are simply paying lip service to the notion of equal representation.

In order to construct checklists capable of examining the comic sample, a review of settings and relationships within those settings is necessary, to establish if there is sufficient evidence to justify including such categories in the checklists. According to Kuya (1980) geographical

texts often gives rise to and perpetuate misconceptions and prejudices, particularly relating to backwardness. Reviewing a series of real life geographies entitled, Strange Peoples, published in 1963, and still in use at the time of her writing she observes:

> "Continual emphasis is placed on the dryness of the land and the need for water to be taken from the River Nile by means of water wheels and water buffalo, but nothing is said about the Aswan Dam." p.41.

Misinformation, especially in older geography texts, appears to be widespread and Kuya points to African lands being presented as deserts with the existence of cities being largely ignored. It could be suggested that it is damaging to children of all races when popular media such as comics and magazines ignore the growth of modern cities in Africa and Asia and select only barren parts of those lands to represent the continents and the people.

Geographical distortions are still to be found in modern educational books for children. Hall (1995) provides a comparison of world outdoor markets. Two such markets are presented on pages facing each other. The market representing an unnamed western country is set against a background of modern buildings and features modern transport passing by on its fringes. However, the open market set in an unnamed country, where the citizens are not white, consists of a 'close up' of people squatting on the ground beside their produce. There is no background from which to draw inferences.

History is viewed as powerful carrier of stereotypes, many events being based on narrow nationalism, as witnessed by Rodney (1972), who notes that little mention is made in history of how Africa was well developed before the arrival of the Europeans. To quote Rodney:

> "Several historians of Africa have pointed out that after surveying the

> developed areas of the continent in the 15th century and those within Europe at the same date, the difference between the two was in no way to Africa's discredit." p.81.

The London School's Council Report (1981) points to the facts of the slave trade being omitted from many history text books. In the main the comics and magazines, both old and new, do not lend themselves to historical themes but history is a back-drop to some of the narratives. So there is a need to record historical distortions when they make an appearance in the text.

Relationships of characters within the context of the comic and magazine settings have significance for well-balanced checklists with which to analyse modern comics. Where the story setting is predominantly humorous there is a tendency to dismiss any racist connotations as harmless. This view however, is not endorsed by this research, since it could be concluded that racism is more effectively transmitted by humour than most other forms of literature. Being the butt of humour might easily be laughed off, provided the victim enjoys a position of power. It could be argued that any element of neutrality in humour attached to race is impossible. This view could be said to have the support of Wilson (1979) who states that humour reinforces existing ideology. These views are endorsed also by Hall (1981), and Cohen (1988), who maintain racism is transmitted via jokes embedded in narrative themes.

The changing nature of comics and magazines and the inclusion in the sample of pre-school comics where humanised animal characters predominate, make the inclusion of non-human characters an important factor for the comic and magazine analysis. Ethnic identity is often carried by these humanised forms in various ways: for example, through clothes or hairstyles or stereotyped language. The various features capable of carrying identity require measurement, which can only be provided by competent checklists, capable of analysing

character presentation in comics and magazines. With previous discussion from earlier chapters in mind on the nature of racism and racial stereotypes, an attempt is made to construct a number of comprehensive checklists incorporating biological, psychological, historical, geographical and sociological aspects of race, with a view to analysing a sample of present day comics and magazines.

Returning to the earlier discussions of definitions of race and ethnicity it appears that the nature of stereotyping necessitates an examination of differences between the terms race and ethnicity. An examination of the terms shows that ethnicity does not usually include biological elements but the biological aspects of race, if somewhat reduced in present times, are still a feature in comic presentations and any checklists must make provision for such images. Since there has been a move away from the physical stereotypes of black ethnic groups, attention is paid to the cultural racism discussed in chapter one which might allow for new subtle forms of stereotyping. Inclusion of such checklist items dealing with lack of technology and low levels of sophistication are justified in order to take account of updated versions of low technology societies.

Because the material is both visual and verbal and different relationships need to be measured using the same material, five checklists subsequently emerge. These five checklists roughly grouped according to the presence, situation and relationship of characters also takes into consideration the mode of recording. For example, some items such as those contained in checklist number one are best counted frame-by-frame, while others such as those categories included in checklist number four need to be recorded per story. Checklist one is concerned with the overall treatment of characters mainly with their presence and common stereotype images. Checklist two addresses the inter-relationships between ethnic groups and is

concerned with the nature of mixed-colour ethnic group exchanges. Checklist number three concerns itself with overall verbal and non-verbal exchanges across groups, whilst number four concentrates on overall aspects of the plot setting and outcomes, including historical and geographical portrayals, along with details of problem-creation, solutions and success. Checklist number five is confined to non-human inclusions and attempts to identify non-human characters, possibly carrying ethnic characteristics, and examine how those characteristics might be carried.

After careful consideration of the information and subsequent discussions entered into earlier in this chapter the following guidelines are tentatively suggested for examining the chosen comic sample for racialised imagery.

Checklist Number One

1. Who is included?
2. Who are the main heroes/heroines?
3. Who are the villains?
4. Who are the subordinates?
5. Who are the 'goodies'?
6. Who are the 'baddies'?
7. Who are the neutrals?
8. Who are the token inclusions?
9. Whose ethnic physical, facial or body characteristics are over emphasised?
10. Who features in 'close ups'?
11. Who are primitive characteristics attributed to?
12. Whose dimwittedness is attributed to ethnic identity?
13. Who is superstitious?
14. Whose untrustworthiness is attributed to ethnic identity?
15. Who is recognised through stereotyped cultural practices or traditions?
16. Whose culture lacks technology and or sophistication?
17. Whose language is ethnically stereotyped?
18. Whose clothes are ethnically stereotyped?
19. Whose hairstyles are ethnically stereotyped?
20. Who are cast in religious roles?
21. Who feature as entertainers?
22. Who feature as sportspersons?
23. Who has a fundamental belief in magic?

Checklist Number Two

1. Who is perceived as threatening in mixed coloured ethnic group exchanges?
2. Who is servile when exchanges are between members of different coloured ethnic groups?
3. At whose expense is the humour when exchanges are between members of different coloured ethnic groups?
4. Who attracts derogatory remarks when verbal exchanges are between members of different coloured ethnic groups?

Checklist Number Three

1. Who speaks to whom in verbal exchanges between characters?
2. Who speaks in non-aggressive dialogue in verbal exchanges between characters?
3. Who speaks to whom in aggressive dialogue in verbal exchanges between characters?
4. Who engages in unprejudiced remarks about another ethnic group?
5. Who makes ethnically prejudice remarks about another ethnic group?
6. Between whom is there touch in non-verbal exchange?
7. Between whom is there welcome touch in non-verbal exchange?
8. Between whom is there unwelcome touch in non-verbal exchange?

Checklist Number Four

1. Whose history is taken out of context?
2. Whose country of origin is stereotyped?
3. Who creates the major problems?
4. Who solves the major problems?
5. Who enjoys overall success?

Checklist Number Five

1. How many non-humans are included?
2. Whose ethnic physical characteristics or cultural identity is carried through non-human characters?
3. Whose ethnic identity is carried through physical attributes?
4. Whose ethnic identity is carried through cultural practices?
5. Whose ethnic identity is carried through primitive characteristics?
6. Whose ethnic identity is carried through stereotyped clothing?
7. Whose ethnic identity is carried through stereotyped hair styling?

Checklists one, two, three and five are recorded frame-by-frame. Checklist four is recorded per story. One set of checklists is used to analyse several sets of circumstances as follows:

1. To make overall simple black white comparisons
2. To compare scores within ethnic groups
3. To compare white ethnic minority groups with overall black groups

The checklists ask the same questions of each category. Each checklist generates one or more tables which appear in Volume Two of the study. The tables are constructed to record in percentage terms the employment of the attributes contained in the checklists. There are two sets of identical tables used to record the figures from two different viewpoints. The first set of tables count the attributes within the black and within the white groups, without regard to differences in the number of initial presentations made. The second set of tables is concerned with and takes into consideration the discrepancy between the total number of characters included in each of the major groupings.

In both sets of tables there is a division into white ethnic groups and black ethnic groups. Each are dealt with separately, the table showing the division of attributes within the grouping. In the first set of tables we find table one shows the ethnic group share of human inclusion along with the other attributes contained in checklist number one. Table two shows the ethnic group share in aspects of behaviour, while table three, part one, shows the share in aspects of dialogue between the characters. Table three, part two, shows the ethnic group share in non-verbal exchanges between characters. Table four is reserved for recording the ethnic group share in historical and geographical stereotyping, while table four, part two, shows the ethnic group share in story structure and table five accounts for the ethnic group share in the nature of ethnic identity carried by non-humans.

In the same way, in set one, provision is made using the tables to record the attributes attributed overall to each major ethnic group, that is, the collective white groups and the collective black groups who are contrasted against each other irrespective of differences in

initial character inclusion. This overall collective grouping provision is extended to the white minority groups who are later separated from the white collective and measurement made against the black groups.

Set two follows a similar pattern but the tables measure all the attributes against the initial number of characters included in the groups, for example, table one shows human inclusion within the ethnic group and the share of attributes contained in checklist number one. The tables confined to black and white collective groups show the ease with which statistics can lead to misinterpretation. The straightforward count is very vulnerable to such misrepresentation, in that, it compares, for example, the percentage of heroes in both groups without reference to the differences in the numbers of characters involved. Although the first set of tables is useful, especially in showing the distribution of attributes in the major groups, a much more sensitive analysis is made possible in the utilisation of the second set with reference to the attributes.

Narratives and other features are analysed separately in the first instance but combined in the final analysis. Each group of comics and magazines is subjected to the checklists with the following qualifications. In the other features the categories of good and bad are eliminated, with the exception of advertisements which consist of two or more cartoons joined into a story sequence. Where a number of cartoons, not of an advertising nature, are joined together in a narrative sequence and set amongst single cartoons, these strips are classified as narratives. The purpose of the analysis is to show any differences in the presentation between the two major groups, that is, black ethnic group and white ethnic group.

In order to take into consideration that differences of presentation, if any, might be due to other considerations as well as racial ones, care is taken to record presentations of white

ethnic minorities as well as black ethnic minorities. Differences within the ethnic groups themselves are also considered. Tables of comparison of white ethnic groups and black ethnic groups follow a similar pattern. The checklists and the ethnic classifications criteria have been drafted and redrafted several times before they have been judged not only adequate, but practical in terms of comic and magazine analysis. Consistency being of vital importance, the next two considerations concern presentations which qualify for inclusion under each particular checklist heading, and the classification they should come under. Inclusion in checklist number one, item one, refers to human inclusion, but discussions concerning its use are allied to non-human inclusion, which is provided for in checklist number five item two. For example, item number one of checklist five merely records the number of non-humans while item two is concerned only with the non-humans carrying ethnic identity.

Since it is clear from past comic and magazine content reading that inferences about racial identity could be made concerning non-humans, in that characters could be identified by name, special dress, language or ethnic origin. It is considered that non-human characters must initially be included but that only those non-humans who carry ethnic identification are included in other checklist items. There is a straightforward count of all non-human characters. The inclusion of non-human characters allows the study to record the percentage of those who exhibit any ethnic group characteristics. After initial inclusion only those non-human characters found to carry ethnic group characteristics are included in the analysis.

The category allowing for the inclusion of non-human caricatures of racial minority persons follows certain strict rules. This is considered necessary since credibility is the prime concern. A case could have been made out to include the sheep which appeared in Buster 1 July 1994, on the grounds that the faces of the sheep are black with the kind of eyes usually

reserved in the early comics for black characters. In addition, the sheep frequently display ear to ear grins revealing flashing white teeth. A similar case could have been made out for the 'Gremlins' featured in the Big comic, January 1995, who are entirely black with large eyes and ear to ear grins. However, such temptations are resisted since they appear to stretch the imagination beyond recognition. In the absence of other clues, such as dress or setting, inclusion in the category of carried identity is not considered credible.

In order to qualify a non-human portrayal has to be clearly recognisable in terms of stereotypical features, for example, a golliwog. Clear indications of physical ethnic likeness are necessary for qualification, such as thick lips or indications in hair texture. Where cultural aspects are carried by non-humans, the requirements are clear: ethnic indications are required to be carried either in clothes, cultural artifacts or through characters engaging in traditional ethnic pursuits. In the straightforward count of non-humans included are any characters who are unmistakably non-human, that is, have a form which does not comply with belonging to the human species. This includes animals and aliens from outer space if those aliens have forms, which are totally different from the human form. In relation to nursery comics and magazines it includes fantasy characters such as pixies which the author intends should be non-human. For example, the 'Trolls' although the form has some recognisable human characteristics the intention of the script-writer and the illustrator is clear that the characters are not intended to be human or to represent the human species.

The non-human inclusion often takes the form of humanised animals. Humanised means that although the character is portrayed as an animal or other non-human form, that character in some way physically or otherwise, displays human attributes. For example, especially in the nursery magazines such as Playdays the non-humans are given human characteristics like

standing on two legs and displaying a variety of human facial expressions. In most issues of the named comic a bus is humanised by being given human physical attributes such as eyes and mouth. Those classified as other non-human characters are those characters kept in the natural animal state with non- humanistic features.

In most cases the text makes a clear distinction between human and non-human characters. However, doubt arises where the text neglects to clarify the position of a character. For these occasions clear guidelines are followed in an attempt to keep consistency. It is recognised that arbitrary decisions are made in formulating and in operating these guidelines. Examples are to be found in characters such as 'Belinda the Witch', in a regular feature in the Big Comic, where the human form is complete and history itself supports witches as human beings. Ghosts, on the other hand, have no human substance in history. In a story feature in the Beano, entitled, 'No 13', the characters are clearly identified from the text as ghosts, and although there is partial human form, for example, human shape, the decision is taken to include the characters in the non-human category.

Recognition as a human being determines inclusion in checklist number one, item one. The counting procedure is frame by frame counting the number of recognisable appearances. The use of the word human forms, requires clarification in relation to its use in the checklist. For example, human skeletons are included and also some fantasy creations if they possess human form. Counted as human, for example, in a regular Beano feature are tiny minute brain cells which take perfect human form inside the head of the main character. Characters are qualified for inclusion, with certain qualifications, as long as identifiable parts of human anatomy are visible. For example, a human head without a body would qualify for inclusion but a humanoid head on top of a monster's body would not. Puppets with complete human

form are included: for example, the characters from the serialised feature ' International Rescue' in Thunderbirds.

Where a character appears in animal costume that character is counted as humanised non-human unless some part of the human anatomy is visible. Where a human form is featured on clothes, wall pictures or on ornaments it is counted and placed, under the appropriate classification. Characters around the rim of a frame are also counted as part of the story since their connection to the story is usually obvious, for example, in Big Value Comic, 7 April 1995. In the narrative called 'Happy Families', there is an introduction to the story characters featured outside the frames. Where a human character changes identity into a super hero as in Dandy's 'Banana Man', but with recognisable human form that character is still counted as human. In the case of an alien from outer space, for example, in Bunty, 'Blossom' the alien character has complete human form and is included in the human category. Unless it is obviously the intention of the script-writer to portray a character with a number of attributes other than human, the character is counted as human.

Only principal heroes/heroines are counted according to each appearance in the stories. Where heroes/heroines from other stories appear in a story under analysis they are not counted as such. In a few cases it is apparent that the script-writer intended there to be more than one hero/heroine in a story. Obvious indications are the individual naming of heroes/heroines, for example, 'The Four Marys' (Bunty). The side-kick of a hero/heroine is not counted as a hero/heroine. Groups or gangs without leaders record no heroes/heroines. Being a hero/heroine does not exclude a character from being a 'baddie' or a villain. For example, 'Minnie the Minx' the feminine equivalent of 'Dennis the Menace' in Beano is a definite 'baddie'. Slightly different rules of counting heroes/heroines are in operation for the

other features, since the nature of the other features is somewhat different. Pop stars and sports stars are real life heroes/heroines to children and as there is no way of detecting a principal in this type of material they are counted as heroes in their own right. The same treatment is given to heroes from other comic stories appearing in the other features.

Where villains exhibit all the characteristics of 'baddies', it is a matter of degree. Villain status is reserved for bullies named or otherwise: for example, ' Bully Beef ' a character appearing on a regular basis in Dandy. Included also in this category are fanatics or those breaking the established codes of warfare. Characters accredited villain status are also counted as 'baddies'. If a character is identified as evil either by text or character dialogue, the portrayal is counted in the villain category. The other features follow the same rules but in the case of an 'anti- hero', that is, a villain from another story appearing, he or she is accorded a villain appearance thus following the same principle as heroes appearing in the other features.

It is behaviour within the storyline that determines the status of villain or baddie. All those who are not heroes/heroines including 'goodies', 'baddies' and neutrals are recorded as subordinates. All those characters trying to preserve the prevailing norms of perceived goodness are recorded as 'goodies'. Those characters on the side of the hero/heroine, if the heroic figures are 'goodies', are not deemed automatically good. They have to share in the good actions, not be mere bystanders, in order to be counted as 'goodies'. In crowd scenes, for those in the crowd, to be recorded as 'goodies' they must be participating in the goodness by supporting it.

Family figures such as mum and dad are treated as 'goodies' unless the text determines otherwise. The same treatment is accorded to nurses, policemen and figures such as Father

Christmas. Heroes and heroines from other comic and magazine stories are treated according to their part in the story under analysis. Once established as a 'goodie' all the neutral appearances of that character are counted as good but not the 'baddie' appearances. The same rules are applied to 'baddie' characters. In the case of a gang without a leader the group is recorded according to the main actions of the gang. The other features are subjected to the same rules but most appearances are expected to be neutral unless a story strip is included.

Considered under the heading of 'baddies' are all those who behave contrary to the accepted norms of goodness and included are heroes and heroines who set out to be deliberately bad or behave badly. Humour is irrelevant to the decision for placement. Where a 'baddie' from another story is included in the text that character is analysed according to his or her part in the story under review. All those characters who identify with the 'baddie' and take some part in the badness are counted as 'baddies', but mere bystanders of the main offenders are not included. Misguided characters who endanger others, for example, a mad scientist who puts the world or individuals at risk, is counted as a 'baddie'.

Characters who are neither distinguishable as 'goodies' or 'baddies' are recorded as neutral. Where characters are obviously no more than background figures and have no real part to play in the drama, except as onlookers, they are counted as neutral. It is recognised that 'goodies, baddies' and neutrals are subjective whereas, the character inclusion categories are more objective. It is mainly actions that decide good bad or neutral status. In most cases categorisation is clearly defined and it is only in marginal cases that decisions of categorisation become more arbitrary.

The categories concerned with intellectual, spiritual, cultural and emotional factors require

some careful consideration. Cultural factors apply to human and non-human inclusion, but in the case of non-humans carrying ethnic identity, there is a condensing of checklist attributes to come into one category covering all cultural aspects including religion and language. This arrangement is the result of the small percentage of carried identity. To be included in the category of dimwitted, characters are expected to show a reasonable lack of common sense, and this dimwittedness must be covertly or overtly attributed to ethnic identity, or take place between characters who do not share the same skin colour. For example, in Buster, a dimwitted, adult Oriental character is fooled by a white boy into striking himself. To be included in the category of superstition, characters by nature have to show a degree of superstition. To be counted as untrustworthy the characters are expected to show evidence that they can not be trusted to be honest or to keep their word, and this untrustworthiness is connected with their ethnic origin.

To qualify as lacking technology the character has to employ a level of technology below that used by the other characters in the story. To be recognised through stereotypical practices or tradition requires the cultural practice or tradition to be either inferred or actually engaged in by the character. This is a wide category and embraces many other categories included in the checklist but for the purposes of this study checklist number fifteen covers traditional aspects of culture such as traditional songs, dances, festivals and artifacts associated with cultural practices or functions. Characters may be listed under a number of categories, for example, an Asian wearing religious garments and other religious and or cultural signs is counted under stereotyped clothes, stereotyped religion and cultural practices. To allow language to be stereotyped the character speaking has to employ out-of-date English, if English is used, or prefaced speech with such phrases as 'um'. The use of nonsense syllables to portray speech also qualifies under this heading. Any kind of stilted speech is also included.

To be recorded as being cast in a religious role characters have to belong to a religion or indulge in particular religious practices. For example, an Asian character appears in one issue of Buster adorned with all the symbols of Sikhism. In order for ethnic identity to be carried through religion the non-human must carry identification of religion. To be recorded as holding fundamental beliefs in magic characters have to exhibit those characteristics, or be cast in magical roles as part of their persona: for example, a witchdoctor, but not a party magician. Any character who plays a role connected with music or entertainment is counted as an entertainer, for example, circus performers, band members and party entertainers.

Included in the category of token appearances are all lightly-shaded figures or characters with African or Asian features but minus the appropriate colouring. Also included in this category are members of any minority group who are the sole representatives of their group in the story or feature. More than two appearances in the story disqualify characters for token inclusion status on the grounds of mere inclusion although they might well qualify on grounds of being lightly shaded or playing no part in the proceedings.

Primitive characteristics consist of the following: half-naked people engaging in ancient rituals or practices such as cannibalism, as featured in Buster, in a regular story strip called 'Cliff Hanger', where two white characters are being cooked in a pot by primitive-looking black characters. Included also under this category are people clad only in loin-cloths or other ancient clothing. It includes ape like portrayals of human beings, people portrayed as living wild untamed lives in caves or mud huts or stone age dwellings, but this only applies if a story is set in modern times. The scoring of primitive lifestyles depends upon time factors. If a story is set in pre-historic times characters are not recorded as being historically distorted. Physical identity includes all physical characteristics that are associated with a particular

ethnic group. The stereotyping of ethnic physical characteristics, body or facial, requires appropriate physical or body or facial stereotyping: for example, stereotyped ethnic facial characteristics such as, mere slanting lines for Oriental eyes, and over thick lips for those of African descent.

Inclusion as a sportsperson requires the character to be connected with sporting activities. Inclusion extends to trainers, referees, starters, other officials and presenters of sports cups. Sports stars from real life, even if they appear in ordinary clothes, are counted as sportspersons. Where a sports character is the hero/heroine of a story all the appearances are counted as sporting ones. Fans are not included. Where characters appear in sports wear or using sports equipment in order to carry out any sporting activity they are also counted as sportspersons.

'Close ups' involve very arbitrary selection practices. It is of its nature very difficult to ensure consistency, unless a number of guidelines are adhered to in a consistent way. Inclusion in this attribute consists of portrayals that feature head and shoulders, clearly defined, standing out against the rest of the illustrations, or where a full figure occupies much of the foreground of the particular frame. For instance, head and shoulders introducing a story, or full figure outside the frame, or in the upper page margin, are by virtue of their position frameless. So there is no foreground to occupy and they are only counted if they are bigger than the average characters in the following frame and are clear and bold in the facial features.

Stereotyped clothing is required to be inappropriate to the activity and historical setting. Included are feathers, and distinctive historical ethnic head-bands worn by characters located

in modern settings. Where minority or other characters appear in ethnic costume they are counted as stereotyped appearances. The hair-style in order to qualify has to be stereotyped and distinctive and associated with ethnic figures black, white, Asian or Oriental.

Decisions concerning stereotyped language are carefully evaluated and care taken to ensure balance and creditability. The so-called 'politically correct' use of language is carefully examined. Where a word could be considered as a mere description of an object, for example, a blackboard, it is not included as stereotyped language. But where a negative aspect is attached to a phrase such as, 'black sheep of the family`, it is considered as an example of ethnically stereotyped language.

In relationships between ethnic groups of different colours, for a character to be perceived as a major threat, checklist number two requires there to be a physical threat. To be servile for purposes of this study, characters have to act out servant roles, implicity or explicitly: for example, being cast as a human slave of the lamp, that is, having full human shape, and behaving appropriately to a servile position. The humour required by the checklist has to be at the expense of one or other of the ethnic groupings but only when there is interchange between the groupings expressed verbally or implied in the setting. Where humour is at the expense of a gang containing white, black, Asian and Oriental ethnic group members it is not recorded. For recording purposes derogatory remarks have to be made by one character about another character. It has to contain racial or ethnic elements, for example, the remark has to be directed at the ethnic group of the person.

In verbal and non-verbal exchanges between ethnic groups there is one checklist which is sub-divided. Checklist three is made up of eight items and the framework of the checklist comprises a number of categories structured as follows: each question is addressed in turn to

the white groups; to the black, Asian and Oriental groups; and finally to the mixed ethnic exchanges. Recordings are made under the appropriate headings. In group one are recorded white ethnic groups and in group two black, Asian and Oriental groups. Group three is reserved for recording mixed group exchanges. Several different categories are necessary to order verbal exchanges between the different groups. In the first instance speech contributions are simply attributed to the persons making them under the appropriate abbreviation. The purpose of the item is to record the number of speeches made and by whom. Excluded are non- human verbal exchanges or verbal exchanges between human and non-human characters.

Where a character addresses a group of persons, including members from the white ethnic groups and members from all the other ethnic groups, it is recorded under the two-or-more headings. For it is addressed to more than one group and is placed under each of the appropriate abbreviations indicating ethnic origin. Where a character seemingly addresses himself he is deemed to be speaking to the same ethnic grouping: for example, White British to White British. The number of non-aggressive speeches is recorded accordingly and dealt with in the same way. A similar pattern is followed for recording directed dialogue, that is, that dialogue which is directed towards an ethnic grouping other than the ethnic grouping of the speaker. Any ethnically-prejudiced directed speeches made by members of one ethnic grouping about members of another ethnic grouping are recorded in the same way.

Non-verbal factors have to be examined to get an accurate picture of what is being transmitted. The frequency of touch and identity of the toucher is important. Touch between human and non-human is omitted. In order to qualify for inclusion there must be actual contact, not inferred: for example, where A appears to be flying through the air as a result of

D's kick. As with speech the same rules apply to inclusion, that is, touch has to be between humans. Touch between characters is recorded according to who is in contact. Touching is recorded between members of the same ethnic grouping or mixed ethnic groupings. The nature of the touch is also recorded, whether it is welcome or unwelcome to the character being touched.

Settings, plots, historical and geographical aspects call for a slightly different approach, in that it is more appropriate to record these attributes by narrative or feature rather than frame-by-frame. Where history is considered to be taken out of context checklist number four requires that in an overall modern time setting, that if ethnic groups are dressed or exhibit behaviours and customs from an earlier age, they are recorded under this item. History is not considered out of context, for example, where a narrative is in a mythological setting. Geographical stereotyping requires representation of a country and can occur in the absence of character inclusions from that country. For example, a story could be set in Africa but only feature White British characters. An example of geographical stereotyping would be a country in modern Africa being shown only as barren with no reference to cities.

Problems are only recorded where they are directly or indirectly caused by another human being. The problem recorded is the main problem only and is listed according to the ethnicity of the causer. Problems due to circumstances and non- humans are dismissed. The ethnicity of the solver of problems, whether the problem in question is due to another person or to circumstances, is recorded. The character who enjoys overall success is recorded under the appropriate ethnic category.

Specific problems which arise are connected with visibility and changes in the colouring of characters. Where characters are too distant to determine ethnic identity, unless it is obvious

they belong to a particular grouping through textual identifications, they are counted as being part of the majority race of the country in question. Where human colour can not be determined because the appearance consists of a humanly recognised blob or are in outline only, the characters are placed in the Impossible to Code category. Where changes of colour occur in the same individual from frame to frame and the individual can not be identified in a particular panel if there are indications of his ethnic grouping anywhere in the story he is identified from the first clear recognition of identity. For example, if a character is green in one frame and obviously White American elsewhere all his appearances are included under White American since it is assumed that this is the identity that has meaning for the child reader in terms of ethnic identity. Where colour shade bears no resemblance to any human being and there are no textual indications as to ethnic identity, classification is under Impossible to Code.

Where such characters, although not clearly visible as to particular ethnic groups within the overall grouping, but where overall grouping is obvious, are placed in the appropriate category for that overall position. For example, a number of unclear characters obviously white are classified under Unclear White, conversely a group of characters obviously not white are classified under Unclear Black. Where a character of one ethnic group is dressed up as a person of another different ethnic group that character is counted as belonging to the group he is portraying while he is engaged in that portrayal. Where a character from one ethnic group wears the ethnic dress other than his own and the adopted country is known to be a country of origin for the wearer, he/she is placed in that category if it is specified. For example, an American using Italian phrases would appear under European American. A brief review of the sample comic and magazine material reveals that on a surface level they present ethnicity in simple colour terms: that is, black, white, brown, yellow, but with various

indications as to ethnic grouping. For example, in a story with an American setting an Oriental character often portrayed dressed in western clothes, indicates that this individual is an Oriental American.

Overall comics and magazines do not make fine distinctions between ethnic or national groups, therefore, the categories are defined by and limited by the comic and magazine content. Where finer distinctions are made the indications as to identity are to be found in the text itself or in the setting of the story. For example, it is assumed that if a story is set in the United States, and in the absence of other textual identifications as to ethnicity, any black characters would be listed under African Americans and brown characters of Asian appearance under Asian Americans. Where the story is set in Britain similar assumptions are made any black characters being assumed African British. In other words ethnicity follows the setting and appearance of characters where other more definite identifications are not present. This stance is taken because in the case of the United States most ethnic groups within its borders are born there. In Britain, the l99l census shows that 49% of those of black Caribbean origin are born in the United Kingdom and 39% of those classified as Indian are also British born. According to the General Household Survey of l993, 80% of people under the age of 25 in ethnic minority groups are born in the United Kingdom.

In the overall construction of the checklists, ethnic classification is an area of concern because of the inclusion of white characters within this framework. In defence of the inclusion of white groups it is argued that if ethnic is a descriptive label for a group implicity defined in terms of racial or national characteristics, where the main emphasis falls on cultural practices and beliefs, then white majority groups qualify for inclusion. In white groups, both racial and/or national characteristics are present. This writer contends that it is a

false argument that says the term, ethnic, cannot be applied to majority groups. The restriction of the term to national groups when located abroad, where these groups do not constitute a ruling elite, is seen as an arbitrary limitation. It would appear that whites claim the privilege to label and define other groups, but exclude themselves, even where they apparently fall within the broad definition.

Piloting the Ethnic Classifications and the Checklists Categories

The results of two trial runs, a month apart, subjecting the whole comic sample to a completed checklist examination, showed a slight variation in the category connected with 'history out of context', and adjustment made to the wording of the category resolved the problem. There appeared also to be discrepancies in the 'carried black ethnic identity category' because in one trial run black sheep are included and in the second woolly black dogs are included along with the sheep. A review of the rules governing this category resulted in restrictions being imposed: for example, the black woolly type dogs and sheep with the ear-to-ear grins are excluded. The addition of dress and setting as factors also become regulating features. The area of non-verbal contact also resulted in discrepancies, due to the inclusion of inferred touch, which proved difficult to count. Actions in circumstances that seemed certain to qualify as inferred touch in the first count, did not always appear so in the second pre-test count and practice did not resolve the problem. Caution suggested that the category should be simplified, and only direct contact should qualify and be countable. The major variation in the trial runs proved to be in the area of 'close ups' where the changing size of images between comics appeared to cause difficulty. However, practice in recognition and counting in this area considerably narrowed variations.

In order to allow the classifications and guidelines to face a more objective examination, it

was decided to subject them to outside influence, using the same specified rules governing the classifications and guidelines used in the research. It is suggested that this duplication could be seen as a reliable test of stability. So the next stage of the pre-testing involved a small pilot study engaged in by a group of four Asian British and ten white British (mostly girls) 'A level' social science students. This small sample was chosen for several reasons. They constituted a young group expected to have previously read a number of comics during their formative years. They could be expected to have personal experience of ethnic groups other than their own. Since they had now left comics behind it was expected that being social science students it would be possible for them to discern the extent to which their own attitudes to ethnic minority groups were influenced by the comics they had read.

After a session spent stressing the importance of looking for clues to identify classification of characters and categories of content in the background material of the comic sample, a general discussion followed that proved useful. General consensus emerged amongst the students to include the woolly black sheep and dogs as carrying ethnic identity and this served to clarify the researcher's arguments against their inclusion.

The majority of students felt that the regulations governing non-verbal contact should be more liberal, including inferred as well as direct contact, but two considerations settled the debate in favour of retaining the existing regulations. Much inferred contact operates in the 'gutters' of the comic strips and lack of sophistication on the part of the readers, especially the younger ones, might lead to difficulties in bridging this type of gap. Secondly the clues could be misread because mere symbolic body contact does not always result in actual contact. For example, the clenching of fists to show anger when in close proximity to an opponent does not automatically end in blows being struck. A brief exercise spent trying to

count the category while including the instances of inferred contact appeared to convince the students that accuracy would be difficult.

Much discussion surrounded the category of distinctive clothing focusing on the argument of whether it could be considered a positive or negative stereotype. The students carried out a small survey around the college, which has a 10% ethnic minority intake, mostly of Asian origin. The student researchers included an equal number of white students in their survey. The findings showed no consensus could be reached in either group concerning the positive or negative nature of the stereotype. In defence of retaining the category, it is contended that globalisation plays an increasing role with television news, in particular, showing Western dress worn in most countries, particularly in countries such as Japan, leading to western dress being taken as the 'norm'. It is recognised that this position could be described as neo-colonialism through globalisation where so called 'Third World' countries end up accepting the fashions of their former masters. The argument for British-born ethnic minorities wearing Western dress could, however, be considered as one aspect in their Britishness.

Taking a small comic sample consisting of the issues for one month, eight comics in all, the students in a group exercise tested the completed checklists against the figures obtained before their services were enlisted. Provided with earlier pages from this thesis explaining how to use the checklist items the students set to work. The checklist items presented few problems, with the exception of the category of 'close up' where the previous calculation and the student counts differed by some 20%. In respect of the ethnic classifications the students placed far less black group characters in the unclear category. On discussion, it appeared they were much more flexible in giving a character the benefit of the doubt and attempting to place the character in a definite classification. For example, the wearing of a cap back-to-

front by a white character led them to assume the character belonged in the white American grouping. The appearance of three half-naked black characters dancing around a cooking pot containing white characters appeared sufficient for the students to immediately identify the black characters as Africans.

One finding of particular interest emerged. Although the students had been given no details of the ethnic background of the Thunderbird characters, both sexes placed them with accuracy. In the original collection of data considerable time had be spent researching the ethnic backgrounds of the major characters in this particular comic. The familiarity with Thunderbirds via comics, television, video and computer games appeared to be the explanation. It is concluded from the exercise that the discussions and trial runs with alternative rules governing certain categories proved useful in justifying the standing rules. It also becomes apparent that the category of 'close up' is very arbitrary but the decision to leave it in the checklist is based upon its reasonable consistency, following practice, when used in the research.

Conclusion

The discussion of checklist requirements suitable for the analysis of modern comics and magazines has ranged widely but the fundamental basis of the discussion revolves around the nature and role of stereotypes. In conclusion it can be argued that stereotyped images usually fulfill a function. Often the origin of that function is buried in history and the nature of the function has changed to fit present day economic and social requirements. It can be further argued that the stereotypes have the power to hold those who are not white in bondage through the negative portrayals.

Broad opinions or points of view are expressed through comics and magazines. It is assumed since most comics and magazines are published by newspaper publishers, such as Thomson, that the dominant values underpinning those publishing houses might be expected to be embedded in the material. In the same way it is expected that in the construction of any checklists, designer bias will be included. Impartiality is considered impossible for both publisher and analyzer of comics and magazines.

Previous studies offer many insights, valuable in justifying a study of contemporary comics and magazines. They also prove useful for compiling meaningful and comprehensive checklists for the investigation of racism in children's comics. There are a number of considerations to consider in an investigation into the presentation of different ethnic groups in comic materials. Presentation in the media in general leads to consideration being given to omissions. A further consideration is that of the psychological elements involved especially in actual physical contact between characters of the same ethnic group and between members of different ethnic groups.

Selection and construction are of vital importance to this examination of racism in children's comics and magazine literature. The items left out and those selected, and how they are put together, reveal something of the nature of the differences in treatment of different groups in children's comics and magazine publications. Overt values are more obvious, but covert values transmitted intentionally or unintentionally also require investigation.

The evidence of racist imagery in children's literature appears to be fairly wide-spread and many of the stereotypes employed appear to be related to the various theories of race: for example, the biological, and to have their roots in history. There appears to be sufficient evidence of racialised images in children's literature to advance the thesis that presentation of

ethnic groups in comics and magazines is likely to follow suit. This chapter has been concerned mainly with two objectives. First, with the placing of white and black ethnic group characters into appropriate groups with the purpose of analysing their presentations within the comic material. Secondly, it has attempted to construct a number of checklists capable of analysing comic material. Much debate has concentrated on the use of the terms to describe black people. Authors such as Small and Madood are consulted and the 1991 census documents examined. The terminology finally adopted divides the groups into the broad categories of white, black, Asian and Oriental. In their simplified form the combined checklists for analysing the comic sample are set within the framework of a number of topic areas. The first being the presence and the frequency and nature of that presence. Other areas include relationships and life styles, historical and geographical settings, problems and language. Having laid the foundation for an analysis of comic media we now move on to consider in much more detail the categories of inclusion and exclusion of ethnic minority groups in the comic sample.

CHAPTER FOUR

AREAS OF BLACK, ASIAN AND ORIENTAL INCLUSION AND EXCLUSION

Introduction

This chapter examines degrees of character inclusion and exclusion, and this means being concerned with the areas covered by checklist number one, discussed in Chapter Three. There, one major ethnic grouping, either white groups or black groups, appears to be either excluded or included in the comic or magazine text and illustrations. It is argued that areas and degrees of inclusion and exclusion are valuable indicators of levels of equality in the presentation of characters in the comic and magazine strips under investigation. This chapter identifies specific areas where black group characters predominate and corresponding areas where the black group presence is virtually non-existent. There is an investigation to see if areas of over-representation are invaded by stereotypes congregating around the biological misconceptions of race. Another area of possible distorted representation for black ethnic groups is in the historical and geographical dimension as discussed in chapter three. This chapter explores whether the historical perspective is a purely white one, which emphasises the exotic and ugly practices in cultures other than white, while failing to balance them with similar practices in white history. Also under examination are the geographical representations, in an attempt to find out if there are distortions and if those distortions in any way, monitor the ones discussed in chapters two and three.

Also examined is tokenism, which consists of isolated black group inclusions in stories or black group character-inclusions, which are only marginally physically different from white. One example is an African British figure who hovers on the fringes of white crowd scenes in most of the issues of Bunty. And there are characters, often given lightly-shaded black skin, or even a series of black lines across their facial features to indicate ethnic group in a number

of issues of Buster. Two areas of interest are problem-solving and the rates of success accorded to black groups. These two attributes are dealt with separately, since although related, the solving of problems does not inevitably lead to success. This analysis attempts to address aspects of equality concerning black group involvement in the making of important decisions which have relevance to the plot or development of it. In the sphere of success the analysis is concerned to discover how frequently success is related to problem-solving. The analysis is also concerned to discover if Crawford (1989) is justified in commenting that black people are nearly always presented in areas of adversity and not areas of success.

When referring to specific areas of inclusion or exclusion reference needs to be made to the total character inclusions for both white and black groups. There is an overall 6% (99/65) presence of black ethnic groups in the nursery genre, 2% (267/160) in the humorous and a 4% (435/255) in the gender genre. This supports the assertion that there is inequality of numerical presentation between black and white groups in the humorous and gender contributions to the research sample. According to the 1991, Census 5% of the population of Britain is not white, therefore a superficial argument could be made for declaring that the comic and magazine sample should reflect this percentage in all three genres. However, this assumption fails to take into consideration a number of factors including differences in the age composition between the ethnic minority groups and the indigenous population.

The materials under investigation are for children. The proportion of people who are not white are comprised of a younger population and therefore, maintain a larger child population than the overall figure of 5% would suggest. For example, in 1996, children under five years old accounted for 11% of the total black group population, almost double the proportion for the white population. To a large extent, the same differentials in the proportions of children in

the different black group populations for those under five is repeated for the age groups five through to fourteen. There are however difficulties in applying this type of measurement to the various individual black groups, since there are insufficient national statistics to account for every variation in the black ethnic grouping.

It appears fairly safe to make assumptions concerning under- and over-representation of black group characters appearing as a collective in the comic and magazine samples under examination. Beside inclusion rates, patterns of distribution may also have a bearing on representation. Patterns of distribution show that in the nursery genre only 31% of the comics sampled include black group characters, contrasted against 81% in both the humorous and the gender genres. It is suggested that in the nursery genre the absence of black group characters over a period of comic issues followed by a significant number concentrated into a following issue may do more to enforce the message that black group characters are of little importance.

The Black Group Presence in Nursery Comics and Magazines

There are obvious differences between the narratives and the other features: for example, the absence of a storyline in most of the other features means that attributes such as problem-causation have less significance than in the narratives. Due to the nature of these differences between the narratives and the other features, the two are separated for purposes of analysis in the first instance, but rejoined to the narratives to give an overall picture. In the narratives the white ethnic groups account for 95% (85/59) of the character inclusions. However, the black groups fare somewhat better in the other features where they attain a 10% (92/62) share of the total number of characters included in the sample. When the narratives and the other features are combined the black groups secure a 6% (99/65) share of the characters.

Since those groups who are not white are defined in terms of minority status it appears a more refined analysis is possible concerning equality by comparing them with their counterparts in the white ethnic minority groups. When the total number of characters in the black groups measured against those for the white ethnic minority groups the following results are attained. In the narratives the black grouping return only a 35% (127/77) share of the total number of characters cast. However, in the other features they record a 71% (134/80) share of the total characters and thus have the majority share. When the two sets of figures are combined the black grouping is marginally ahead of the white ethnic minority grouping with 51% (141/83) of the total number of characters included in the sample. So it could be contended that at least numerically in the nursery genre that black and white ethnic minority groupings are treated equally in terms of inclusion.

An examination of the individual ethnic groups both black and white to ascertain who are included reveals the following results: in the white groups the narratives show the majority share of the characters are claimed by the White British with 84% (1/23). In respect of the other groups included the only significant presence is that of the White Americans with an 8% (1/23) participation rate. This overwhelming majority is reflected also in the other features where the White British return an even higher 92% (8/26) inclusion percentage. A combination of the scores results in the White British claiming an 87% (15/29) inclusion figure, leaving the White Americans with 6% (15/29) the only other significant contributor. Within the white groups there appears to be a nationalistic preference, which finds a simple explanation in the nature of the comic readership in this country, which is predominately white and British.

The narratives show the black group contributors are slightly more evenly matched than in the white groups. However, the most significant appearances occur in the Asian British group

with 77% (22/32) followed by the African British with a 12% (22/32) share. However, in the other features there is a reversal of positions with the African British claiming 62% (29/35) of the total black group inclusions, whereas the Asian British are reduced to 19% (29/35) and the Oriental British make an appearance with a 10% (29/35) share. In a combination of the two tables the percentage of the African and Asian British draw closer together with the African British and the Asian British recording 42% (36/38). The Oriental British remain in the frame with a 7% (36/38) contribution. Inclusion in the black groups appears to reflect the ethnic composition in the United Kingdom by including larger numbers of Asian British and African British than other black ethnic groups. So it appears from an examination of combined narratives and other features that the white ethnic groups predominate leaving only a small proportion of character inclusion for the black groups. Within black and white ethnic groupings there are significant ethnic groups who most often feature in the comic content.

Tokenism is one area of almost total exclusion for the white ethnic groups and is an area of almost complete inclusion for the black groups. In the narratives tokenism accounts for 12% (106/68) of the black group inclusion figures while in the other features it registers 21% (113/71). When the two tables are merged tokenism accounts for 18% (120/74) of the black group inclusion. The attribute is fairly widely spread across the black ethnic groups but in the narratives the black group characters who are the objects of most of the token appearances are the African Americans with a figure of 42% (22/32). In the other features the most significant contributors to tokenism are the Oriental British who record 50%. (29/35) When the figures are combined the results show the group most affected by tokenism is the Oriental British with a 40% (36/38) participation rate.

When however, the figures are subjected to an analysis within each of the ethnic groups it is

discovered that in the narratives there are a significant number of groups whose entire complement of characters is a token presentation: for example, the African Americans, the American Indians and the Oriental British. It appears that only the Asian British are excluded from this phenomenon. In the other features the three ethnic groups who find their total character inclusions of a token nature are the Brown Asians, the Orientals and the Oriental British. In the narratives it appears that less visible groups within the black grouping are targeted for complete tokenisation. A good illustration of Oriental tokenism in the other features is provided by Rainbow November 1994. The Oriental character is the only black group character on a page in the other features entitled, 'The Inside Seaside'. All the other characters are participating in some way even if only standing in bathing costumes watching the proceedings. The excluded Oriental character is dressed in furs and wearing snowshoes. He is standing alone with none of the other characters in close proximity. He is virtually outside any conceivable participation.

When the figures are merged into a combined table, five groups find all their characters feature in token presentations. The groups so presented are the Brown Asians, the Orientals, the African Americans, the American Indians and the Oriental British. Having established that the token presentations belong almost exclusively to the black groups, their nature requires some discussion. Tokenism in most cases in the nursery genre appears to take the form of light skin shading or isolated black ethnic group characters included in comic strips but playing no part in the proceedings.

Nature of the Black Group Presence

There are no instances of physical stereotyping in the nursery genre. Although primitiveness does not feature highly in the pre-school comics we find instances of the attribute present in the narratives where such portrayals are located and confined to the black groups. Though

exclusively black group, primitive portrayal accounts for only 3% (106/68) of the total number of black group characters included in the narratives. In the combined tables the percentage of primitive portrayals in the black grouping is reduced to 1% (120/74. Primitiveness is exclusively an American Indian affair. A good example is found in a narrative entitled, 'Through the Window', in Rainbow August 1994, where a half-naked American Indian is portrayed wearing buckskin trousers and with his hair adorned by a feather.

Only members of black groups are recognised through cultural practices and this occurs only in the other features. Where this recognition takes place and is measured against the total number of black group characters present it account for only 3% (113/71) which in the combined scores drops to 2% (120/74). It appears that as far as human characters are concerned, there is a tendency not to portray characters in this way. It is only when non-human categories are examined that the white characters feature in cultural identification. In the nursery genre both black and white group identity is carried through the category of cultural practices. The white groups featured in the narratives account for 82% (91/61) of non-human characters depicted as human, but no identity is carried through cultural practices by these non-human figures. Whereas, the black groups appearing in the narratives claim all the culturally based identities carried by the non-human representatives. In the other features although 72% (98/64) of identity carried by non-humans is located in the white groups, it is the black groups who record a 61% (98/64) share of the identity carried through cultural practices by non-human representation. When the figures are combined we find that although the black groups only attain a 20% (105/67) share of the non-human carried ethnic identity category, they are given a 76% (105/67) share of the identity carried through cultural practices. Such findings suggest that cultural differences are targeted more often than similarities and therefore, a distorted picture emerges.

A good example of black group identity carried through non-human characters is afforded by the Trolls, July 1994, in the narrative called, 'Mississippi Meander', where the American Indian whose identity is carried by the non-human character, besides wearing feathers has his arms folded in the traditional stereotypical fashion. A corresponding example of white identity culturally carried through non-human representation is located also in the other features of the Trolls, March 1995, where white European characters are portrayed performing a traditional dance. When the ethnic share in identity carried through non-human figures is measured against the total inclusions for black groups and the total inclusion for white groups, the narratives show only the black groups feature with their ethnicity identified through cultural practices. There are 25% (112/70) of presentations in this category. In the other features, 9% (119/73) of the total white identities carried by non-humans are through cultural practices, whilst 40% (119/73) of the black groups have their ethnic identity carried by non-humans in the same way. In the combined table 2% (126/76) of the non-human white representations are classified as culturally identified. Whereas the corresponding figure for the black groups is 30% (126/76). Interestingly, in the white groups, cultural identity carried by non-humans is only attached to the Other European White group. Whereas in the black groups, the 30% (126/76) of ethnic identity expressed in this way through cultural factors is more widely spread amongst the group members. For example, six groups share the attribute.

When the percentage of culturally-transmitted identity carried through non-humans is closely considered in respect of the total inclusions in both black and white groups, both magnitude and enormity of the differences in equality becomes more apparent. Even more than in the straightforward black/white group contrast of total characters included in the genre. The major contributors in both black and white groups find their significance in the measurement

of the equality within the ethnic groupings. When measured in terms of total character inclusions within specific groups, the following results are attained. In the other features, the White Europeans find 15% (56/46) of their character inclusions represented by non-humans considered culturally identifiable. In the narratives, the black groups subjected to non-human representation find that the Brown Asian contribution has its entire character complement identified through cultural practices. In the combined figures, the significant statistics show the Brown Asian and the Unclear ethnic category with all their carried-identity figures recognised through cultural practices. The presence of these cultural aspects represented by non-human characters reinforce the assertion of van Dijk (1991), who asserts that it appears to be the case that most people think cultural differences are a less reprehensible way of being prejudiced and therefore occur more often.

Since both black ethnic groups and white ethnic minority groups are likely to be subjected to cultural prejudices, a comparison of the two groupings in respect of ethnic identities located in non-humans is of interest. In the narratives, the white ethnic minorities carry 74% (133/79) of identity recognised through non-human characters, of which none is culturally defined, leaving the black groups with a 25% (133/79) inclusion rate and a 100% (133/79) share of culturally recognisable carried identities. In the other features, the white ethnic minority groups record 71% (140/82) of the identifiable characters and take a 38% (140/82) share of culturally recognisable identities carried through the non-human element.

Whereas in the black groups, there is a 28% (140/82) inclusion of carried identity and a 61% (140/82) share of characters identifiable through carried cultural practices. In the combined tables the white minority groups take a 73% (147/85) share of the total identity carried through non-humans and a 23% (147/85) share of characters who prove identifiable through cultural

practices. Whereas in the black groups, there is a 26% (147/85) inclusion-figure and a 76% (147/85) share of culturally defined carried characters. The differences in both narratives and other features would suggest that something more than cultural differences alone account for culturally bound presentations where ethnic identity is represented through non-human inclusions. It could be suggested that in the case of black groups, the cultural differences are also associated with racial perceptions.

There were expectations that when non-human representation carrying ethnic identity was examined, white ethnic minority group characters would also be recognised equally through different cultural practices, but this is unrealised and it is left to the membership of black groups to be presented most often in this category. Therefore, the assumption of equal treatment for black and white ethnic groups is dispelled by these findings. The findings also reinforce the preference for treating race as a separate entity, as suggested by Gabriel and Ben-Tovim, and not a mere appendage of class.

The Historical and Geographical Dimension

In the narratives and the other features, historical misrepresentation only takes place in the white groups. In the area of geographical misrepresentation, the narratives reveal only the black groups represented. In the other features, the white groups secure 23% (96/64) of representation. In the combined set, the figure for misrepresentation in the black groups realises 78% (103/67). When considered from the viewpoint of the total number of instances included in respect of the white groups, the following results emerge. In the narratives, 12% (110/70) of the total number of characters in the white groups are historically distorted. In respect of the black groups, 11% (110/70) of their total presentations are geographically distorted. In the other features, 6% (117/73) of the white inclusions are historically

misrepresented and also 6% (117/73) geographically so. Whilst in the black groups, 28% (117/73) of the inclusion is geographically distorted. In the combined figures, we find 9% (124/76) of the white groups are historically misrepresented and 3% (124/76) geographically misrepresented. In the black groups, geographical distortion accounts for 23% (124/76) of the total number of black group geographical presentations.

In the white grouping, historical misrepresentation in the narratives rests with the White Americans who are historically misrepresented. In the other features, historical distortion remains the province of the White Americans, while the geographical distortion is shared between the Other Europeans Whites at 50% (12/28), with the white Africans and the White Australasians taking a 25% (12/28) share each. In the combined score the most significant white group historically involved is the White American, but geographically it is the Other European White at 50% (19/31) who is the group leader. The black groups discover the American Indian group only is represented in geographical terms in the narratives. But in the other features, the geographical distortions are located more often in the Oriental group, who contribute 38% (33/37) and retain the lead in geographical distortion with an allocation of 33% (40/40) in the combined tables. An excellent illustration of geographical stereotyping of Latin America in the other features is offered in the Trolls August 1994, where the region is shown as a cactus-strewn desert. This is a typical example of geographical stereotyping in the magazine text, which often takes the form of concentrating on outlying areas and ignoring the existence of towns and cities.

When the contribution rate of each of the groups is consulted and measurement made against total involvement in those groups, it appears that in the narratives 88% (47/43) of the White Americans are historically misrepresented. In the other features the White Americans find

50% (54/46) of their total character inclusion historically distorted. This figure rises to 70% (61/49) in the combined tables. In the other features and in the combined lists the White Africans find their entire complement of homelands geographically stereotyped. That experience is shared by the White Australasians, and the Other European Whites.

In the narratives the American Indians find every presentation of their homelands distorted. For example, in the Trolls, July 1994, the homelands of the American Indians are featured in a way that reduces them to mountains and villages of tepees. In the other features, the Black Africans, Orientals, the Latin Americans, the British Arabs and the Any-Other category register 100% (75/55) geographical distortion. In the other features of Budgie 12 May 1995, Africa is portrayed as a jungle and Rainbow 3 June 1994, features Africa as a continent full of wild animals. The white ethnic minority groups find themselves subject to historical distortion, whereas in the black groups, there is an absence of this kind of stereotyping. The black groups, however, find their countries of origin heavily stereotyped in comparison to the white ethnic minority groups. Geographical stereotyping accounts for a higher percentage of the total black inclusion figures than is found in the white ethnic minority groups. The white ethnic minority geographical stereotyping occurs only in the other features, whereas stereotyping on this item appears for the black groups both in the stories and other features.

In the white minority groups, over half of the group presentations are historically distorted, whilst in the black groups black history is omitted, suggesting historical bias. When history is taken out of context, it often takes the form of taking a character from one ethnic group out of the past and placing him/her in a modern setting. History taken out of context in the nursery magazines and comics affects the white groups through the White American character of 'Texas Pete', who makes regular appearances in Superted. He is often placed in a modern

context, yet remains dressed in cowboy clothes from the last century. For example, in the April 1994 issue, the narrative called 'Superted' portrays 'Texas Pete' in full cowboy regalia, wearing a gun, while his white American counterpart is wearing modern dress. Overall, in the combined scores both black and white minority groups find their countries of origin stereotyped, but the black groups marginally more so. It is interesting to note that it is the white foreigners who find their homelands geographically stereotyped. For example, featured in the Trolls, July 1994, Holland is shown as a land of windmills. It should be noted that although geographical distortion is confined to the white ethnic minorities, there is still considerably less stereotyping in these groups than in the black groups.

In the nursery genre, major problem-solving is an exclusively white activity and frequently, although the story contains both black and white characters, the problem-solving is left to the non-humans. For example, in most stories of the 'Playbus' in Playdays, the bus solves the major problem. However a good example of black group partial problem-solving occurs in Playdays, 2 July 1994, where the Asian British character plays a part in solving the main problem by having the presence of mind and the knowledge of how to use the telephone.

The Nature of the Black Group Presence in the Humorous Genre

Tokenism is an area of virtual exclusion for the white groups, but the converse is true for the black groups. In the narratives, token inclusions in the white groups are almost insignificant at 0.2% (253/154), almost excluding the white groups altogether from this category. Thus in the narratives, tokenism belongs almost exclusively to the black groups. In the other features tokenism is only featured in the black groups. When the attribute of tokenism is measured against the total number of black and white characters in each grouping, it transpires that in the narratives, tokenism accounts for only 0.002% (274/163) of the total number of white

characters. But it accounts for 32% (274/163) of the total number of black group characters included in the narratives. In the other features, it accounts for 37% (281/166) of the total black group character appearances and in the combined table for 32% (288/169) of the total black group character presentation.

In the white groups, the characters who are regarded as token in the narratives are from the white ethnic minority groups, namely, the Other European Whites: this tokenism accounts for all such representations in the white grouping. In the narratives, token appearances by members of black groups are spread across the grouping, with most such presentations being located in the African British characters. In the other features, distribution is not so wide and the African British are most often portrayed as token figures. In the combined scores there is a wide distribution of tokenism, with the African British at 73% (204/133) the most significant scorer in terms of percentage. Although according to Population Trends (1997) the Asian British and the African British are the largest black ethnic groups in Britain, they are still tokenised and thus allowed to feature very little in the comic discourse on equal terms with their white counterparts.

When measured against the total appearances of each group, the following results are discovered. In the white groups, the narratives disclose the minority white groups through the presence of the Other European Whites recording a figure of 0.4% (211/136). In the black groups in the narratives, seven groups find their entire character inclusions come into the token category. These groups are the Black African, the Black Australasian, the Oriental, the African American, the Asian American, the Latin American and the Brown Asian. For example, in Buster 5 August 1994, in a narrative called, 'Cliff Hanger', the Brown Asians featured are lightly shaded and play no part in the story until the concluding two frames.

An illustration of tokenism in the African British group is featured in the Beano 4 February 1995, which offers a typical example of tokenism in a narrative entitled, 'Ball Boy'. The scene takes place in the local library. 'Ball Boy', the white hero and his team-mates, including the lightly shaded black character, have just trooped inside. The plan is to collect as many big books as possible, in order to stack them up high enough to retrieve their ball from the library roof. The black group character, although he makes numerous appearances in the text, is the only representative of the black ethnic groups and he plays no part whatever in the narrative except for his presence.

In the other features, the Orientals, the African British, the Asian British and the American Indian groups find their entire character inclusions featured as token. In the combined figures six black groups find all their character appearances of a token nature. They are identified as the Black African, Black Australasian, Oriental, African American, Asian American and the Brown Asian. In black and white group comparisons of narratives and other features, it transpires that token appearances are the almost exclusive province of the black groups. An insignificant number of white characters are included as token representations. Tokenism is hardly significant even among the white minority groups, but accounts for over a quarter of the black group characters included in the sample comics.

In the area of primitive portrayal, the black groups to some extent exclude white participation in the overall analysis of differences between black and white. While primitive characteristics are attributed almost entirely to the black groups, they need to be seen in relationship especially to the total number of black group characters. Most of the primitive portrayals are located in the narratives: the exception being the American Indians who also have a primitive presence in the other features, where they are the sole black group representatives. However,

primitive portrayals account for only 4% (288/169) of total black group appearances.

The individual black group in the narratives contributing most to the attribute of primitiveness appears to be the American Indian with a 60% (190/127) share of the attribute. A typical example is seen in Buster 6 August 1994, in a story called, 'Handy Andy': a silhouette of an American Indian is portrayed; he looks virtually naked and is brandishing a tomahawk. Where primitiveness is recorded, over half the score is accredited to the American Indians, with a substantial proportion to the Black African characters. When the individual groups are measured against their own inclusion figures for the attribute of primitiveness, a picture emerges showing the Black African and the Black Australasian with all their inclusions of a primitive nature.

The crudest examples are located in Buster, 14 April 1995: in a narrative called, 'Vid Kid', half-naked black group characters are intent on putting the white hero in a cooking pot. Primitive attributes are located in both the other features and the narratives. An example of primitives carried in the other features is found in Big Comic 17 October 1994, in the presence of a half-naked American Indian. It is interesting to compare primitiveness in black groups with primitive images in the white groups, which account for only 0.02% (288/169) of total white character inclusions. In Buster, 9 March 1995, in the narrative, 'Vid Kid', the hero returns a White British character to an earlier age and portrays him as a 'Neanderthal' man. Great care is exercised to show that this is representative of another age, but otherwise the character acts in a primitive way. Whereas in the example given earlier (April 14), in respect of the black group characters in the narrative 'Vid Kid', there are no such visible clues that the characters are from another age. There is only the assumption that this would be so, since the hero possessed a device which could either take him to the future or return him to the

past. Further frames however, locate the time period as the present.

Physical stereotyping is an all black group affair and is located in the narratives, where it accounts for 4% (274/163) of the total number of black group characters. The attribute is accredited more often to the American Indians. The nature of the attribute can best be seen in an example from the humorous comic content. In Buster 1 July 1994, in a feature entitled 'Vid Kid', the black group characters are physically stereotyped, their faces being represented by black blobs with large white dots serving as eyes. The crudest example of physical stereotyping is located in Big comic 10 March 1995, where a black African is crudely drawn with over-thick lips and crouched ape-like over a drum. This is the only image that could have been taken directly from the earlier comics discussed in Chapter Two. The attributes of being dimwitted and untrustworthy are exclusive also to the black groups. Both attributes account for only a small percentage of the total number of black group characters appearing, in the case of dimwittedness only 0.1% (288/169) and in the case of untrustworthy an even smaller percentage of 0.09% (288/169) is involved. Both attributes are attached only to the Arabs, with dimwittedness accounting for 0.9% (246/151) and untrustworthy portrayals 0.4% (246/151). A good example of an untrustworthy Arab is illustrated in Buster, 1 July 1994, in the narrative entitled 'Vid Kid', in which an Arab character is trying to sell 'sand' to the white hero.

Recognition through cultural practices accounts for only 0.5% (288/169) of the total number of black group characters appearing in the narratives and the combined tables. The Black Africans and the Brown Asians claim the largest shares with 33% (204/133) each and are most often recognised as culturally defined. When seen from the perspective of individual-group total-character-inclusions, it is apparent that the Brown Asians are the most often stereotyped

in this fashion, both in the narratives and the combined tables. Stereotyped culture is clearly displayed in Buster, 5 August 1994: a Brown Asian is featured wearing turban, jewels and traditional sword associated with his religious practice. A further example of stereotyping through culture is evident in Big Comic, 10 March 1995, which features a Black Australasian throwing a boomerang. The area of religious casting in the narratives is one of black ethnic groups, only and overall: such casting accounts for 0.09% (274/163) of the total black-group ethnic contribution. The condition is only located in the Brown Asian group and accounts for 50% (246/151) of the character intake of this group. An example is to be found in Buster 5 August 1994, in a feature called, 'Cliff Hanger', where a huge Sikh guards the entrance to a holy place.

In a black and white group comparison of the humorous genre, the black groups exclude the white groups from the category of inferior technology. Instances of lack of technology in the narratives however, only record a small percentage, 1% (274/163) of the total number of black group characters, rising to 5% (281/166) in the other features and falling back to 1% (288/169) when the tables are combined. In a comparison of narratives across the black groups, the attribute affects the Arab characters most, while in the other features the Latin Americans and the American Indians feature most often as groups lacking technology. In the combined scores, the Arabs regain their leading position. When the attribute is viewed from the perspective of each individual group's total character inclusion, we find the attribute accounts for all the Black Australasian characters in the narratives, while in the other features, the American Indians return the highest percentage. Lack of technology is shown in the other features of Dandy, 3 September 1994, where a Latin American character is shown trying to trade a mule for a car. In the Big Comic, 1 July 1994, the Arabs in the narrative strip called, 'Mustapha Mi££ion', carry primitive weapons, in the form of ancient swords. Another example is found

in Big Comic 17 October 1994, where an American Indian is seen standing on a pair of western scales and his weight is recorded in smoke signals.

The Historical and Geographical Dimension

Black/white differentiation concerning whose history is taken out of context shows in the narratives that black group history is taken out of context equally with white group history. While in the narratives the white and black groups share equally the historical distortions, the black groups alone feature in the geographical misrepresentations. In the other features, the black groups only are represented. In the combined scores, historical distortion is shared, with the white groups returning 40% (271/162) and the black groups 60% (271/162). In the geographical area only the black groups feature.

In terms of measurement against each grouping`s inclusion figures, both in the white and in the black groups, the following picture emerges. In the narratives measured in this way, we find 0.5% (278/165) historical distortion in the white grouping against a 4% (278/165) figure in the black groups and a 2% (278/165) figure for geographical misrepresentation of the original black homelands. In the other features only the black groups show a presence, with 18% (285/168) of historical distortion and 25% (285/168) geographical misrepresentation. In the combined figures, the white ethnic groups return 0.4% (292/171) of their total inclusions as historically distorted, while the black groups show a 5% (292/171) historical distortion and 5% (292/171) geographical misrepresentation. Within the white grouping in the narratives, the historical distortion is located in the White American group. In the combined tables, the black groups most often historically distorted are the Latin American and the American Indian.

The nature of this historical distortion is revealed in the comic content. For instance, in the Big Comic July 1994, in a narrative called, 'Mustapha Mi££ion', the bodyguards of the Arab

hero are wearing the fashions of the last century, including the traditional swords. In Buster 6 August 1994, in a narrative where all the other characters are dressed in modern clothes and carrying out present day activities, it is only the American Indian representative who is dressed and behaves in ways reminiscent of the last century. Another example of American Indian history being taken out of context is found in the other features of the Big Comic, 12 August 1994: the linguistics used suggest the setting is modern, through the use of the word 'Daddy '. A family of American Indians is standing in front of a wigwam dressed in the clothes of an earlier age. A small boy is featured making smoke signals. The mother says, 'he's just said daddy.' In other examples, the historical context is made clearer: for instance, in another Big Comic feature of 7 October 1994, an American Indian wearing out of date clothes is featured standing on a modern weighing machine. However, where white characters are dressed in clothes from an earlier century, or appear as primitive, care is often taken to explain the departure from the present time. An example of this is seen in the other features of Beano, 7 January 1995, in an advertisement for a story shortly to be featured in the comic. The narrative is called, 'Chip the Stone Age Boy', and although 'Chip' carries a club his features are not exaggerated and his carefully arranged hair is far from primitive.

In the geographical domain, the Black African group, with 50% (194/129), is the main sufferer of geographical misrepresentation in the narratives. In the other features, all the black group contributors share the geographical distortions on an equal footing. In the combined scores of the geographical sphere, the main contributor is the Black African group with a 37% (208/135) score of misrepresentation. When contrasted against their own inclusion figure in the narratives, the white Americans return 17% (215/138) of the historical distortions, but this drops to 10% (229/144 in the combined scores. When compared against their own group inclusion figures, the highest levels of historical distortion in the narratives occur in the Arab and the

American Indian ethnic groups, accounting for 20% (236/147) in each group. The Orientals and the Black Africans show a 100% (236/147) geographical distortion. In the other features the most significant returns are for American Indians, with a full complement of historical deviation. While in the geographical sphere the Black Africans find their original homelands a 100% (243/150) stereotyped. In the combined contribution, measured in terms of their own group inclusion figures, the history distortion accounts 33% (250/153) for both the Latin American and the American Indian contribution. In respect of the geographical element, the Black Africans find their homelands stereotyped more than any other group. Black group homelands appear as desert in a narrative called 'Vid Kid', featured in Buster 1 July 1994, and in a later issue of the same comic. And featured in the same titled narrative in Buster 1 April 1995, an island on which black group cannibals live is portrayed as a jungle paradise. Even in the absence of black group characters, the homelands of black group members are stereotyped as discussed in Chapter Three, and a good example can be found in Buster 11 November 1994, where an unidentified island is shown without infrastructure and supporting tropical fruits. There is no geographical stereotyping of the homelands of the white ethnic groups, but there is a predominance of black ethnic group homelands being stereotyped.

The Arena of Problem Causation, Resolution and Success

The inability to solve problems is indicative of lack of intelligence and closely allied to the biological concept of race, discussed in Chapter Three. In order to have a problem to solve, a problem has to be created. Of the problems in the combined tables, 98% (272/162) have their causation in the white groups. In the black groups the corresponding contributions to problem causation is 1% (272/162). When measured against each groupings inclusion figures in respect of problems, the white groups have 63% (293/171) of the problem causers and the black groups 9% (293/171). In the combined tables, the main problem creators in the white groups appear to be

the White British, with a 96% (188/126) share. In the corresponding black group tables, the African British cause most of the problems, accounting for a 46% (209/135). When these groups are measured separately in relationship to their own group-inclusion figures, the following significant results are obtained. In the combined contributions, the White British see 70% (230/144) of their involvement claimed by causation. In the black groups, the significant participants in the combined groups prove to be the Asian Americans, who find 50% (251/153) of their contribution to this category is expended in causation. A good example is taken from Dandy 5 November 1994, in a long running feature called, 'Desperate Dan'. The problems of the white hero are due to the Asian American, because he cannot provide him with the meal he requires. Another example can be located in Beano 6 May 1995, in the regular feature of 'Dennis the Menace', where the Arab character causes 'Dennis' a considerable and embarrassing problem when he makes 'Dennis` appear to be a 'cissy '.

In the narratives, the problem-solving capacity of the white groups amounts to 97% (258/156), accompanied by a 99% (258/156) success rate. When contrasted against their own group inclusion figures, we find the white groups return a 58% (279/165) solving capacity and success rate. The black groups, when measured against their own group inclusion rates, show they can find the solution to 10% (279/165) of the problems and enjoy a success rate of 4% (279/165). An example of white problem-solving in a black/white environment is illustrated in Beano 3 September 1994, in a feature called, 'Ball Boy', where the problem to be solved is how the team, including the black character, can win the game. The black character has no idea and declares that they would surely lose, to which the white hero, namely, 'Ball Boy', replies that he will devise a plan. He does so, and the team duly wins the football match. The individual white groups involved in problem-solving and success rates in the narratives and the combined tables consist mainly of the White British, with 96% (188/126) share of the problem-

solving and with just one per cent less in the success rate. The combined tables show the Arabs solve the majority of problems, with a solving capacity of 73% (209/135), while the African British ethnic group enjoy the highest success rate at 57% (209/135).

When measured against their own group involvement rates, the White British groups emerge from the narratives with the highest solving capacity of 63% (216/138) and the White American group returns the highest figure in the white groups with 73% (216/138) of successful outcomes. Within the black group narratives, the Arabs solve the most problems, returning a 73% (237/147) solving rate, but it is the Asian Americans with 50% (237/147) who enjoy most success. When the results are combined the White British are the leading problem-solvers with 54% (230/144) of their total involvement figures devoted to the solution of problems: they also enjoy, at 53% (230/144), the highest success rate. In the corresponding black group tables, the Arabs devote 64% (251/153) to solving problems, while the Asian Americans enjoy a 50% (251/153) success-rate. The limited capacity of the black ethnic groups to solve problems is obvious and there are few examples of black group problem-solvers who follow the solving of a problem by recording success.

However, a good example of black group problem-solving and success outside an almost-all-black-group context, is to be found in Buster, February 1995, in a regular feature called, 'Tom Thug'. The white hero creates a problem by his behaviour towards the other children in his class. The class is asked to write about what they like doing best, and 'Tom' writes pages and pages on how he likes to bully other children in the playground. He believes he will be rewarded, by being allowed to go home early. The Asian British teacher seizes the opportunity to solve the problem of punishing 'Tom's' behaviour and subtly rewards him by giving him extra homework, since he is so obviously interested in writing essays. The success

goes entirely to the Asian British character.

Overall, success is over-represented in the white groups and also confined to specific white ethnic groups. The success rate for White British characters leaves little room for participation by other groups. Success is an area of partial black group exclusion. The black group success that does occur is usually in the context of an almost all black group location and it is restricted mainly to the African British. The lack of success in black groups is typified in Beano, 3 December 1994, in 'Ball Boy', where the white hero has made all his team angry and is hiding. The lightly shaded black group character joins in the search for him and in the final frame of the narrative acknowledges and accepts his lack of success, summed up in the words, 'Bah! Lost him!' In some cases, where the context is mostly all-black group and the black group characters are responsible for causing and solving the problem, success does not ultimately follow. A demonstration of the capacity of black groups to solve problems, without necessary recording overall success, is seen in Dandy 4 June 1994, in a narrative called, 'Barney the Wonder Winger'. 'Barney', the black group character who is about to enjoy a well-earned rest from football, finds that another black group character creates a problem for him. His black group girl friend insists on taking him shopping. As a result he encounters all kinds of problems. He solves the problems by returning to the football ground and begging to be let in. This can hardly be seen as success since it is his only route of escape.

The Non-human character Representations

Ethnic identity recognised in non-human characters has important implications for areas of inclusion and exclusion. In the narratives, although more ethnic identity is recognised through non-human characters in the white groups, none of the inclusions feature the

attributes included in this chapter. Ethnic identity, recognised through non-human characters in the black groups, is carried through physical and primitive characteristics. The findings are similar for both groups, black and white, in terms of ethnic identity figures carried by non-humans, but there the similarity ends.

When subjected to an overall black/white group comparison, including the narratives and the other features, we find more white ethnic-group members are represented by non-human characters. From the non-human inclusion, there is a combined ethnic carried identity of 73% (273/162) for the white ethnic groups, but neither in narrative or other features is white identity carried through physical attributes. For example, in the Big Comic, March 1995, the non-humans carry black group ethnic identity in the form of golliwog-like figures, with over-large eyes and mouths. This type of recognition of ethnic identity carried in non-humans is reserved for the black groups and along with primitive characteristics is the main carrying agent. For example, in the black groups, 80% (294/171) of the non-human combined table inclusions, when measured against the total complement of black group characters, carry the ethnic identity through physical attributes and 80% (294/171 is carried through primitive characteristics.

The level of ethnic identification through non-human characters accounts for a small proportion of the total number of non-humans. In the black groups it is the American Indian characters who are most often identified through non-human representations, which include identification through physical and primitive characteristics.

The Nature of the Black Group Presentations in Magazines for Adolescents

In the gender narratives, a small number of white characters, numbering 2% (421/249), are shown as token, leaving the major proportion of tokenism to the black groups. In the other

features, 3% (428/252) of the white groups are tokenised, again leaving the black groups with the largest share. In the combined contributions, the white groups account for 2% (435/255) of the tokenism present and the rest is located in the black groups. The narratives show, when measured against the inclusion figures of the two ethnic groups, that the white groups invest only 0.007% (442/258) of their total character inclusion figures in tokenism, while in the black groups, the figure is 6% (442/258). In the other features, the white groups record 0.03% (449/261) and in the black groups tokenism accounts for 23% (449/261) of the total inclusion figures. In the combined totals, the white ethnic groups find only 0.01% (456/264) of their inclusions are token figures, while in the black groups 9% (456/264) are token.

Most token appearances in the white group narratives belong to the White American group, accounting for the full complement of token appearances. In the other features however, the Other European Whites account for the whole number of token appearances, but in the combined figures the White Americans and the Other European Whites share appearances on an equal basis. It is interesting to note that the tokenism in the white groups is confined to the white ethnic minority groups and even then it does not feature overall as prominently as in the black groups. In comparison we find tokenism is spread across the black grouping, with the African British at 41% (358/222) recording the highest score in the narrative text.

The comics for girls offer the best examples of tokenism in the narratives. In Bunty's regular feature entitled, 'The Four Marys', a single black group character frequently appears in a 'walk on'/'walk off' role. There is no attempt to give the character an authentic physical appearance and her features, which are lightly-shaded, are a statement of ethnic identity. A typical example of this type of tokenism is shown in the above-mentioned, 'The Four Marys' in Bunty, 7 January 1995. A character of African British appearance is seen peeping out from

a crowd of white schoolgirls. This is her one and only appearance in this particular episode of the 'Four Marys'. In the other features, tokenism is located in the black groups, where there is a wide spread across the groups with the Unclear Black category contributing the highest percentage with a score of 31% (365/225). In the combined tables, there is wide participation by the black groups, but the African British with a figure of 32% (372/228) records the highest score.

When the black and white groups are individually subjected to measurement against their own inclusion figures, it transpires that although the White Americans are the principal contributors in the narratives, they find only 0.1% (379/231) of their inclusion is token. In the other features, the Other European Whites find themselves in a similar position, with only a 0.6% (386/234) score. In the combined tables, the White Americans find their score has fallen even lower, to be almost insignificant at 0.07% (393/237) and the Other White European group experiences the same phenomenon with their contribution being reduced to 0.2% (393/237).

In the narratives, three black groups find their total character inclusions are token. The groups concerned are the African American, the Latin American and the Any Other category. The other features reveal a similar pattern, with the Brown Asians and the American Indians portraying most token inclusions. The combined tables still show the American Indians, the Brown Asians and the Any Other category with entirely token characters. In a comparison of the combined scores of the white ethnic minority groups and the black groups, we find the white ethnic minority group characters experience very few instances of tokenism. The black groups find their share amounts to 97% (477/273) of the overall total. In terms of their total character inclusion figure, this means 9% (498/282) of their characters are treated in this way, while only 0.1% (498/282) of characters in the white ethnic minority groups share the

experience.

In a black/white group comparison of narratives and other features, token appearances are almost entirely the domain of the black groups. Tokenism in the white groups is restricted to the White Americans and Other European White characters. In the black groups it affects the African British most of all, followed closely by the Unclear Black category. In a black and white group contrast of narratives and other features, physical stereotyping belongs entirely to the black groups. Of the total black group character intake of the comic sample, stereotyped physical characteristics account for 26% (442/258) in the narratives and 13% (449/261) in the other features. In the combined tables it accounts for 24% (456/264).

The characters involved in physical stereotyping are restricted to the Oriental group in the narratives, and in the other features the same group also claim the majority share of physical stereotyping with a 70% (365/225) rate. In the final combination the Oriental group bears 97% (372/228) of the physical stereotyping. When this attribute is measured against the total number of characters in each group, it transpires that in the combined contributions it accounts for 73% (400/240) of the Oriental inclusion. The main contributor to this attribute in the other features however, is the American Indian group who return a 100% (407/243) score. A representative example of physical stereotyping is discovered in Sonic, 2 September 1994: in a narrative called 'Mutant League', an Oriental subordinate is drawn with heavily slanted eyes hidden behind a pair of over-large spectacles. Primitiveness surfaces only in the black groups and is confined to the other features where it is limited to the American Indian characters and embraces the total American Indian character inclusion.

When measured against the total number of black group presentations however, it only accounts for 0.8% (449/261) in the other features and 0.1% (456/264) in the combined scores. An

example of a primitive portrayal of an American Indian appears in the other features of Sonic, 6 January 1995: the American Indian is half naked and wearing a headband, while the white characters in close proximity to him are fully clothed in modern dress. In the field of primitive portrayals, the early comics and magazines give many vivid examples which match the biological theories discussed earlier in this thesis. However, in this modern sample of gender comic material under examination, there is a definite move away from this crude portrayal of black group characterisation. Unlike the comics and magazines from an earlier age, the present sample reveals no belief in fundamental magic.

The category of cultural practices only occurs in the black groups and then only in the narratives, while in the other features, it only appears in the white groups, where it is confined to the Other European Whites. In the combined tables we find slightly more white group members are identified through cultural practices, with 52% (435/255) so recognised. When measured against the combined white inclusion figures however, it accounts for 0.05% (456/264), while in the black groups, 1% (456/264) of all black character inclusions are recognised through stereotyped cultural practices. This recognition occurs only in the Oriental group. For example, in Sonic, in the issues which carry the serial 'Shinobi', most of the characters are in modern dress and set in a future environment, yet some Orientals are obviously figures from the distant past and these are portrayed expounding ancient Oriental philosophies.

The Historical and Geographical Dimension

In the narratives only the black groups are historically and geographically stereotyped, and in the other features they are the only groups featured in geographical stereotyping. When the contributions are measured against the total number of black involvement figures, they account for 5% (446/260) and 7% (446/260) respectively in the narratives and 3% (453/263) in the

other features in respect of geographical stereotyping. In the combined tables, historical and geographic stereotyping account for 2% (460/266) and 5% (460/266) respectively. In the narratives, the historical distortions are mostly attributable to the Oriental group, who also share the geographical misrepresentations on a fifty/fifty basis with the Black African group. In the other features, there are no historical distortions and all the geographical misrepresentations are attributable to the Oriental group. In the combined tables, we find 66% (376/230) of historical distortion belongs to the Oriental group along with 66% (376/230) of the geographical misrepresentations.

Many historical distortions are frequently located in the narratives of Sonic through the serial 'Shinobi', where a certain number of Orientals from an earlier century are juxtaposed with Oriental characters representing a future age. A specific example of this is illustrated in Sonic 12 May 1995, in an episode of 'Shinobi'. The story is visually set in the twenty first century as witnessed by the modern advertisements in the background. Many of the Oriental characters are however, wearing the costumes of a much earlier century.

An interesting example of geographical stereotyping is located in Thunderbirds, 8 July 1994, in a narrative of the same name, where the story is set in South Africa and concerns a car rally. The map presented covering the route notes the presence of cities, while in 'white-influenced' South Africa. However, as the route progresses into black-ruled parts of Africa, the details of cities and civilisation suddenly disappear and are replaced by desert and bush only. Another interesting example of geographical stereotyping is discovered in Thunderbirds, 14 October 1994, in the story, 'Thunderbirds'. An unnamed part of West Africa is shown as jungle, inhabited by gorillas, where fires are raging and the animals need to be rescued. In the gender genre, we find very infrequent instances of the transfer of ethnic

identity through non-human characters. But in a comparison between the white ethnic groups and the black ethnic groups where it does occur, identity is carried exclusively by the black groups, and transference is through primitive portrayals. One interesting example is found in Sonic 1 October 1994, in a narrative entitled, 'Mutant League', where a caricature of a fierce wild-looking golliwog is the carrying agent.

The Arena of Problem Causation, Resolution and Success

A black/white group comparison of problems, their creation, solving and success rate shows that to some extent the black groups are excluded from this domain. In the narratives, the white groups return a score of 96% (426/251) in the area of problem causation and go on to solve 98% (426/251) of the problems which occur. Success rates are equally high for the white groups at 97% (426/251). In terms of their total involvement in the narratives, the white groups cause 42% (447/260) of the problems, and having caused them, commence to solve them at a rate of 25% (447/260). Success rates, when measured in this way against their total involvement figures, account for 22% (447/260). In the combined contributions these figures are reduced to 21% (461/266) 13% (461/266) and 11% (461/266) respectfully.

A good example of white problem-solving occurs in Thunderbirds 14 October 1994, where the problem is caused by a fire in the African jungle. This problem is tackled and solved by white characters from International Rescue. At no time do African characters or African fire appliances even appear in an attempt to solve the problem. There is little room left in the narratives and combined features for the black groups to participate in these areas. The black groups are 3% (440/257) to blame for the problems and they manage to solve 2% (440/257), as well as realising a 2% (440/257) success rate. In terms of measurement in relationship to their own

group inclusions in the combined tables, the black groups cause 5% (4617/266) of the problems, whilst problem-solving and success rates are both recorded at 1% (4671/266). It is interesting to note that where the black groups are featured, it is in the context of an almost exclusive black group framework. Where black groups are involved in creating the problems, it is the Oriental group with an 83% (363/224) share that leads the way.

In the combined figures, it is the African British group and the Unclear Black category who each solve 50% (377/230) of the problems and gain also a 50% (377/230) share each in the success rates. When compared to their own individual group inclusion figures in the combined tables, 31% (419/248) of the Oriental group involvement is concerned with problem causing. The Unclear Black group and the African British contribute most to problem solving and success, with a 3% (419/248) score each for each attribute. In the combined tables, the problems experienced by white groups are spread across the groups, but it is mostly the White British group who cause the problems with a 57% (356/221) share. There is a fairly substantial gap before the appearance of the next highest contributor, the Unclear White group at 29% (356/221).

Problem solving is also chiefly a White British group affair, along with the attribute of success, both of which return a score of 71% (356/221). However, the picture in detail gives some more interesting results in relationship to the groups who contributed less to the overall score in the narratives. For example, when viewed in terms of their total inclusion figures in the combined tables, the European American group finds all its characters involved are trouble makers. However, the White British group return only 28% (398/239) of their total involved characters as problem makers. It appears from these results that within the white groups, the white ethnic minorities are presented in a less favourable light.

Conclusion

Examination of the data concerning categories of inclusion and exclusion identifies five key areas of concern, where the differences in presentation between black and white ethnic groupings is significantly different, to the detriment of the black groups. They are in the domain of numerical inclusion and the differences in treatment revolving around issues of intellectual capacity, culture, and historical and geographical dimensions. Observation also reveals significant differences in presentation between different black groups as well as between different comic genres.

The first of these key areas is concerned with the black group presence in the comic material. Although black group representation figures could be interpreted as being representative of the actual black presence in Britain - except for the demographic point made earlier in this chapter concerning the age-related presence - it is contended that presence does not guarantee equality. Because the nature of the presence is also relevant: for example, a token presentation is not invested with equality. In all three genres, tokenism of black ethnic groups at least acknowledges a black group presence and, to some extent, throws into sharp contrast the inequality of treatment between black and white groups, where the token inclusions deny an active role to black group characters. However, perhaps of more significance is the distribution of regular black group characters within the comics, making up the particular genre. For example, in the nursery comics, the 6% black group presence finds only Playdays regularly featuring a character who does not belong to a white ethnic group. The same pattern is repeated in the humorous genre where a 2% black group presence consists mostly of the contribution of the Dandy and the Big Comic, who both feature regular black group characters. In the gender genre the 4% black group inclusion rate is achieved without regular

characters, but confined mostly to the magazines for boys. Consequently in all three genres there are many comic issues devoid of a black group presence and these could be deemed to be racist by omission.

Although in all three genres there are similarities in the presentation of white ethnic groups and black ethnic groups, some differences can be attributed to age variations in the readership of the particular genre, while others can be attributed to gender differences. For example, the nursery genre appears less prone to racism than the humorous and the gender genre, but an explanation could be in the targeted readership of pre-school comics, where the aim is to teach as well as entertain the under fives. As a consequence of the immaturity of the readers, these publications are, therefore, more limited in subject matter and they avoid confrontational situations between groups. A further reason could well be the general absence of black group characters to stereotype. The nursery sample includes less than half the number of comics representing black groups than the humorous and the adolescent sample. Also the concentration of black group characters into a few comics and a few stories limits the possibilities of historical and geographical distortion, because these attributes are only counted per story not per frame.

Because comics are a highly visual medium, meaning can be limited or extended, through employing codes appropriate to age. For example, nursery comics do not attempt to show time changes, since these are beyond the understanding of their readership. However, in the humorous juvenile comics, a time shift backwards is usually indicated by a wave effect that dissolves. However, in the teenage magazines, these conventions are usually discarded, since teenagers can take a straight cut in text and pick up the story again. More complex use of codes can increase the opportunities to portray more subtle racism: for example, the non-use

of an appropriate code, as in the Buster feature 'Vid Kid' discussed earlier in this chapter. Here a time-shift code is not evoked to show there has been a shift back in time, and black group characters from an obviously earlier age are shown cooking whites in a pot. The inference being there has only been a shift of place on the part of the white group hero and his companion, who have a device that can take them into any time or any place they desire.

It is suggested that nationalism enters the frame in the nursery genre because there appears to be a preference, indicated by the figures, for the majority black groups -the African British and the Asian British - to appear more often than foreigners who are not white. This concession also extends into the realm of tokenism, where both Asian and African British are less likely to be cast in 'walk on`/`walk off' roles than other black ethnic group members. This preference could suggest a growing recognition of the African and Asian British population as part of British society. However, it is suggested that the above factors combine enough to restrict opportunities for the communication to be racist.

When it comes to physical and primitive portrayals in the black grouping, it could be maintained that race appears to be more overtly significant in all three genres. The findings in the white ethnic minority groups suggest that xenophobia might be an active agent in explaining the difference between these groups and other white groups. The virtual absence of primitive African British and Asian British characters supports the possibility of xenophobia being a contributory factor in primitive portrayals. With such portrayals mostly confined to black foreign nationals, this leads to the assumption that their presence is due to a mixture of xenophobia and racism.

As expected, there is little physical stereotyping in the nursery genre and the vast difference

between this genre and the other two genres in the area of physical and primitive portrayal is probably due to one important factor, that is, the use of representational figures rather than iconical ones. The almost exclusive use of the photo-frame has significantly narrowed the opportunities for distortion of physical attributes. However, in spite of this narrowing of opportunities, and surprisingly in a genre noted for its lack of explicit aggressive physical stereotyping, we find primitiveness featured. But as we will see in Chapter Nine, it must be noted that it is reserved for a perceived foreign outsider. in the shape of the American Indian as portrayed in Rainbow August 1994, who appears half-naked and riding a horse without a saddle. It is noticeable that brown and black British groups that are highly visible in British society are spared this type of presentation, but are stereotyped in more subtle ways. For example, the primitive portrayals give way to the more exotic image, as in Trolls August 1994, where the carried identity of a group who are not white is expressed through the wearing of grass skirts, but with the addition of modern spectacles.

It is interesting to observe that it is possible to create a primitive image without exaggerating physical characteristics. An example appears in 'Chip the Stone age Boy', a feature discussed earlier in this chapter. Yet this only occurs in regard to white characters: in the case of black group characters, primitiveness is usually accompanied by physical exaggerations, thus supplying more evidence of inequality for black group characters in comics. However, it is only in the humorous set that we find physical stereotyping occasionally reminiscent of that found in the early Comic Cuts, where in the narrative of 'Robinson Crusoe', the protruding lips of 'man Friday' obliterate the rest of his face.

In the modern sample there is no evidence in any genre of over-large heads or large protruding eyes. It appears that the race theories of the 18th and 19th century, congregating

around biological notions of race, are losing their grip and the crude portrayals are diminishing in number, so as to become, in this present study, almost insignificant. Their place however, is taken by subtle versions of the genetic model, grounded in the intellectual inferiority of the black groupings. This is frequently expressed in terms of an inability to solve problems. It could be contended that the limitation of more crude forms of racism, as found in the earlier comics, is due to an awareness of racism on the part of the publishers brought about by social changes, among them awareness of the needs of minority groups of all kinds. Also the trend towards political correctness has led to many local education authorities initiating guidelines for the evaluation of teaching materials in an attempt to erase racist imagery. Comic publishers, especially those catering for younger children, do not wish to prejudice the sales of their products by alienating the educational hierarchy.

All three genres differ from the early comics and magazine literature, in that they record little evidence of the kind of dimwittedness, such as illustrated in Pictorial Life in Chapter Two, where the black group characters are outwitted by a dog. But in the humorous and gender genres there is evidence of intellectual inferiority finding expression through the more sophisticated stereotype of the ineffectual problem-solver. In the humorous comics, the white ethnic groups show they have a superior problem-solving capacity and this operates also in mixed black/white environments. This gives apparent support to the fourth hypothesis, because the more subtle stereotype of black group intellectual inferiority is located in the inability to solve major problems rather than in the cruder dimwitted stereotype.

The scarce instances in the comic sample of black group members exercising sufficient intelligence to solve problems could well be as a result of the early biological theories of race. The not-too-distant debate on differences in intelligence could also be a contributing

factor, since the views of the majority of scientists that race plays no part in determining intelligence were dismissed by the media in favour of Eysenck and Jenson's claim of white intellectual superiority. The inability of black group characters to solve problems on an equal basis with white characters appears to be an indicator of unfair and unequal treatment, for it assumes a lower intelligence and reinforces the myth of low black group intelligence, thus leading to a partial exclusion in this attribute. It appears that Crawford (1989) is justified in his assertion that success is a limited phenomenon for black group characters, because even where they solve problems, the solving is not automatically followed by any degree of success. Black success rates are not compatible with black problem-solving statistics.

When the black and white ethnic minority groups are compared, ethnic identity carried through the non-human portrayals occurs mostly in the white ethnic groups. In spite of this fact, fewer white-ethnic-minority non-human characters have an ethnic identity that is recognised through the category of cultural practices, suggesting that racial differences play a large part in this category. In all three genres, emphasis is put on black group culture and cultural identity transmitted through non-human characters: for example, ethnic identity recognised through non-humans performing traditional dances associated with a particular ethnic group. Such use might well be connected to the view that white cultural identity, preferably white British, is the norm and this is best illustrated by emphasising the different cultural traditions of other groups who are not white.

The historical perspective is predominantly white and care is taken to explain any time differences where the character involvement is white. It is interesting to note that even where white history is taken back to the time of 'Neanderthal' man, unpleasant cultural practices are avoided. For example, there is no cooking pot in sight for the stewing of fellow white human

beings. In relation to geographical stereotyping of the black group homelands, which suffer most in this respect, it could be speculated that such treatment is promoted by the concept of white supremacy inherent in the early biological models of race where intellectual inferiority prevents black groups from developing their lands. Also falling within the sphere of possibility is the outsider factor: the lands being distant and foreign, with no sense of belonging to the world of the child readers. Another factor in such presentations could be simply that there is a common belief in British society that Africa, in particular, is a backward continent, lacking infrastructure. This belief could be fostered by the selective practices of television news-type programmes when choosing which African events to televise. There is little doubt that images are racialised, since the data reveal most appearances of black group characters to be highly stereotyped in the ways indicated in the above chapter.

The data establish that the patterns of representation differ between ethnic groups. For example, we find the less visible groups such as American Indians, because they are outsiders, are more often the victims of negative stereotyping. It is concluded that the many inaccurate stereotypes in the comic sample are an influential factor in the maintenance of racial prejudice in British society and some of the responsibility for the continuance of these stereotypes must be accepted by the medium of comics. Having explored the inclusions and exclusions of ethnic minority groups in relationship to the common stereotypes, we can now turn our attention to the role played in comics by heroic figures.

CHAPTER FIVE

PRESENTATION OF HEROES/HEROINES 'GOODIES' AND 'BADDIES'

Introduction

The purpose of this chapter is to compare the presentation of heroes/heroines, 'goodies' and 'baddies' in each ethnic category in order to establish the degrees of equality in the presentations. Since the presentations in the related sphere of heroes/heroines, 'goodies' and 'baddies' are considered fundamental to any investigation of equality between the different ethnic groups, it is necessary to select a number of aspects requiring isolation and investigation in their own right. It is obvious that the hero/heroine figure is of prime importance, since child readers are likely to identify with and use heroes/heroines as role models. Therefore, this chapter is interested initially in discovering if the Scafe (1989) observations, which note an absence of black group principal character representation in media representations, extends to the comic sample. It is realised that other factors related to the hero/heroine figures are also important to take into consideration: for example, the clothes and hair styles of heroes/heroines, in particular, to see if heroes/heroines are treated in the same way as other characters in these respects.

Since the stereotyped images of heroes/heroines and other characters include biological, psychological and sociological elements, and therefore present a complex picture, the multi-disciplinary approach of the study discussed in Chapter One proves useful. This not only in the construction of the checklists to analyse various aspects within the comic sample, but also in making the assumptions often involved in the interpretation and explanation of the results. For example, the historical element helps to explain the nature of earlier biological theories. Their subsequent development, in the light of new knowledge, which led to the fading out of many of the crude, primitive black group images and the all powerful, morally superior white

hero figures associated with the early comics. Historical interpretation of the leadership phenomenon however is only one part of the story.

The inclusion of psychological perspectives to some extent offers explanations for different levels of prejudice in different groups. For example, the shared symbols of symbolic reactionist approaches point to how children might interpret the comic material through the symbols, bearing in mind symbols attached to white characters are mostly associated with power and are desirable. These symbols are easily recognisable in the white heroes/heroines in the sample comics. The contention of the symbolic advocates, concerning the ability of stereotypes to change over time, appears to have been justified.

There have been subtle changes in the type of image over time, from the crudely powerful principal character of the early adventure stories to the more sophisticated heroic figures of the present day narrative. For example, the white heroes/heroines still retain their white Britishness in the face of competition by adopting a more subtle approach, which often takes the form of ignoring the black British heroes/heroines, or at least placing them within an almost all black group framework. Examples of the comic genre are analysed individually in the first instance and comparisons drawn between them at a later stage. Within each genre, the identical issues are analysed and examples drawn from the appropriate comic texts. The significance of the discrepancy between the groupings in the matter of leadership is of vital importance, especially in the nursery genre, where immaturity on the part of the child reader makes the role model so influential.

Heroes/heroines, 'goodies' and 'baddies' are all integral elements in the comic media under investigation. Counting their numbers across ethnic groups has significance, but even when percentages are attached to them the question of quality still remains. To establish a character

as a hero/heroine, 'goodie' or 'baddie' is insufficient. Equality of presentation demands much more. Considerations of physical appearance, location and relationships are also required. The presentation of heroes/heroines, 'goodies' and 'baddies' in the comic sample differ according to genre. For example, the presentation of the hero/heroine figure shows considerable variation, even within the same genre: hero figures in comics for boys are frequently more robust than those found in the corresponding titles for girls, which offer the readers mostly domestic and romantic heroines.

The area of 'close up' is a complicated one, since it is acknowledged that decisions concerning it are arbitrary. Mere inclusion in this category is an insufficient method for disclosing degrees of equality. The 'close up' can be used to emphasise more than one aspect of physical existence. It can be employed to emphasise either goodness or badness and even once differentiation has been made, these images are not straightforward. Much will depend upon the genre of the comic. For example, the comic badness of such characters as 'Dennis the Menace' is enhanced through 'close ups'. But in the gender genre, 'close ups ' of 'baddies' are frequently used to bring out the evil characteristics of such characters as the Oriental looking 'baddie' who features on a fairly regular basis in Thunderbirds. Comparison of the white ethnic minority groups with the black groups is considered of importance, since it is assumed that white ethnic minority groups who are not British are likely to be treated less favourably on grounds of ethnocentricity. This will act as an indicator as to whether differences in presentation between black and white groups can all be attributed to variations of nationality rather than race.

Heroes/Heroines 'Goodies' and 'Baddies' in Nursery Comics and Magazines

In the nursery genre, a comparison of white and black group characters reveals some

interesting features. When analysed separately, in terms of narratives and other features, we find that the white heroes/heroines located in the narratives overwhelm the black group equivalents, leaving them with only a 27% (85/59) share. While in the other features, the black groups return the highest percentage in terms of principal characters. This is not altogether surprising, since in the other features of the nursery genre, real life presenters and stars are featured prominently. Though in the combined overall straight black/white group analysis of the heroes/heroines, the white groups still feature most often, accounting for well over half of the leadership roles presented.

When measured against their total character inclusions, the distribution of scores in the narratives show 3% (106/68) of the total white characters are cast in hero/heroine roles and 32% (106/68) of the total complement of black group characters are given principal character status. In the other features, just 2% (113/71) of the total number of white characters are recognised as heroes/heroines, as against a figure of 38% (113/71) of the total black group characters included in the genre. When measured against total inclusion figures in the combined scores, it is interesting to note that overall, only 3 % (120/74) of the total number of white characters are accorded principal character status against 36% (120/74) for the black groups. Between the narratives and the other features in the nursery genre, there is a distinctive difference in the skin shade of black groups, due mainly to the fact that black group heroes/heroines appearing in the other features are presented through the use of the photo-frame. The main advantage of this use of media technology is that it allows a 'normal' or authentic physical representation and eliminates physical distortion, either in drawing or colouring. Thus one avenue of misrepresentation of black group characters is closed down.

Within the white groups where narrative and other features are combined, the heroes/heroines

are restricted to the White British characters, suggesting a nationalistic preference. The nationalistic element also features in the selection of black group principal characters, in that the African British characters predominate as leading characters, followed by Asian British characters. When measurement is made against the total character appearances within groups, it is discovered that in the combined tables, the White British expend 4% (57/47) of their total character inclusion in leadership. In the black grouping, the combined tables show the African British use 54% (78/56) of their total number of characters in leadership roles. The black group characters, although appearing regularly, are concentrated into two stories in the Playdays comic samples.

Humanised animals feature prominently as heroes/heroines, but occasionally, even where this occurs, as in Playday's regular feature 'the playbus', human characters sometimes take over: one emerges as the main hero/heroine of the story for that particular issue. One example is found, in Playdays July 1994, in a regular feature entitled, 'Fun with the playbus'. The characters in the narrative are being transported to a picnic spot by the humanised `playbus`, which suffers a puncture. The bus, which is usually the main hero of the regular feature, relinquishes the lead, which is taken by the Asian British character in the story. The white character inquires of the bus the nature of the trouble, and receives the reply that it has a puncture. The white child character obviously does not understand the meaning of the word and is told the meaning by the Asian British heroine, who then arranges on the telephone for a man to come and repair the puncture. In two important ways the actions of the Asian British heroine have achieved equality of leadership with white counterparts. She has demonstrated power and intellectual superiority over subordinates, irrespective of the ethnic origin of the subordinates.

The second narrative featuring an Asian British heroine is also located in an edition of Playdays, December 1994, under the same story title. Again the humanised bus hands over leadership to a non-human, but this time reclaims the leadership in the final frame. The story centres upon smuggling the bus into a shop in order to see Father Christmas. The Asian British heroine 'Manisha' devises a method of gaining entrance for the bus, namely a disguise, and enlists the help of the white subordinate, instructing him how to proceed. The bus is successfully sneaked into the shop, where the children discover one of Santa's reindeer is ill. The bus is requested to take the place of the sick animal so all the Christmas presents can be delivered in time for Christmas day.

The Presentation of 'Goodies' and 'Baddies'

When the comic content is separated into narratives and other features for the purpose of analysing the 'goodies' and the 'baddies', we find the following results. In the narratives, the black groups are portrayed as 10% (85/59) 'goodies' and the white groups as a 100% (85/59) 'baddies'. The other features, by the nature of their contents, do not attribute much goodness or badness to either group. When black and white group characters are measured against each other in the combined scores, goodness and badness belong almost exclusively to the white groups, with only 10% (99/65) goodness being attributed to the black groups.

When measured against the total number of white characters or the total number of black group characters, these categories of goodness and badness in the narratives result in 19% (106/68) of the total white character inclusions being depicted as 'goodies' and 14% (106.68) as 'baddies'. In the black groups, 50% (106/68) of the total number of black group characters are 'goodies' and none are 'baddies'. Whilst in the other features only 0.5% (113/71) of the total number of white characters are cast as 'goodies' and 0.1% (113/71) as 'baddies'. The

corresponding black groups are not featured in the other features under the goodness or badness categories. However, when measured against the total number of white characters presented, these categories of goodness and badness overall only account for 12% (120/74) and 9% (120/74) respectively in the combined tables. The black groups in this genre are not once presented as bad, in fact, in 19% (120/74) of their appearances they are cast as 'goodies'.

In the narratives, the goodness factor in the white groups is predominantly a White British affair, with a small inclusion of 7% (1/23) accorded to the Impossible-to-Code category of characters. Badness is shared mainly between the White British characters and the White American presence, with a 17% (1/23) contribution from the Impossible-to-Code. In the black groups, the Asian British characters enjoy an almost virtual monopoly of goodness, leaving only a 3% (22/32) to the African British group. Goodness and badness is located only in the narratives. In respect of measurement against their own total combined inclusions, it transpires that the White British lead the way with 4% (57/47) of the total number of White British characters cast as heroes/heroines and 13% (57/47) presented as 'goodies'. In terms of badness, the White Americans take the lead, with 50% (57/47) of their total characters cast as 'baddies'. In the black groups, 44% (78/56) of the total Asian British character representation are classified as 'goodies'. However, the Asian British principal characters and 'goodies' in the stories suffer from some colour misrepresentation, the brown skin colour of the Asians resembling 'murky' grey and occasionally a dark coffee brown, which they share with the African British characters. Their white counterparts keep to a consistent pinkish. Both sets of characters share dots for eyes and lines for mouths. Overall, in the nursery genre, representation of heroes/heroines and 'goodies' in the white or black groups is balanced in terms of physical ethnic group appearance.

Stereotyped clothing for black group leaders is avoided and it is contended that this is possibly due to the proportion of real life personalities appearing, mostly in the other features. This is supported by the fact the clothing of neutral fictional Oriental British and American Indians is frequently stereotyped. There is also a disproportionate number of black group entertainers among the black group principal characters. The geographical settings in which human heroes/heroines, 'goodies' and 'baddies', find themselves are largely neutral, with the exception of the stereotypical portrayal of an Asian boy riding an elephant through an Indian street.

Overall, in the nursery genre, white ethnic minority group characters are slightly outnumbered by the black group characters, but they do not have any share of the heroes/heroines or the 'goodies'. However, the white ethnic minorities are the 'baddies' in this genre. When measured in terms of their own inclusion rates, 36% (162/92) of the total black group characters in the combined figures are heroes/heroines and 19% (162/92) are 'goodies' with no 'baddies' present: whereas half the white ethnic minority group are presented as 'baddies'.

The Distribution of 'Close Ups'

The category of 'close up' is bound up with 'goodie' and 'baddie' presentations, since the use of the 'close up' is to enhance, or give prominence, to either heroes/heroines or 'goodies'/ 'baddies'. The 'close ups' feature mostly in the narratives, with the white groups accounting for 96% (85/59) and in the other features recording 85% (92/62). Overall, in the combined tables the black groups account for only 8% (99/65) of `close ups`. When measured in terms of their own group inclusion totals in the combined tables, there is a more equal sharing of the attribute with the white groups returning 20% (120/74) and the black groups 27% (120/74).

There are numerous examples upon which to draw. Most of the 'close ups' in the nursery genre enhance the heroes/heroines, 'goodies' and neutrals, both in the narratives and the other features. In The Trolls 9 August 1994, there is a 'close up' of a white human 'baddie' who has set out to catch the Trolls. In the other features of Playdays 12 October 1994, there is a 'close up' of 'Zoe', a white presenter from children's television programmes. There are no 'close ups' of characters cast as 'baddies' in the black groups. A good example of a 'close up' featuring a British Asian character as a 'goodie' occurs in Playdays 6 July 1994, in a narrative called, 'The Playday's Bus'. A further example is found in the other features of the same issue, which displays a large 'close up' of 'Dave' the black television presenter from children's B.B.C. programmes.

The story lines in the nursery comics are simple and offer few opportunities for conflict between characters or between characters and environment. In the nursery genre, the black group leading characters are confined mostly to the other features and although not stereotyped physically are over-represented as entertainers. As anticipated, the nursery genre avoids many situations which could have been potential areas of inequality of presentation. It does so because of its simplified content and its total lack of confrontation and this is allied to the distribution patterns, discussed in Chapter Four, where many comics in this genre do not feature any black group characters.

Heroes/heroines, 'Goodies' and 'Baddies' in the Humorous Genre

The humorous genre differs somewhat from the nursery comics and magazines, because in the humorous material, confrontation situations arise in the narratives and on occasions in the other features as well, thus giving more scope for a comparison between the differing ethnic

groups. Also, in the humorous comics, there is a marked difference in the type of hero/heroine portrayed, with a closer affinity to the heroes/heroines associated with the earlier comic material: that is, heroes/heroines who are more confrontational. Goodness/ badness often has different connotations. Part of the nature of this comic genre is not to give the usual meaning to badness. Badness, on the part of the hero/heroine, in particular, is frequently an attribute enlarging the character. Although a straightforward content analysis is useful in giving indications as to the numbers of heroes/heroines, 'goodies' and 'baddies', it is perhaps in the humorous genre that most care needs to be exercised in interpreting these figures. Although the figures are straight forward, an examination of the text reveals the complexities and allows a deeper analysis of the material than that afforded by the nursery genre.

In the narratives, when the white groups are compared against the black groups, it is found that 97% (253/154) of the heroes/heroines belong to the white groups. While the other features tell a similar story, with the white groups gaining a 97% (260/157) share of the total number of heroes/heroines presented. The analysis, combining the narratives and the other features, results in the white groups overall returning a massive 97% (267/160) share of the hero/heroine figure in this genre. However, when the focus of the analysis turns on the individual black and white groups, and compares the number of heroes/heroines against the overall character inclusion in that group, the following results emerge. The white groups reveal in the narratives that 26% (274/163) of the total characters are of leadership status.

In the other features, the hero/heroine figure for the white groups is 29% (281/166) of the whole. Overall, when the narratives and the other features are merged, the following picture emerges. The white group returns a 26% (288/169) hero/heroine inclusion figure. In the black

groups, the narratives reveal 27% (274/163) of the total number of black group characters are vested with principal character status and in the other features a 37% (281/166) figure is realised for leadership roles. Overall, when narratives and other features are taken into consideration, the black groups show 27% (288/169) of all black group characters still capable of filling principal roles. So at first sight the analysis is misleading, and a closer inspection using base numbers in each group reveals a much closer score between the groups.

It is considered that a comparison of white ethnic minority ethnic groups and black groups might offer further insights, since the white ethnic minority groups share marginality with the black groups. In the narratives, the white ethnic minority groups return a higher number of heroes/heroines, but leave the black groups with a sizable 42% (295/172). Whilst in the other features, the white ethnic minority group returns a massive 80% (302/175) of the heroes/heroines. The combined scores locate 60% (309/178) of the heroes/heroines in the white ethnic minority groups. When, however, scores are regarded in relationship to the total character inclusions in the narratives, it is found that the black groups realise 27% (316/181) of their numbers in principal roles and the same figure is returned by the white ethnic minority groups. In the other features, the white ethnic minority groups realise 52% (323/184) of their total character inclusions as heroes/heroines: in the black groups, 37% (323/184) of the total number of black group characters are cast in leadership roles. The combined narratives and other features show a hero/heroine inclusion of 28% (330/187) for the white ethnic minority groups, while 27% (330/187) of the black group characters are portrayed as enjoying a similar status. There appears to be very little difference in the actual numbers of characters placed in principal roles in the black and white ethnic minority groups.

The figures shown so far refer to the two major groupings, that is, black and white, but fail to

identify different ethnic groups within each grouping. In the white groups, the narratives show the White British contribute most of the hero/heroine figures, with a 95% (169/118) share of the whole. The same result is found in the other features, with the White British claiming 89% (176/121) of all principal inclusions within the white group. In the white combined scores, the White British retain their leading position in respect of heroes/heroines. In the black groups, the narratives disclose that the leadership inclusions feature the Arabs more than any other group, with a 56% (190/127) share of the black group leadership. In the other features, the Latin Americans account for most of the principal roles, recording a figure of 73% (197/130). In the combined scores, most of the leadership roles are located amongst the Arabs, who find 53% (204/133) of their number invested with principal status.

When subjected to an examination to ascertain the percentage of each group in relation to its total character inclusions, the following is found. In the narratives, when related to the total number of character appearances, most heroes/heroines are located in the European American group, who show 50% (211/136) of their total inclusion presented as heroes/heroines. In the other features, heroes/heroines contribute 53% (218/139) of the White American presence. In the combined scores, the European Americans lead the way, followed by the White Americans. In the black groups, the narratives show the Arabs claiming 74% (232/145) of the leadership placement and in the other features the Latin American return 91% (239/148) of their number in principal roles. In the combined tables, the two major contributors to leadership status come from the Arabs, with 73% (246/151) of heroes and the Latin Americans with 68% (246/151).

The Nature of Black Group Leadership

But the black groups, whatever the share the leadership inclusions, are subjected to limitations not imposed on white heroes/heroines. The restrictions take the form of limited

personal interaction with characters of other colours and a limitation in roles that are played. A major feature of the humorous narratives is the tendency to locate black group principal characters in an increasingly black group environment, where the participation of whites is minimal and related strictly to the needs of the narrative. The interaction between black and white groups is severely limited in narratives adopting this approach. The effects of such a policy are clearly evident: black group ethnic representation will be achieved without too many dangers attached to the presentation. It avoids to some extent the according of equal leadership status to black group characters by avoiding mixed ethnic situations. It therefore by-passes the need to give the black group principals power over white subordinates. It could be described as a semi-apartheid, where the black group leader operates within a comic offering a multi-cultural environment overall in terms of ethnic inclusions, yet separates as much as possible the different ethnic groups.

This state of affairs is created in two ways: the adoption of a black group sidekick for the black group principal through which dialogue and interaction can take place and thus develop the narrative without too much white involvement. Or, by the device of using the black group hero/heroine as a narrator. The first of these two approaches is well illustrated in the Dandy's semi-regular feature, 'Barney the Wonder Winger'. 'Barney' is accompanied by a black group female sidekick called 'Mo', with whom most of the verbalisation and interaction during the narrative takes place. The second approach is located in Buster's semi-regular feature entitled, 'Watford Gap', where the brown hero narrates the events.

The black group hero role in these situations appears to be limited, whereas the white heroes/heroines do not suffer any noticeable limitations to their leadership over all the subordinates, black or white group. A typical example of this semi-apartheid is found in a

story of 'Barney the Wonder Winger' in the 1 October 1994, edition of Dandy. White characters only appear in three of the nine frames. After dark, the black group hero, accompanied by his black group sidekick 'Mo', goes to the football ground to practice but finds it is too dark. A pop concert is scheduled to take place on the football field for later that evening and a stage has been erected. Some humour is generated when 'Barney' runs into one of the posts. In the following frame, the all white concert crowd appears, running enthusiastically into the scene and 'Barney' is trampled upon in the rush. However, later he finds a patch in the spotlights and performs to a small group of the white audience, which makes humorous comments to each other about the size of his head.

The leading black group character is usually denied the power that goes with the leadership status in such circumstances, and frequently where whites do interact verbally with the black group leader it is to instruct, as found in the same feature story in the 5 November 1994, edition of Dandy. 'Barney's' football team is tucking into a good meal before a match and their coach is very worried about the type of food they are consuming, and orders salads for all the players. The coach explains to the black group hero the need for nutritious food and its relationship to physical fitness. Another example of the second type of limitation of powers in black group heroes is found in the 7 October 1994, edition of Buster in the feature entitled, 'Watford Gap', where the brown hero, although he is located in a mixed ethnic environment, narrates the story in rap. In spite of being involved in the story, he has no direct verbal contact with either black or white group characters. All the 'Watford Gap' narratives follow this basic pattern.

The role of an authentic leader with power over subordinates is very difficult to find in the case of black group leading characters, but appears to be a normal part of white heroic status.

However, two such black group heroes do emerge to take their places alongside their white counterparts. An occasional feature in Buster entitled, 'Captain Crucial', deploys such a hero. His exploits, in Buster's 7 October 1994, issue bear, witness to this. The brown hero operates in a mixed ethnic environment. Along with his white sidekick, he is enjoying surfing in the sea until a giant shark appears. It is the sidekick who shows all the fear and leaps into the arms of the black group hero. The captain demonstrates he can make decisions by deciding they will go air surfing instead. Once above the clouds the white sidekick panics because he thinks he can see the shark's fin peeping out of a cloud. The brown hero demonstrates he is in control of the situation. He demands calm of his sidekick and explains to him that what he has seen is only the tail fin of a jet airliner. 'Phil Fitt', the black group hero of a feature of the same name in Big Comic January 1995 edition, is situated in a mixed ethnic setting. He is a robust hero. He asserts his authority, even if it is through dimwitted aggressive behaviour. He is an example of a 'baddie' hero who sometimes gets the usual 'reward' at the end of the narrative.

There are many examples of black group principals who are limited leaders. Many such examples are concentrated in one regular feature in the Big Comic entitled, 'Mustapha Mi££ion'. The Arab hero of the narratives operates within a mixed ethnic environment. He is a brown hero with qualifications. He enjoys partial power, in that he has complete dominance and leadership over his own countrymen. He gives them orders, which they obey without question. He offers explanations when they do not understand. However, his position changes when he relates to white subordinates. He becomes unsophisticated, naïve and suspiciously dimwitted. He is constantly advised and put right by the white characters. We find also he is frequently dictated to by white subordinates. For example, in the 1 July 1994, edition he is ordered to do something by a white subordinate character. He immediately complies and then

in addition offers an apology of 'sorry sir.' Such wimpish behaviour on the part of white heroes from the Dandy or Beano, such as 'Dennis the Menace' or 'Dinah Mo', would be unthinkable.

The limitation in the roles played by black group principals is another significant factor. Black group principals are mostly restricted to stereotyped roles: for example, a soccer star, as in 'Barney the Wonder Winger'. In contrast, white heroes frequently have no specific role other than that of a good or a bad hero figure. For instance, 'Dennis' can get into all kinds of humorous situations and all kinds of 'scrapes', without being restricted to a sporting environment. It could be contended that being a black group principal offers no relief from traditional stereotyping. Heroes/heroines certainly do not divest themselves of the stereotypes by reason of heroic status. 'Mustapha', one of the leading black group heroes in the humorous genre, is highly stereotyped. He always appears in Arab dress. Although 'Mustapha' has access to modern technology, at times he still prefers horse and camel transport, as evidenced by Big Comic 5 May 1995. A group of children are lost in 'Mustapha's' man-made desert and he remarks that the ships of the desert (referring to camels) will soon rescue them.

The Presentation of 'Goodies' and 'Baddies'

Goodness and badness cannot be analysed totally through a mere counting of characters exhibiting these attributes. The humorous setting affects the connotations attached to both goodness and badness. The same considerations given to the quality of the hero/heroine experience is extended to the category of 'baddie', irrespective of the status of the 'baddie'. In the narratives, 95% (253/154) of the 'goodies' and 98% (253/154) of the 'baddies' are white. In the other features, the white groups carry all the goodness and 97% (260/157) of the badness.

When the narratives and the other features are combined, the white groups return 95% (267/160) 'goodies', and 98% (267/160) of the 'baddies' respectively.

Measured against their own inclusion figures in the narratives, the white groups return 21% (274/163) of their total character appearances as 'goodies' and 25% (274/163) as 'baddies'. In contrast, the black groups show 31% (274/163) of their appearances as 'goodies' and 11% (274/163) as 'baddies'. In the other features, the white groups show 0.5% (281/166) of their total character inclusion is classified in terms of goodness and 1% (281/166) is classified in terms of badness. In the corresponding tables the black groups return no 'goodies' and record 2%(281/166) of their total number of characters as 'baddies'. When the figures are combined, the white groups show 19% (288/169) of their total characters are represented as 'goodies' and 24% (288/169) are presented as 'baddies'. The black groups find 30% (288/169) of their total characters are classified as 'goodies' and 11% (288/169) are presented as 'baddies'.

Comparison of the white ethnic minority groups with the black groups shows in the narratives that in terms of goodness, the white ethnic minority groups score some 13% (295/172) lower than the black groups. But the white ethnic minority groups, with 77% (295/172) in terms of badness, outscore the black groups. In the other features, goodness does not feature for either white ethnic minority groups or black groups, whereas badness is mostly a white ethnic minority affair, leaving only 11% (302/175) of bad behaviour to the black groups. In the combined scores, the white ethnic minority groups realise 43% (309/178) of the 'goodies' and 77% (309/178) of the 'baddies'.

When, however, the scores are regarded in terms of the relationship of groups to their own total character inclusions, we find the following situation. In the narratives, 31% (316/181) of the black group characters included are 'goodies' and 11% (316/181)are 'baddies'. While their

white ethnic minority group counterparts return a 17% (316/181) representation of goodness and 28% (316/181) of their total characters register in terms of badness. In the other features, the white ethnic minority groups realise 6% (323/184) of their total character inclusion as 'baddies', while the black groups return 2% (323/184) of their total inclusion figures as 'baddies'. The combined scores reveal 16% (330/187) of the total white ethnic minority inclusions as 'goodies' and 27%(330/187) as 'baddies'. In the black groups 30% (330/187) prove to be `goodies` and 11% (330/187) turn out to be 'baddies'.

The question arises as to which ethnic characters within each group feature most often in the results. Overall, the narratives show that it is the White British characters who contribute most of the goodness, with a 95% (169/118) contribution, as well as contributing 94% (169/118) of the badness. In the other features, the White British realise 100% (176/121) goodness factor, as well as supplying 80% (176/121) of the 'baddies'. In the combined white group scores, the White British contribute most where goodness and badness are concerned, returning a score of 95% (183/124) and 94% (183/124) respectively.

The narratives show most of the 'goodies' are supplied by the African British. Badness is more evenly distributed, but it is the Arabs who feature most often as badly behaved. The combined scores reveal goodness as shared mostly between the Arabs with 48% (204/133) and the African British with 49% (204/133). Badness is more evenly distributed, with the Arabs and the African British sharing the major proportion, but leaving the American Indians with a 10% (204/133) share. When subjected to an examination to ascertain the percentage of each group in relation to its total character inclusion, the following discovery is made. In the narratives the Unclear Whites possess most of the attribute of goodness with 36% (211/136) of their total characters depicted in such a light. Badness is widely distributed in the narratives

amongst the white groups. The highest contribution comes from the category of Any Other White, with 45% (211/136), followed by the White Americans and the White British. In the other features, goodness and badness percentages are so small as to be hardly noticeable. In the combined scores, goodness occurs most often in the Other European Whites at 32% (225/142 and badness finds its highest figure in 45% (225/142) of the Any Other White characters.

Within the black groups, goodness in the narratives belongs to the Arabs as the principal scorers, with 74% (232/145) of their total characters devoted to the attribute. In the area of badness, the British Arabs show the highest return at 42% (232/145), closely followed by the Oriental British. In the combined returns the following is discovered. The two major contributors in the area of goodness are the Arabs, recording 73% (246/151) and the African British with 30% (246/151). 'Baddies' are highest in relation to total character inclusion in the British Arab classification, who record 42% (246/151).

Although the overall, combined black and white group analysis shows badness as a 98% (267/160) white affair, this figure is misleading, because a l% (267/160) share of badness should not be perceived as favourable for black group characters, given the nature of the humorous genre. For in the humorous genre bad behaviour carries a different meaning from badness in the gender or nursery sample. Heroes/heroines who behave outrageously are the hallmark of the Dandy and the Beano and are probably the reason for the early success of the comics and their continuing popularity. Therefore, there are the degrees of badness needed in this genre to ensure equality between the ethnic groups. In the white groups, badness is mostly confined to the White British. In the black groups, misbehaviour is mainly the affair of the African British, Arabs and American Indians. From these groups are drawn most of the examples of differences of treatment in presentation of black and white groups in the area of and badness.

'Dennis the Menace' is deliberately bad and outrageously so. He is a rogue in keeping with the early comic tradition of the rogue-hero exemplified by the character of 'Ally Sloper' the hero of Ally Sloper's Half Holiday, featured in Chapter Two. The roles available to 'Dennis' are unlimited. His female equivalents, Beano's 'Ivy the terrible' and Dandy's 'Dinah Mo', are cast in a similar vein. These heroes/heroine are allowed to break rules with impunity. 'Dennis' in the Beano 3 September 1994, removes all the wet paint signs from the park benches. When he and his dog are chased by the park attendant he makes the following remark, 'We never obey signs'. 'Dennis' terrorises all the other characters around him before being chastised, usually by his dad.

There is a marked contrast between 'Dennis' and black group heroes such as, 'Barney the Wonder Winger' and 'Phil Fitt'. Whereas 'Dennis's' humour is at the expense of every other character until the final frame where justice usually catches up with him, the humour generated by the black group heroes is often at their own expense. 'Barney' walks into things and 'Phil Fitt' appears throughout the narrative rather than at the end to get the worse of any exchanges with subordinates. The understanding of badness, given credibility in the humorous genre, justifies not attempting to count across genre. Badness in the humorous set does not always carry a negative connotation and, therefore, scores of badness between black and white groups has a different type of significance in this genre than in the other genre.

Closely allied to the category of 'baddie' is the special status of villain. This category requires careful examination and several aspects need to be considered in relation to the presentations. Villain status varies with genre. In the humorous comics it is incorporated into the humour in a light-hearted manner not found in the gender genre where it takes on a more serious nature. In the humorous comics it is confined to the white ethnic groups and is usually

self-acclaimed as in Dandy's semi-regular narrative 'I Hate Miss Eve L. Powers'. The heroine in question is a teacher who terrorises her pupils. The other inclusions in this category are restricted to bullies, whose nature is often inferred from the title of the narrative, as well as self-confessed by the character dialogue. A good example is drawn from Buster 3 February 1994, in a narrative entitled, 'Tom Thug'. 'Tom' bullies the other children at playtime. The teacher asks the class to write about what they like doing best. In the third frame of the narrative 'Tom' confesses his villainy in the following dialogue, 'I'm gonna write about all the aggro I cause during break. Hur! Hur!' He follows this declaration in the next frame by confessing that he likes to bully the little 'kids'. All those who could be classified as villains in the humorous genre are located in the white groups.

The white members of ethnic minority groups when contrasted directly with black groups record more appearances. In this genre the white ethnic minority groups return more heroes/heroines than their black group counterparts. 'Goodie' status favours the black groups most, but the white ethnic minority groups show a high degree of badness. When hero/heroine 'goodie' and 'baddie' status is measured in terms of the total appearances, the number of heroes/heroines in each grouping is approximately a quarter of the total number of characters. The white ethnic minority groups find a much higher proportion of their total characters are cast as 'baddies'. However, caution needs to be exercised, since badness has different connotations in this particular genre.

The Distribution of 'Close Ups'

'Close ups' in this genre are somewhat more complex than in the nursery genre because there are the differences in frame size, and in the clarity of illustrations. In the narratives the white groups account for the majority of the 'close ups', with a 97% (253/154) share. In the other

features, the situation remains the same, but with an increase of 1% (260/157). Overall, in the combined figures, the white groups account for 97% (267/160) of all 'close ups'. When viewed in the context of total character inclusion, we find the following situation. In the narratives, the position is a much closer one, with the white groups returning 4% (274/163) 'close ups', and the black groups 3% (274/163). In the other features, there is only 1% (281/166) difference between the groups. In the combined tables, we find both groups attain the same percentage score of 4% (288/169).

Examples of 'close ups' of those misbehaving are to be found in such narratives as, 'Cuddles and Dimples' in Dandy 13 August 1994, where the mischievous 'baddies' are portrayed in 'close up', enjoying the discomfort of their father as they take him unwillingly on a fairground ride. An example of a black group 'baddie' in 'close up' is to be found in The Big Comic January 1995 in a narrative called, 'Phil Fitt'. The black group 'baddie' brings down an innocent white character in a rugby tackle. The 'close up' enhances the anger and aggression present on the face of the black group character, expressed through large eyes and gritted teeth.

Heroes/heroines 'Goodies' and 'Baddies' in Comics and Magazines for Adolescents

In the gender genre, it is conceivable that the heroes/heroines will differ somewhat from the heroes/heroines presented in the other two genres. Because of the differences between comics, for girls and comics for boys it is likely that two types of leadership might emerge: on the one hand, the adventurous, dominant all-male hero, and on the other, the more domesticated all-female heroine. Misbehaviour adopts its more usual form and is not considered an endearing quality. Given the nature of the comics for boys, the role of white ethnic minority groups in badness proves an interesting factor. Overall, it is contended that

content analysis will require less interpretation where badness is concerned.

In the narratives, white group characters leave the black groups with only 1% (421/249) of the principal roles, and in the other features, a 5% (428/252) inclusion. Overall, leadership inclusion is unequally shared between the two major groups with only 2% (435/255) being accredited to the black groups. When seen in terms of the total character inclusion, in both the black and white groups the following results are observed. In the narratives, the white groups realise 26% (442/258), whereas in the black groups only 8% (442/258) of the total number of black characters are perceived in principal roles. In the other features, the white groups return 36% (449/261) of their total inclusion as heroes/heroines, and the black groups improve considerably on their showing in the narratives, with 49% (449/261) of the principal roles. In the combined scores, 15% (456/264) of the total black group character inclusion is delegated to principal characters, whilst 28% (456/264) of the total white characters are attributed hero status.

The contrast of the white ethnic minority groups with the black groups is of particular interest in the gender genre because of the inclusion, especially in the other features, of a large number of white ethnic group members in the form of pop and film stars of different nationalities and drawn from different environments. In the narratives, the white ethnic minority groups invest 66% (463/267) of their total character inclusion in heroes/heroines. The number of principals is almost double that of the black groups. In the other features, the black groups realise only a 10% (470/270) share of the character leadership. In the combined tables, we find the white ethnic minority group return 84% (477/273) of the heroes/heroines.

When the results are matched against the total number of characters in each group, we find that in the narratives only 8% (484/276) of the white ethnic minority inclusion are in fact heroes/heroines, the same number as for the black groups. The other features reveal the white

ethnic minority groups in possession of 71% (491/279) of the heroes/heroines when measured against the total number of white minority characters, compared to a 49% (491/279) for the black groups. The combined results see the white ethnic minority groups with over twice the number of heroes/heroines in comparison to the black groups. The distribution of attributes within the ethnic groups reveals that the white groups delegate the hero/heroine status in the narratives overwhelmingly in favour of the White British, with a score of 88% (337/213).

In the other features, the heroes/heroines are more evenly shared between the white groups, but the White British group is featured most often, attaining a 46% (344/216) share. In the combined scores, the White British take the major share of the heroes/heroines, recording a figure of 78% (351/219). When the groups are matched against their own total character inclusions in the narratives, the White Australasians emerge as the group with the greatest number of heroes/heroines, accounting for 59% (379/231) of their total number of characters. In the other features, the White African group returns a 100% (386/234) hero inclusion. In the combined figures, the members of the White African group find themselves most often featured as heroes/heroines.

In the narratives, the leading characters in the black groups are divided mainly between the African British, with a 50% (358/222) score, and the Orientals with 32% (358/222). In the other features, the principal characters come mainly from the African American group, who record a figure of 37% (365/225). In the combined scores, most of the principals are located in the African British group, who invest 36% (372/228) of characters with leadership status. When compared against the total inclusion figures for each group, the principal characters who feature predominately in the narratives are the African British, with 31% (400/240) of their total number of characters featuring as leaders. In the other features, the Oriental British

predominate returning a leadership inclusion of 100% (407/243). In the combined scores, the African Americans return the most principals, with 82% (414/246) of their total characters being given the status of principal leadership. The hero/heroine roles in the white groups are dominated by the White British characters.

From these initial findings explorations are made into the nature of the leadership status and the surrounding environment. The typical white male hero in the comics aimed at boys is exemplified in the character of 'Captain Scarlet', featured in most of the editions of Thunderbirds. He is a man of action. He makes decisions and carries them through. His bravery is beyond question. He plays fair and he is not cruel. He displays all the leadership qualities, but remains modest. The narratives are mostly all-white affairs. Within these narratives there are no black group heroes/heroines playing roles alongside white subordinates. This differs somewhat from Laishley's study featured in Chapter One, where she found no black group heroes/heroines at all, but a number of black group sidekicks. However, in the comics for boys, where an Oriental hero is located within an all-Oriental environment, the nature of the leadership resembles that of the white heroes. In Sonic, 12 May 1995, in a feature entitled 'The Shinobi', the Oriental hero makes the decisions and follows them through. He plays the full hero role model: tough, resourceful and above all an undisputed leader. As in other genres, many black principals are concentrated in the other features, where real life entertainers and sports stars are portrayed. It could be contended that black group principals are predestined to operate continually in black group environments, where in the light of present day political correctness, publishers rightly or wrongly feel relatively safe.

In the comics aimed at girls, the black group heroines congregate around the entertainers and

sports category. A different kind of heroine does emerge, but the black groups are excluded from participation. The majority of white heroines prove to be good, kind and thoughtful, but with little ambition beyond traditional female roles. A typical example is found in Bunty, 13 May 1995. In the narrative entitled 'Bunty', the heroine's sole objective is male-centred. Auditions for female roles in a school play are taking place. No girl is interested until, to quote the text, 'A dishy lad' is chosen for the male lead, then all the girls show an overwhelming interest.

The Presentation of 'Goodies' and 'Baddies'

In the narratives, the white characters leave the black groups with only 4% (421/249) of the 'goodies', but the white groups also take the largest share of the 'baddies', with 92% (421/249) of the total. The other features reveal 100% (428/252) of goodness is invested in the white groups. In the combined scores, the white groups return 95% (435/255) score on goodness, but the black groups are restricted to a 4% (435/255) inclusion. In the narratives, white group goodness accounts for 38% (442/258) of the total inclusion of white characters, and in the black groups it accounts for 36% (442/258) of the total black group characters presented. Badness in the white grouping claims 16% (442/258) of the white characters portrayed in the genre, and 29% (442/258) of the total number of black group characters. In the other features, the white group are vested with 4% (449/261) goodness. There is no black group inclusion of either goodness or badness categories. In the combined scores, 32% (456/264) of the total characters in the white groups are included under the heading of 'goodies', with 13% (456/264) regarded as 'baddies'. In the black groups, 30% (456/264) of the total number of black group characters are set aside for 'goodies', and 24% (456/264) for 'baddies'.

When white ethnic minority groups are contrasted against the black groups, we find goodness

in the white ethnic minority groups collects 73% (463/267) share in the narratives, while badness is accorded a score of 61% (463/267). Goodness and badness prove to be mainly a white ethnic minority group affair. In the other features, good and bad behaviour do not feature. In the combined scores, the white ethnic minority groups provide 73% (477/273) of the goodness along with 61% (477/273) of the badness attribute. When the results are matched against the total number of characters in each group, it is found that in the narratives 54% (484/276) of the white ethnic minority groups are recorded as 'goodies', and 25% (484/276) are listed as 'baddies'. The black groups record a figure of 36% (484/276)'goodies', and 29% (484/276) 'baddies'. In the other features, goodness and badness do not feature for either group.

In the combined tables, we find the white minority group recording a 34% (498/282) goodness, and 15% (498/282) badness factor, contrasted against a 30% (498/282) goodness score in the black groups, and a 24% (498/282) badness factor.

The distribution of the attributes of goodness and badness within the ethnic groups in the narratives reveal the 'goodies' located mostly in the White British group, who attain a 60% (337/213) share of the attribute. The highest percentage of bad conduct is centred in the White British, with 52% (337/213) attributed to them. In the other features, goodness is an entirely White British affair. Badness does not feature at all in the white groups. In the combined groups, goodness is a 61% (351/219) White British affair. Badness is more evenly distributed in the white groups, but the leading exponent is the White British group taking a 52% (351/219) share. When the groups are matched against their own total character inclusions in the narratives, the White Australasians record 69% (379/231) of their characters as well behaved. Where bad conduct is concerned, it is the European Americans who are most often portrayed in this way, where they return a 100% (379/231) score in this category.

In the other features, only the White British score in concerns of goodness, recording 8% (386/234) of their total character inclusion. In the combined scores, goodness belongs mostly to the Unclear Whites, with 48% (393/237) of their characters classified as good. The entire complement of the European American group is cast as indulging in bad behaviour. In the narratives, the highest level of 'goodies' in the black contribution are located in the Oriental group, who realise a share of 45% (358/222). The Oriental group is also featured as the main contributor to badness, taking a 59% (358/222) share in the attribute. In the other features, goodness and badness do not occur.

When compared against the total inclusion figures for each group, the following is observed. In the narratives, goodness is 100% (400/240) vested in the Oriental American group, and most badness is also located in the Oriental group, who find 48% (400/240) of their total characters are so portrayed. In a straight black/white group analysis, goodness is heavily weighted in favour of the white groups. But in terms of measurement within the total number of black group character appearances, the proportion of the black group character appearances invested with the goodness attributes approaches that of the white characters measured in the same way.

However, it should be noted that there are differences in types of goodness between the comics for boys and the magazines for girls. These differences are closely attached to the differences in the type of hero/heroine adopted by the comic set. The female 'goodies' black and white groups are bland. In the boy's comics, good is portrayed in a more definite and powerful way, for both black and white groups. In Sonic's serialised narrative, 'Streets of Rage', the black group 'goodie' is a powerful character, capable of making minor decisions and engaging in independent action. While at other times, he works in co-operation with his

white counterparts.

Overall, the distribution of badness is unequal, with the white groups heavily outweighing the black groups, but when seen in the light of total black and total white group inclusion figures, the relevance of measuring the attribute against the total number of characters in each group is obvious. A lower percentage of the total white characters are bad when compared to the percentage recorded in the black groups. Badness within the white groups rests mostly with the White British characters. In the black ethnic groups, the Orientals carry most of the blame for misconduct. Badness in the magazines for girls takes a milder form than the badness attributed to males in the comics specifically for boys. The badness associated with girls is usually connected with jealousy over boyfriends.

Most white 'baddies' are not stereotyped through physical characteristics or stereotyped clothing, whereas the 'baddies' in the black ethnic groups, especially in the comics for boys, are frequently both physically stereotyped and wearing strange exotic clothing. For example, in a serialised narrative in Sonic, 14 April 1994, in the narrative entitled 'Shinobi', the 'baddies' are physically stereotyped with exaggerated slanted eyes. While some of the 'baddies' are in modern dress, others are clothed in exotic Eastern-type costumes.

In the gender genre the category of villain has different connotations attached to the status from that prevailing in the humorous genre. The light-hearted humorous context is absent, and in its place a sinister atmosphere surrounds the villain irrespective of ethnic group. There are, however, differences in the portrayal of black and white group villains, as illustrated by examples taken from two different editions of Thunderbirds. In a narrative included in 5 August 1994 issue entitled 'The Virus', a sinister atmosphere surrounds the Oriental villain, but in addition, other stereotypes are attached to him by inference. He is seen sitting at a

computer in his temple headquarters in the Malaysian jungle. The white villain in the 25 November 1994 edition of Thunderbirds, in a narrative entitled 'Lady Penelope', the white villain is identified as belonging to a white ethnic minority group. He is also sinister in appearance and behaviour, but there are no references to his religious beliefs or geographical stereotypes of his presumed land of origin.

The white ethnic minority groups when measured directly against the black groups, show a much higher level of participation, and they have the larger share of the hero/heroine figures. They present the greater number of 'goodies' and also of 'baddies', including those classified as evil. However, when measured against the total number of black group appearances, the black groups contain a higher percentage of evil-doers and 'baddies' and a lower number of 'goodies' than is found in the white ethnic minority groups, when measured in the same way.

The Distribution of 'Close Ups'

In the narratives, the white groups account for 95% (421/249) of all 'close ups', and in the other features, 92% (428/252). In the combined tables, we find the black groups only attain a share of 5% (435/255). When each group is compared against its own total character inclusions, the following results are recorded. In the narratives, the black groups attain a 1% (442/258) higher recording of 'close ups' than the white groups. In the other features, the black groups record 53% (449/261) against 26% (449/261) in the white groups. In the overall combined tables, we find the black groups leading the way, with 18% (456/264) of 'close ups', followed by the white groups, with 13% (456/264). An example is to be found in Thunderbirds 6 January 1995 of a 'close up' portraying a white 'baddie' in a narrative called 'Thunderbirds'. The 'baddie' is ugly in appearance and is taking orders from his boss to destroy the quarry. Thunderbirds, 5 August 1994 provides an example of a black group 'baddie' in a narrative of the same name

There is a 'close up' of an Oriental looking character with clenched fists cursing the white enemies who have escaped his evil clutches.

Conclusion

Two important aspects arise from the findings concerned with heroic figures and the categories of goodness and badness, which caution any attempt to draw conclusions exclusively from the statistical data. We find differences in genre have implications, particularly in the area of goodness and badness, and the limitations placed upon black group leadership roles, as will be explained, undermine the statistical evidence for black group leadership. In the nursery genre, over half the leadership roles belong to white group ethnic characters, but when measured in terms of their black ethnic group inclusion figures, the nursery genre returns a higher percentage of black group characters as heroes/heroines than is the case for white heroes/heroines. The pre-school comics are positive towards black group leadership. One of the reasons for this positive attitude may be an indication of the changes to be found in the nature of pre-school readers, such as the introduction of more multi-racial reading schemes such as the Oxford Reading Tree. If so, we can only speculate further improvement in the future, with a hopeful transference of such attitudes to the junior and adolescent comic media.

There appears to be a nationalistic trend in that the principal characters across all three genres are mostly white British. In keeping with the inclusion/exclusion categories, there is a tendency to feature the largest black ethnic populations in the United Kingdom, the Asian British and the African British, in leadership roles. We could thus argue that in the pre-school material, there is a nationalistic trend, which includes black group nationals in principal positions, though limited in other aspects of equality. For the general stereotypes surrounding

black people are incorporated into the leadership role, as evidenced by the inclusion of black group heroes/heroines engaged as entertainers.

The apparent statistical equality of leadership in the allocation of principal characters in proportion to initial character inclusions in the humorous genre - 27% black ethnic group and 26% white ethnic group - proves to be deceptive. It is not merely a case of leadership numbers, but the quality of the principal role that gives a true indication to the levels of equality between the two groups in the matter of leadership inclusion. The black group principal characters are restricted in a number of ways. They are often limited to an almost all-black group framework. For example, in the Big Comic, 'Phil Fitt, and in the Dandy, 'Barney the Wonder Winger'. Where they are presented in a multi-racial context their leadership qualities are diminished: for example, the hero/heroine is not in control of the situation and as a result, like 'Mustapha' featured in the Big Comic 3 June 1994, becomes a figure of fun. In the area of goodness and badness in this particular genre, there is complexity because the terms do not carry the general meanings attached to them. But it appears reasonable to conclude that there is a degree of inequality of treatment between the white and black groups in this respect, and it is to the detriment of the black groups. In the humorous genre, there is no black group equivalent of either Beano's 'Dennis the Menace' or 'Ivy the Terrible'.

When ethnic groupings are measured against their own character inclusion figures, the gender genre shows the white ethnic groups with the most heroes/heroines, and the black groups with 13% fewer heroic figures. However, this difference can be explained in terms of genre, where heroic representation could be related to the inclusion of boy's magazines where a strong hero figure is demanded especially in the adventure narratives featured in such comics

as Thunderbirds. In the light of the limitations placed on black ethnic group leading characters, that figure is likely to be white.

However, the black ethnic group principals appear to congregate around the entertainer and sports categories. The sports portrayals are indicative of a more subtle type of racism replacing the more primitive physical stereotype. For example, based on physical attributes but channelled into contemporary comics as a positive way of explaining physical attributes, as illustrated in the Big Comic, 7 October 1994 where 'Mustapha's white companion, in the narrative 'Mustapha a Mi£fion', congratulates the black group hero on his sporting ability.

Arguing from the basis of comparisons being made in respect of total inclusion rates for each major grouping, it could be contended that, in the nursery and in the humorous genre the black group, leading characters are not under-represented. Under-representation, however, does take place in the gender comic sample. Overall, in the gender genre it appears that white foreigners are more likely to feature as heroes/heroines than members of black British groups, suggesting race not nationality is a determining factor in heroic presentation. Support for this assertion that race appears more important than nationality is the inclusion of white South Africans as principal characters. Furthermore, the leadership roles accorded to white Americans in Thunderbirds are a further indication of preference for white heroes/heroines.

It appears that comics stereotype outsiders, both black and white group, more than they stereotype the indigenous white group. The different treatment of black group leading characters, as suggested in Chapter Nine, could be due to be a hidden agenda of white supremacy, which can be adequately maintained through the various limitations we have observed. It could be contended that, in an almost all-black group environment, appearance of equality is given in response to the awareness of changing attitudes, legislation and the

desire to be politically correct, without conceding white supremacy. Another factor appears to be the perceived outsider. Some principal characters are further outside than others, and this could account for the fact that black group foreigners are not leadership material. Black group home grown nationals are accorded a limited leadership status, as in the case of the African British hero, 'Barney the Wonder Winger', whose opportunity to show his footballing skills is limited to four touches of the ball.

The potential market for 'spin-off goods' associated with black group heroic figures cannot be dismissed as a factor in the allocation of heroes/heroines who are not white. Black group age population distribution, as discussed in Chapter Four means that there is a far larger potential black group readership than there appears to be from the overall black group population statistics. However, it is admitted that the readership of comics is predominantly white, and this is reflected in the choice of principal characters. This helps support the dominance of white cultural traditions reflected in the leadership roles.

It is interesting to note that in the humorous genre stereotyped distinctive clothing, as discussed in Chapter Three, does not feature as a factor in the portrayal of black group leaders, and it is suggested that this could signify a move towards equality in dress or a denial of ethnicity. It could well be part of keeping the status quo by offering a limited equality to principal black group characters, who conform to white notions of so called 'normal dress' patterns. A case can be made for integration of black group cultural factors - such as dress - into that of the majority culture. But it could be contended that the French experience, where such integration is government policy, has had little effect on levels of racism, considering the support given to Le Pen and the racist lobby. It is suggested that equality expressed through adopting white dress patterns has racial overtones and is in reality a denial of racial

equality.

In the nursery genre, the inclusions are more straightforward and not so complicated by degrees and differences in the concept of goodness and badness, as is found in the humorous genre. In the gender genre there is a return to the 'normal' concept of badness. The nature of teenage boy's magazines is a genre of adventure narratives, where conflict calls into the frame the old stereotypes originating from history, where the natural physical characteristics of the dominated population become signifiers of intellectual and moral inferiority, and are exaggerated to emphasise that inferiority. Traces of these past stereotypes can be seen in modern adventure magazine in the guise of the power mad 'Oriental the 'Hood' in Thunderbirds. It appears safe to assume that some of the differences between the genres could be attributed to nationality, but in the case of the gender genre the differences are more likely to be attributable to race factors existing alongside nationalistic ones. For instance, the white 'baddie' frequently featured in the narrative 'Lady Penelope' in Thunderbirds is recognisable as a foreign white, but at no time is his position racialised by constant prejudiced reference to his homeland. On the other hand, the 'Hood', the Oriental villain of the Thunderbird stories, is frequently referred to in association with his 'jungle' homeland. It could be speculated that, although the 'Hood' is on the surface sophisticated, just below the surface lurks the primitive savage, and this is inferred subtly by placing him in a primitive environment.

In terms of number representation of heroes/heroines 'goodies' and 'baddies', there is insufficient evidence of unequal treatment of black groups in two of the genres. Overall, there is no support for under- or over-representation of black group characters in the comics examined, but hero/heroine inclusion is by no means a straightforward counting process.

There is an apparent improvement on the findings of Laishley (1972), where she could only identify two heroes who were not white, and it appears from the comic findings that Scafe (1989) concerning the absence of black principal have been reversed. However, the limitations imposed on leadership in the black groups are highly visible in the form of limiting environment by placement of black group heroic figures in almost all-black group frameworks, and also in the denial of authority for black group principals. The differences in treatment rest upon quality of inclusion not quantity. From the results obtained in this chapter, it appears safe to assert that there is evidence to support a claim that the black groups are treated unfairly. Having examined the important part played by black group heroes and heroines in the comic sample in the next chapter, we shall pursue the notion of some of the myths surrounding black group characters.

CHAPTER SIX

POPULAR MYTHS EXPLORED

Introduction

The purpose of this chapter is to explore some popular myths concerning black group characters. The first myth to be explored and discussed in Chapter Three was that those characters classified as belonging to the black groups, especially those of African descent, excel as sportspersons and entertainers. Two other myths come under examination to see if the comic and magazine sample reinforces the misconception that black group people wear peculiar clothes and fashion their hair in readily recognisable ethnic styles. Since people who are not white are supposed, according to popular myth, to be successful in specific areas such as sport and entertainment, careful attention needs to be paid to any differentiation in presentation between white and black group individuals cast in these particular roles. Following the stereotypes, it could be presumed that black group sportspersons and entertainers in the sample comics would prove superior to their white counterparts in all aspects of these roles.

Since sporting role models are a feature of comics, any over-representation of black group sportspersons would suggest that the stereotype is being reinforced. This plays a part in directing black group readers from intellectual pursuits and leads white group readers to the assumption that black group characters are natural sportspersons.

The Sporting Presence in the Nursery Comics and Magazines

In the narratives there are no sportspersons in either black or white groups, but in the other features both groups make an appearance with the white groups claiming the largest share of sportspersons with a score 78% (92/62). When measured in terms of their own inclusion figures

it transpires that only 2% (113/71) of the characters in the white groups are classified as sportspersons whereas in the black groups, the figure amounts to 5% (113/71). In the combined table this is reduced to 0.8% (120/74) for the white groups and 3% (120/74) for the black groups respectively. In the white groups those involved in sport are the White British only, and in the black groups, the Asian British with a share of 60% (29/35) presents most sportspersons. In respect of the individual groups appearing in the other features, the White British find only 2% (50/44) of their total characters are presented as sportspersons. In the black groups, the Asian British as the leading group in this sphere emerges with 16% (71/53) of its total characters presented as sportspersons. In the combined listings this falls to 1% (57/47) of the White British inclusions, and in the case of the Asian British to 4% (78/56).

When black groups and white groups are compared it is discovered that the white groups are more often portrayed engaged in sporting activities. But when the analysis concentrates on the total number of characters we find in the white groups that only a small percentage of the total number of white characters are presented in a sporting capacity. On the other hand, the black groups have a smaller percentage of sportspersons when black and white group characters are added together and given a percentage of the total. Yet when the number of black group sports activists are compared against the total number of black group characters we find that, compared to the white groups, a larger proportion of their number are engaged in sporting activities.

When exploring the area of sportspersons, given the nature of the differences between narratives and other features, a distinction is made between the presentations found in the stories and the presentations found in the other features. In the narratives there are fictional characters and a sequence of events through which their progress can be traced: for example,

the degree of skill exhibited. The other features frequently portray real life sports stars, but in the absence of a chain of events it is impossible to draw inferences beyond the conclusion that if they are real life stars they are not likely to be limited by lack of skill. Many of the aspects contained in this chapter can only be explored within the context of a narrative, for example, the degree of participation in a particular game.

An examination of the nursery narratives shows that in this genre, probably because of its limited age range, there is only marginal interest in casting characters in a sports role. In the narratives there are no characters engaging in sports from either the white ethnic or black ethnic groups. All the sportspersons present are located in the other features. There is a degree of equality in the presentations since both groups take part in two sporting activities, namely, swimming and ski-ing. Because of a lack of competition in this genre the analysis can not go beyond the facts of inclusion to explore possible limitations in the sporting role of black group characters.

Presentation and Nature of Entertainers in the Nursery Magazines

In the narratives, members of the white groups have a 72% (85/59) share of the entertainers and in the other features they claim the majority share of 53% (92/62). In the combined tables the white groups account for 57% (99/65) of the entertainers in the nursery sample. When measured against their own group inclusions figures, we find the white groups engage l% (106/68) of their total characters in this way in the narratives, while the black groups employ only 8% (106/68) in this manner. In the other features the white groups return 5% (113/71) of their characters as entertainers but the black groups find 37% (113/71) of their total characters are so cast.

In the combined scores the white groups increase their percentage to 2% (120/74) but the black groups find theirs reduced to 26% (120/74). In the narratives, an examination of the individual

white groups involved in entertainer-representation finds the White British to be the only contributor. The Asian British find themselves the black group featuring most often in the narratives in the sphere of entertainers with a 60% (22/32) share of the inclusion figure. In the other features the leading white group are the White British with 97% (8/26) of the entertainer presentations. In the black groups the African British with a share of 94% (29/35) feature most often as entertainers. In the combined listings the White British remain in the majority position with 98% (15/29) of the presentations in their grouping. The African British group with an 87% (36/38) share of the entertainer status is the black group leader.

When subjected to an overall analysis in the sphere of entertainment in the narratives, the white entertainers outnumber the entertainers present in the black groups. In the other features there is a fairly even share of entertainers between the groups. Again given the nature of the comic genre there appears to be a degree of equality in the presentations themselves. A brief look at black and white group entertainers presented in the other features reveals some interesting examples, including black group entertainers playing traditional musical instruments. In Rainbow, 1 July 1994, black and white group entertainers in equal numbers are portrayed playing drums. At first sight this could have been considered an example of equality of presentation, but it must be remembered that the drum does not carry a stereotyped image when played by white characters.

Stereotyped Clothing and Distinctive Hair styling in the Nursery Magazines

In the narratives the white groups claim a 62% (85/59) share of the presentations concerning stereotyped clothing and in the other features the black groups alone are presented wearing stereotyped garments. In the combined tables the black groups with 58% (99/65) feature the most characters wearing stereotyped clothes. When the two major groups, black and white,

are compared against their own character inclusions the following results emerge. In the narratives the white groups allow 0.3% (106/68) of their total number of characters to be dressed in stereotyped clothing, but in the black groups 5%, (106/68) of the total number of black group characters are portrayed in stereotypical dress. In the other features only the black groups record any instances of stereotyped attire being worn and this amounts to 4% (113/71) of the total black group inclusion figure. In the combined results, the white groups return 0.2% (120/74) of white characters wearing stereotyped garments, and in the black groups 4% (120/74) are presentations in which characters wear stereotyped clothing.

The white individual group portrayed in the narratives wearing the most stereotyped clothing is the White American, which is the sole representative of stereotyped dress in this grouping. In the black groups the leading group is the American Indian with a 66% (22/32) share in the wearing of stereotyped clothing. In the other features only the Oriental British group is included in the black representation. The combined tables find only the White American group represents the white grouping in this domain. The Oriental British group is the leading group in the black group representation with 71% (36/38) of its characters portrayed dressed in a stereotyped fashion. When each group is measured against its own individual group presentations the narratives reveal the White Americans presenting 4% (43/41) of their total number of characters in stereotyped dress. The narratives find two black groups, namely, the American Indians and the Oriental British presenting full complements of characters dressed in a stereotypical manner. In the other features, there is no white representation, but in the black groups the Oriental British find 40% (71/53) of their intake treated in this way. In the combined tables the White Americans present 3% (57/47) of their complement of characters dressed in clothing which is stereotyped. All the characters in the American Indian group are presented in this manner.

It is interesting to note that in the white groups the stereotyped clothes are located in the white ethnic minority groups. However, in the area of stereotyped clothing, when black and white groups are compared against each other the black groups are more often shown wearing stereotyped clothing than their white ethnic minority counterparts. Stereotyped clothing however, only accounts for a small percentage of the total character inclusion of either black or white groups. For example, only 4% (120/74) in the black groups and 0.2% (120/74) in the white groups are so treated. Stereotyped clothing in the black groups is instantly identified with the American Indians since every American Indian who appears wears such clothing and to a lesser extent this is true of the Oriental British characters whose character appearances include a sizable percentage of characters wearing stereotyped clothes. In the white groups stereotyped clothing is restricted to the White American characters but accounts for only a small percentage of appearances. A typical example of stereotyped clothing in the black groups is shown in Rainbow. August 1994, where the stereotyped garments of an American Indian take the form of buckskin trousers and a feather in the hair.

In most societies hair styling has been seen as an identifying factor of not only race but also class and gender. It is also used to make statements concerning personality, lifestyles and occupational status. In the narratives there is no stereotyping of hairstyles recorded in either grouping. In the other features only the black groups are presented with distinctive hairstyles. When measured against the total black group characters present in the other features, these hairstyles account for 7% (113/71). When measured against the combined number of black group characters present, however, this figure falls to 4% (120/74).

In the combined tables the group recording the highest number of characters portrayed with distinctive hair styles is the Oriental British with a 71% (36/38) share. The only other group

featured is the African British who fall well below this figure. When seen in terms of their own individual group total complement of characters, the Oriental British find 50% (71/53) of their character-intake in the other features displaying distinctive hair styles but only 3% (71/53) of the African British are so portrayed. In the combined scores the Oriental British percentage falls to 45% (78/56). No member of the white groups has a stereotyped hairstyle.

Stereotyped hairstyles are exclusive to black group, but they are not an overwhelming feature amongst the black groups, accounting for no more than a small percentage of the total number of black group characters included in the sample comics and magazines.

Stereotyped hair styling is the province of the African British characters and the Oriental British inclusions. Good examples are shown in Playdays, 7 June 1994, where in the other features an African British girl is portrayed with a hair style consisting of series of small plaits and an Oriental British character is shown with lank short hair drawn downwards towards the eyes. It is the context in which these portrayals take place that is significant. It is not denied that some African British and some Oriental British people do favour the hairstyles portrayed. But since the characters are the only African British and Oriental representations in the feature it gives the impression that these are the only recognisable hair styles suitable for people of African British and Oriental British appearance. Black group ethnic identity is carried by non-human characters, both in the form of stereotyped clothing and hairstyling. For example, the Trolls July 1994, features a narrative entitled, 'Race on the Mississippi', where the American Indian whose identity is carried by a non-human figure wears very little except trousers. He has plaited hair in which he wears a feather.

It could be expected that in both the white ethnic minority and in the black groups, emphasis on differences in clothes and hair styles would be exploited. This offers an opportunity to

examine the comic media's treatment of minorities to detect if differences are due to nationality aspects or to racial considerations. There are significant differences between the two groups in the amount of stereotyped clothing, with the black groups in the combined tables wearing 17% (141/83) more stereotyped garments than their white ethnic minority counterparts.

However, seen in respect of total inclusions for each grouping, the black groups record 1% (162/92) more instances of stereotyped clothing. A good example of stereotyped clothing in the white ethnic minority groups can be found in Trolls, August 1994, where white ethnic minority identity is associated with non-human characters in the form of Russian national costume. In the case of hairstyles these are distinctive only for the African British and Oriental groups. An insignificant number of white ethnic minority group characters are cast as entertainers while about a quarter of the membership of black groups are presented in this way. Sportspersons do not feature highly in the white ethnic groups and only a small proportion of the black group characters included in this genre are cast as sportspersons.

The Sporting Presence in the Humorous Genre

In the narratives sport is weighted heavily in favour of the white groups and in a comparison between black and white, the black groups are barely visible, being left only a 10% (253/154) share. In the other features the share of the white groups is equally overwhelming with a mere 5% (260/157) contribution from the black groups. When the two sets of figures are combined, the black group's share of sportspersons drops to 9% (267/160). At first sight it appears that the myth of the black group sportsperson has no place in the humorous genre of comics. But with closer examination of comic content, looking at the inclusions from the viewpoint of each group's total inclusion figures, it appears that in the narratives the white groups return only

6% (274/163) of their total characters as sportspersons. Black groups return 23% (274/163) of their characters engaged in sports. The story remains the same in the other features while the white groups realise 13% (281/166) of their total characters as sportspersons the black groups are able to identify 42% (281/166). Presentation of sportspersons in a combination of the narratives and the other features reveals a result of 6% (288/169) for the white groups and 24% (288/169) for the black groups.

When viewed in terms of individual group contributions to the attribute of sportsperson in the narratives, those engaged in sporting activities in the black groups are mainly located in the African British group of characters who return 88% (190/127) of the total. The sportspersons found in the white groups are almost exclusively in the White British group who claim 99% (169/118) of the attribute. In the other features the white grouping most often featured is the Unclear White recording 70% (176/121), and in the black groups the Latin Americans with a 64% (197/130) share produce the most sportspersons. When the figures are combined the most prominent white group is the White British who account for 91% (183/124) of the sportspersons.

The black group most often featured is the African British with a claim of 83% (204/133) of the sports activists. When contrasted against their own total character inclusions in the narratives, the white group showing the greatest number of characters engaged in sport is the Any Other White group, with 12% (211/136) of its total characters involved in sports activities. The narratives show the leading black group to be the African British with a return of 41% (232/145) of sports presentations. In the other features, the white group presenting the most sportspersons in relationship to its total number of characters is the Unclear White with a 74% (218/139) contribution and in the black groups the majority of sports presentations are located in the Latin American at 91% (239/148). In the combined tables, the leading white group

with the majority of sports presentations measured in relationship to its total number of characters is the Unclear White with 49% (225/142). In the black group, the highest number of sports activists feature is the Latin American group with 68% (246/151) of presentations.

In the combined tables, the white ethnic minority groups show only 5% (309/178) as sportspersons. When measured against their own inclusion figures in the combined tables, this is reduced to 1% (330/187) of the total number of white ethnic minority characters presented as sportspersons, while the corresponding figure in the black groups is 24% (330/187). So there seems little evidence of equality even between the different coloured minority groups. A closer look at the area of sport in the humorous narratives reveals that there differences in presentation are on several levels between the black and white groups. These differences are found in the range of sports, in levels of participation and in degrees of skill.

White groups participate in a wider range of sports than the black groups. The white groups are represented in as many as 26 different sporting activities, ranging from soccer to sky diving while the black groups only feature in four sports, of which soccer is the major area of representation. Black group participation is virtually limited to one sport, football, yet black group footballers only record four touches of the ball while their white counterparts have 69 instances of ball contact. Furthermore, the black group players only have ball contact when they are operating in an all black group framework. In mixed sporting environments it is the white players who demonstrate the skills. When black group players do have ball contact the degree of skill shown is negligible because it is not exercised in a competitive arena.

The two main narratives in which black group players are regularly featured are 'Ball Boy' in the Beano and 'Barney the Wonder Winger' in Dandy. 'Ball Boy' is set in a mixed

environment featuring black and white group players but 'Barney the Wonder Winger' is frequently set in an almost all black group framework. In Beano, 3 September 1994, in the narrative called 'Ball Boy', the following sequence of events takes place. As the ball is being dribbled, by a white player, the sole black group footballer on the field comes in to tackle for the ball, but is easily beaten and left floundering. In Dandy, 3 August 1994, in 'Barney the Wonder Winger', there is little evidence of him being as named in the title. On this occasion white sporting characters are also included in the strip. 'Barney', the black group hero does not touch the ball: in fact he ducks when an opposing white player kicks it hard towards him.

In a further edition of Dandy, 1 October 1994, when operating in an almost all black group framework where whites are only members of the crowd, 'Barney' is allowed four touches of the ball but it needs to be remembered he is only practising against himself. A further example of Barney's incompetence and lack of skill is demonstrated in Dandy, 3 December 1994, in this episode of 'Barney the Wonder Winger', prizes are being awarded for the best players of the year. 'Barney' wins a prize for the best dive and he is shown diving without the ball into a muddy puddle. Outside the context of these two soccer narratives black group footballers appear to enjoy little success or superiority over their white counterparts. An example is afforded by Big Comic, February 1995, where the only black group sportsperson in the strip never gets near the ball. Worse, because he has not finished the lines given to him by his teacher for bad behaviour earlier in the day, he is dragged off to complete the punishment.

In other sports that are open to black group presentation, black group characters do not seem to improve their position very much. In Buster, 2 September 1994, a black group cricketer, in an otherwise all-white environment, is allowed to hit the ball. In another edition of Buster, 3

March 1995, in a narrative called, 'Cliff Hanger', the Oriental martial arts expert who is portrayed is not very successful, he manages to knock himself out instead of his white opponent.

The Presentation and Nature of Entertainers in the Humorous Comics

The white ethnic groups claim most of the entertainer presentations in the narratives leaving only 3% (253/154) to the black groups. In the other features the white groups monopolise the role of entertainer. In the combined scores the black groups provide only 3% (267/160) of the entertainer identifications. When analysed in terms of their own group character inclusions in the narratives, the black groups claim 3% (274/163) and white groups realise 2% (274/163) of the entertainer presentations. In the other features the white groups record 0.5% (281/166) of their total character inclusion in entertainer status. In the combined contribution measured in terms of each grouping's own total character inclusions, both groups record 2% (288/169). The myth of the black entertainer can hardly be sustained, at least in the humorous genre. The white group which features most entertainers in the narratives is the White British, who record 96% (169/118). In the black grouping the main contributor is the American Indian group with a 54% (190/127) share of the entertainers. In the other features, the characters cast as entertainers in the white groups are exclusively the White British, and in the combined tables the White British command a 96% (183/124) share to become almost an exclusive group. In the black groups leadership remains with the American Indians returning the same score as in the narratives.

The white ethnic minority groups make a considerable contribution to the entertainer attribute in the combined tables. When contrasted against the black groups they account for a 45% (309/178) share of the presentations, and when measured against their own character inclusions realise a 1% (330/187) share of their total figure vested with entertainer status. When the

individual groups are measured against their own inclusion rates, it transpires that the White Americans and the White British share on an equal basis the entertainer presentations in the narratives with 2% (211/136) of their total inclusion figures featuring in entertainment.

In the other features, the White British group with 0.6% (218/139) of their total character inclusion spent on entertainers, is the highest scorer, and in the combined tables they share the leading position with the White Americans with each group returning a score of 2% (225/142). The narratives show it is the American Indians who return the highest percentage of their total character inclusion with 45% (232/145) of their members cast as entertainers, and they maintain this position in the combined contributions with 40% (246/151) of their total inclusion being allocated entertainer status.

In the same way and for the same reasons that sportspersons are examined in more detail in the narratives, the entertainers are subjected to the same kind of treatment. In this genre an examination of musical instruments, shows that the white entertainers play twelve different instruments varying from cymbals to violin and tuba while the black group entertainers have access to just one - the traditional stereotypical drum. For example, in Big Value Comic 10 March 1995, in a narrative strip called, 'Bumpkin Billionaires', a half-naked black African is seen squatting on the ground beating a drum.

Stereotyped Clothing and Distinctive Hair styling in the Humorous Comics

Both groups black and white wear stereotyped clothing. In the narratives, the white groups with a 57% (253/154) share of the attribute are more often featured wearing stereotyped clothing than the black groups. In the other features, there is an increase to 89% (260/157) in the wearing of stereotyped garments within the white groups, and in the combined contributions the white groups with 60% (267/160) are the wearers of most of the stereotyped clothing. When measured

against the inclusion figures for their own grouping only 1% (274/163) of the clothing of the white ethnic groups in the narratives is stereotyped, whereas in the black groups 34% (288/163) of the total black characters portrayed are wearing such clothing. In the other features, 3% (281/166) of the white inclusion are dressed in stereotyped ways and in the black groups 20% (281/166) are so attired. In the combined scores measured against the inclusion figures for the grouping, 1% (288/169) of the white characters are dressed in clothes that are stereotyped, whereas in the black groups, 34% (288/169) of the characters wear stereotyped garments.

The narratives find the white individual groups concerned with the most frequent wearing of stereotyped clothes are the White American with 76% (169/118), while the Arab group with a 59% (190/127) share of stereotyped clothing is the black group leader. In the other features the leading white group wearing such clothing is the White American with a score of 88% (176/121), and in the black groups the most highly stereotyped dresser is the American Indian with a return rate of 50% (197/130). In the combined tables, the White American group retain their leading position as the most stereotyped dressers with 78% (183/124) and in the black grouping the Arab group also retain their position with 58% (204/133) of the stereotyped fashions.

When measured against their own white group inclusions in the narratives, the entire complement of the European American category are wearing clothes which are stereotyped. The black grouping measured in the same way reveals the Arabs, Black Africans, Black Australasians, Orientals, Brown Asians, Latin Americans, American Indians and British Arabs are also treated in the same way. The other features present the White Americans wearing the most stereotyped clothing when measurement is made against their own group character inclusions. In the black groups, the Arabs and the American Indians realise a full

complement of characters dressed in a stereotypical way. In the combined contribution, the European Americans retain their leading position as stereotyped dressers, while the Arabs, the Black Africans, the Brown Asians, Black Australasians, American Indians and the British Arabs still find their whole character inclusions involved in the wearing of stereotyped clothing.

In the white groups most of the stereotyped clothing is worn by the White American characters who are frequently dressed as Wild West cowboys and then placed in modern settings. For example, in Dandy, on a regular basis, the character 'Desperate Dan' is depicted in this way. Another example can be located in Dandy 5 November 1994, in a narrative entitled, 'Herb's History', the White British character is dressed in full highland traditional dress while going about his daily chore of sweeping the floor. However, the white ethnic group character who makes every appearance wearing stereotyped clothing is the European American. In the black groups a great deal of stereotyped clothing is worn, with some groups finding their members wearing nothing else. One group of black characters who appear only in stereotyped clothing is the Arabs. Other black groups also wear stereotyped garments, for example, in the other features, in the Dandy, 3 September 1994, a Latin American character makes his appearance. He is placed in a modern setting and shown wearing a large Mexican cowboy hat and fringed jacket and trousers.

The non-human category carries identity through clothing and in the narratives the white groups account for 71% (259/156) of the ethnic identity carried in this way. In the other features, the white groups claim 80% (266/159) of all such identity and in the combined scores such clothing accounts for 73% (273/162) of the ethnic identity carried by non-humans. When compared against their own combined inclusion scores, the white groups return 100% (280/165)

identity recognised through the stereotyped clothing of non-human characters. The same is true of the black groups: their carried identities are also 100% (280/165) recognisable through stereotyped clothing.

In the narratives, white identity carried through the clothes of non-humans is shared between the White British with 70% (175/120) and White American characters with 30% (175/120). In the black groups such identity is attributable to the American Indian only. In the other features, only the White Americans can be identified through the stereotyped clothing of non-humans, and in the black groups the attribute is only carried through the Latin American group. In the combined frame, we find the White British and the White Americans share the attribute on an equal basis, while in the black groups the American Indians with a score of 80% (210/135) bear the majority share of identification carried through the clothing of non-humans.

When measurement is made against their own combined inclusion figures, it appears that the White American and the White British groups are 100% (217/138) recognisable through the stereotyped clothing of non-humans. Stereotyped clothing worn by non-humans accounts for the full complement of American Indians in the narratives. In the other features however, the entire Latin American complement is identified only through the stereotyped clothing of non-humans. In the combined tables, carried-identity through stereotyped clothes remains at 100% (231/144) for both White British and White American groups, and in the black groups the identity of American Indian and Latin American characters is recognisable through the clothing of non-humans, irrespective of other attributes. Examples of white identity carried through the wearing of distinctive stereotyped clothing can be seen in Beano 6 August 1994: in a narrative called, 'Billy Whizz', the non-human characters are sheep and they are dressed in recognised Scottish tartan clothing.

A further example of identity carried through non-human characters and identifiable partly through clothing can be seen in Dandy, 3 September 1994: in a narrative entitled, 'Korky the Cat', the non-human character is a dog dressed in a loud check sports jacket and carrying a violin case. The non- human is recognisable as a European American as soon as the dialogue is taken into consideration. Another animal character informs the readers that, 'It's Al Cabone.' An example of black group identity being carried can be seen in the following example from Buster, 3 March 1995, where Latin American identity is carried by a donkey wearing a large Mexican hat through which his ears protrude.

Hairstyling does not appear to be a prominent feature in either black or white groups, but is found more often in the black groups. The combined tables show hairstyling in the white group accounts for 3% (267/160) of identification, leaving the black groups with the major share of recognition in this area of analysis. When contrasted against their own combined character inclusions, the white groups find themselves with an almost insignificant contribution of 0.01% (274/163), whereas the black groups identify 10% (274/163) of their total character inclusion through distinctive hair styles. In the white ethnic minority groups, the combined tables show 3% (309/178) of the ethnic white minorities are recognisable through their distinctive hair styling. However, only the Other European White ever appears in this category.

The African British appear the black group most affected by these styles, but when seen in terms of the total number of African British characters the distinctive hair styling accounts for 20%(246/151). A good example of this stereotyped hairstyling can be seen in Dandy, 1 October 1994: in the narrative, 'Barney the Wonder Winger': the girl friend of the black group hero wears her hair, as she does in all the other episodes of the story, in dreadlocks tied into two bunches. Another good illustration can be seen in Buster's regular feature entitled,

'Buster', the African British character who is usually included never suffers from stereotyped clothes but he always wears his hair in a distinctive fashion, tight curls with a number of lengthy spikes of hair sticking out at various angles. Concerning clothing and hairstyling, in mitigation it can be pointed out that there are many instances of clothes worn by black groups in keeping with the age and fashion of the contemporary group portrayed. For example, in Buster 5 August 1994, in the narrative entitled, 'Buster', the African British character, in spite of his elaborate Afro hair style, is dressed in the same way as his white contemporaries, that is, in jeans and sweat shirt.

The Sporting Presence in Magazines for Adolescents

Only white groups feature as sportspersons in the narratives. In the other features there is a 4% (428/252) black group contribution but in the combined lists this drops to 2% (435/255). When compared in terms of total character contributions the following emerges. In the narratives, 2% (442/258) of the total number of characters in the white groups are portrayed as sportspersons. In the other features, 8% (449/261) of the characters in the white groups and 10% (449/261) of the characters in the black groups are presented as sportspersons. In the combined scores this emerges as 3% (456/264) in the white groups and 1% (456/264) in the black groups. So in the gender sample the myth of the black super sportsperson can hardly be sustained.

The individual group involved in this attribute is the White British, who take the major share of sports activists in the narratives with a score of 93% (337/213). In the other features, the Unclear White category, with 59% (344/216), record the most sports presentations. In the combined presentations the White British retain the leading role, returning the greatest number of sportspersons. In the black grouping the combined tables reveal the Oriental and the African British sharing a joint leadership role both recording 38% (372/228) of sports

activists.

When measured against their own individual group character inclusion, however, the following picture emerges. In the narratives, the white groups find the Impossible-to-Code category records the highest level of sports personalities at 4% (379/231). In the other features the Unclear Whites return 32% (386/234) of their total inclusion as sportspersons. In the combined tables, the Unclear Whites attain the highest level with 5% (393/237) of their total characters cast in a sports role. The Orientals with 29% (407/243) are the black group with the highest level of sportspersons portrayed in the other features. In the combined tables, the African Americans with 7% (414/246) are accredited with the majority of sportsperson appearances in relation to the total character inclusion. The white ethnic minority groups in the combined table share 43% (477/273) of the sportspersons, showing to some extent that white ethnic minorities are treated in a similar way to the black groups in respect of sports inclusions. But when subjected to measurement in respect of their own inclusion figure, the white ethic minority groups realise only 0.5% (498/282) against a 1% (498/282) score for the black groups.

Sportspersons in this genre, when analysed from a black/white group perspective, show that overall, the white groups predominate, and when the figures are seen in the light of each group's total number of characters, there is little change. For example, 3% (456/264) the white groups total number of characters are sportspersons, whereas in the black groups l% (456/264) are shown in this capacity. White groups feature in ten different sports, ranging from hockey to car racing, while the black groups are limited to three. The absence of black group sportspersons in the narratives leaves little alternative but to draw conclusions only from the figures presented above. And in terms of those percentage figures, it appears that for this

genre, based on the number of sports persons per group, that the black groups rather than being over-represented are under-represented in the area of sport.

The portrayals of sportspersons in the gender genre are illustrated by the following examples taken from the different ethnic groups. In Sonic, 6 January 1995, in a relatively new narrative which is establishing itself called, 'Marco', the white hero is a footballer with a difference because he is in possession of a magic football. In Bunty, 8 April 1995, in a narrative entitled, 'The Comp', a White British participant is featured as a swimmer, and care is exercised to avoid sexism since a companion remarks that the swimmer is also a member of the girl's football team. In Sonic, 29 July 1994, a black skater from comic fiction is used to advertise the next issue of Sonic.

The Presentation and Nature of Entertainers in Magazines for Adolescents

In the narratives, 97% (421/249) of the entertainers are located in the white groups. In the other features, the percentage falls only slightly to 94% (428/252), where it remains in the combined contributions. When measurement is made in respect of the total character inclusions the following results emerge. In the narratives, we find the white groups with 1% (442/258) of the total characters featured as entertainers, but only 0.6% (442/258) of the corresponding black groups are so presented. In the other features, 31% (449/261) of white characters and 48% (449/261) of the membership of the black groups are portrayed as entertainers. In the combined figures, only 6% (456/264) of white characters and 8% (456/264) of black characters are cast in entertainment roles. Therefore, the slightly larger percentage of black group entertainers could be used as evidence that the myth of the black group entertainer is still alive in the gender genre.

In the combined tables, the white group most often engaged in the portrayal of entertainer is

the White British who have a 45% (351/219) share in the attribute. The Unclear Black group is the leading contributor in the narratives with a 75% (258/222) share of the entertainers. In the other features, the leading contributor is the African American with 33% (365/225). In the combined table, the African American and the Unclear Black groups share the lead in entertainers with 31% (372/228) each. When measured against their own individual group total inclusions, the narratives reveal that the White Australasians with 59% (379/231) return the most entertainers. In the other features, and the combined scores, it is the White African group which has a full complement of entertainers. The Unclear Black group takes a leading role in entertainer appearances in the narratives with 1% (400/240). In the other features, the Oriental British group lead the way with a full complement of entertainers. In the combined lists, the African American group, with 71% (414/246), most often claim the role of entertainers.

It is in the white ethnic minority groups that many entertainers are located. These groups, when measured against the black groups, show a higher number of entertainers in the narratives, with 92% (463/267) of the members of white ethnic minority groups engaging in entertaining. In the other features, the white ethnic minority groups with 88% (470/270), return most entertainers. In the combined tables, we find the white ethnic minority groups with 88% (477/273) realising the highest score once again. When measured in terms of their total character inclusions, the white ethnic minority groups are seen in the narratives to spend 4% (484/276) on entertainers whilst the black groups spend only 0.6% (484/276). In the other features the white ethnic minority groups invest 64% (491/279) of their total characters in entertainment roles while only 48% (491/279) is spent by the black groups in this way. In the white ethnic minority groups the combined tables show 27% (498/282) of characters are cast in entertainer roles, whereas in the black groups the figure is only 8% (498/282).

In the gender genre most of the entertainers are located in the other features of the magazines for girls. They take the form of film and pop stars from a variety of white and black ethnic groups. In a comparative analysis of black and white group representation in the other features contributions from the white groups outweigh that of the black groups. However, when seen in the light of total inclusion figures in the other features, the black groups present more entertainers in their total number of characters. The white ethnic minority groups confuse the issue somewhat, however, since when measured in terms of their total character inclusion they produce more entertainers than the black groups. The need for caution in assessing the results as straightforward racially determined is evident. However, based on the full complement of ethnic classifications in the narratives and the other features, it appears that in the field of entertainment black groups are over-represented, given the number of entertainers in relation to their overall character inclusion.

Most of the entertainers, in the gender genre black and white group, when located in the other features, are real life portrayals in photo-frame of pop stars, and this in itself leads to a degree of equality in the portrayals. If differences in the nature of the entertainer role are to emerge, it seems most likely to be in the narratives. Close examination of these reveals a marked difference in the portrayal of entertainers between the two major groups. In Bunty 4 March 1995, in a narrative called, 'Born to Dance', the role of the entertainer is played by a white ballet dancer.

Frequently the entertainers take the form of 'pin ups' on the walls of bedrooms, as in Bunty 9 July 1994, but interestingly enough, only white stars are featured. The portrayal of an Oriental character in an entertainer role in Bunty, 7 January 7 1995 is in marked contrast. In a serial called, 'The Comp', the Oriental entertainer on the stage is wearing ethnically stereotyped

clothing and a distinctive Oriental hairstyle in the form of a pigtail. Most surprising is the limited range of musical instruments in both black and white groups, given the nature of the comics for teenage girls with their abundance of pop stars. The white groups are limited to three instruments, and in the black groups there is no evidence of any instruments.

Stereotyped Clothing and Distinctive Hair styling in the Magazines for Adolescents

In a straight analysis of the narratives comparing black and white groups, we find the black groups claiming 87% (421/249) of the stereotyped clothing while in the other features only black groups appear wearing stereotyped clothing. In the combined lists, 88% (435/255) of stereotyped clothing is worn by the black groups. When contrasted against total character inclusions, the black groups predominate in the narratives, wearing 32% (442/258) of stereotyped garments, while in the corresponding white groups, only 0.2% (442/258) of clothing is stereotyped. In the other features, 16% (449/261) of the black characters wear clothes that are distinctive through ethnic stereotyping. In the combined contributions, 29% (456/264) of the black group intake experience the wearing of stereotyped clothing but we find only 0.1% (456/264) of the white group have a share in this experience.

The Other European Whites feature in the narratives as the white group most stereotypically dressed, with a 89% (337/213) of such clothing. In the combined contributions, the Other European White group maintains its lead with an 89% (351/219) contribution. The black groups are represented in the narratives by the Oriental group, who have the largest share with a 99% (358/222) contribution of stereotyped clothing. In the other features, the leading contributor to stereotyped dress is once again the Oriental group with a 60% (365/225) share, and in the combined scores, this group increases its lead in stereotyped dress to 95% (372/228) of the total black character intake. The groups involved in the wearing of the stereotyped clothing when

measured against their own group total character inclusions, show the following results. The Other European White group return the highest level of stereotyped clothes in the narratives, with 10% (379/231) of its total character intake so dressed. In the combined figures, the Other European White group maintains this position, but the contribution is reduced to 6% (393/237). In the narratives, the Latin American group leads the way with a full complement of characters all wearing stereotyped garments. In the other features, the Brown Asian group and the American Indian group both share a full complement of characters dressed in a stereotypical fashion. In the combined contributions, we find the Brown Asian and the American Indian groups have all their characters portrayed wearing stereotyped clothes.

Our initial comparison between black and white groups shows stereotyped clothing is most often located in the black group. When placed in the context of the total number of characters, the percentage of the white groups becomes insignificant. In the white groups, we observe the stereotyped clothes most often worn by the Other European White characters. In the black groups, there is a wider participation in the wearing of stereotyped clothing, with some groups finding all their characters so dressed. A good example of stereotyped clothing is to be found in Sonic, 11 November 1994: in a narrative entitled, 'Eternal Champions', an Oriental character in this issue is dressed in the long flowing robes of an Eastern religion. In a further edition of Sonic, in regular feature of a narrative called 'Shinobi', the Oriental characters wear long flowing garments and some also wear traditional Oriental hats, while others wear head bands. The attire could be described as an example of exotic clothing reserved for characters who are not white.

Distinctive hair styling only features black groups, and when seen in terms of measurement against their total inclusion figures, hairstyling account in the narratives for only 0.1% (442/258)

of the total number of black group characters. In the other features, the presentations of distinctive hairstyles, when measured against the total black group inclusion, accounts for only 3% (449/261), dropping to 0.6%(456/264) in the combined tables. When featured in the narratives, only the Oriental group is involved in distinctive hairstyling, and when measured against its own inclusion figure, accounts for only 0.4% (400/240) of its total complement of characters. The African British group appears in the other features, with a 75% (365/225) inclusion rate. However, when this is measured against the total African British complement it accounts for l4% (407/243). In the combined contributions, the African British group still leads the way with 60% (372/228) of the distinctive hairstyles, but with a personal group percentage reduced to 2% (414/246) in respect of total contributions.

In comparing the white ethnic minority groups and the black groups in this particular genre, distinctive hairstyles are expected to be wholly associated with pop culture rather than with ethnic differences. If hairstyles are seen to be distinctively ethnic this would occur in the white ethnic minority groups, and then the claim, that nationality is a major aspect in differences in presentation more so than race, would find some justification. However, the distinctively recognisable ethnic hairstyles are easily identifiable in the black groups, but not in the white minority groups. As expected there is a marked differentiation between sports representation of the Asian British group and the African British group. Although statistically the Asian British are adequately represented, their actual participation in sport, other than wearing the appropriate sports kit, is less involved and less active than that of the African British. Asian British participation in the national game of soccer is non existent.

Conclusion

The concern for the damaging effect on the black population of the myth of the superior

black group sportsperson, expressed by Hoberman (1997) and Hartmann (1998) in Chapter Three, is supported in the data from the analysis of the comic sample, not so much through over-representation, but through perceived sporting superiority, which is not borne out by the comic findings. The most interesting aspect in the examination of the myths surrounding black group characters is the nature of the positive stereotypes and the steps taken to limit their effectiveness.

These aspects of limitation cannot be explained apart from the specific political and historical factors surrounding them. For example, the progression of black group visibility in sport can be traced from the overtly physical presentations of black group characters to be found in Chapter Two of this thesis. The limitations imposed upon black group characters can be traced to the early theories of race, discussed in Chapter Three and based upon the concept of black group intellectual inferiority, for example, the black group non-involvement in football-playing positions carrying responsibility as noted by Maguire (1991). We could assert that the ideology of white supremacy has been revised to fit the present day through the medium of sport.

In the comics, the limitations are to be found in two areas, the area of black group inclusion or exclusion in particular sports, and limitations found within particular sports themselves. It appears that comics reflect reality in the sphere of sports where black groups are allowed to participate. Black groups in society and in the comics are under represented in golf, tennis and swimming. It appears that white group characters must dominate in all spheres, but more subtle ways have been devised to maintain white supremacy. For example, it could be suggested that the comic script-writers, following the myth of black group physical superiority, have included black group characters in physical pursuits, but then limited their

effectiveness through such strategies as positioning them in almost all-black group frameworks, where competition with white ethnic groups is impossible. Limitation also operates by curtailing black group participation and through the denial of leadership roles within a sporting capacity where there is mixed black and white group participation.

Following the myth of the black group sportsperson, black group characters should be over-represented in the comic sample but the figures are modest in the nursery group, with 3% (120/74) against 0.8% (120/74) for the white groups when measured against each group's total number of characters. It is only in the humorous set that the presence of the black groups in relation to their total number of characters is predominant, with the white groups presenting only a quarter of the black group figure and in the gender genre there is no over-representation. These figures require qualification, since the limited sporting opportunities in the nursery genre could be attributable to the low number of nursery comics including black group characters. It also needs to be pointed out that those engaged in sport in the nursery comics are not taking part in competitive sport, they are merely indulging in leisure activities which are sport centred, thus decreasing the opportunities for limitations. Explanations could rest in the fact that young children are insufficiently physically co-ordinated to take much interest in competitive sport, either individually or in team games that require in addition to physical development, a degree of social maturity. Surprisingly, Asian British characters feature most often as sportspersons in the nursery comics. This, however, could also be explained in distribution terms since in the narratives in particular other black ethnic groups are not well represented, as shown in Chapter Four.

Although black group sportspersons are well represented in the humorous comics when set in mixed ethnic group situations, there are limitations associated with levels of skill and

leadership. Although black group characters feature most often in football, there are no black group team captains, and no black group characters occupying the thinking positions. For example, 'Barney the Wonder Winger', in keeping with the black group representation in British football, features in a wide forward position requiring speed, rather than in a midfield role where thinking is a major part of the game. The limited sportsperson resides within the overall myth that certain black groups are naturally good at sport, and racial ideology is used to explain any sporting success. It is interesting to note that there is little talk of natural ability or special genes when discussing white success in any sporting capacity.

It is interesting to observe that some black group entertainers appear in the early comics discussed in Chapter Two in full blown guise of the early 'blackfaced' minstrels modeled upon white actors pretending to represent black people. The entertainer image is far more positive in the contemporary comics but although the extreme image is more or less obsolete, black group characters frequently feature as entertainers, and thus the myth of the black group entertainer is kept alive. All three genres in the comic study bear one similarity where black group entertainers are concerned. There is, with one exception, no portrayal of any black group entertainer which could be said to resemble in any way the entertainer presentations in early literature discussed in Chapter Two, where Comic Cuts feature black ethnic group entertainers with grotesquely drawn features. Such portrayals as these find little space in the modern comic literature under review in this research.

However, we see the same kinds of limitations as witnessed in sport, imposed upon the choice of acting roles. These limitations are visited upon black group entertainers regarding the number of instruments played. The black ethnic groups being limited to the drums alone, while their white group counterparts have a choice of twelve instruments. It appears that an

argument could be made for suggesting that the limitation can be interpreted in terms of intellect. For example, the instruments requiring a seemingly more academic approach are outside the intellectual capacity of black group players, who having natural rhythm are best suited to percussion instruments, in particular the drum. This theme of limitation is also witnessed in the fact that black group entertainers are cast mostly in supporting roles.

In all three genres there is an over-representation of stereotyped clothes when related to the number of black group characters appearing. However, it is noticeable in the gender genre, particularly in the magazines for girls, that black ethnic group characters, especially in the narratives, are dressed in similar clothes to their white counterparts. The observations of Calloway (1997) concerning clothes appear to be supported by the comic findings, where we see, in spite of many instances of stereotyped clothing, there is also an incidence of fairly consistent numbers of black group characters wearing the same everyday clothing worn by their white counterparts, which in essence originates from a merging of a variety of past ethnic fashions. It may be that the younger generation of black group people is in fact dropping their parents' distinctive dress. It might well be a simple case of fashion rather than culture. Young people in particular are targeted by the advertising of the fashion houses, and most of such advertising involves so-called white fashions. A further explanation might well be located in globalisation, and a move towards world conformity: that is, Western led in the matter of clothing. However, it is interesting to note that the stereotyped clothing of black group characters in the early comics consists predominately of loin-cloths, and in the contemporary comics, although only making an occasional appearance, the fashion is not completely obsolete, as testified in Chapter Eight where loin-cloths feature in Buster 14 April 1995, and in the Big Comic March 1995.

This state of affairs can give rise to much speculation. On one hand, we have the new racist talk about cultural differences, particularly distinctive clothes, as a reason for the dominant group to space itself from the black ethnic grouping in order to preserve white culture: and on the other hand, the debate surrounding the contention that the ethnic groups who are not white have a right to be distinctive in dress style. On the face of it there appears to be some agreement between the protagonists, but it could be suggested that it is more a case of the underlying ideology of white as right: a case of white dominance attempting to assert itself. Much depends upon personal viewpoints, although dress is very much a matter of continual change in any social scene, there is no doubt it has implications for integration and for aspects of white domination. It is contended that this state of affairs is brought about by the overall world domination of the United States. It is speculated that globalisation will determine dress patterns and as a consequence clothes worldwide will become Westernised.

The myths are hedged in by limitations with narrowed boundaries in sporting activities, where black ethnic groups are limited in particular areas of sporting activity. Therefore, there is inequality of presentation, thus endorsing the hypothesis that there is differential treatment of black ethnic groups in the comic and magazine scripts under investigation. In order to continue our study of patterns of equality across ethnic groups, we turn our attention in the following chapter to verbal and non-verbal aspects of character relationships.

CHAPTER SEVEN

ASPECTS OF VERBAL AND NON-VERBAL COMMUNICATION

Introduction

The purpose of this chapter is to discover which groups are responsible for most of the dialogue and the non-verbal exchanges in the comic texts. The nature of these exchanges will be analysed in an attempt to find out if there is equality of presentation between the black and the white ethnic groupings. Under the broad heading of verbal and non-verbal communication, a number of topics can be reviewed together, since they are related to each other and are often inter-dependent. For instance, threatening behaviour is expressed through verbal and non-verbal communication. Humour is also conveyed through either or both of these modes of communication. An examination of the nature of verbal and non-verbal communication includes the areas of stereotyped language and derogatory remarks, along with aggressive and non-aggressive dialogue exchanged between characters, or dialogue directed at other racial groups. The non-verbal elements in the message are addressed by encompassing welcome and unwelcome categories in the non-verbal exchanges.

Non-verbal communication plays a vital role in dialogue because it adds to and completes the meaning of conversation. The non-verbal language included in the checklists is mainly bodily contact. Other aspects of non-verbal communication usually only feature if inferred from the consequences of the body contact or absence of it: for example, lack of physical proximity is noted in the general absence of touch between black and white group characters. Facial expression, gesture or posture is noted in determining whether behaviour between black and white can be judged as threatening.

Verbal and Non-Verbal Communication in Nursery Comics and Magazines

Because of the nature of the comic and magazine layout there is little dialogue in the other features, thus confining most of the analysis of verbal content to the narratives. The dialogue is shared between white, black and mixed ethnic groups. In the narratives the white groups claim 97% (87/60) of the speech with the mixed groups taking l% (87/60) and the black groups being left with only 0.8% (87/60) of the conversation. The majority of the exchanges are in the narratives and are non-aggressive and it is only in the mixed group we find any aggressive exchanges. When the narratives are measured against their own total number of group verbal exchanges, the white groups and the black groups return full complements of non-aggressive dialogue.

However, in the mixed group we find there is 75% (122/75) non-aggressive conversation with the remaining 25% (122/75) of the verbal exchanges aggressive. The white British characters are most often involved in the narrative dialogue, with a 93% (3/24) claim of the white share of the conversation, while in the black groups it transpires that the Asian British do the most talking. In both the exclusively black groups and the exclusively white groups, the verbal exchanges are entirely non-aggressive. The conversations of the mixed ethnic groups account for only a minute proportion of the narrative dialogue, yet it is only in these groups that conversation of an aggressive nature appears, and this is so in a genre where all types of aggression are noticeable for their general absence. In the other features the limited verbal exchanges are non-aggressive and confined to the white groups.

In the narratives and the other features in the non-verbal exchanges, only the White British group participates, and all the non-verbal exchanges are of a welcome nature. In the other features, 9l% (95/63 of the non-verbal content is located in the white groups, matched by 8%

(95/63) in the mixed groups and all the exchanges are welcome. The combined table results in 94% (102/66) white group non-verbal exchanges and 5% (102/66) mixed exchanges, and all are of a welcome nature. When measured in terms of total non-verbal inclusions, we find in the narratives 100% (109/69) of the exchanges of the white groups are welcome ones. The other features show full complements of welcome contacts for both white and mixed groups.

Non-verbal exchanges in the narratives are restricted to the exclusively white groups, and they are completely of a welcome nature. In the other features the white groups make most of the non-verbal exchanges their own with a small contribution from the mixed ethnic groups. In both white and mixed groups the non-verbal exchanges are of a welcoming nature. The exclusively black groups are excluded from the non-verbal exchanges in the narratives and in the other features. The stories carry most of the white verbal and non-verbal exchanges and contain all the conversations recorded in the black groups. The White British characters claim the largest share of all the dialogue and monopolise the non-verbal exchanges. The share of the conversation in the black groups is exclusive to the Asian British characters. Mixed ethnic conversations and non-verbal contacts do not feature very highly.

In the area of non-verbal contact there is a marked difference between the narratives and the other features. Where it seems perfectly natural to assume there will, in certain narratives, be non-verbal contact of a mixed ethnic nature, it does not occur. For instance, it is assumed that young children who are also close friends when playing together will at some point touch each other. In Playdays in the regular stories featuring 'Manisha', an Asian British character and her white playmate no non-verbal contact takes place. However, this is not the case in the other features. In situations where contact could be expected to take place it does so. For example, there is welcome non-verbal contact between a black group adult and a white child

in Playdays 6 July 1994, where a black group adult appears, holding a white child by the hand as he helps him to negotiate the steps of the swimming pool in order to enter the water. A further example of welcome non-verbal contact in the nursery genre is found in the other features of Playdays June 1994, where a white character and a black character are touching as they play with a toy.

A comparison of the percentages found in the white ethnic minority groups and in the black groups in respect of their overall dialogue shows that while both these groups indulge in a conversation which is mainly non-aggressive, the white ethnic characters do most of the talking. Neither group has a share in non-verbal contact in this genre, although there are a number of mixed black and white group non-verbal exchanges. These exchanges point the way to the importance of the psychological element, which is part of this multi-disciplinary approach to comic media as discussed in Chapter Three. It appears in the narratives that the results seem to lend support to the research of Heslin and Boss, that perceived inferiors are excluded from touch with perceived superiors. The nature of the other features, with the more factual approach and the recording of actual events, seem to show that, perhaps, comics and magazines narratives are reflecting past attitudes, and have yet to catch up with changing realities.

Stereotyped Language in the Humorous genre

In the narratives, 63% (253/154) of the stereotyped language is employed by the black groups, and when measured against their own total inclusion figures the separate black and white groups register the following scores. In the narratives, the white groups return only 0.02% (274/163), and the black groups 1% (274/163). In the combined figures, the groups most involved in the use of this ethnically stereotyped language in the white groups are the White Australasian

and the Unclear White, who share 50% (183/124) each on this attribute. In the black groups, the leading exponent is the American Indian group with a contribution of 35% (204/133). When measured against their own character inclusion rates in the narratives, the White Australasian group realises the highest figure with 5% (211/136) of its total characters employing stereotyped language. In the black groups stereotyped language in the narratives is used most by the Asian American group, with 57% (232/145) of their total character inclusion involved. In the white groups we find in the combined contribution the White Australasians retain the supremacy with 5% (225/142) of their total number of characters using stereotyped verbalisation. In the black groups, the Asian Americans retain the lead with 57% (246/151) utilisation of the stereotyped language.

In the Big Comic, in a regular feature called, 'Junior Rotter', a Brown Asian character informs white characters in broken English, 'It is time you pay'. Another example of language stereotyping occurs in the regular feature of 'Dennis the Menace', in Beano 6 May 1995, when an Arab character announces, ' You may carry me to a resting place'. A similar type of language stereotyping is identified in Dandy 4 November 1994, in a regular feature of 'Desperate Dan'. The Asian American addresses 'Dan' in the following terms: 'Yes Mister Dan. This Ees my very hottest curry indeed,' and he follows it up with, 'Dan are you being alright.' A further example of this type of stereotyping is found in Dandy 3 December 1994, in a feature called, 'Cuddles and Dimples', where the token Asian British postman exclaims, 'Goodness gracious me,' when the wind proves strong enough to blow him off his feet. A different type of language stereotyping is employed in Big Comic 12 August 1994, in a narrative called, 'Bewitched Belinda'. In this narrative a group of American Indians visits a modern camping store. They inspect a number of tents and make remarks prefixed with 'um' and converse in a stereotyped way: for example, 'We wantum one hundred tents.' It is not so

much a matter of speaking quaint English as an inability to master the pronunciation and have sufficient command of enough words with which to converse.

Threatening Behaviour in the Humorous Genre

Where threatening situations occur in the combined mixed colour exchanges, we find the white groups are considered only 10% (254/155) threatening to the black group members, but black group members are considered 89% (254/155) threatening to white groups. When measured against their own inclusion rates in the narratives, the black groups prove the most threatening with 5% (275/164) of their total number of characters engaged in threatening behaviour towards white characters, whilst the white groups return a figure of 0.01% (275/164) antagonistic to black group characters. In the combined list, the white and black group figure remains stable. In a combination of narratives and other features, the White British group, with a score of 100% (184/125), appear to be the most threatening characters to black group members in the white grouping. The most threatening characters within the black grouping prove to be the African British, with 37% (205/134) involvement in threatening behaviour towards white group characters. In terms of their total inclusion figures in the narratives, the White British ethnic group are most threatening to black ethnic groups with a score of 0.02% (212/137), but even this low percentage is further reduced to 0.01% (226/143) in the combined listings. When measured against their own inclusion rates in the combined tables we discover the Brown Asians involved in half of the threatening behaviour exhibited in the black grouping.

In mixed black and white encounters, the black groups are considered more often to exhibit threatening behaviour. The African British and Arab characters are considered the most threatening in the mixed group exchanges. Threatening behaviour from the white groups is

restricted to the White British characters. Threatening behaviour by a character from one of the black groups is illustrated in a narrative called, 'Junior Rotter', in the 1 July 1994, issue of the Big Comic: an American Asian character supporting an over large beard threatens the white characters and demands money from them. Threats are again shown by black group characters when in Buster 5 August 1995, in the regular episode of 'Cliff Hanger', the white hero is threatened by a brown Asian, who sets a tiger on him. In a further issue of Buster 3 March 1995, in the same titled story, the white hero has a large crate delivered to him. A big Oriental character smashes his way out of the crate and proceeds to chase the white hero around the house threatening him with physical injury. Finally the white hero is cornered and threatened with ' Now you are for the chop'.

In a narrative called, 'Phil Fitt', in the Big Comic January 1995, there is a mutual exchange of threats when 'Phil Fitt' the African British hero threatens a white character whom he suspects of theft. It transpires the suspect is innocent, and in turn he behaves in a threatening manner towards 'Phil Fitt'. The crude 'Uncle Tom' character portrayal of the servile black group member desperate to please his white master appears to have disappeared from the text of the modern humorous comic genre. Nowhere in the texts of the comic sample is there any hint of such a crude portrayal.

Humorous Exchanges in the Humorous Genre

In the narratives, 62% (254/155) of humorous exchanges between black and white ethnic group characters are at the expense of the black groups. In the other features all the humorous exchanges between black and white ethnic groups are at the expense of the black groups. In the combined listings this figure stabilises at 62% (268/161). In the narratives, when measured in relation to total group inclusions the percentage of humour at the expense of the black

ethnic groups is 7% (275/164) of their total number of characters, but for the corresponding white groups only 0.1% (275/164) is at the expense of white characters. In the other features, the black group contribution is again 7% (282/167) and in the combined contributions the white groups maintain their figure of 0.1% (289/170) whilst the black groups do not make any further advance on their 7% (289/170).

Where the narratives are concerned, we find the White British is the most involved group within the white category with a 100% (170/119) contribution. Within the black grouping, the main contributor proves to be the African British with a 61% (191/128) share. In the other features, the most prominent black group is the American Indian with a share of 66% (198/131). In the combined contributions, the African British group lead the way with a 59% (205/134) contribution. When white contributions are viewed in terms of total inclusion figures, we find the White British record 0.1% (226/143) of their total character inclusion in both the narratives and the combined lists. The leading black group contributions in the narratives come from the Black Australasian and Latin American groups, each with 25% (233/146), and in the other features from the American Indian group with 50% (240/149). In the combined listings, the Black Australasians regain the lead with a 25% (247/152) contribution.

Humour in mixed ethnic group situations is at the expense of both groups, but humour at the expense of the black groups is visibly higher. The black groups most frequently exposed to this inequality of treatment are the African British and the Arabs. In the white groups humour is exclusively at the expense of the White British characters. An example of humour at the expense of a member of a black group can be seen in Dandy 13 August 13 1994. In a feature entitled, 'Barney the Wonder Winger', the black group hero annoys his white team mates, so they suspend him upside down from the crossbar of the goal posts. This occurs in a regular

narrative strip in which the black group characters are semi-confined to a mainly black group environment. The white presence on this occasion results in the humour being at the expense of the black group hero. A further example of humour at the expense of the black groups appears in Dandy 3 September 1994. In the other features, a Latin American character is attempting to exchange a mule for a flashy car while the white onlookers laugh at him. An example of humour at the expense of a black group character located in a mixed ethnic group environment takes place in Beano 4 June 1994, in the final frame of the narrative, 'Ball Boy'. The black group subordinate character is calling for help as he is buried up to his neck in the sand by a white character.

In the humorous genre, in the early comic literature humour at the expense of black groups is mostly based on physical distortions and these continue into the mid-1970s in such comics as Shiver and Shake, featured in Chapter Two, where a black group character cast as a witchdoctor, is portrayed with over exaggerated physical features. The humorous situation is created by the witchdoctor's failed attempts to perform magical acts. The present sample shows no such reliance on this type of humour.

Verbal Exchanges in the Humorous Genre

In the narratives, the dialogue is shared, as in the nursery sample between white black and mixed ethnic groups. The majority share of the conversation in the narratives is taken by the white ethnic groups with a 95% (255/155) contribution while the black ethnic groups record a 0.6% (255/155) share and the mixed ethnic groups 4%(255/155). The groups share the non-aggressive dialogue in the same proportion, but the aggressive exchanges are shared on the basis of 96% (255/155) for the white groups, 1% (255/155) for the black ethnic groups, and 2% (255/155) for the mixed ethnic groups. In the other features the white groups again receive the

largest percentage of the dialogue with a 99% (262/158) contribution, leaving the black ethnic groups with 0.8% (262/158) and the mixed ethnic groups with nothing. In the combined table there is a return to the figures of the narratives, with the exception of the mixed groups who return a 3% (269/161) dialogue inclusion. The narratives measured in terms of each group's own dialogue contribution results in the white groups returning 95% (276/164) of their dialogue as non-aggressive. The black ethnic groups with 89% (276/164) also find a high percentage of their dialogue is non-aggressive, while the mixed groups find non-aggressive conversation accounts for 97% (276/164), thus leaving the black groups with the largest proportion of aggressive dialogue.

In the other features the white groups return 1% (283/167) of aggressive speech, while the black ethnic groups return none. In the combined contributions, the white groups return 4% (290/170) of their total dialogue as aggressive, the black ethnic groups 9% (290/170) and the mixed groups only 2% (290/170). Most of the white group talking in the narratives is attributable to the White British who record a 95% (171/119) share of dialogue. We find they also take the biggest share of the non-aggressive and aggressive dialogue. In the other features, the White British again take 94% (178/122) share of the conversation and the largest share of the non-aggressive and aggressive speech. In the combined tables the White British are responsible for 95% (185/125) of the overall dialogue and 95% (185/125) of the non-aggressive conversation and 87% (185/125) of aggressive verbalisation.

In the black ethnic groups the verbalisation patterns in the narratives show the African British responsible for 57% (192/128) of overall speech and 64% (192/128) of the non- aggressive dialogue. The Arabs return 90% (192/128) of the aggressive conversation. In the other features, the dialogue is shared equally between the Arab, Oriental and American Indian groups with

all three sharing in the same proportion of the non-aggressive element. In the combined contributions, the African British retain their leadership role in attaining 56% (206/134) of the total dialogue and 62% (206/134) of the non-aggressive contribution. The Arab contribution registering 90% (206/134) records the highest percentage of aggressive exchange. When measured according to the individual group number of total verbalizations the following position emerges.

The narratives find the Impossible-to-Code, with a 100% (213/137) non-aggressive contribution, the highest scorer in the white grouping. The White Americans possess the highest levels of aggressive dialogue, accounting for 13% (213/137) of their total contribution to verbalisation. In the other features the White Americans record 100% (220/140) of non-aggressive speech, while the White British lay claim to l% (220/140) of the aggressive exchanges. In the combined tables, the Impossible-to-Code regain the leadership position with 100% (227/143) non-aggressive speech, and the White Australasians and the White Americans each with l2% (227/143) hold the dominant position in respect of the aggressive conversation.

There is a close sharing of non-aggressive conversation in the black groups, with the narrative discourse resulting in the American Indians, the African British, the Asian British and the Unclear Black category all returning full complements of non- aggressive speech. The situation, however, does not extend to the aggressive exchanges, where we find the Arab group making the highest contribution of aggressive dialogue accounting for 28% (234/146) of their total verbal inclusion. In the other features there is a return to a closer sharing with the Arab, Oriental and American Indian groups recording full complements. In the combined contributions we find the following pattern emerges. There is a close sharing in the non-aggressive domain with the Oriental, American Indian, African British, Asian British and the

Unclear Black groups all returning full complements of non-aggressive verbalisation.

There are fewer groups in close numerical participation in the aggressive sphere, where the Arabs take the position as the leading aggressive speakers, with 27% (248/152) of the total verbal exchanges expended in this way.

In a comparison of black and white ethnic group scores covering narratives and other features, the dialogue, aggressive and non-aggressive, is dominated by the white characters. Particularly vocal are the White British and the White American characters. The black groups are virtually silent but where they do have a voice the African British characters do most of the talking, followed by the Arab speakers from whom all the aggressive dialogue issues. For example, in Big Comic 1 July 1994, in a narrative called, 'Mustapha Mi££ion', the Arab hero makes the demand that the employees of a confectionary factory must, 'stand and deliver'. In the dialogue of the mixed ethnic groups there are a number of non- aggressive exchanges but of more interest is the nature of the aggressive exchanges. One instance of this mixed aggressive exchange is uncovered in the Big Comic 4 November 1994, in a regular episode of 'Mustapha Mi££ion', the Arab hero is confronted by a white bully who abuses him verbally with the caption, 'Looking for a fight shrimp?' A further example of aggressive dialogue comes from Beano 3 December 1994, and is located in the narrative called 'Ball Boy', where the African British character is angry with the white character and remarks aggressively, 'What a useless bit of goal keeping'.

Unlike the early comics confined to the chapter entitled, Past and Present, directed speech of any kind only occurs on three occasions in the sample comic discourse, and it is of a non-aggressive nature. Within their own groups, the black characters do not converse much with each other. The white groups, on the other hand, engage frequently amongst themselves, and

most of the verbal discourses are amongst the White British, with fair sized contributions from White Americans and to a lesser degree the Other European White characters. The most aggressive dialogue takes place between the White British characters, and the aggressive dialogue is often accompanied by non-verbal aggressive actions. For example, in Buster 3 June 1994, in a narrative of the same name, the white hero 'Buster' attempts to assist an elderly lady onto a bus. She misunderstands the intention of the hero and summons the police. 'Buster' explains to the policeman that he is only trying to help the old lady. At the mention of the word 'old' she rebukes 'Buster' aggressively, asserting that she is far from old. She accompanies her aggressive vocal contribution with an aggressive non-verbal action by striking 'Buster' with her umbrella.

Non-verbal Exchanges in the Humorous Genre

The pattern of distribution in non-verbal exchanges in a straightforward comparison between the ethnic groups white, black and mixed, results in the narratives showing 97% (256/155) of the non-verbal exchanges occur in the white groups, leaving the black group only 0.3% (256/155), and the mixed groups 2% (256/155). Of these exchanges, in the white groups 97% (256/155) are of the welcome kind, while in the black groups only 0.2% (256/155) are welcome and in the mixed ethnic groups 1% (256/155). In the area of unwelcome exchanges, the white groups record 97% (256/155) and the black ethnic groups 0.3% (256/155), leaving 2% (256/155) for the mixed group. In the other features the white groups attain 83% (263/158) of all exchanges and the remaining 16% (263/158) are given to the mixed ethnic groups. Of the welcome exchanges, 77% (263/158) are located in the white ethnic groups and 22% (263/158) in the mixed ethnic groups.

The unwelcome exchanges are located entirely in the white groups. In the combined groups a distribution pattern emerges that gives the white ethnic groups 96% (270/161) of the exchanges

and allocates 0.3% (270/161) to the black groups, leaving the mixed groups with 2% (270/161). In the combined contributions, 96% (270/161) of the welcome exchanges are allocated to the white ethnic groups, with just 0.2% (270/161) claimed by the black groups and 3% (270/161) reserved for the mixed ethnic groups. Of the unwelcome exchanges, 97% (270/161) are recorded to the white groups, 0.3% (270/161) are attributed to the black ethnic groups, while the mixed ethnic groups register 2% (270/161).

When measured against their own total inclusion figures in the narratives, the white ethnic groups expend 35% (277/164) of their total contacts on welcome exchanges and 64% (277/164) on unwelcome ones, whereas in the black groups 33% (277/164) of exchanges are returned as welcome and 66% (277/164) recorded as unwelcome. The mixed groups find 27% (277/164) of their total exchanges are welcome, but a higher proportion of 72% (277/164) are unwelcome. In the other features, the white ethnic groups record 68% (284/167) of their total exchanges as welcome and 32% (284/167) as less than welcome. In the mixed ethnic groups, all non-verbal contact is returned as welcome. In the combined figures we find the white ethnic groups return 36% (291/170) of their total exchanges as welcome in comparison to 63% (291/170) unwelcome. The black ethnic groups discover 33% (291/170) of their total exchanges are welcome and 66% (291/170) come into the unwelcome category. The mixed ethnic groups return 40% (291/170) of their total exchanges as welcome, but a 59% (291/170) proportion of their contacts fall into the unwelcome category.

Most of the white non-verbal contact in the narratives is indulged in by the White British, with a 96% (172/119) contribution and this group also retains most of the non-verbal contact, of which 95% (172/119) is welcome. The white British group also returns the highest score for unwelcome contacts. The story is similar in the other features, where the White British not

only make the most non-verbal contacts with a figure of 92% (179/122), but they make the highest number of welcome contacts with a contribution of 94% (179/122), and also have the highest level, 87% (179/122), of participation in the unwelcome exchanges. In the combined figures the White British maintain their leading position on all three counts scoring 96% (186/125) of the exchanges, 95% (186/125) of the welcome exchanges and 97% (186/125) of the unwelcome. In the black groups the main contributor in the non-verbal exchanges in both the narratives and the combined scores is the African British group with a 100% (207/134) on all three attributes. In the combined contributions a distribution pattern emerges giving the white and black groups the following positions. Non-verbal contact is almost exclusively a white affair. The nature of the touch is mostly unwelcome in the white groups, which return the highest levels of unfriendly contact. The white groups engage most frequently in non-verbal contact within their own groups, with most of the exchanges being within the White British and the White American groups. The exchanges within these two groups are mostly welcome, but the White British characters return the most unwelcome contacts, for example in the narrative 'Milly O'Naire and Penny Less' featured in the Big Comic 3 June 1994, one white British character is seen aggressively grabbing the necklace of another white British character.

In the black ethnic groups there is little physical intimacy but where there is non-verbal contact in the black ethnic groups they return a fairly high level of unwelcome contact. The area of mixed ethnic non-verbal exchange fares a little better, as regards inclusion of the total non-verbal contact, and enjoys a reasonable level of friendly exchanges. An instance of unwelcome non-verbal contact in mixed ethnic group exchanges is located in a regular feature called, 'Mustapha Mi££ion', in the Big Comic 4 November 1994: a white bully and

the Arab hero are nose-to-nose in a non-verbal unwelcome exchange. Examination of white ethnic minority groups finds a small percentage of ethnically stereotyped language, 22% (309/178), but in the black groups there is a considerably larger percentage of this kind of language employed. Overall, the white ethnic minority groups do most of the talking. There is however, a high incidence of aggressive dialogue. When looked at in terms of total speech inclusions in each grouping in the combined tables, we find 9% (132/188) of the black verbal communications are aggressive as against 11% (132/188) for the white ethnic minority groups.

Overall, in a straight black white group analysis of the non-verbal communication in the combined tables, we find that the white ethnic minority ethnic groups engage in a far higher rate of participation than the black groups who are allotted only a 8% (312/179) share. The welcome and unwelcome exchanges are shared between the groups in a similar fashion, with the white ethnic minority groups recording a 94% (312/179) share of the welcome contacts and an 88% (312/179) share of the unwelcome exchanges. When subjected to individual group analysis, we discover that the welcome exchanges in the white ethnic minority groups account for 51% (333/188) of their total exchanges, while in the black groups the figure amounts to 33% (333/188). In the unwelcome contacts, 48% (333/188) occur in the white ethnic minority groups while 66% (333/188) are located in the black groups, so it appears that black contacts are more unfriendly.

Threatening Behaviour in Magazines for Adolescents

In a black and white group comparative context, the category of stereotyped language is significant because there is a complete absence of any stereotyped language for black and white groups in the narratives and the other features. The black groups in the combined scores indulge in 90% (436/256) of threatening instances. When threatening behaviour in the

narratives is measured against total character intake, it transpires that 8% (443/259) of black group behaviour is threatening, but only 0.04% (443/259) of white behaviour is deemed so. When located in the combined lists, the figure measured in the same way falls for the black groups to 7% (457/265), and registers 0.03% (457/265) for the white ethnic groups.

In the narratives and the combined lists, most threatening behaviour in the white groups is credited to the Unclear White group, recording 66% (352/220) of such behaviour. In the corresponding tables for black groups we find the Orientals return the highest score with 81% (373/229) of abusive behaviour. When groups are measured against their own individual scores, we discover the White Americans with 0.2% (380/232) misbehave most often in the narrative text. In the combined scores, the White Americans and the Unclear Whites account for 0.1% (394/238) each in respect of threatening behaviour. Misbehaviour in the black groups shows the Orientals the most frequent offenders with a 19% (401/241) rate. In the combined scores, this threatening behaviour falls to 18% (415/247). In a combination of narrative and other features within the black groups, threatening behaviour accounts for 7% (457/265) of their total character inclusion, whereas in the white groups it accounts for only 0.03% (457/265).

Threatening behaviour is mostly indulged in by the Orientals, with a small portion of such misconduct attributable to the Unclear Black and the Oriental Americans characters. In the white groups, threatening behaviour is shared by the Unclear Whites, who take the largest share, followed by the White American characters. A good illustration of threats, expressed both verbally and non-verbally, is shown in Sonic 6 January 1995, in a story called, 'Streets of Rage'. In this narrative there is a mutual exchange of threats between black and white group members accompanied by aggressive dialogue and unwelcome physical contact. A white 'goodie' character attacks a black group 'baddie', and attaches verbal abuse to the

physical contact when she declares, 'I could easily snap your vertebrae if I wanted to or fracture your skull'.

In this genre, good use is made of the 'close ups' to enhance the threatening situations. The threatening character is often shown in 'close up' to considerable effect. A good example is the Oriental-looking villain 'The Hood', who appears in 'close ups' in several issues of Thunderbirds. A particularly excellent example is afforded in the story called, 'Thunderbirds', in the August 5 1994, issue. In the final frame of the story, 'The Hood' is shown in 'close up' his face is distorted with hate and his fists clenched, forewarning readers of the threat to come from this character in future issues of the comic. There is obviously a close link between threatening situations, which depend upon either aggressive language or aggressive physical contact or both.

Verbal Exchanges in Magazines for Adolescents

Dialogue in the gender sample is distributed in the following way. In the narratives, the white ethnic groups take 96% (423/250) of the dialogue, while the black groups and the mixed groups only realise 1% (423/250) each. Non-aggressive exchanges are distributed in the same way, and aggressive dialogue is shared: at 95% (423/250) for the white ethnic groups, with only a small share of 3% (423/250) of such speech for the mixed groups, and an even smaller share of 0.7% (423/250) for the black groups. In the other features, the only participants in the conversation are the white ethnic groups. In the combined figures, the white groups monopolise 96% (437/256) of the speech, leaving only 1% (437/256) each for the other two groups. The picture for the non-aggressive dialogue mirrors the above figures. The white ethnic groups account for 95% (437/256) of the aggressive dialogue, while the black ethnic groups are responsible for 0.6% (437/256) of the aggressive exchanges, leaving the mixed ethnic groups with a 3% (437/256) share.

The only participation in the directed non-aggression dialogue comes from the white groups.

When measured against total speech inclusions in each grouping, the following patterns emerge. In the narratives, 96% (444/259) of non-aggressive dialogue is engaged in by the white ethnic groups, while a slightly higher percentage of 98% (444/259) is located in the black ethnic groups, and only a marginally lower rate of 91% (444/259) of such dialogue is recorded in the mixed exchanges. In the aggressive exchanges the pattern is as follows: 3% (444/259) of the white ethnic groups indulge in aggressive language, but only 1% (444/259) of the black ethnic exchanges are accompanied by aggressive verbalisation, while in the mixed ethnic groups 8% (444/259) of verbal exchanges are aggressive. The white groups find 0.04% (444/259) of their contributions spent on direct non-aggressive speech.

In the other features, 88% (451/262) of non-aggressive language is indulged by the white groups who are the only claimants, leaving only 11% (451/262) of aggressive exchanges to be recorded.

In the combined scores, the white ethnic groups return 96% (458/265) of non-aggressive dialogue. The black ethnic groups contribute 98% (458/265) of non-aggressive dialogue and in the mixed ethnic groups 91% (458/265) of contributions are also non-aggressive. In the white ethnic groups, 3% (458/265) of dialogue is considered aggressive, but in the black ethnic groups only 1% (458/265) is perceived in this way, while in the mixed ethnic groups, 8% (458/265) of the dialogue is aggressive. The white ethnic groups return 0.04% (458/265) in respect of directed non-aggressive dialogue.

The white ethnic group most often involved in the narrative dialogue proves to be the White British, with a 77% (339/214) share. In the non-aggressive discourse the participation rate of the White British is 78% (339/214) and we find a 67% (339/214) share in the aggressive exchanges. Of direct speech the White British return a full complement. In the other features, the White

British again take the lead with an 88% (346/217) share of the dialogue, an 87% (346/217) share of the non-aggressive conversation and 100% (346/217) of the directed speech. In the combined listings, the White British reach a 78% (353/220) participation rate in the dialogue, while making a claim for 78% (353/220) of the non-aggressive exchanges and indulging in 68% (353/220) of the aggressive communications, along with taking responsibility for 100% (353/220) of directed speech. In the black groups, the Oriental group are responsible for 46% (374/229) of the dialogue in the combined table. The Oriental group also features as the leading participant in non-aggressive exchanges with 45% (374/229) and is also the only contributor to aggressive dialogue in the black groups.

When measured against their own individual total verbal inclusions in the narratives, the White Australasians return a full complement of non-aggressive speech, along with the Impossible-to-Code category. The Other European White group, with 7% (381/232), leads the way in the aggressive exchanges and the White British with 0.05% (381/232) participate most in the directed speech. In the other features, the White Americans return a full complement of non-aggressive verbal exchanges, while the White British are the leaders with 12% (388/235) in the domain of aggressive communication. In the combined figures, the White Australasians and the Impossible-to-Code category return a full complement of non-aggressive exchanges. The Other European White group take the lead with 7% (395/238) aggressive responses, while the White British with 0.05% (395/238) of the directed speech claim the leading position in this category.

The narratives and combined listings show that a number of black groups are represented by full complements of non-aggressive speech. They include the African Americans, along with the African British; the Asian British and the Unclear Black category of characters. The

Oriental group, with 3% (416/247), are the principal participants in the area of aggressive verbal exchanges. The combined table distribution of verbal exchanges between the major ethnic groupings shows the white groups attaining the majority share. Verbal communication in the black groups accounts for only 1% (437/256) and in the mixed ethnic groups a full percentage figure is also attained. In terms of measurement within the ethnic groups, most of the discourse in the white groups is non-aggressive, with aggression only accounting for 3% (458/265) of the total white conversations. In the white groups, the White British characters claim most of the verbal exchanges in both aggressive and non-aggressive communication.

The only other significant communicators are the Unclear Whites and the White American characters. An example of aggressive verbal and non-verbal behaviour between white group participants is illustrated in Thunderbirds 6 January 1995: in the narrative of the same name, the white aggressor demands that the pilot of Thunderbird 1, 'Get back in that machine of yours chum or I'll fire'. The aggressor links the aggressive dialogue with the appropriate non-verbal action, in that he points the gun in the direction of the pilot.

In the black groups, it is left to the Oriental characters to engage in most of the conversations, and they are also the only black group to engage in aggressive dialogue. For example, in Thunderbirds 2 September 1994, in a narrative entitled, 'Captain Scarlet', an Oriental dignitary is sharing a meal with his white guests when he is interrupted by a subordinate Oriental whom he addresses in aggressive terms: 'Who disturbs the meal with my guests?' Further Oriental aggression is displayed in Sonic 12 May 1995, in a narrative called, 'The Shinobi', where one Oriental welcomes another, who is his enemy, into his territory prior to physical combat. The opposing Oriental combatant warns him aggressively, 'Get in the way old man and you will be cinders'. In the mixed ethnic groups, verbal exchanges between

black and white are as frequent as those which take place in the black group and they are also more aggressive. A good example of this aggressive dialogue between the black and the white ethnic groups is offered in Thunderbirds 5 August 1994: in a story called, 'International Rescue', the Oriental-looking villain, The Hood, curses the white characters and threatens his revenge. There is little evidence of dialogue between two characters being directed at another ethnic group. However, an example is found in Thunderbirds 2 September 1994, in the narrative called, 'Captain Scarlet'. The white characters refer to Oriental characters in non-aggressive language, when one advises the other, after a misunderstanding with the Orientals, that they had better retreat from the aggressive Orientals because it would be impossible to explain the existence of the 'mysterons' to them since they would not understand. There is also a hint of dimwittedness attributed to the Oriental characters.

Non-verbal Welcome and Unwelcome Exchanges in Magazines for Adolescents

In the narratives, the white ethnic groups realise 92% (424/250) of the non-verbal exchanges and the black and mixed ethnic groups 3% (424/250) each. Of the welcome contacts, the white groups return 94% (424/250), while the black and mixed ethnic groups realise only 2% (424/250) each. Where the unwelcome non-verbal exchanges are concerned the white ethnic groups take 89% (424/250), leaving the black and mixed ethnic groups with 5% (424/250) each. In the other features the pattern of distribution reveals 93% (431/253) white participation, 0.9% (431/253) black involvement and a 5% (431/253) mixed ethnic group exchange. Welcome exchanges in the white ethnic groups account for 94% (431/253) of contacts and in the mixed ethnic groups 5% (431/253) of non- verbal exchanges are welcome.

Only the black ethnic groups feature in unwelcome exchanges. In the combined listings the white ethnic groups claim 92% (438/256) of the non-verbal exchanges and the black ethnic

groups 2% (438/256) with the mixed ethnic groups realising 4% (438/256). Where the welcome exchanges are concerned, 94% (438/256) are located in the white ethnic groups. The remaining percentage of welcome exchanges is divided between the black groups with 2% (438/256) and the mixed ethnic groups with 3% (438/256). Of the unwelcome non-verbal exchanges 88% (438/256) are claimed by the white ethnic groups, while there is only a 6% (438/256) presence in the black groups and a 5% (438/256) allocation of such exchanges in the mixed ethnic groups.

When measured in respect of the total non-verbal inclusions occurring in their own grouping, the following pattern emerges. The white ethnic groups record 76% (445/259) of welcome and 23% (445/259) of the unwelcome non-verbal contacts appearing in the narratives. The black ethnic groups engage in 61% (445/259) welcome and 38% (445/259) unwelcome non-verbal communications in the narratives. The mixed ethnic groups parallel the black group scores. In the other features, the white ethnic groups only engage in welcome exchanges and it is only the black ethnic groups who engage in the unwelcome non-verbal communications. In the combined tables, the white ethnic groups find 81% (459/265) of their total non-verbal exchanges are welcome and only 18% (459/265) are presented as unwelcome. The black groups contribute 57% (459/265) to welcome exchanges and 42% (459/265) to unwelcome non-verbal contacts. We find in the mixed group a 73% (459/265) presentation of welcome contact and a 26% (459/265) unwelcome non-verbal exchange rate.

In the narratives, the White British take 77% (340/214) of the non-verbal exchanges occurring in the white groups and also record the highest score 92% (340/214) in the welcome category. We find in the Unclear White group the highest return of unwelcome non-verbal behaviour. In the other features, the White British are in the leading position with a figure of 60% (347/217) in both welcome and unwelcome non-verbal exchanges. In the combined contributions the

White British secure the highest participation rate at 73% (354/220) and dominate with 83% (354/220), most of the welcome non-verbal contacts. The Unclear White group with a 43% (354/220) share lead the way in unwelcome non-verbal exchanges. In the black ethnic grouping, we find the Orientals with 76% (361/223) gain command of the largest share of the non-verbal communications featured in the narratives. They also enjoy the highest number of welcome exchanges, with 62% (361/223) of the attribute, but they also record 100% (261/223) of the unwelcome contacts. In the other features the Orientals score full marks in participation levels of unwelcome exchanges. In the combined tables, the Orientals dominate the non-verbal experiences with a 78% (375/229) contribution: they contribute 62% (375/229) to the welcome non-verbal exchanges and 100% (375/229) to the unwelcome ones.

When measured against their own individual total non-verbal communications, the following distribution pattern emerges. The White British with a score of 91% (382/232) return the highest participation rate of the welcome exchanges appearing in the narratives. In the region of unwelcome exchanges, the White Australasian, the White American and the Other European White, all return full complements. In the other features, the White American, White Australasian, White British, Other European White and Unclear White, all return full complements of welcome contact. In the combined tables the White British group with 92% (396/238) realise the highest number of welcome exchanges. In the area of unwelcome exchanges, the group with the highest level of participation in such exchanges is the Other European White group with a score of 57% (396/238).

The highest number of welcome non-verbal exchanges belong to the Unclear Black group with 100% (493/241) of such contacts occurring in the narratives. In the unwelcome non-verbal communications the Orientals with 50% (493/241) are most often engaged in this type of

exchange. Also in the other features, the Oriental group find themselves returning a full complement of unwelcome non-verbal contacts. In the combined tables, the Unclear Black group are most visible with 100% (417/247) of welcome exchanges and the Oriental group with a figure of 54% (417/247) experience the most unwelcome non-verbal exchanges.

So overall, in a straight black and white group analysis, a high proportion of the non-verbal communication is claimed by the white groups, and they also claim most of the exchanges of a welcome nature. The black ethnic groups engage in far less non-verbal exchanges than the white groups. Measured in terms of their own individual non-verbal inclusions, the white ethnic groups record only a small amount of unwelcome non-verbal contact. In the black groups, when measured in a similar way, the picture is somewhat different, as a larger proportion of the non-verbal contacts prove unwelcome. The non-verbal exchanges in the white groups are shared mostly between White British and Unclear White characters, while in the black groups, non-verbal contact is indulged in mostly by Oriental characters. There are far more non-verbal exchanges between white groups than between any of the other groups and a higher percentage of the exchanges are welcome even when measured against the total inclusion rate for the white ethnic groups. There are more non-verbal exchanges between members of black ethnic groups and their white ethnic counterparts than there are between members of black groups, but contact between black and black turns out to be more unfriendly than that between black and white groups.

It is in the comics for girls that welcome physical non-verbal contact is most frequently made between black and white ethnic groups and although this type of contact accounts for only a small proportion of the total non-verbal contacts, it is of great interest, especially in the narrative content. In the other features, given the racial mixture of the stars presented,

frequent welcome touch could be expected. In the narratives, there are examples of more than friendly non-verbal exchanges. For example, in My Guy June 1 1994, in a story entitled, 'One from the Heart', a black group and white group teenage couple are shown holding hands. And a further edition of My Guy 1 October 1994, portrays a black group and white group teenage couple in an embrace, thus sanctioning girl-boy relationships across the race divide.

Many of the verbal and non-verbal exchanges in this genre are closely associated with threats made by one ethnic group to another ethnic group. In a comparative examination of the gender genre, comprising stories and other features, black groups are considered more threatening than their white counterparts and this is reflected in a 90% (436/256) score for the black groups on this item. But when black and white groups are compared from the viewpoint of the total inclusions in each grouping, we find, in the combined tables, the black groups are considered 7% (457/265) threatening to whites, but whites only 0.03% (457/265) threatening to black group members. In the combined tables, in a comparison of white ethnic minority groups and black groups, an insignificant percentage of white ethnic minority characters are presented as threatening, whereas 96% (478/274) of the black groups are perceived in such a way. For the black groups, it means 7% (499/283) of the total number of black group characters are considered threatening, while in the white ethnic minority groups only 0.1% (499/283) are in the threatening category.

In the combined scores the white ethnic minority groups claim the largest percentage of the dialogue, leaving only 21% (479/274) to the black groups. They also return higher percentages of both non-aggressive and aggressive speech. In terms of measurement in respect of the total characters in their grouping, the black groups enjoy a slightly higher level of non-aggressive verbal communication than the white ethnic minority groups measured in the same way.

Overall, in the non-verbal exchanges, the white ethnic minority groups enjoy more than double the number of contacts made in the black groups. When transfer is made to measurement in terms of their own group inclusions in the combined listings, the white ethnic minority groups show a lower percentage of their total involvement engaged in welcome exchanges than the black groups. And the black groups return a slightly lower percentage of unwelcome non-verbal communication.

Conclusion

This chapter has concerned itself with a number of issues and explored a variety of situations, broadly grouped around verbal and non-verbal aspects of the comic sample, including language, threatening behaviour and the direction of humorous activity. The comics rely on visual images to tell the story and these visual images are usually clarified by speech, which in turn clarifies the situation or describes the action. The nature of the comic genre determines the amount and level of the conversation indulged in by the different ethnic groups. Much of the conversation is limited by the comic genre itself. Comics are mostly picture-led and this highly visual nature of the media usually results in the text acting as a support, or as an explanatory addition to the pictures.

The visual nature of the comic strip makes it different from the story book, because the pictorial form gives it the advantage of explaining complex situations in an instant and easy way, which block text cannot do. For example, movement is added to a still image by zooming in to produce a close-up of a particular character or place. The visual nature of the comic allows non-verbal communication to be an instant identifying agent and indicator of meaning. According to Mc Cloud (l994) and discussed in Chapter Three, there is a visual language in comics and it is submitted that this language needs to be recognised along with

the actual verbal and non-verbal in order to gain an understanding of the narrative. For example, a crescent moon tells the child it is night, the sun with broken lines is easily identified as depicting searing heat and the short word such as 'bang' can be used to suggest action. Thought clouds, halos, stars or hearts are used to indicate moods. These symbolic objects thus usually replace block text in the comic strips and are indicators in interpreting the verbal and non-verbal exchanges.

Stereotyped language, it could be argued, limits the ability of black group characters to communicate fully. It adds to the impression that they, therefore, have limited reasoning powers, such as demonstrated in many of the 'Mustapha' narratives in the Big Comic, where white counterparts have to find the correct explanations for him. The stereotyped language is frequently associated with, and adds to, the humorous exchanges to the detriment of black group participants. It could be contended that in the humorous exchanges, as in other exchanges verbal and non-verbal, the readers accept the stereotype presented. If they did not there would be no joke, since the humour frequently rests upon the shared assumptions of the readers about black group characters. For example 'Barney the Wonder Winger' in the Beano is so inadequate in his chosen profession that it is only to be expected that his white counterparts should make fun of him. The point is made even clearer in the example of the American Indian, who when standing on a modern weighing machine reads the result in smoke signals. The joke rests upon the shared assumptions of the white readers concerning the backwardness of American Indians.

Threatening behaviour is a natural outcome of adventure stories in particular and it is expected that both black and white groupings will be involved in such exchanges. Of interest are the attributes attached to the characters displaying the threatening behaviour. For

example, in Thunderbirds, the notorious 'Hood', in spite of being in command of sophisticated weaponry, is frequency portrayed in a primitive jungle background, and it is suggested that this attachment to his threatening behaviour makes it more sinister than the threatening behaviour of his white counterparts. It is also noticeable that black group characters exhibit more threatening behaviour and it usually takes the form of physical abuse: for example, the Oriental character in Buster who threatens the white hero with the 'chop'.

The most salient feature of the analysis of all three genres in respect of verbal and non-verbal exchange, is one of absence or limitation as far as black ethnic groups are concerned. It is, therefore, contended that limited inclusion and limited involvement of black group characters in narrative plots and story lines reduces the opportunity for dialogue and for physical touch. The general avoidance of direct conversation between members of the black and white ethnic groups shows a similarity to the virtual non-inclusion of black group characters in the research of Laishley. The general lack of physical intimacy between black group characters is of interest and it could be speculated that the token position of many black group characters is reflected in this lack of non-verbal contact. Also, robbing black group characters of intimate touch is merely another factor in the stripping of humanity from black group characters and thus, as discussed in Chapter One, a subtle form of the apparently-discarded biological racism is wedded to the notion of white superiority.

Absence of participatory verbal and non-verbal communication could be interpreted in various ways. If characters are not fully involved in the conversations and non-verbal contacts that take place, we could contend that this is an extension of black group tokenism, as discussed in Chapter Four, invading the area of black group presence. Absence of dialogue or non-verbal contact could also be interpreted as a suggestion that black ethnic groups

should be kept in their place by non-involvement in these areas. It could be concluded that if characters are not heard or touched, their inclusion cannot be very important. Absence could also indicate lack of equal relationships between black and white ethnic groups if members of these groups neglect to exchange meaningful contacts. As discussed in Chapter Nine, this absence could lead directly to the isolation of black group characters, and therefore, could be interpreted as evidence of the outsider ideology in operation.

The era of the openly derogatory racial remark appears to have vanished from humorous comic sample texts, perhaps supporting to some extent the exponents of the symbolic racism such as Dovidio and Gaertner (1986) who stress that the theory allows for new, more subtle racism to emerge. There is no shortage of such derogatory remarks in the child`s literature and the comics reviewed from an earlier times and discussed in Chapter Two. For example, in Pluck November 1894, black group characters are referred to as 'demons'.

Also of interest is the degree of change in the nature of the dialogue between black and white ethnic groups. The dialogue between the black groups themselves and between the white and black groups is often aggressive but not to the degree found in the earlier comics, nor is it ever reduced to the babble found in the comic called, Shiver and Shake, mentioned in Chapter Two. Nowhere does the presentation of aggressive dialogue as portrayed in the 'Penny dreadfuls' of earlier times reoccur in the modern comic sample. It appears that dialogue follows the trend seen in Chapter Four in the disappearance of the aggressive black group primitive image.

In the communications there is also little evidence of either derogatory dialogue or derogatory touch, as witnessed in the older literature between 'Robinson Crusoe' and 'Man

Friday' discussed in Chapter Two, where the white master signifies the status of the black slave through non-verbal communication. There is no sign of derogatory remarks in any of the genre, showing a marked change from the literature of an earlier period when such remarks were legion in the comic versions of the classics, such as 'Robinson Crusoe'. The fears of the Swann Report discussed earlier in this thesis, that racial aggression is being transferred by derogatory remarks, is unfounded as far as transference through this comic sample is concerned. The disappearance of open derogatory remarks could be attributed to political correctness and various Acts of Parliament governing racial matters.

It is speculated that comic comedy cannot be separated from the ideological position in a racist society. The nature of the comedy is, overall, ideologically incorporative, thus keeping the status quo of white dominance, as discussed in Chapter Nine, in that the humour is usually at the expense of the black group members. In the Dandy feature, 'Barney the Wonder Winger' 1 October 1994, 'Barney' the black group hero is the butt of white humour as the all-white crowd enter the stadium for a pop concert, trampling him underfoot in the process. There is a noticeable inequality in the verbalisation, not only in terms of exchanges, but in the interchange in the mixed exchanges.

The inclusion of psychological theories, as discussed in Chapter One, in particular those concerned with touch, permit an analysis which shows that there is a certain amount of ethnic inequality through omission in this category. The findings of Heslin and Boss (1980) that perceived inferiors and superiors avoid touching are supported by similar findings in this study, in that, in matters of non-verbal contact, there is a virtual absence of touch between black and white groups. However, one encouraging feature is that friendly physical contact occurs occasionally between young mixed ethnic group couples. We could speculate that

repetitions of this type of behaviour in comics and magazines could lead to such behaviour appearing as natural. It could be suggested that the mainly unwelcome contact between black group characters enhances the notion of that there is little social cohesion between black peoples. Overall, the evidence available suggests black groups are not treated equally in the comics under review, in respect of the categories included in this chapter. Because comics are a highly visual medium, in order to gain a deeper understanding of inequality in all aspects examined in this thesis, some pictorial content is required and the following chapter provides us with a number of comic strips for this purpose.

CHAPTER EIGHT

SOME CASE STUDIES

Introduction

This chapter displays examples of the visual content of the comic sample. This content has not been distributed throughout the thesis because it was considered that the differences in genre would have made comparisons difficult. For example, the nursery comics, for reasons made apparent in Chapter Nine, cannot be judged in relationship to the humorous or the gender genre.

These case studies have been selected on the basis that they are illustrative of the comic sample as a whole and that their contents have already been subjected to the rigorous criteria of the checklists designed to analyse the comic sample. It is, therefore, argued that these case studies are representative of the rest of the sample. The case studies emerge from an analysis of the quantitative data and it is speculated that this small sample will assist in verifying the data in a qualitative way. The inter-relationship which develops can be examined without the mere repetition of statistics. A more detailed picture is given and it is anticipated that this will lead to a more comprehensive understanding. It is recognised that the preferred reading in the case of young children will follow the literal analysis, but it is argued that the concealed inferences are important since they are absorbed unconsciously and they provide a platform for future preferences concerning race. Although seen through the eyes of an adult for purposes of interpretation, it could be suggested that previous research has already established the fact that children make distinctions between types of behaviour and types of verbal abuse, as discussed in Chapter Three.

Narratives from the Nursery Comics

Case Study No. 1, Comic Genre, Nursery, Comic Title, Playdays February 1 1995, Comic Narrative, Fun with the Playdays Bus

Black group representation is confined to one narrative per issue, but black group characters appear frequently in the other features. We need to remember the readers are young children with no knowledge of the wider world. The writer and illustrators of the strip, while wishing to entertain, also want to teach social skills and caring attitudes toward others. They are attempting to teach the young readers how to recognise dangers to themselves and others. The messages must be presented in a way that the pre-school audience will understand. The strip is divided into large frames and frame one introduces the characters. There is no main human heroic character in the narrative. The children, including the Asian British character, at the suggestion of a white character start to make a snowball. They have initially neglected to take into account the effects of the steep slope and inevitably it is Andy the white character who realises the danger. Throughout the narrative this white character does most of the talking. The Asian British character appears in the initial frame and in three others. In frame one she is not given a prominent position, but she cannot be said to be treated any differently than the other inclusions in this frame. In frame eight however, she is positioned on the edge of the frame and only just included. Frame nine finds her accorded a 'close up' where she is prominent, but only in conjunction with having to ask a question to clarify something that she cannot understand. So we could say the 'close up' is a qualified one. In the final frame, a snowman is made by all the characters.

'Manisha' is the sole representative of her ethnic grouping in the narrative. She does not play a large part, but she is no more portrayed as a stand in than the white characters in the strip. She does not figure much in the conversation except to ask for information. It could not be

contended that the Asian British character is a token inclusion, since she takes a part in the story. However, considering this is the only story in the magazine featuring a member of the black ethnic groups, a more prominent role might have sent a message to the readers that black group characters do more than 'exist,' they have importance. Seen in comparison with other comics in this genre, such as Budgie, which features no black group characters, Playdays is an enlightened magazine.

Case Study No. 2, Comic Genre, Nursery, Comic Title, Playdays 20 July 1994, Narrative, Fun with the Playdays Bus.

This regular story inclusion in Playdays usually features an Asian British character. The story is very simple and it employs simple words and pictures to move the narrative forward. The story is developed to take account of the needs of young children. It is designed to entertain and also to assist learning. The plot has been developed to allow instruction in an important life skill, that is, the use of the telephone.

There are no human heroes or heroines in the narrative. We are introduced in the first frame to the two main line characters, one Asian British and one white British, along with the hero of the story the non-human bus who has been given human characteristics. In this first frame the problem is identified through the white character inquiring of the bus the nature of the problem. It appears that the white character is not quite sure what the word 'puncture' means because in the second frame the Asian British character and the white British child appear in 'close up', where the brown character explains to the puzzled looking white.

It is however, left to the bus to offer a more detailed explanation, which is obviously beyond the capabilities of the Asian British character called, 'Manisha'. It could be suggested that perhaps unconsciously the creator of the strip did not feel obliged to accord her too much

intelligence. Now the white character understands the gravity of the situation and realises a telephone will be necessary in order to find a solution to the problem. The bus however, solves the first part of the problem by jumping along until a phone box is found. For a while the Asian British character takes the lead and shows great presence of mind as she plays a part in solving the main problem. In frame eight, she is shown in 'close up' making the vital telephone call for help.

The final solution however, rests in the hands of the mechanic, who duly arrives to change the wheel. There is no attempt to stereotype the clothing or hair of the Asian British character. The conversation is shared fairly equally between the two characters, although the auditory exchange on the phone has to be imagined.

This is a fairly positive representation of an Asian British character, but when seen in relationship to the rest of the magazine, we find it is the only portrayal of a character from the black ethnic minority groups to appear in a narrative. Although, the role 'Manisha' plays is not a token one in the particular story, it could be said to be a token one, if we see it in the light of all the narratives within the Playday's set.

Narratives from the Humorous Genre

Case Study No 3, Genre Humorous, Comic Title, <u>Buster</u> 14 April 1995, Narrative Title, Vid Kid

In the humorous comics <u>Buster</u> carries a higher degree of black group visibility than is common in the rest of the humorous set. The narrative heading takes the form of a large introductory frame where the white hero, in 'close up' is positioned prominently in front of the story title. The opening frame introduces us to the white hero and his white sidekick. The

next three frames set the scene and establish the basic situation. The pals arrive on a remote island to be immediately chased by the 'baddies', in the form of three unclassified black ethnic group characters who have but one desire, that is, to cook and eat them.

Frame one shows the whites as adventurous - they will try anything. The white hero is in charge of the box and it is clear from frame one that he is the leader. The background to this first frame is fairly detailed depicting a modern 20th century city. The whites in the frame are centrally positioned and have command of the reader's attention. They are both dressed in present day clothing, including trainers.

Frame three uses the device of silhouette accompanied by the words 'Ka-Zap' to transfer the white characters to a remote island which is depicted as barren, with the usual obligatory palm tree. Their actual geographic position is not indicated but the appearance in frame four of three black characters rules out Europe or any other, so called, First World country.

The three unclear black ethnic group characters are recognised through a host of signifying characteristics. Colour is indicated by thin, closely-drawn black lines across both body and face. The black characters appear incredibly fierce and are clothed only in loin-cloths.

They carry spears with which they threaten the white hero and his sidekick as they chase them through what appears, with the exception of a few trees, to be an almost empty background. Within one frame we are introduced to a number of stereotypes of black people and the lands they inhabit. We encounter the primitive, the threatening, and the technologically inferior, all operating in a hostile environment.

We witness the superior technology of the white characters in the next frame, where they

succeed, through that superior technology allied to intellect, to outwit their savage adversaries by imprisoning them in a block of ice. The black characters, however, continue their unwarranted aggression, somewhat unsportingly, through the cunning use of a primitive trap. Our white heroes are secure and ready for the pot, but the gutter between the frames is utilised to avoid allowing non-verbal contact to occur between white superiors and black inferiors. Touch is inferred but takes place outside the visibility of the reader.

The next frame finds the white characters in the cooking pot and the black characters have once again engaged in an ugly cultural habit of attempting to cook foreigners for their lunch. Again the lack of technology is revealed in the primitive-looking cooking pot and the wood fire beneath it. The following frame contains the resolution to the problem that has been caused by the unclear black characters and with the aid of modern technology, that is, the super box. The hero saves himself and his white companion by engaging the exit button.

It is in this frame that we establish that the friends have not gone back in time, thus attempting to justify the state of development of the black characters in the narrative. They have only changed location. This is testified in the remark of one of the black characters as the white friends 'zoom' away, 'I thought that only happened in toasters', the use of the word 'toaster' references the time period in question. The last two frames are concerned with the white characters returning home, and again we see a re-establishment of the city background.

The white hero is an undisputed leader throughout the narrative. He alone makes the decisions. The conversation is mostly limited to the white characters and the interchange between them carries the story forward. The white characters appear to find no barriers to where they can go but their black counterparts are confined to three frames in which they manage to combine a number of easily recognised stereotypes. The use of the gutters between

frames shows how case studies can interpret the non-verbal exchanges in terms of what does not take place.

It is suggested that white domination is evident in the story line, with the final frame indicating that it is much better to reside in a modern white world than in a backward terrain, where the indigenous population have a retarded culture and are likely to recognise you as a potential meal.

Case Study No. 4, Comic Genre, Humorous, Comic Title, <u>Beano,</u> 3 September 1994, Comic Narrative, Ball Boy.

Black group representation is usually confined to this one story, which appears in every issue, but the narratives do not always include the lightly shaded African British character who is the side kick of the white hero 'Ball Boy'. The sidekick is not given a name, although he is close to the hero and the only representative of black group membership in the narrative strip. He is a member of the otherwise all white football team, of which the white hero 'Ball Boy' is the captain. We are introduced to the white hero positioned just off central left in the frame with the black sidekick situated in the bottom left hand corner and cut off at the neck so he appears to be just peeping into the frame. We could suggest that this positioning within the frame gives an indication of his subordinate position. The white hero takes the lead and the team race across the drawbridge into the next frame, that is, with the exception of the African British sidekick who seems to get lost on the way, in that, he does not re-appear in that frame at all.

'Ball Boy', proceeds to show his leadership qualities by vociferously challenging the opposing team with the accusation of cheating, because the are fielding adults only in their team. A white subordinate from that team explains how they intend to play. The hero is

obviously taken aback at the challenge to his leadership and requires time to think about how he can re-establish his dominance. The black group sidekick re-appears in the next frame, where his apparent lack of skill in the tackle marks him as less than a star player. In the next frame the white hero and the black group sidekick appear in 'close up' in the foreground facing each other while the white hero establishes if the black sidekick understands the situation. The conversation has the express purpose of allowing the white hero to demonstrate his superior intellect and his qualities of leadership. He alone has the solution to the outstanding problem. In doing so he has re-gained dominance over the white subordinate who dared to challenge the leadership of a white hero. 'Ball Boy' goes on to execute his plan to the surprise of the onlookers and in the final frame we witness the solution where the white hero acknowledges his success.

Throughout the strip the white characters dominate the conversation and the black group sidekick is only allowed four words, in fact he commands a lesser share of the verbalisation than that accorded to white subordinates, in spite of the fact of his sidekick position. We notice that the black group character is cast in a sporting role, as are all the white characters in this particular strip, but it is interesting to observe that this is the only black group inclusion in the entire comic edition, thus making the sporting stereotype a relevant one. Even his casting in this sporting role is subject to limitations of skill.

It is concluded, that white dominance is exercised, not only though the inclusion of an almost token black group presence, but through the white hero allowing the black group sidekick no part in influencing any of the decisions taken. The black group character is merely an almost-silent follower, confined to one physically dominated stereotypical role, in which he is subject to limitations. More than one interpretation is possible to explain the underlying

intentions of the script-writers and illustrators, if indeed it is intention, rather than socialisation working unconsciously. The limited black group character inclusion, along with the limited role played, could be seen as a mere restatement of white dominance. This restatement of white dominance is, however, sufficiently subtle to allow the producers to claim they are intentionally attempting to give a more equal status to black group characters by according one several appearances in the text.

Case Study No. 5, Genre Humorous, Comic Title, Big Comic July 1994, Comic Narrative, Mustapha Mi££ion.

This regular feature makes certain that the Big Comic has a continuing black group representation. Most black group appearances in this comic set are confined to this one particular narrative, with the occasional black group guest visit to the frames of the 'Bumpkin Billionaires'. The narrative concerns an Arab hero who obviously lives in Britain but is a foreign national. He is extremely wealthy, although we never learn from where his wealth originates and can only assume it is oil. He lives in a large mansion with scores of servants, mostly Arab, although in the occasional story a white schoolmaster appears. We recognise that he is a very important person because he has protection in the form of a number of large Arab bodyguards. In spite of the globalisation effects on clothing he is always seen in traditional Arab dress, so are his servants, but in addition theirs are also frequently outdated.

In frame one we are introduced to the Arab hero. He overhears someone announcing 'Its highway robbery'. Since he is prone to conversing in old-fashioned English he misunderstands and calls for his body guards who appear the moment he snaps his fingers, and with due deference address him as 'master'. He has full command over his Arab subordinates, in true hero fashion. The guards begin to search as commanded. The inferior technology of the Arab characters is shown in their weaponry, they carry swords not the guns

with which modern bodyguards are associated. Presumably, the gun has not yet reached the Middle East.

In the next frame a puzzled white superordinate character makes an appearance and takes the next frame to explain to 'Mustapha' that he 'Mustapha', the hero, has completely misunderstood. We see the hero qualities of 'Mustapha' are beginning to find limitations in the presence of a white superordinate. 'Mustapha' even confirms his misunderstanding, seeing it in terms of his own limited intellectual ability, by verbally agreeing that he is silly. The humour comes from the Arab hero's inability to master the English language and inevitably is at his expense. With the white superordinate 'Mustapha' proceeds to the sweet shop where the white shopkeeper explains the problem. The Arab hero sets out to solve the problem, but the solution has more to do with his access to money than with intellectual ability, in fact, in the next frame two irate white officials are declaring his solution as 'highway robbery'. 'Mustapha' has had the road removed and re-laid behind the hill, thus facilitating the delivery of the sweets.

Back at the point of delivery, 'Mustapha' is assuring the shop keeper that delivery will no longer be a problem, as he, 'Mustapha', has solved the problem, but in the next frame he is confronted by an angry white official who orders him to put the road back. Gone are the hero qualities as 'Mustapha' takes orders from the white subordinate character and even offers an apology. He has not solved the problem as he thought, and we could suggest it becomes obvious that in order to solve a problem an Arab hero requires more than one attempt and we witness him in the last four frames trying again. Along with his white subordinates he hijacks the sweet factory with the aid of inferior technology, that is, horse transport and the problem has been finally solved, partly though the intellect of the hero and partly as a result of his

wealth.

'Mustapha' appears to be a limited hero, only having full status when in relationship to his own countrymen. However, he does succeed in the end. Most of his trouble seems to stem from his lack of understanding of the English language and appreciating English cultural expressions. The message could well be seen in terms of, `assimilate and take on superior white culture`. It is also suggested that the dominance of the whites is brought out in the white subordinates, who appear to hold the expertise that the Arab hero requires and he must consult them in order to gain it. It is reminiscent of the old colonial stereotype of the superiors educating the users of an inferior language in the finer points of a superior one.

'Mustapha's' interaction with the white subordinates throughout the narrative is certainly not one of complete command, as we see when he is relating to other Arabs. His recognition of white authority figures is far beyond that accepted by white heroes of the humourous genre who appear to rely for their success upon a complete rejection of authority.

Case Study No. 6. Comic Genre, Humorous, Comic Title, <u>Big Comic</u> March 1995, Comic Narrative, The Bumpkin Billionaires.

This regular narrative does not usually feature black group characters: that is left to 'Mustapha Mi££on'. The first four frames introduce us to the white family and their circumstances. Their problem is to divest themselves of their huge fortune, but no matter how hard they try they always end up making more money. We could assert that the white dominance is established early in the narrative. The superior technology is on show in the form of the 'Bumpkin' aircraft contrasting markedly with the geographical terrain of the countries they visit. We are taken to a tropical jungle where there appears to be no infra-structure, and they land in a clearing as opposed to the modern airport from which they left

on their mission.

The 'Bumpkins' are confronted by a physically-distorted indigenous character with a pot belly, stereotyped hair style and a ring through his nose. He is wearing a loin-cloth and is bare-footed. His body language denotes extreme emotion usually associated with very young children, as he is waving his arms and kicking his legs in the air as gold is exchanged for a blowpipe. He streaks around shouting about being a 'chief', which gives some indication concerning the social structure in his country namely, the hierarchy and the corruption whereby he can buy local power. The 'Bumpkins' then make an appearance somewhere in Africa where they meet a primitive-looking black African squatting down with his drum between his legs. His physical appearance is distorted by over thick lips. After careful scrutiny we find his hands appear to resemble those of an ape. He wears feathers around his legs and very little else. In the background there is a shape resembling a pyramid. Behind the black African is an elephant.

The 'Bumpkins' exchange diamonds for the drum, which dad Bumpkin begins to beat much to the disgust of mum who dismisses the sound of the instrument as a 'racket'. This disgust could be interpreted as lack of appreciation of African music. Alternatively, it could be that she cannot stand dad Bumpkin's attempts to play the instrument. Finally they emerge in the Australian bush where a wild looking aborigine, with distorted features and wearing only a loin-cloth, is engaged in throwing a boomerang. Whereas the African character is accorded lines to denote colour, the aborigine is completely blacked in, showing that the illustrator is aware of the colour of black but did not see fit to treat both black group characters in the same way. In his second appearance the aborigine does not even appear to have be credited with a mouth. Money is exchanged for the artifact and the black character exhibits over-

emotion, which is expressed in his body language, where he is frozen into the frame doing a frenzied dance of joy.

The 'Bumpkin' family finally takes off in the plane. They return home, showing complete contempt for the cultural artifacts they have collected by sending them to a local jumble sale. The white vicar refers to the artifacts as 'native wares'. The collection raises millions of pounds for the 'Bumpkin' family and they are back, where they started. Throughout the narrative we are reminded of white technology and its superiority, in the form of the plane landing in inhospitable places that apparently lack airports, and also roads. We could contend that white dominance is in evidence and indeed is welcomed by the black group characters. The poor 'natives' need the white man's wealth to change their life chances, as they are incapable of doing this for themselves. We could conclude that the narrative can only reinforce the view that those who are not white lack all the basic amenities of civilisation. They have primitive culture and reside in lands without cities, towns or roads.

Case Study No. 7, Comic Genre, Humorous, Comic Title, Dandy 1 October 1994, Narrative Title, Barney the Wonder Winger.

The introduction of this regular character gives Dandy its black group representation but it is confined to this mostly all black group setting throughout the Dandy comic set. This particular strip is restricted to an almost all black group environment. The hero is an African British character accompanied by an African British sidekick. White ethnic group members only appear in crowd scenes or in a pop group sequence. The hero is confined to a sporting role but investigation of that role reveals his limitations even in this field, where he is expected to succeed according to popular myth. There is no stereotyping of clothing, with the exception of the large beads worn by his girl friend. Her hair however, is worn in an

exaggerated style.

In frame one we are introduced to the two African British characters. 'Barney the Wonder Winger' is kicking a football but there are no opponents in sight on whom he can test his footballing skills. The scene is set for comedy at the expense of 'Barney'. He runs into a pole and expresses puzzlement, until his sidekick informs him that the area is the site for a forth-coming concert. Too late she warns him of impeding disaster and the all-white crowd burst into the scene, trampling the African British hero underfoot.

A white pop group commences the performance and the spot-lights come on. 'Barney' is allowed the privilege of an idea, but it is closely linked to his liking for showing off. He utilises the spot-lights to show off his ball control in safety, since there are no opponents to challenge him. Part of the white crowd turn to watch him, immediately labeling him 'big ed'. 'Barney' has taken an opportunity of a situation where he has the limelight without having to demonstrate too much expertise. The conversation is restricted to the two African British characters, with the exception of the comment 'big ead' from the white group watching the wonder winger.

Although 'Barney' is the hero he is not in control of the situation all of the time. The almost all black group environment is further rendered so by the limited amount of conversation indulged in by the white intake. 'Barney's' position as hero is limited by role and by incompetence. He is a good example of an ineffectual black group hero. We could suggest that this is the way white dominance is maintained. 'Barney' is not the stereotypical white hero of humorous comics who can defy authority and behave outrageously and get away with it. He is restricted to one role, that is, a sporting one. Compared with 'Dinah Mo', another character from this comic, 'Barney' is a failure. Nobody tramples on 'Dinah Mo, she does the

trampling on others.

It is recognised there could be competing interpretations concerning the meaning of the narrative, thus demonstrating the difficulties of coming to any one conclusion. We could interpret the virtually all black group environment as a way to sell the illusion to black group children that they are important, since they are included in this narrative, or we could view the narrative as confirming the existence of a semi-apartheid policy in comic media..

Narratives from the Comics for Adolescent Boys and Girls

Case Study No. 8, Genre, Gender, Comic Title, My Guy June l994, Narrative Title, One from the Heart.

Black group presentation is fairly frequent in both narrative and other features in this set of My Guy magazines while its counterpart Bunty seldom features black group faces. The narrative allows the narrator to present the story to the readers, but the advice at the bottom of the page definitely takes a responsible adult line. The entire script is in photo-strip, thus eliminating physical stereotyping. There is no stereotyping of clothes or hairstyles. In the first frame, the lightly skinned African British heroine makes an appearance in 'close up'. The story line concerns a fairly well recognised girl/boy relationship, with its attendant difficulties. It is however, the African British character who identifies herself as having the problem in this boy /girl narrative which bridges the ethnic group divide.

She admits or believes she is a flirt. The early frames introduce us to the main characters and the normal type boy/girl conversation. She forms a relationship with 'Ryan', a white character, but criticises herself for merely looking at other boys. 'Ryan' shows he does not like attention given to anyone but himself. They attend a party and she again runs herself down because she does not spend all the time with 'Ryan': she talks to other boys. It appears

that 'Ryan' is her first boy friend and she is uncertain of her conduct.

She is given sound advice by 'Laura', a kind of white 'agony aunt', and the next part of the narrative shows how she should have handled the situation. The images and underlying message of the first part are more closely allied to sexism than race. The over-protective dominant male character just happens to be white and the dominated female African British.

It could be suggested, that the unfortunate racial message that comes across is that the African British girl devalues herself, whether she does this as a female or as a racial minority is open to debate. The interpretation could be based on the well-known stereotype of black group members being unreliable and over sexed. However, the advice attempts to restore her confidence in herself and assert her rights as a human being.

Positive images emerge also from the text. There is welcome physical contact between the different ethnic groups demonstrated in the holding of hands and the doing of ordinary things like drinking coke and chatting to both white girls and boys. The heroine appears to have all white friends rather than a mixed group. This could send out the message that white friends and especially white boys are a preferable choice for black group girls. The basic message however, it could be suggested, is one concerned with sexism and feminine rights to equality.

The text could be applauded for creating a fairly positive black group heroine without physical stereotyping, who is at liberty to hold hands with a white boyfriend. On the other hand, the text could be seen as diminishing the positive element within the story line by giving the African British character, in the first part of the narrative, a stereotyped problem to overcome, that is, a belief that she is flirt.

Case Study No. 9, Genre, Gender, Comic Title, Thunderbirds 5 August 1994, Narrative Title, The Virus.

The black group presence is restricted in the Thunderbird comic set and a black group character only occasionally appears in the form of an East Asian villain. This narrative is concerned with technology, and those operating the technology in the form of the 'goodies', that is, the whites opposed to the 'baddie', who is an East Asian.

In the opening sequence we are introduced to an array of technology operated by white American characters. There is no denial of technology operated by the East Asian. There are no indications as to the origins of this technology: it is rather a battle of intellect; who can best outwit the other side. Using their sophisticated machinery, the 'goodies' are engaged in their usual work of rescue. It is on the return journey to base that the problem occurs, with a computer malfunction and the pilot of 'Thunderbird one' finds himself in a crisis situation.

It is now up to the white pilot's skill and teamwork and the intellect of 'Brains' to rescue him. At this point the villain of the piece makes his entry. The East Asian character 'in close up' affirms that he has caused the problem and he is taking control. He demonstrates his arrogance. He is verbally aggressive in the form of his threats and aware of his power, in that, he can choose to make a decision to save or destroy. His emotional instability is also evident. He is drunk with his own power over the white Americans. Now it is time for the battle of the intellects. 'Brains' has a problem to solve in order to save his brother and put the white characters back in control of the situation. There is no display of non-verbal contact between the protagonists. It only takes two frames for 'Brains' to detect the trouble and the causer. In the next frame having already analysed the computer malfunction and devised a way of correcting it, 'Brains' gives instructions to 'Scot'. Here we see the skill of the pilot come into play as it is obvious without the aid of the computer he will have to fly the aircraft manually.

At this point, white teamwork takes over and 'Virgil' has the task of guiding him home.

The 'Thunderbird' pilots succeed in the tricky manoeuvre and Thunderbird is released from the control of the East Asian, who again exhibits his tendency to over-emotionalise his reactions. He appears in a 'close up' and resorts to waving his arms and clenching his fists. The geographic and religious stereotyping emerge in this last frame. The black group villain is located in his temple headquarters in the Malaysian jungle. It could be asserted that white dominance has been regained, the all white American team have won through and the East Asian has been defeated. The threat to white supremacy has been eliminated for the immediate future.

It is acknowledged that the events in this narrative are open to more than one interpretation. The role of the East Asian villain could be plausibly explained as either a celebration of a black group figure inclusion who is not a token, or as a black group character without the capacity for success.

Case Study No 10, Comic Genre, Gender, Comic Title, Sonic 14 April 1995, Narrative Title, The Shinobi.

With the introduction of this narrative, the Sonic comic set increased its contribution to black group representation on a more regular basis. The narrative is the continuation of a serial set in Eastern Asia and the time is the present, yet there is a juxtaposition of ancient and modern. The language is quaint and old fashioned, the clothing highly stereotyped, reflecting past, present and future. There is also an emphasis on Eastern martial arts, with the culture of the noble warrior running throughout the story. It is good versus evil with an all Oriental cast. Evil is represented by members of the Japanese Mafia. The East Asian hero has escaped from them and meets the strange 'roof people', led by an old man who has the traditional Eastern

drooping moustache and the long pointed beard. In this strange world we witness people watching television while cooking is carried out in a primitive pot over a wood fire. When the leader of the 'roof people' realises that those looking for the hero are likely to come into his rooftop world, he is worried and the hero, in true hero fashion, volunteers to leave, but the old man suggests they join forces against the evil doers.

The members of the Mafia enter into the narrative.and we find some of them are dressed in 20th century fashions and they carry modern weapons in the form of guns, while the 'roof dwellers' have more primitive weaponry with which to defend themselves. Then the attack begins and we are left to wait for the next edition of the comic to find the outcome of the battle. There are no restrictions on the hero. He makes the decisions and is ready to defend the weak and poor. The leader of the 'baddies' also exerts complete control over her followers. In this narrative we enter a highly exotic world with elements of futuristic action.

At no time are we shown the streets below, but the background gives clues to the infra-structure. There appears to be a strange mix of old and new. The buildings appear to have chimneys belching smoke and there is evidence of neon lighting. It is difficult to draw conclusions from this type of modern narrative, which appears very much bound up with postmodernism. The apparent merging of time periods could give the script-writers reasonable opportunities to use stereotypical dress, traditions and behaviour, and be able to defend their choices by saying the offending part of the story is set in times other than modern and, therefore, is a true reflection of historical reality.

Conclusion

This chapter has covered a selection of comics referring to the evidence from the main research findings and therefore, needs to be seen in combination with that research which

relies primarily on quantitative studies informing the interpretation of the statistical data. These case studies have involved (adult) interpretation justified on the grounds that adult racism is mostly learned through childhood socialisation processes. It is concluded that because comics influence the attitudes and perceptions of children, they must merit serious study by those interested in education and therefore, any supplementation that makes understanding clearer is justified. It is felt that these illustrative data give a sense of reality to the study and also allow the comic strips to 'speak for themselves', while adding credence to the theoretical arguments. The strips provide pictorial evidence, so the reader may not only understand what is happening in the strip but is able to judge if there is justification in labeling certain presentations as racist. In the preceding chapters, having examined the comic content for racist imagery and in this chapter having provided pictorial evidence of inequality of presentation between ethnic groups, it only remains to draw some conclusions in the final chapter.

CHAPTER NINE

SOME CONCLUSIONS

Introduction

The study began from the premise that there is, in comics and magazines for children, inequality of presentation between different ethnic groups. Examination of the data in the previous chapters has shown that there are differences of presentation. On the basis of these findings, this thesis argued that there is inequality of presentation and will suggest that differentiation on racial grounds cannot be separated from the value-system of the society in which it takes place. This concluding chapter, therefore, examines the ideological role of comics and magazines in this inequality of visual presentation. The chapter also seeks to comment upon the nature of the replacement of crude stereotypes by more subtle versions reflecting the current dominant value-system in society. In the light of new technology this chapter also looks into the future possibilities in development of the comic media.

Some Considerations

Comic discourses cannot be understood without interpretation of the language and also the illustrations in the script. This cannot be accomplished without looking at the cultural, social, political and historical conditions of comic production. Comic media reflects the dominant culture of Britain and provides continuity for that culture, thus developing a mass culture to the detriment of diversity and sub-cultures. In cultural terms media help to maintain the status quo. The social functions of the comic medium lie in helping to socialise the young into the beliefs and practices of the majority culture. The attempt to keep the majority culture dominant implies that the comic medium contains references and meanings which are particular to British culture. Many of these meanings derive from past colonial history, as discussed in Chapter Two of this thesis. For example, the golliwog could be said to be a

collective image of black group inferiority.

Since this thesis has examined differences in presentation between white and black groupings, a wide definition of racism and ethnicity has been adopted to allow the inclusion of all groups. It is argued in Chapter One that ethnicity is a descriptive label for a group implicity defined in terms of racial or national characteristics, where the main emphasis falls on cultural practices and beliefs. Therefore, in practice, the white majority groups must be included, since both racial and/or national characteristics are present. Although there could be said to be a reluctance on the part of whites to identify themselves as an ethnic group, there is agreement with Dyer (l988), that white people should posses their own distinct race and ethnicity. The argument that claims that ethnicity cannot be applied to majorities has no real foundation. The restriction of the term ethnic to nation groups when located abroad, where these groups do not constitute a ruling elite, is seen as an arbitrary limitation. It could be contended that whites claim the privilege to label and define other groups, but exclude themselves, even when they apparently fall within the broad definition. For example, Asians with British citizenship are referred to as Asian British, but white residents in Asian countries often fail to identify themselves as an ethnic minority group.

Due to the increasing rise in Britain of inter-racial marriages or partnerships in the last ten years, there is a mixture of different ethnic backgrounds. It is speculated that the ethnic categories chosen for this research might be difficult to maintain and may become rapidly obsolete, due to changing social and conceptual notions of ethnic groups. However, examination of comic texts in this thesis have shown that comics are not sophisticated enough to make any further categories viable, should such categories find their way into census choices either in the United States or here in Britain. If, however, in future comics, bi-

racial heritage becomes a feature, it will present a problem because the diversity could not be maintained in a single group and there would arise an obvious difficulty of sub-dividing with few visual clues. We could suggest that the need to refer to race should be redundant and if this becomes a reality, we could be entering a new post-racial era and presumably racism would have disappeared. However, if we argue that all racial categorisation should go because it is impossible to embrace the growing diversity, this would ensure that racism remained without a means of measuring equality of presentation, and studies such as this one would become an impossibility.

It appears that comics have a decreasing influence, resulting from their disappearance from the shelves and by the number of mergers and ceased publications of the sample comics during the investigation period. But comics are not completely dead. There appears to be a fashion, even amongst the quality newspapers, to promote the comics with which they have some association. The Times includes comic strips in the Sunday additions to their publications, carrying the 'Numbskulls' from the Beano and 'Beryl the Peril' from the Dandy. We have already seen the most popular magazines in Britain are television linked, so we could claim the trend in comics is only part of the overall trend towards screen presentations. It could be concluded that comic influence is cumulative and in the long run, in particular, the cumulative impact of visual images depicting black group characters in stereotypical terms in narratives and other features could be said to be much more likely to have a negative effect. This is even more likely where in addition to comic exposure the serialised images also set the agenda for children's television and videos.

We could speculate that the gradual fall in the circulation of daily newspapers is linked to the same causal factors as the apparent decline in the comic market, that is, technology has

obviated the need for the printed word on sheets of paper. New technology means adults and children receive their requirements from the screen via television and/or computer. The age of easy instant global communication is an increasing modern reality. This is one aspect of the cultural change, but we could also ask about possible changes in the control structures. It seems likely that we will probably see emerging an unrivalled opportunity for control by an even fewer number of people than at present. Concerning the relationship between the ownership control and production of comics, it is all too apparent in this particular area that there is precious little black involvement, yet it is speculated that, if there were, there would be improvement in the black group image. This assumption can be legitimately based on the fact that as women are slowly gaining more powerful positions in society, and in the media in particular, the imagery surrounding the presentation of women has changed considerably. The comic industry controls what is represented and how that representation is carried out, while the individual script-writers and illustrators are free to represent their ideas, only limited by regard to current legislation and ethical restrictions, but it is likely that the majority of the above-mentioned are white.

The new technology leads us on to tentatively suggest that it will be only a matter of time before comics are regularly designated to the video. It could be suggested that the globalisation of humorous and other genres of comics depend more upon the visual image where the illustrator can make the readers laugh, or stimulate excitement by the contortions of the body line drawings rather than words. This paragraph may well lead us to conclude that the comic has reached a state of technological death and any subsequent researches into this kind of media might have to be in the realms of history. Or else they may be research of the transition of traditional comics into new and diverse forms as the result of increasing digital communication. However, extrapolating the technical potential of new forms of media

into the future must take account of the intervening factors, such as mergers and links between forms as discussed above. A comic apocalypse has not yet resulted from new advanced technology.

The political ideologies behind the comic portrayals appear to focus on white dominance, that is, keeping or preserving white cultural traditions. It is not suggested that comics set out to manipulate, but they do assert a dominant cultural view of white Britain in their pages. In the comics of the 1990s, in the main, black British ethnic group characters are presented in negative terms. Mostly they are portrayed as partial outsiders, if not the complete outsiders as witnessed in Chapter Two in one issue of Comic Cuts in 1912, where white and black group characters are separated physically and culturally through crude stereotyping.

Comparison with white minority groups tends to answer any claim that perceived nationality, not race, is responsible for some of the inequality. For example, the white minority groups return more heroes in relation to their overall representation than the black, brown or yellow groups. It could be said that elements of perceived national culture are stereotyped and then become the only representations of that culture. Since many of the practices attached to black group characters are long out of date, their place in contemporary society is viewed as racist. For example, in Big Comic 12 August 1994, where smoke signals are used as a mode of communication between American Indians. It could be suggested that the nationalist element in the choice of heroes from the Asian British and African British categories is a recognition of these two groups constituting the largest black grouping in Britain, rather than an acknowledgement of their Britishness. We could argue that full acceptance as British would entail the removal of limitations placed on the heroic role when occupied by either of these two groups. The point is further emphasised by reference to the portrayal of black group

foreign heroes operating in an all black group environment: for example, in the serial feature in Sonic called 'Shinobi', all the black group heroes are invested with robust leadership qualities.

It is admitted that content analysis concentrates on recording facts and leaves any message in the recorded facts to be assumed by the audience. The content analysis is used to quantify the images, which then are open to interpretation, admittedly interpretation of the message. A crude 'hypodermic model' of media influence does not accompany the interpretation, although it might be inferred through a belief that content over time is important in affecting attitudes. Attitudes are emphasised rather than behaviour since it is argued that behaviour does not automatically accompany an attitude.

There can be no denial of the political perspective which stems from personal concerns about the representation of ethnic groups and the influence various comic media have on children. Race is a label which both reflects and assists in the construction of racist imagery. Differences in skin colour are categories with wide consequential political and social aspects. The political dimension spills over into the debate concerning suitable terms to describe various ethnic groups. The debate is informed by notions of status quo and white domination, and as Gilroy (1987) notes, a reluctance in general literature to extend Britishness to characters who are not white. It is speculated that although the terms used in the research will change according to political and social development, this change will be uneven and the recognition of Britishness, as other than white, will take considerable time to become established.

This study not only adopts a multi-disciplinary approach to racism but also a multi-theory one. For example, stereotypes find their explanations in more than one theory and more than

one discipline. These explanations cannot be detached from the political influences which helped to shape them. For example, the biological explanation can be seen as being tied to white domination at a time when crude biological explanation of racism had not yet been disproved, and is seen in Chapter Two reflected in the classical literature of the time. Advancing scientific knowledge has only changed the explanation for racism into a cultural one and the underlying story of white domination remains unaltered. For example, while the myth of the superior black group sportsperson is not sustained in this study, the limitations enforced upon black group participants tell a story of white domination concealed even within a seemingly positive stereotype. For instance, in the Beano 3 September 1994, the black group sportsperson is only featured displaying inadequate skills.

The comics work within the majority culture, that is, white, and use all its cultural symbols which frequently surface, especially in the jokes. The script-writers are guided by their own cultural backgrounds, which are usually white, and work within the generally accepted white framework of conflict, where appropriate to the age of the reader. It is proposed that they also operate conscious of the perceived threat posed by the black group presence, in spite of the fact that they realise they are producing comics for a multi-racial child audience. It could be asserted that the power of the comic itself to limit what is actually transmitted in its pages, through its being tailored to a specific age range, to some extent confers a degree of control of the transmission of mainly white culture. Since heroes/heroines could be said to epitomise the most cherished values of a culture, it is interesting to note that most of the heroic figures who are not white, either conform to white majority culture or play a limited heroic role. 'Manisha', the occasional heroine of Playdays is a good example of conformity. There is no strong racial distinctiveness in language, behaviour or clothing. The Arab hero featured in the regular narrative 'Mustaffa Mi££ion' in the Big Comic, has a limited role and behaviour

within the role: for example, he never has control over white subordinates. Thus it could be argued that comics contribute to the reproduction of racism and help to maintain white ethnic dominance in a more subtle way than has been experienced in the past. Comics are a valuable tool for learning the patterns of culture, as recognised by the academic interest shown in them by researchers such Wertham (1953) and Selwood and Irving (1993). Therefore, they are considered an important section of children's literature and should be as free as possible from racism, unconscious or otherwise.

The comics are thought to be more entertaining and marketable if they can be interpreted easily within this framework of the accepted existing images and expectations of the readers. It is further speculated that comics do tend to reinforce the existing attitudes. In spite of the perceived threat to white dominance, it could be suggested that the stereotyping of black, brown and yellow ethnic group members is frequently unconscious, arising from the script-writers` and illustrators` shared ethnic understandings, implicit in their white background derived from history. In fact many of the socially shared racial attitudes of the British population find their counterparts in the comics we give our children to read. From their historical roots to the present day, the norms and values in the comics are embedded in the stereotypes. Each stereotype has concealed beliefs, opinions and attitudes embedded in its formation. It is tentatively suggested in defence of comics, that they stereotype mainly because of limited space, and therefore, the necessity arises for a system of shorthand portrayals to overcome this restriction. Because comics are mostly devoted to action, there is little surface philosophising of the message which must be carried in a number of icons and a limited number of words. History enables us to answer the questions concerning the changing social scene, from a virtually mono-culture to a multi-racial environment, where the cruder stereotypes are so obviously outdated, and that they are in most instances replaced by others

more in keeping with modern times.

Comics past and present give considerable insight into the racial images and how they continue to develop in contemporary comics. Above all, the history of comics show how the earlier genetic stereotype has not in reality disappeared from comics, although its explicit presence is mainly absent from the comic sample. The history reveals that over time the genetic stereotype has evolved, until it is capable of concealing the genetic component within the more subtle cultural stereotype it has replaced: for example, the black group sportspersons. From a review of Chapter Two it becomes apparent that the prevalence of white domination is a historical phenomenon exerted firstly though the biological models found as late as the 1970s in such comics as Shiver and Shake, with its portrayals of primitive black witchdoctors. Through the changing social circumstances, that domination is maintained by a process of adaptation to find its expression in the new racism found in the cultural stereotypes which predominant in the present comic sample.

However, to some extent it could be concluded that the new racism based on cultural differences discussed in Chapter One is not quite so new. At the basis of many new stereotypes is the old, and although there has been a shift to the cultural stereotype supposedly free of the taint of superiority, careful observation suggests that the sense of superiority is implicitly present. It could be claimed that superiority/inferiority enters into the portrayal of the seemingly neutral or even positive stereotype of the black group sportsperson. The black group savage of earlier comics has been replaced with the physically well-proportioned black group athlete. In the almost complete absence of black group intellect of any kind in the comic strips, the implication is that the seemingly positive stereotype of the black group athlete is at the expense of intellectual capacity, leaving the

white characters to reign supreme in this domain. The comic evidence concerning lack of intellectual ability in black group sportspersons is in keeping with Maguire (1991): black sportspersons only contribute to the physical aspects of their particular sport. Based upon this evidence and the discussion in Chapter Three, it appears safe to declare racial stereotyping has its foundations in a pseudo-scientific ideology of racism which has influenced and continues to influence Western society.

While not in disagreement with Barker concerning the emergence of new racisms based on ideas of cultural differences, it should be pointed out that these differences often implicity include notions of biological superiority. According to popular myth, sport is supposed to have a particular meaning for black Britons. It is part of their so-called black culture. There is a wide spread belief in black, more so than Asian and Oriental, superiority in this field. Black culture is supposed to value sport in a way that white culture does not. It could therefore, be argued that if there is no inferred superiority, black and white characters should at least receive equal treatment within the comic texts: but they do not. 'Barney the Wonder Winger is a good example of a black British character who through inadequacy is less than equal with his white counterparts. Although portrayals of black, brown and yellow characters as athletes could be viewed as positive stereotypes in the black grouping, there is a suggestion of a replacement stereotype for the cruder physical portrayal. Examples are most evident in the portrayal of Oriental characters as oversized wrestlers. Furthermore, black group sport is hedged in by limitations: for example, the stereotype is marketed as positive in a physical way and while a concession, carefully avoids a positive intellectual portrayal. Therefore, it is suggested that even some positive stereotypes of black, brown and yellow characters could in themselves racialise an image through inferred negative elements.

Furthermore, the disproportionately high level of sporting success in some of the black ethnic groups could lead to the assumption that there is a degree of equality in this sphere. The comic findings, however, throw this assumption into doubt, as discussed in Chapter Six. The issues of power and dominance in society are also reflected in sport. The low allocation of black sportspersons to responsible playing positions, as noted by Maguire (1991), also features in this comic study. The black group sportspersons included in the comic sample fail to find representation within the positions of responsibility: for example, they do not feature as team captains, and even if represented as star players, there is little evidence of their skills being exhibited within the comic frames. Possible explanations for the limitations of black group sportspersons could be that whites are uncomfortable with any suggestion of black group physiological superiority. In limiting black sportspersons they are attempting to prove that whites, with a combination of physical endeavour and intelligence, outshine the physical accomplishments of black group sportspersons. Even at the intellectual level of children's comics, there are subtleties of presentation which reinforce the racial stereotypes of black group people. From an early age the racial socialisation of children takes place through a 'supposedly harmless' pastime of reading comics.

Chapter Two points to the ability of the comic to adapt to changing political and social circumstances in order to remain a purveyor of the status quo. It is speculated that if a similar representative sample of early comic literature could be obtained, a comparative analysis would show present day comics equally racist, but in a more subtle way. The way would be open for a debate on which comics, old or new, are capable of exercising most influence on a child audience.

Taking into consideration the compilation and operation of checklists employed in the

analysis of comic material discussed in Chapter Three, it is admitted that the checklists devised to facilitate the examination of children's comics in respect of racial imagery are an imperfect tool of analysis. The impossibility of such lists being value-free is acknowledged. It is recognised that exploring the degree of equality within different comic genres must commence with the recognition of the privilege of a white skin as a racialised category helps in understanding that inequalities are frequently based on the positive stereotyping of one grouping. For example, white heroic figures differ markedly from black group heroic figures, suggesting an inbuilt, often physically-based superiority on the part of whites, irrespective of any stereotypes employed, bringing into question once again Barker's concept of the new racism with its absence of superiority.

Black group characters appear to be the exception rather than the rule in many comics, for example Playdays only features one semi-regular black group character in its regular narrative, 'The Playbus', while Budgie, another nursery magazine, has no black group presence in any of its sample issues. It is contended that children partly learn social roles through identification with the literature they read. It could be maintained that literature is not racist until made so by those who see racism, in what other observers would term unharmful exclusion of black group faces. To take this line would be to fail to see how a publication could conceivably be racist if black ethnic groups are excluded. The role of absence is a very real one. It is argued that to exclude black ethnic group characters from children's comics in a multi-racial society is to imply black groups are unworthy of inclusion, and this can justifiably be judged as a form of racism by omission. It is also further contended that it is insufficient merely to include black ethnic groups. The nature of the inclusion is important, as discussed in Chapter Three and Chapter Six. It is suggested that charges of unconscious racism cannot be avoided when characters who are not white are

employed in 'walk on`/`walk off' roles, such as the black character who features regularly in 'Beano's 'Ball Boy`. The same thinking applies to publications featuring a solitary face from the black group. If comics only reflect reality, then without black group inclusion they are merely reflecting a social myth. Inclusion is a first step towards equality, because once black groups are represented there is at least an opportunity to be critical of the image portrayed. No one would assert that comics alone are capable of creating racial attitudes. It could be claimed, however, that attitudes are changed or maintained by interaction between various inputs, of which comics are only one.

The commonly held racist beliefs form the basis of the checklists used in this study and the findings show the comic portrayals match these beliefs. The comics therefore, perpetuate the negative perceptions white people have about black group people. The constant failure of the black ethnic groups to solve problems, especially when operating within the framework of a mixed ethnic environment, can be taken as evidence of the introduction of a subtle stereotype replacement and this, along with racialising the image, brings it into the category of unfair treatment. Furthermore, it could be claimed that a general lack of conversation indicates a low level of intelligence, and along with threatening behaviour is part of the genetic concept of black group people. It could also be claimed that lack of conversation places a character in a token position where little power can be exercised. It is interesting to note that non-verbal contact, especially in the nursery genre, takes place more often in non-fictional settings, suggesting that reality takes some time to be reflected in fiction.

There is a tendency to place emphasis on cultural differences in dress and hair styling, which serve to remind us that there could be an attempt to make black groups into outsiders. It is suggested that the increasing numbers of black group characters wearing western dress lead

to the implied message that such groups must assimilate themselves into the dominant white British culture. We could within this context make an alternative suggestion concerning interpretation. Calls for specific differences in clothes and traditions to be portrayed could be seen as supporting the claim for the same type of concessions for white groups in order to preserve white ethnic culture. There is however, a need to recognise that mainstream white culture has borrowed from Asian design and fashion and a wide range of popular youth fashions of dress comes from black America. The question of distinctive clothing constituting a negative or positive stereotype of black group characters remains one of conjecture. It is interesting to note that, in contrasting the stereotyped clothing worn by certain black group members in the comics of the 1800s with that discovered in the contemporary comic sample, some clothing fashions for black group people remain static: loin cloths apparently never go out of fashion. It is interesting to note that clothing fashions and hair styling fashions amongst the white groups are diverse but in the black groups this diversity is absent.

The white dominated world of children's comics concedes very few black, brown or yellow characters in control of their own lands. It could be contended that such portrayals lead to narrow viewpoints concerning other lands and peoples. In other words, stereotyped geographic settings could be used to introduce a subtle contempt for other races. Frequently, even where no black group characters are present in the strip, black group homelands are negatively stereotyped, subtlety inferring the inferiority of the absent black group inhabitants. For example, in Thunderbirds 8 July 1994, in a narrative called Captain Scarlet, we find no black group characters but a predominance of stereotyping of black group homelands.

In the main, the black group foreigners are more heavily stereotyped than black nationals, and in the white ethnic grouping the white foreigners in all three genres are more often

subjected to stereotyping than white nationals. For example, in terms of wearing stereotyped clothes in the nursery genre, only foreign whites qualify, while in the humorous comics although the White British cannot raise a full percentage figure, the foreign white groups all record double figures. A similar story occurs in the gender magazines, where white foreigners are almost six times more likely to wear stereotyped clothing, so it is assumed that a nationalistic element exists within stereotyping. It is suggested that British readers will have less knowledge of, and no patriotic loyalties towards foreigners, thus making it easy and convenient to portray these characters in negative terms. In comparison to their number of appearances, the American Indians appear to be the most visibly stereotyped group, but even the intensity of the physical stereotyping of American Indians has difficulty in competing with that accorded to black African foreign groups. The degrees of primitiveness and the measure of physical distortion are of interest. These features appear to be related to degrees of blackness in the foreign ethnic groups, suggesting an overlapping of nationality and racial explanations. The blacker the characters in these foreign black groups, the cruder the portrayals. An example of comparison may be taken from Buster 1 July 1994. In the strip called 'Vid Kid', the foreign black group characters are shown pitch black, with few facial features, but in a strip called 'Buster', the African British character is of a lighter shade and is given full facial features.

It could be suggested that comic stereotypes are of greater importance than is evident from a casual reading of comics, since the comic media influence through the continuing stereotypes, and lead children to think in certain ways. Comics are part of the cultural industry upon which many people depend for their images with which to interpret their social world. The comic sets the agenda for the formation of attitudes towards black groups. The British cultural traditions incorporate elements derogatory to all foreigners, of black and

white group, but stereotype the black groups more often and also reserve for the black grouping the crudest images. It could be concluded that the cruder images stem from the colonial past and can be seen clearly in the comics of the past in a more straightforward way than in contemporary comics.

In making any speculations about the results of the comic study, it must be remembered that, as Mc Cloud (1994) reminds us, comics contain several kinds of visual images from representational to symbolic. In the comic sample, these images are accompanied by printed information in the form of either block text or speech bubbles and the text is limited by several factors, including the reader's age and interpretation of the image portrayed. It is contended in respect of this comic investigation that a hegemonic approach to the likely influences of the comic media is the most fruitful. It is further suggested that the preferred meaning in the texts follow the racial stereotypes. These preferred meanings appear logically the most sound, since children have little knowledge of the wide world, so all comes to them second hand, and in the absence of such knowledge they rely on the media, as witnessed by Hartmann and Husband (l974) and discussed in Chapter One. Therefore, it is suggested that comic images, along with other media messages, separate children from direct experience and can in some cases be a replacement for direct experience.

In the light of this knowledge and by reason of age, which prevents a critical appraisal, it is concluded that the preferred reading will be the one most fully understood. It is also suggested that where the meaning attributed to the stereotype is not fully understood at the present time, it will, through repetition, be internalised and become part of future racial perceptions of the reader. The preferred reading will be guided by notions of reality. The importance of showing patterns of presentations is, that for the child reader, it can be argued

that the publications frame reality and children will perceive any difference in treatment as normal and thus be socialised into acceptance of racial inequality in society.

Following the racial stereotypes, the case studies presented in this research have significance beyond the concerns of a few particular narratives. They extend to general presentations across the comic genre and an understanding derived from the particular narratives increases the understanding and perception of likely diverse readings, as well as informing the wider debate surrounding the effects literature. In spite of 'moral panics' concerning the effects of media, for example, in the l950s, leading to Wertham (1953) condemning media violence, we need to speculate cautiously on the effects and keep within the boundaries of reason. It is considered most unlikely that children will turn into the images they internalise, but that does not imply there are no effects, or that the effects are unimportant. We accept that advertising is a system designed to persuade, so we can be certain that at least a part of the comic is attempting to persuade children, even if through their parents, to buy the goods advertised in the comic material. The advertisers are also, within this marketing attempt, persuading both white and black group children that the ethnic images in these adverts are a true picture of reality. Placed in this context we could contend that the image must be part of the persuasion.

The effects of stereotyping black groups could be to affect morale of black group readers as they internalise the stereotypes. An argument against this could be that children and adults may not interpret what they read in the same way. Children of different ages will perceive in different ways, but a reasonable counter argument is that comics are marketed by those fully observant with the codes children of differing ages can interpret, otherwise they would have gone out of business long ago. Conscious perception appears to be only half the story. It is suggested that the culturally-negative messages can be internalised and be reproduced in

other spheres and at other times. These internalised perceptions can affect the behaviour of whites towards minority groups, and conversely can affect the behaviour of black group minorities towards whites. Black group children can perceive themselves as inferior and be persuaded to accept white domination.

Comics operate through repetition, so when comics repeatedly stereotype black group this sends out the message of non-importance. Being stereotyped week after week in comics sending out messages concerning the recognisable and accepted images to which black group people must conform can only be damaging all children. It could be asserted that if society allows racism to be constantly reproduced, it sends the message to racists in the community that their views are acceptable. Our society has always believed in control that protects children and other vulnerable members of the public, witness the censorship and control of the distribution of pornography, so control of racist media when it is likely to prove harmful to children should be no exception.

Beneath any obvious content in comics lies the concealed level of meaning that often racialises the image. The so-called political correctness in most cases calls for the making of a distinction between the declaration and the genuine commitment on the part of the declarer, but in the case of comics, applying political correctness in itself removes much of the negative racial imagery from the content. It appears that the politically correct, although positive in most respects, will have a down side, giving rise to an increase in the number of token appearances. It would seem from the findings that the comic publishing houses still have much progress to make if they are to ensure that their publications introduce patterns of racial equality. Initially a study such as this assists in equipping publishers with knowledge and an understanding of the complex issues that surround the concept of race and ethnicity.

Although the history of comics shows a steady decline in crude portrayals of ethnic characters, publishers still need to re-examine with open minds the imperial past of this country. For the myths and stereotypes embedded in the texts and illustrations of their publications have their foundation in history.

It is concluded that if comic literature is to assist children in rejecting negative images of black group people in British society, and thus help in ensuring a peaceful future, the negative messages must be eliminated from such a popular medium as comics and more equal and positive images introduced. However, excluding the obvious crude physical images and the images where the positive element is limited, it is often difficult to determine a positive image from a negative one, particularly in the case of dress. It is apparent that there is a wide vocabulary of images that represent certain invisible ideas and feelings and these comic conventions are worthy of a deeper study in their own right. Because comic and magazine images focus on essentials and miss out details, the images become simple and this leads to universality of meaning which, in all probability, has consequences in relation to the attitudes of readers and thus suggests a variety of effects.

This research is concerned with the clarification of the patterns of representation and presentation, which carry the messages of equality and inequality. The effects are only presumed, in the light of the evidence from the findings, since a more scientific assessment of any inequality in presentation on the child audience is difficult to assess and is beyond the boundaries of this particular research. This is undoubtedly an area for further research which will probably require a longitudinal study and will also need to employ other methods more appropriate to that kind of investigation.

It is recognised in this conclusion that a negotiated reading is made, in which the intentions

of the producers and the social values in general are questioned, in the belief that black group ethnic minorities are not always treated equally with their white counterparts. Using words and images, the comics present us with a view of the world that might be pure fantasy, but it is suggested that beneath that fantasy they can present us with racially accepted meaning. The comics and magazines offer us their interpretation of events, situations, feelings and ideas. It is concluded that what children see and read in comics is not accidental, it is constructed. The comic audience is encouraged to identify with cultural attitudes through the codes and conventions. It is admitted that comics can reflect society, but it is equally likely that they can also influence it.

The claim that comics have only one objective, that is, to entertain, does not mean they cannot transmit values. It is more feasible that such a claim provides a mask, which attempts to hide or deny the values being transmitted, or least to make certain they remain unrecognised. It could be maintained that the reinforcement of dominant social values is an underlying factor. It could also be claimed that identifying with the dominant ideology is important for a unified society, since it keeps the status quo and ensures stability, with a degree of consensus from society, even if at the cost of allowing control to remain with the few. Overall, it could be contended that comics give support to the paramount values in white British culture. It could also be asserted that in the comic media, in keeping with other types of media, there has/have been throughout time a more deliberate bias and prejudice against people of other races and ethnic backgrounds than against any other group.

All too often we find black group characters relegated to subordinate positions, or even worse, given token existence where they have little relevance to the actual plot or development of it. It could be suggested that by limiting roles the whites never have to

accord full status of human beings to members of the black group population. The inference from the early comic media suggests that black group people are unable to perform adult roles and must subsequently be treated as children in adult life. This is perpetuated by comic script-writers, who deny any black group characters any place in decision-making processes.

It could be argued that this is a continuance of the practice to prepare black group children for an adulthood of inferiority and white children for one of superiority. It is suggested that comics cannot exist in isolation, and must be viewed in relation to other institutions of socialisation. Thus they seem as only one factor in the development of children's racial perceptions. Literature, including comics, might well reflect society as it is, but it is contended that in doing so comics are still teaching and legitimising racism in our society.

Racial role-playing appears to be the name of the game in comics, and frequently the game is played unconsciously as a result of socialisation processes inherited from a history of colonialism. It is contended that there is no liberty in the black group image and this can only be damaging to all children and will have far reaching repercussion in our future multicultural society. We arrive at the conclusion that the explicit messages in the material are simplistic, but identifying the implicit messages is a more difficult task, yet both messages could be said to carry similar weight. We need to remember that material in all three genres covers the kind of topics the checklist audience find relevant, thus making the explicit messages highly visible, while at the same time depositing an implicit message. This, given the current age of the reader, might have little significance in meaning, but is a part of the far reaching socialisation process that lays the foundation for later attitudes towards ethnic minorities. Just as the researcher cannot be value-free, neither can the comics, and their values contained in the strips are usually matched to those of the largest ethnic audience,

in this case the white ethnic groups.

It is further concluded, that with the rapid advance of media technology changing the appearance and content of comics and linking them with more powerful media, especially television and computer games, there is perhaps, an increased chance of the messages impacting upon child-consciousness and informing their perceptions. Comics can be seen to reflect popular values and to set out the parallels in which the agenda can be confined, thus helping to shape children's understanding of the society in which they live. From the evidence presented in this thesis, it is contended that comics clearly have an influence, even if subliminal. It is also obvious that the main role types of black ethnic groups confirm the perceived notions about those groups and this helps to hinder ethnic equality.

It is admitted that comics form only a minuscule part of the socialising information to which children are exposed. The extent to which racist imagery in comics conditions the racial perceptions of white and black children is speculative. The extent to which comic literature fails to address racist imagery within its publications is indicative of the willingness of publishers to maintain mechanisms which regulate the system of white racial privilege, therefore perpetuate the inequalities.

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The Harvard system of referencing is used in this thesis and the appendix to volume one contains photo-copies of the articles referred to in the declaration on page (iii).

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COMIC BIBLIOGRAPHY

THE NURSERY GENRE

BUDGIE PUBLISHED BY FLEETWAY

No.	
31	16 August 1994
34	6 September 1994
38	14 October 1994
40	11 November 1994
43	23 December 1994
44	6 January 1995
46	3 February 1995
50	31 March 1995
51	14 April 1995
53	12 May 1995

CARE BEARS PUBLISHED BY MARVEL

300	10 June 1994
302	8 July 1994

PLAYDAYS PUBLISHED BY BBC

119	1 June 1994
202	6 July 1994
203	2 August 1994
206	13 September 1994
209	12 October 1994
210	8 November 1994
213	7 December 1994
214	3 January 1995
217	1 February 1995
220	15 March 1995
221	11 April 1995
223	9 May 1995

RAINBOW PUBLISHED BY FLEETWAY

314	3 June 1994
1	July 1994
2	August 1994
3	September 1994
4	October 1994
5	November 1994

SUPERTED PUBLISHED BY REDAN

66	December 1994
67	January 1995
68	February 1995
69	March 1995
70	April 1995
71	May 1995

TROLLS PUBLISHED BY REDAN

37	June 1994
39	July 1994
41	August 1994
43	September 1994
45	October 1994
47	November 1994
50	December 1994
52	January 1995
54	February 1995
55	March 1995
2	April 1995
3	May 1995

HUMOROUS GENRE

BEANO PUBLISHED BY D.C. THOMSON

2707	4 June 1994
2711	2 July 1994
2716	6 August 1994
2720	3 September 1994
2724	1 October 1994
2729	5 November 1994
2733	3 December 1994
2738	7 January 1995
2742	4 February 1995
2749	25 March 1995
2750	1 April 1995
2755	6 May 1995

BIG COMIC PUBLISHED BY FLEETWAY

156	3 June 1994
158	1 July 1994
161	12 August 1994
163	9 September 1995
167	7 October 1994
169	January 1995 (double issue)
170	February 1995
2	March 1995
4	7 April 1995
6	5 May 1995

BUSTER PUBLISHED BY FLEETWAY

21/94	3 June 1994
25/94	1 July 1994
30/94	5 August 1994
34/94	2 September 1994
39/94	7 October 1994
44/94	11 November 1994
47/94	2 December 1994
51/94	6 January 1995
2/95	3 February 1995
4/95	3 March 1995
7/95	14 April 1995
9/95	12 May 1995

DANDY PUBLISHED BY D.C. THOMSON

2741	4 June 1994
2745	2 July 1994
2751	13 August 1994
2754	3 September 1994
2758	1 October 1994
2763	5 November 1994
2767	3 December 1994
2772	7 January 1995
2776	4 February 1995
2780	4 March 1995
2784	1 April 1995
2790	13 May 1995

GENDER GENRE

BUNTY PUBLISHED BY D.C. THOMSON

1899	4 June 1994
1904	9 July 1994
1909	13 August 1994
1912	3 September 1994
1916	1 October 1994
1921	5 November 1994
1927	17 December 1994
1930	7 January 1995
1934	4 February 1995
1938	4 March 1995
1943	8 April 1995
1948	13 May 1995

MY GUY PUBLISHED BY IPC MAGAZINES

832	4 June 1994
838	16 July 1994
841	6 August 1994
845	3 September 1994
849	1 October 1994
855	12 November 1994
858	3 December 1994
862	7 January 1995
866	4 February 1995
870	4 March 1995
	May 1995
	June 1995

SONIC PUBLISHED BY FLEETWAY

27	10 June 1994
29	8 July 1994
31	5 August 1994
33	2 September 1994
36	14 October 1994
38	11 November 1994
40	9 December 1994
42	6 January 1995
44	3 February 1995
46	3 March 1995
49	14 April 1995
51	12 May 1995

THUNDERBIRDS PUBLISHED BY FLEETWAY

69	10 June 1994
71	8 July 1994
73	5 August 1994
75	2 September 1994
78	14 October 1994
81	25 November 1994
82	9 December 1994
84	6 January 1995
86	3 February 1995
88	3 March 1995
2	27 May 1995
4	24 June 1995

APPENDIXES

Appendix (i)

List of Sporting Activities and Musical Instruments Associated with Black and White Ethnic Groups Across Three Genre of Comics and Magazines

Number of Sporting Activities Engaged in by White and Black Ethnic Groups

White Ethnic Groups	Black, Asian and Oriental Ethnic Groups
Nursery Genre	
Ski-ing	Ski-ing
Swimming	Swimming
Humorous Genre	
Athletics	Athletics
Basket ball	Cricket
Bowls	Martial arts
Boxing	Soccer
Cricket	
Darts	
Fencing	
Fishing	
Golf	
Gymkhana	
Gymnastics	
Horse racing	
Ice hockey	
Ice skating	
Martial arts	
Rowing	
Rugby	
Soccer	
Ski-ing	
Sky diving	
Swimming	
Surfing	
Table tennis	
Trampolining	
Tennis	
Wrestling	

Gender Genre

Archery
Car rallying
Cricket
Hockey
Scuba diving
Shooting
Ski-ing
Soccer
Swimming
Weight lifting

Basket Ball
Skating
Tennis

Number of Musical Instruments Associated with Black and White Ethnic Groups

Nursery Genre

White Ethnic Groups	**Black, Asian and Oriental Ethnic Groups**
Drum	Drum

Humorous Genre

Bagpipes	Drum
Cymbals	
Cello	
Drum	
Flute	
Guitar	
Recorder	
Saxophone	
Tambourine	
Trumpet	
Tuba	
Violin	

Gender Genre
Flute
Recorder
guitar

Appendix (ii)

Black Group Heroes their Ethnic Environments and Stereotyped Clothing Across Three Genre of Comics and Magazines

Environments

Black Group Heroes Located in Mostly all Black Environments
The Figments
Watford Gapp
Barney the Wonder Winger

Black Group Heroes Located in Mixed Environments
Captain Crucial
Manisha
Mustapha Mi££ion
Phil Fitt

Stereotyped Clothing

Black Group Heroes Wearing Stereotyped Clothing
Mustapha Mi££ion

DIFFERENCES IN PRESENTATION OF WHITE, BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS IN BRITISH COMIC AND MAGAZINE PUBLICATIONS FOR CHILDREN

VOLUME 11

PAT BIDMEAD A.C.P. L.C.P.

DISSERTATION SUBMITTED IN FULFILMENT OF THE REQUIREMENT

FOR THE DEGREE OF Ph D. IN RACE AND ETHNIC STUDIES

UNIVERSITY OF WARWICK

CENTRE FOR RESEARCH IN ETHNIC RELATIONS

JULY 1998

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Appendix (i)

List of Sporting Activities and Musical Instruments Associated with Black and White Ethnic Groups Across Three Genre of Comics and Magazines.

Appendix (ii)

Black Group Heroes/Heroines: Their Environment and Stereotyped Clothing Across Three Genre of Comics and Magazines for Children.

KEY TO ABBREVIATIONS

White African	WAf
White Asian	WAs
White Australasian	WAus
White American	WA
European American	EA
White British	WB
Other European White	OEW
Any other White	AOW
Unclear White	UW
Impossible to Code	IC
Total	T
Humanised non-human characters	H
Non-humanised non-human characters	NH

Arab	A
Black African	BA
Brown Asian	BAs
Black Australasian	BAus
Oriental	O
African American	AA
Asian American	AsA
Latin American	LA
Oriental American	OA
American Indian	AI
African British	AfB
Asian British	AsB
Oriental British	OB
Arab British	ABr
Any Other	AO
Unclear Black	UB

COMIC GENRE NURSERY

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	105	0	1089	0	0	3	86	1283
2.	0	0	0	0	0	50	0	0	0	0	50
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	105	0	1039	0	0	3	86	1233
5.	0	0	0	0	0	230	0	0	0	18	248
6.	0	0	0	71	0	86	0	0	0	34	191
7.	0	0	0	34	0	773	0	0	3	34	844
8.	0	0	0	0	0	0	0	0	0	0	0
9.	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	0	18	0	204	0	0	1	10	233
11.	0	0	0	0	0	0	0	0	0	0	0
12.	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	5	0	0	0	0	0	0	5
19.	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	0	0	13	0	0	0	0	13
22.	0	0	0	0	0	0	0	0	0	0	0
23.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of behaviour.

CIIECKLIST NUMBER TWO TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	14	0	204	0	0	0	0	218
2.	0	0	0	14	0	204	0	0	0	0	218
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	0	0	15	0	0	0	0	15
2.	0	0	0	0	0	15	0	0	0	0	15
3.	0	0	0	0	0	0	0	0	0	0	0

2

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	8	0	0	0	0	0	0	8
2.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	9	0	2	0	0	0	0	11
2.	0	0	0	0	0	4	0	0	0	0	4
3.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	4794	60	484
2.	0	0	22	73	0	56	0	0	0	0	151	0	151
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	22	73	0	56	0	0	0	0	0	0	151
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	37	0	704	0	0	3	16	760
2.	0	0	0	0	0	22	0	0	0	0	22
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	37	0	682	0	0	3	16	738
5.	0	0	0	0	0	4	0	0	0	0	4
6.	0	0	0	0	0	1	0	0	0	0	1
7.	0	0	0	37	0	699	0	0	3	16	755
8.	0	0	0	0	0	0	0	0	0	0	0
9.	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	0	17	0	167	0	0	1	1	186
11.	0	0	0	0	0	0	0	0	0	0	0
12.	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	0	0	0	0	0	0	0	0
19.	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	1	0	38	0	0	0	0	39
22.	0	0	0	0	0	18	0	0	0	0	18
23.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	0	0	5	0	0	0	0	5
2.	0	0	0	0	0	5	0	0	0	0	5
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	0	0	21	0	0	0	0	21
2.	0	0	0	0	0	21	0	0	0	0	21
3.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	4	0	0	0	0	0	0	4
2.	1	0	1	0	0	0	2	0	0	0	4

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	3106	341	3447
2.	1	0	1	17	0	2	32	0	0	0	53	0	53
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	5	0	0	0	1	0	5
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	1	0	1	17	0	2	32	0	0	0	53	0	53
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

6

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	142	0	1793	0	0	6	102	2043
2.	0	0	0	0	0	72	0	0	0	0	72
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	142	0	1721	0	0	6	102	1971
5.	0	0	0	0	0	234	0	0	0	18	252
6.	0	0	0	71	0	87	0	0	0	34	192
7.	0	0	0	71	0	1472	0	0	6	50	1599
8.	0	0	0	0	0	0	0	0	0	0	0
9.	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	0	35	0	371	0	0	2	11	419
11.	0	0	0	0	0	0	0	0	0	0	0
12.	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	5	0	0	0	0	0	0	5
19.	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	1	0	51	0	0	0	0	52
22.	0	0	0	0	0	18	0	0	0	0	18
23.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CIIECKLIST NUMBER TWO TABLE 1 COMBINED

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 COMBINED

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	14	0	209	0	0	0	0	223
2.	0	0	0	14	0	209	0	0	0	0	223
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 COMBINED

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	0	0	36	0	0	0	0	36
2.	0	0	0	0	0	36	0	0	0	0	36
3.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	12	0	0	0	0	0	0	12
2.	1	0	1	0	0	0	2	0	0	0	4

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	9	0	2	0	0	0	0	11
2.	0	0	0	0	0	4	0	0	0	0	4
3.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	7900	401	8301
2.	1	0	23	90	0	58	32	0	0	0	204	0	204
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	5	0	0	0	5	0	5
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	1	0	23	90	0	58	32	0	0	0	204	0	204
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	0	0	0	3	0	0	0	2	7	45	1	0	0	0	58
2.	0	0	0	0	0	0	0	0	0	0	0	19	0	0	0	0	19
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	3	0	0	0	2	7	26	1	0	0	0	39
5.	0	0	0	0	0	0	0	0	0	0	1	28	0	0	0	0	29
6.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	0	0	0	3	0	0	0	2	6	17	1	0	0	0	29
8.	0	0	0	0	0	3	0	0	0	2	1	0	1	0	0	0	7
9.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	0	0	0	1	0	0	0	0	2	6	0	0	0	0	9
11.	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2
12.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	0	0	0	0	0	0	2	0	0	1	0	0	0	3
19.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	0	0	0	0	0	0	0	2	3	0	0	0	0	5
22.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	2
2.	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	2
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	0B	ABr	AO	U	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing mixed ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1A NARRATIVES

MIXED BLACK, ASIAN, ORIENTAL AND WHITE ETHNIC GROUPS

		T
1.	4	4
2.	3	3
3.	1	1
4.		
5.		

CHECKLIST NUMBER THREE TABLE 2A NARRATIVES

Table showing mixed ethnic group share in non-verbal exchanges between characters.

MIXED BLACK, ASIAN, ORIENTAL AND WHITE ETHNIC GROUPS

1.
2.
3.

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 NARRATIVE

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 NARRATIVE

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4794	60	4854
2.	0	0	1	0	4	0	0	0	0	2	0	0	0	0	19	6	32	0	32
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	6	8	0	8
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	1	0	4	0	0	0	0	2	0	0	0	0	19	6	32	0	32
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	1	0	1	0	0	0	0	0	57	18	10	0	0	4	91
2.	0	0	0	0	0	0	0	0	0	0	35	0	0	0	0	0	35
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	1	0	1	0	0	0	0	0	22	18	10	0	0	4	56
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	1	0	1	0	0	0	0	0	57	18	10	0	0	4	91
8.	0	0	1	0	1	0	0	0	0	0	4	4	10	0	0	0	20
9.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	0	0	0	0	0	0	0	0	20	5	7	0	0	0	32
11.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	2	1	0	0	0	0	3
16.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	4
19.	0	0	0	0	0	0	0	0	0	0	2	0	5	0	0	0	7
20.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	0	0	0	0	0	0	0	32	1	0	0	0	1	34
22.	0	0	0	0	0	0	0	0	0	0	2	3	0	0	0	0	5
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing mixed ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1A OTHER FEATURES

MIXED BLACK, ASIAN, ORIENTAL AND WHITE ETHNIC GROUPS

1.
2.
3.
4.
5.

Table showing mixed ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 B OTHER FEATURES

MIXED BLACK, ASIAN, ORIENTAL AND WHITE ETHNIC GROUPS

1.	2		2
2.	2		2
3.			

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	2	0	0	5	0	0	2	0	0	0	0	0	2	2	0	13

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3106	341	3447
2.	0	0	0	0	6	0	0	2	0	7	0	0	0	3	2	0	20	0	20
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	1	0	0	0	0	3	0	0	0	2	2	0	8	0	8
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	6	0	0	2	0	7	0	0	0	1	2	0	18	0	18
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	1	0	1	3	0	0	0	2	64	63	11	0	0	4	149
2.	0	0	0	0	0	0	0	0	0	0	35	19	0	0	0	0	54
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	1	0	1	3	0	0	0	2	29	44	11	0	0	4	95
5.	0	0	0	0	0	0	0	0	0	0	1	28	0	0	0	0	29
6.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	1	0	1	3	0	0	0	2	63	35	11	0	0	4	120
8.	0	0	1	0	1	3	0	0	0	2	5	4	11	0	0	0	27
9.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	0	0	0	1	0	0	0	0	22	11	7	0	0	0	41
11.	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2
12.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	2	1	0	0	0	0	3
16.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	0	0	0	0	0	0	2	0	0	5	0	0	0	7
19.	0	0	0	0	0	0	0	0	0	0	2	0	5	0	0	0	7
20.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	0	0	0	0	0	0	0	34	4	0	0	0	1	39
22.	0	0	0	0	0	0	0	0	0	0	2	3	0	0	0	0	5
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	2
2.	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	2
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing mixed ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1A COMBINED

MIXED BLACK, ASIAN, ORIENTAL AND WHITE ETHNIC GROUPS

		T
1.	4	4
2.	3	3
3.	1	1
4.		
5.		

Table showing mixed ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A

MIXED BLACK, ASIAN, ORIENTAL AND WHITE ETHNIC GROUPS

1.	2	2
2.	2	2
3.		

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	2	0	0	5	0	0	2	0	2	0	0	0	2	2	0	15

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7900	401	8301
2.	0	0	1	0	10	0	0	2	0	9	0	0	0	3	21	6	52	0	52
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	1	0	1	0	0	0	0	4	0	0	0	2	2	6	16	0	16
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	1	0	10	0	0	2	0	9	0	0	0	1	21	6	50	0	50
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

NUMBER OF NARRATIVES AND OTHER FEATURES IN WHICH CHARACTERS, OR CHARACTER'S COUNTRY OF ORIGIN, EVEN IN THE ABSENCE OF CHARACTER INCLUSION, APPEAR.

TABLE 1 NARRATIVES

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0	0	9	46	0	3	5	63

TABLE 1

WHITE ETHNIC GROUPS OTHER FEATURES

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	1	1	8	42	2	3	2	59

TABLE 1

WHITE ETHNIC GROUPS COMBINED

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	1	1	17	88	2	6	7	122

TABLE 1

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS NARRATIVES

	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	U	
1.	0	0	1	0	2	7	6	1	0	0	0	17

TABLE 1

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS OTHER FEATURES

	BA	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	U	
1.	2	1	5	0	2	0	16	12	3	2	2	1	46

TABLE 1

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS COMBINED

	BA	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	U	
1.	2	1	5	1	2	2	23	18	4	2	2	1	63

ETIINIC GROUP SCORES LOCATED IN AN ALL WIITE CONTEXT

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (1)

WIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	8%	84%	0%	0.2%	6%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	8%	84%	0%	0.2%	6%	100%
5.	0%	0%	0%	92%	0%	0%	7%	100%
6.	0%	0%	37%	45%	0%	0%	17%	100%
7.	0%	0%	4%	91%	0%	0.3%	4%	100%
8.	0%	0%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	7%	87%	0%	0.4%	4%	100%
11.	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	100%	0%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	100%	0%	0%	0%	100%
22.	0%	0%	0%	0%	0%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO -TABLE 1 NARRATIVES (2)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (3)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	6%	93%	0%	0%	0%	100%
2.	0%	0%	6%	93%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (4)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	0%	100%	0%	0%	0%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVES (5)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	100%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR -TABLE 2 (6)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	81%	18%	0%	0%	0%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (7)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	98%	1%	100%
2.	0%	14%	48%	37%	0%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	14%	48%	37%	0%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 OTHER FEATURES (8)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	4%	92%	0%	0.3%	2%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	5%	92%	0%	0.4%	2%	100%
5.	0%	0%	0%	100%	0%	0%	0%	100%
6.	0%	0%	0%	100%	0%	0%	0%	100%
7.	0%	0%	4%	92%	0%	0.3%	2%	100%
8.	0%	0%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	9%	89%	0%	0.5%	0.5%	100%
11.	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	2%	97%	0%	0%	0%	100%
22.	0%	0%	0%	100%	0%	0%	0%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO -TABLE 1 OTHER FEATURES (9)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (10)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	0%	100%	0%	0%	0%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (11)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	0%	100%	0%	0%	0%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 OTIIER FEATURES (12)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	100%	0%	0%	0%	0%	100%
2.	25%	25%	0%	0%	50%	0%	0%	100%

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR -TABLE 2 (I3)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (14)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	90%	9%	100%
2.	1%	1%	32%	3%	60%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	100%	0%	0%	100%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	1%	1%	32%	3%	60%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 COMBINED (15)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	6%	87%	0%	0.2%	4%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	7%	87%	0%	0.3%	5%	100%
5.	0%	0%	0%	92%	0%	0%	7%	100%
6.	0%	0%	36%	45%	0%	0%	17%	100%
7.	0%	0%	4%	92%	0%	0.3%	3%	100%
8.	0%	0%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	8%	88%	0%	0.4%	2%	100%
11.	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	100%	0%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	1%	98%	0%	0%	0%	100%
22.	0%	0%	0%	100%	0%	0%	0%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CIIECKLIST NUMBER TWO -TABLE 1 COMBINED (16)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (17)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	6%	93%	0%	0%	0%	100%
2.	0%	0%	6%	93%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (18)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	0%	100%	0%	0%	0%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 COMBINED (19)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	T
1.	0%	0%	100%	0%	0%	0%	0%	100%
2.	25%	25%	0%	0%	50%	0%	0%	100%

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR -TABLE 2 (20)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	
1.	0%	0%	81%	18%	0%	0%	0%	100%
2.	0%	0%	0%	100%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE -TABLE 1 (21)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	95%	4%	100%
2.	0.4%	11%	44%	28%	15%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	100%	0%	0%	100%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0.4%	11%	44%	28%	15%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

ETIINIC GROUP SCORES LOCATED IN AN ALL BLACK, ASIAN AND ORIENTAL CONTEXT

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (22)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	0%	0%	5%	0%	3%	12%	77%	1%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	7%	0%	5%	17%	66%	2%	0%	0%	0%	100%
5.	0%	0%	0%	0%	0%	0%	3%	96%	0%	0%	0%	0%	100%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
7.	0%	0%	0%	10%	0%	6%	20%	58%	3%	0%	0%	0%	100%
8.	0%	0%	0%	42%	0%	28%	14%	0%	14%	0%	0%	0%	100%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	0%	11%	0%	0%	22%	66%	0%	0%	0%	0%	100%
11.	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	100%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	66%	0%	0%	33%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0%	0%	0%	40%	60%	0%	0%	0%	0%	100%
22.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (23)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

CHECKLIST NUMBER THREE TABLE 1 (24)

Table showing ethnic group share in aspects of dialogue between characters.

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (25)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (26)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (27)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans

CHECKLIST NUMBER FIVE TABLE 1 (28)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	98%	1%	100%
2.	0%	3%	12%	0%	0%	6%	0%	0%	0%	0%	59%	18%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	12%	0%	0%	0%	12%	0%	0%	0%	0%	0%	75%	100%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	3%	12%	0%	0%	6%	0%	0%	0%	0%	59%	18%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES (29)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	1%	1%	0%	0%	0%	62%	19%	10%	0%	0%	4%	100%
2.	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	1%	1%	0%	0%	0%	39%	32%	17%	0%	0%	7%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	1%	1%	0%	0%	0%	62%	19%	10%	0%	0%	4%	100%
8.	0%	5%	5%	0%	0%	0%	20%	20%	50%	0%	0%	0%	100%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	0%	0%	0%	0%	62%	15%	21%	0%	0%	0%	100%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	66%	33%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	28%	0%	71%	0%	0%	0%	100%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0%	0%	0%	94%	2%	0%	0%	0%	2%	100%
22.	0%	0%	0%	0%	0%	0%	40%	60%	0%	0%	0%	0%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (30)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (31)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (32)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (33)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	15%	0%	0%	38%	0%	15%	0%	0%	0%	0%	15%	15%	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (34)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (35)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	90%	9%	100%
2.	0%	0%	30%	0%	10%	35%	0%	0%	0%	15%	10%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	12%	0%	0%	37%	0%	0%	0%	25%	25%	0%	100%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	33%	0%	11%	38%	0%	0%	0%	5%	11%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (36)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	0.6%	0.6%	2%	0%	1%	42%	42%	7%	0%	0%	2%	100%
2.	0%	0%	0%	0%	0%	0%	64%	35%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	1%	1%	3%	0%	2%	30%	46%	11%	0%	0%	4%	100%
5.	0%	0%	0%	0%	0%	0%	3%	96%	0%	0%	0%	0%	100%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0.8%	0.8%	2%	0%	1%	52%	29%	9%	0%	0%	3%	100%
8.	0%	3%	3%	11%	0%	7%	18%	14%	40%	0%	0%	0%	100%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	0%	2%	0%	0%	53%	26%	17%	0%	0%	0%	100%
11.	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	66%	33%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	28%	0%	0%	71%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	28%	0%	71%	0%	0%	0%	100%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0%	0%	0%	87%	10%	0%	0%	0%	2%	100%
22.	0%	0%	0%	0%	0%	0%	40%	60%	0%	0%	0%	0%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (37)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

CHECKLIST NUMBER THREE TABLE 1 (38)

Table showing ethnic group share in aspects of dialogue between characters.

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (39)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (40)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	13%	0%	0%	33%	0%	13%	13%	0%	0%	0%	13%	13%	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (41)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (42)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	95%	4%	100%
2.	0%	1%	19%	0%	3%	17%	0%	0%	0%	5%	40%	11%	100%	0%	100%
4.	0%	6%	6%	0%	0%	25%	0%	0%	0%	12%	12%	37%	100%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	2%	20%	0%	4%	18%	0%	0%	0%	2%	42%	12%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

COMPARISON OF SCORES LOCATED WITIIN TIIE CONTEXT OF ALL WIIITE ETIINIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each grouping.

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CIIECKLIST NUMBER ONE - TABLE 1 NARRATIVES (43)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	100%	100%	0%	100%	100%
2.	0%	0%	0%	4%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	100%	95%	0%	100%	100%
5.	0%	0%	0%	21%	0%	0%	20%
6.	0%	0%	67%	7%	0%	0%	39%
7.	0%	0%	32%	70%	0%	100%	39%
8.	0%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	17%	18%	0%	33%	11%
11.	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	4%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	1%	0%	0%	0%
22.	0%	0%	0%	0%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CIIECKLIST NUMBER TWO TABLE 1 NARRATIVES (44)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (45)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	100%	100%	0%	0%	0%
2.	0%	0%	100%	100%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (46)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	100%	0%	0%	0%
2.	0%	0%	0%	100%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (47)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	88%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (48)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	100%	4%	0%	0%	0%
2.	0%	0%	0%	8%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (49)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%
2.	0%	100%	100%	100%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%
6.	0%	100%	100%	100%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic groups and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 OTHER FEATURES (50)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	100%	100%	0%	100%	100%
2.	0%	0%	0%	3%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	100%	96%	0%	100%	100%
5.	0%	0%	0%	0.5%	0%	0%	0%
6.	0%	0%	0%	0.1%	0%	0%	0%
7.	0%	0%	100%	99%	0%	100%	100%
8.	0%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	45%	23%	0%	33%	6%
11.	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	2%	5%	0%	0%	0%
22.	0%	0%	0%	2%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (51)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (52)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	100%	0%	0%	0%
2.	0%	0%	0%	100%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (53)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	100%	0%	0%	0%
2.	0%	0%	0%	100%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 OTIIER FEATURES (54)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	50%	0%	0%	0%	0%
2.	100%	100%	0%	0%	100%	0%	0%

Table showing, within ethnic group, share story structure.

CIIECKLIST NUMBER FOUR TABLE 2 (55)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (56)

WIIITE ETIINIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%
2.	100%	100%	100%	100%	100%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	15%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%
6.	100%	100%	100%	100%	100%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 COMBINED (57)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	100%	100%	0%	100%	100%
2.	0%	0%	0%	4%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	100%	95%	0%	100%	100%
5.	0%	0%	0%	13%	0%	0%	17%
6.	0%	0%	50%	4%	0%	0%	33%
7.	0%	0%	50%	82%	0%	100%	49%
8.	0%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	24%	20%	0%	33%	10%
11.	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	3%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0.7%	2%	0%	0%	0%
22.	0%	0%	0%	1%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (58)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (59)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	100%	100%	0%	0%	0%
2.	0%	0%	100%	100%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (60)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	100%	0%	0%	0%
2.	0%	0%	0%	100%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (61)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	70%	0%	0%	0%	0%
2.	100%	100%	0%	0%	100%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (62)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	52%	2%	0%	0%	0%
2.	0%	0%	0%	4%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (63)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	WB	OEW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%
2.	100%	100%	100%	100%	100%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	15%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%
6.	100%	100%	100%	100%	100%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%

COMPARISON OF SCORES LOCATED WITIIN TIIE CONTEXT OF ALL BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each grouping.

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (64)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	100%	0%	100%	100%	100%	100%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	42%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	100%	0%	100%	100%	57%	100%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	14%	62%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	100%	0%	100%	85%	37%	100%	0%	0%	0%
8.	0%	0%	0%	100%	0%	100%	14%	0%	100%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	0%	33%	0%	0%	28%	13%	0%	0%	0%	0%
11.	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	100%	0%	0%	100%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0%	0%	0%	28%	6%	0%	0%	0%	0%
22.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (65)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (66)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (67)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in geographical and historical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVES (68)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 (69)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (70)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	100%	100%	0%	0%	100%	0%	0%	0%	0%	100%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	100%	0%	0%	0%	50%	0%	0%	0%	0%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	100%	100%	0%	0%	100%	0%	0%	0%	0%	100%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (71)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	100%	100%	0%	0%	0%	100%	100%	100%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	61%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	100%	100%	0%	0%	0%	38%	100%	100%	0%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	100%	100%	0%	0%	0%	100%	100%	100%	0%	0%	100%
8.	0%	100%	100%	0%	0%	0%	7%	22%	100%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	0%	0%	0%	0%	35%	27%	70%	0%	0%	0%
11.	0%	0%	0%	0%	0%	0%	0 %	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	3%	5%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	0%	0%	0%	40%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	3%	0%	50%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0%	0%	0%	56%	5%	0%	0%	0%	25%
22.	0%	0%	0%	0%	0%	0%	3%	16%	0%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (72)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (73)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (74)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in geographical and historical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 OTIIER FEATURES (75)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	BA	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	100%	0%	0%	100%	0%	100%	0%	0%	0%	0%	100%	100%	0%

Table showing, within ethnic group, share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 (76)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (77)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	100%	0%	100%	100%	0%	0%	0%	100%	100%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	16%	0%	0%	42%	0%	0%	0%	66%	100%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	100%	0%	100%	100%	0%	0%	0%	33%	100%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (78)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	100%	100%	100%	0%	100%	100%	100%	100%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	54%	30%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	100%	100%	100%	0%	100%	45%	69%	100%	0%	0%	100%
5.	0%	0%	0%	0%	0%	0%	1%	44%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	100%	100%	100%	0%	100%	98%	55%	100%	0%	0%	100%
8.	0%	100%	100%	100%	0%	100%	7%	6%	100%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	0%	33%	0%	0%	34%	17%	63%	0%	0%	0%
11.	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	3%	1%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	100%	0%	0%	45%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	3%	0%	45%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0%	0%	0%	53%	6%	0%	0%	0%	25%
22.	0%	0%	0%	0%	0%	0%	3%	4%	0%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (79)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (80)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (81)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in geographical and historical stereotypes.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (82)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	100%	0%	0%	100%	0%	100%	100%	0%	0%	0%	100%	100%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (83)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (84)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BAs	O	AA	LA	AI	AfB	AsB	OB	BAr	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	100%	100%	0%	100%	100%	0%	0%	0%	100%	100%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	100%	10%	0%	0%	44%	0%	0%	0%	66%	9%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	100%	100%	0%	100%	100%	0%	0%	0%	33%	100%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

COMPARISON BETWEEN WHITE ETHNIC GROUPS AND BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS.

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVE (85)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	95%	4%
2.	72%	27%
3.	0%	0%
4.	96%	3%
5.	89%	10%
6.	100%	0%
7.	96%	3%
8.	0%	100%
9.	0%	0%
10.	96%	3%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	0%
16.	0%	0%
17.	0%	0%
18.	62%	37%
19.	0%	0%
20.	0%	0%
21.	72%	27%
22.	0%	0%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 2 NARRATIVES (86)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A (87)

	WHITE ETHNIC GROUPS /	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	97%	0.8%	1%
2.	97%	0.8%	1%
3.	0%	0%	100%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share in aspects of non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A (88)

	WHITE ETHNIC GROUPS / BLACK, ASIAN, ORIENTAL/		**MIXED ETHNIC GROUPS**
1.	100%	0%	0%
2.	100%	0%	0%
3.	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (89)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	0%
2.	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (90)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	0%
2.	100%	0%
3.	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non- humans.

CHECKLIST NUMBER FIVE TABLE ONE (91)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	82%	17%
3.	0%	0%
4.	0%	100%
5.	0%	0%
6.	82%	17%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (92)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	89%	10%
2.	38%	61%
3.	0%	0%
4.	92%	7%
5.	100%	0%
6.	100%	0%
7.	89%	10%
8.	0%	100%
9.	0%	0%
10.	85%	14%
11.	0%	0%
12.	0%	0%
13.	0%	0%
14	0%	0%
15.	0%	100%
16.	0%	0%
17.	0%	0%
18.	0%	100%
19.	0%	100%
20.	0%	0%
21.	53%	46%
22.	78%	21%
23	0	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (93)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A (94)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN, ORIENTAL**	**MIXED ETHNIC GROUPS**
1.	100%	0%	0%
2.	100%	0%	0%
3.	0%	0%	0%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share of aspects of non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (95)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN, ORIENTAL**	**MIXED ETHNIC GROUPS**
1.	91%	0%	8%
2.	91%	0%	8%
3.	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (96)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	0%
2.	23%	76%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (97)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (98)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	72%	27%
3.	0%	0%
4.	38%	61%
5.	0%	0%
6.	74%	25%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (99)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	93%	6%
2.	57%	42%
3.	0%	0%
4.	95%	4%
5.	89%	10%
6.	100%	0%
7.	93%	6%
8.	0%	100%
9.	0%	0%
10.	91%	8%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	100%
16.	0%	0%
17.	0%	0%
18.	41%	58%
19.	0%	100%
20.	0%	0%
21.	57%	42%
22.	78%	21%
23.	0%	0%

Table showing ethnic group share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (100)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share of aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (101)

	WHITE ETHNIC GROUPS / BLACK, ASIAN, ORIENTAL/MIXED ETHNIC GROUPS		
1.	97%	0.8%	1%
2.	97%	0.8%	1%
3.	0%	0%	100%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (102)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	94%	0%	5%
2.	94%	0%	5%
3.	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (103)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 100%	0%
2. 21%	78%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (104)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 100%	0%
2. 100%	0%
3. 0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non- humans.

CHECKLIST NUMBER FIVE TABLE 1 (105)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 79%	20%
3. 0%	0%
4. 23%	76%
5. 0%	0%
6. 80%	19%
7. 0%	0%

COMPARISONS OF SCORES LOCATED WITHIN THE CONTEXT OF ALL WHITE ETHNIC GROUPS AND ALL BLACK ASIAN AND ORIENTAL ETHNIC GROUPS

Tables showing how the attributes of each checklist are shared within the context of each grouping.

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVE (106)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	3%	32%
3.	0%	0%
4.	96%	67%
5.	19%	50%
6.	14%	0%
7.	65%	50%
8.	0%	12%
9.	0%	0%
10.	18%	15%
11.	0%	3%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	0%
16.	0%	0%
17.	0%	0%
18.	0.3%	5%
19.	0%	0%
20.	0%	0%
21.	1%	8%
22.	0%	0%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVE (107)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (108)

	WHITE ETHNIC GROUPS	/BLACK, ASIAN, ORIENTAL	/MIXED ETHNIC GROUPS
1.	100%	100%	100%
2.	100%	100%	75%
3.	0%	0%	25%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (109)

	WHITE ETHNIC GROUPS /	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	100%	0%	0%
2.	100%	0%	0%
3.	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVE (110)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	12%	0%
2.	0%	11%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (111)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	17%	0%
2.	6%	0%
3.	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (112)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	100%	100%
3.	0%	0%
4.	0%	25%
5.	0%	0%
6.	100%	100%
7.	0%	0%

Table showing human inclusions within ethnic group and the share in the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (113)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	2%	38%
3.	0%	0%
4.	97%	61%
5.	0.5%	0%
6.	0.1%	0%
7.	99%	100%
8.	0%	21%
9.	0%	0%
10.	24%	35%
11.	0%	0%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	3%
16.	0%	0%
17.	0%	0%
18.	0%	4%
19.	0%	7%
20.	0%	0%
21.	5%	37%
22.	2%	5%
23.	0%	0%

Table showing, within ethnic group, share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (114)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (115)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	0%	0%	0%
2.	100%	0%	0%
3.	0%	0%	0%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (116)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	100%	0%	100%
2.	100%	0%	100%
3.	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (117)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 6%	0%
2. 6%	28%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (118)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	0%
3. 0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (119)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 100%	100%
3. 0%	0%
4. 9%	40%
5. 0%	0%
6. 100%	90%
7. 0%	0%

Table showing human inclusions within ethnic group and the share in the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (120)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	3%	36%
3.	0%	0%
4.	96%	63%
5.	12%	19%
6.	9%	0%
7.	78%	80%
8.	0%	18%
9.	0%	0%
10.	20%	27%
11.	0%	1%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	2%
16.	0%	0%
17.	0%	0%
18.	0.2%	4%
19.	0%	4%
20.	0%	0%
21.	2%	26%
22.	0.8%	3%
23.	0%	0%

Table showing, within ethnic group, share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (121)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (122)

	WHITE ETHNIC GROUPS	**/BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	100%	100%	100%
2.	100%	100%	75%
3.	0%	0%	25%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (123)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	100%	0%	100%
2.	100%	0%	100%
3.	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (124)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 9%	0%
2. 3%	23%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (125)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 9%	0%
2. 3%	0%
3. 0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans

CHECKLIST NUMBER FIVE TABLE 1 (126)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 100%	100%
3. 0%	0%
4. 2%	30%
5. 0%	0%
6. 100%	96%
7. 0%	0%

COMPARISON OF WIITE ETIINIC MINORITY GROUPS AND BLACK ASIAN AND ORIENTAL ETIINIC GROUPS.

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVE (127)

	WIITE ETIINIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	64%	35%
2.	0%	100%
3.	0%	0%
4.	72%	27%
5.	0%	100%
6.	100%	0%
7.	53%	46%
8.	0%	100%
9.	0%	0%
10.	66%	33%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	0%
16.	0%	0%
17.	0%	0%
18.	62%	37%
19.	0%	0%
20.	0%	0%
21.	0%	100%
22.	0%	0%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVE (128)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (129)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	87%	12%
2.	87%	12%
3.	0%	0%
4.	0%	0%
5.	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (130)

	WHITE ETHNIC MINORITY GROUPS/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVE (131)

	WIITE ETIINIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS**
1.	100%	0%
2.	0%	100%

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 (132)

	WIITE ETIINIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS**
1.	100%	0%
2.	0%	0%
3.	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (133)

	WIITE ETIINIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS**
1.	0%	0%
2.	74%	25%
3.	0%	0%
4.	0%	100%
5.	0%	0%
6.	74%	25%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES (134)

	WIIITE ETIINIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	28%	71%
2.	0%	100%
3.	0%	0%
4.	39%	60%
5.	0%	0%
6.	0%	0%
7.	28%	71%
8.	0%	100%
9.	0%	0%
10.	34%	65%
11.	0%	0%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	100%
16.	0%	0%
17.	0%	0%
18.	0%	100%
19.	0%	100%
20.	0%	0%
21.	2%	97%
22.	0%	100%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (135)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (136)

	WHITE ETHNIC MINORITY GROUPS/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0% 0%
2.	0% 0%
3.	0% 0%
4.	0% 0%
5.	0% 0%

Table showing ethnic group share non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (137)

	WHITE ETHNIC MINORITY GROUPS/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0% 0%
2.	0% 0%
3.	0% 0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (138)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	23%	76%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (139)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (140)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	71%	28%
3.	0%	0%
4.	38%	61%
5.	0%	0%
6.	73%	26%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (141)

	WHITE ETIINIC MINORITY GROUPS/BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	48%	51%
2.	0%	100%
3.	0%	0%
4.	59%	40%
5.	0%	100%
6.	100%	0%
7.	37%	62%
8.	0%	100%
9.	0%	0%
10.	46%	53%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	100%
16.	0%	0%
17.	0%	0%
18.	41%	58%
19.	0%	100%
20.	0%	0%
21.	2%	97%
22.	0%	100%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (142)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (143)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	87%	12%
2.	87%	12%
3.	0%	0%
4.	0%	0%
5.	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (144)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (145)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	0%
2.	21%	78%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (146)

	WHITE ETHNIC MINORITY GROUPS/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	100%	0%
2.	0%	0%
3.	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (147)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	73%	26%
3.	0%	0%
4.	23%	76%
5.	0%	0%
6.	74%	25%
7.	0%	0%

COMPARISON OF WIIITE ETIINIC MINORITY GROUPS AND BLACK ASIAN AND ORIENTAL ETIINIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each grouping.

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (148)

WIIITE ETIINIC MINORITY GROUPS	/BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1. 100%	100%
2. 0%	32%
3. 0%	0%
4. 100%	67%
5. 0%	50%
6. 67%	0%
7. 32%	50%
8. 0%	12%
9. 0%	0%
10. 17%	15%
11. 0%	3%
12. 0%	0%
13. 0%	0%
14. 0%	0%
15. 0%	0%
16. 0%	0%
17. 0%	0%
18. 4%	5%
19. 0%	0%
20. 0%	0%
21. 0%	8%
22. 0%	0%
23. 0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVE (149)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share of aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (150)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	100%
2.	100%	100%
3.	0%	0%
4.	0%	0%
5.	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (151)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (152)

	WHITE ETHNIC MINORITY GROUPS	/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	88%	0%
2.	0%	11%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (153)

	WHITE ETHNIC MINORITY GROUPS	/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	0%
2.	0%	0%
3.	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (154)

	WHITE ETHNIC MINORITY GROUPS	/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	100%	100%
3.	0%	0%
4.	0%	25%
5.	0%	0%
6.	100%	100%
7.	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES (155)

	WIITE ETIINIC MINORITY GROUPS/BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	100%	100%
2.	0%	38%
3.	0%	0%
4.	100%	61%
5.	0%	0%
6.	0%	0%
7.	100%	100%
8.	0%	21%
9.	0%	0%
10.	45%	35%
11.	0%	0%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	3%
16.	0%	0%
17.	0%	0%
18.	0%	4%
19.	0%	7%
20.	0%	0%
21.	2%	37%
22.	0%	5%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CIIECKLIST NUMBER TWO TABLE 1 OTIIER FEATURES (156)

	WIIITE ETIINIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share of aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (157)

	WIIITE ETIINIC MINORITY GROUPS/BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1.	0% 0%
2.	0% 0%
3.	0% 0%
4.	0% 0%
5.	0% 0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (158)

	WIIITE ETIINIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1.	0% 0%
2.	0% 0%
3.	0% 0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (159)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	33%	0%
2.	33%	28%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (160)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (161)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	100%	100%
3.	0%	0%
4.	9%	40%
5.	0%	0%
6.	100%	90%
7.	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (162)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	100%	100%
2.	0%	36%
3.	0%	0%
4.	100%	63%
5.	0%	19%
6.	50%	0%
7.	50%	80%
8.	0%	18%
9.	0%	0%
10.	24%	27%
11.	0%	1%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	2%
16.	0%	0%
17.	0%	0%
18.	3%	4%
19.	0%	4%
20.	0%	0%
21.	0.7%	26%
22.	0%	3%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (163)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share of aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (164)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN ORIENTAL ETHNIC GROUPS**
1.	100%	100%
2.	100%	100%
3.	0%	0%
4.	0%	0%
5.	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (165)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (166)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	57%	0%
2.	19%	23%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (167)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	42%	0%
2.	0%	0%
3.	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (168)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	100%	100%
3.	0%	0%
4.	3%	30%
5.	0%	0%
6.	100%	96%
7.	0%	0%

COMIC GENRE IIUMOROUS

Table showing ethnic group share in human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	79	1149	2	34761	223	24	136	956	37330
2.	13	369	1	9485	17	0	31	57	9973
3.	0	0	0	332	0	0	0	0	332
4.	66	780	1	25276	206	24	105	899	27357
5.	19	168	0	7505	72	0	49	29	7842
6.	11	374	0	9032	28	11	28	36	9520
7.	49	607	2	18224	123	13	59	891	19968
8.	0	0	0	0	1	0	0	0	1
9.	0	0	0	0	0	0	0	0	0
10.	1	138	0	1381	11	0	3	6	1540
11.	0	0	0	8	0	0	0	0	8
12.	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0
17	4	0	0	0	0	0	4	0	8
18.	14	383	2	48	30	21	0	0	498
19.	0	0	0	0	4	0	0	0	4
20.	0	0	0	0	0	0	0	0	0
21.	0	27	0	832	0	0	0	0	859
22.	0	13	0	2231	0	3	0	6	2253
23.	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CIIECKLIST NUMBER TWO TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	7	0	0	0	0	7
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	52	0	0	0	0	52
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	32	614	0	14859	52	0	42	13	15612
2.	0	0	28	534	0	14222	51	0	39	13	14887
3.	0	0	4	80	0	637	1	0	3	0	725
4.	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	3	19	1	895	6	0	2	0	926
2.	0	0	3	12	0	316	0	0	0	0	331
3.	0	0	0	7	1	579	6	0	2	0	595

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	6	0	0	0	0	0	0	6
2.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in showing story structure.

CIIECKLIST NUMBER FOUR TABLE 2 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	1	24	0	873	5	0	2	0	905
2.	0	0	1	21	0	678	3	0	2	0	705
3.	0	0	1	25	0	670	3	0	2	0	701

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	6943	265	7208
2.	0	0	0	3	0	7	0	0	0	0	0	0	10
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	3	0	7	0	0	0	0	0	0	10
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	115	0	1676	2	0	271	89	2153
2.	0	0	0	62	0	564	0	0	3	1	630
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	53	0	1112	2	0	268	88	1523
5.	0	0	0	0	0	11	0	0	0	0	11
6.	0	0	0	8	0	33	0	0	0	0	41
7.	0	0	0	107	0	1632	2	0	271	89	2101
8.	0	0	0	0	0	0	0	0	0	0	0
9.	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	0	31	0	257	1	0	2	2	293
11.	0	0	0	0	0	1	0	0	0	0	1
12.	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	61	0	8	0	0	0	0	69
19.	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	0	0	11	0	0	0	0	11
22.	0	0	0	1	0	82	0	0	201	0	284
23.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	21	0	336	0	0	0	0	357
2.	0	0	0	21	0	331	0	0	0	0	352
3.	0	0	0	0	0	5	0	0	0	0	5
4.	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	2	0	23	0	0	0	0	25
2.	0	0	0	1	0	16	0	0	0	0	17
3.	0	0	0	1	0	7	0	0	0	0	8

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	605	65	670
2.	0	0	0	4	0	0	0	0	0	0	0	0	4
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	4	0	0	0	0	0	0	0	0	4
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	79	1264	2	36437	225	24	407	1045	39483
2.	0	0	13	431	1	10049	17	0	34	58	10603
3.	0	0	0	0	0	332	0	0	0	0	332
4.	0	0	66	833	1	26388	208	24	373	987	28880
5.	0	0	19	168	0	7516	72	0	49	29	7853
6.	0	0	11	382	0	9065	28	11	28	36	9561
7.	0	0	49	714	2	19856	125	13	330	980	22069
8.	0	0	0	0	0	0	1	0	0	0	1
9.	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	1	169	0	1638	12	0	5	8	1833
11.	0	0	0	0	0	9	0	0	0	0	9
12.	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	4	0	0	0	0	0	4	0	8
18.	0	0	14	444	2	56	30	21	0	0	567
19.	0	0	0	0	0	0	4	0	0	0	4
20.	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	27	0	843	0	0	0	0	870
22.	0	0	0	14	0	2313	0	3	201	6	2537
23.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	7	0	0	0	0	7
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	52	0	0	0	0	52
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	32	635	0	15195	52	0	42	13	15969
2.	0	0	28	555	0	14553	51	0	39	13	15239
3.	0	0	4	80	0	642	1	0	3	0	730
4.	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	3	21	1	918	6	0	2	0	951
2.	0	0	3	13	0	332	0	0	0	0	348
3.	0	0	0	8	1	586	6	0	2	0	603

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	6	0	0	0	0	0	0	6
2.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	1	24	0	873	5	0	2	0	905
2.	0	0	1	21	0	678	3	0	2	0	705
3.	0	0	1	25	0	670	3	0	2	0	701

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	7548	330	7878
2.	0	0	0	7	0	7	0	0	0	0	0	0	14
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	7	0	7	0	0	0	0	0	0	14
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVE

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	220	12	2	4	2	5	7	4	0	40	540	65	33	7	0	127	1068
2.	163	0	0	0	0	0	0	0	0	5	67	0	0	0	0	55	290
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	57	12	2	4	2	5	7	4	0	35	473	65	33	7	0	72	778
5.	163	0	0	0	0	0	0	0	0	0	167	5	0	0	0	4	339
6.	43	0	0	0	0	0	0	0	0	13	41	1	11	3	0	9	121
7.	14	12	2	4	2	5	7	4	0	27	332	59	22	4	0	114	608
8.	1	12	2	4	2	5	7	4	0	10	261	20	11	0	0	7	346
9.	0	12	0	4	0	0	0	0	0	31	0	0	0	0	0	4	51
10.	4	0	0	0	0	0	4	0	0	0	19	2	1	0	0	11	41
11.	0	12	0	4	0	0	0	0	0	31	0	0	0	0	0	4	51
12.	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
15.	1	2	2	1	0	0	0	0	0	0	0	0	0	0	0	0	6
16.	8	1	1	4	0	0	0	0	0	5	0	0	0	0	0	0	19
17.	4	0	0	0	0	0	4	0	0	5	0	1	0	0	0	0	14
18.	220	12	0	2	2	0	5	4	0	40	17	7	22	7	0	28	370
19.	0	0	0	0	0	0	0	0	0	0	112	0	0	0	0	0	112
20.	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
21.	0	1	0	0	0	0	0	0	0	18	3	8	0	0	0	3	33
22.	3	0	0	0	0	0	0	0	0	0	225	11	11	0	0	3	253
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CIIECKLIST NUMBER TWO TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	11	0	1	0	1	1	1	0	0	5	22	1	6	3	0	6	58
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	24	1	0	1	0	0	0	1	0	0	52	0	0	0	0	6	85
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	0B	ABr	AO	UB	
1.	35	0	0	0	0	0	0	0	0	2	63	2	0	4	0	3	109
2.	25	0	0	0	0	0	0	0	0	2	63	2	0	3	0	3	98
3.	10	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	11
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	0B	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	3
2.	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
3.	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	2

Table showing mixed ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 A NARRATIVES

MIXED BLACK, ASIAN, ORIENTAL AND WIIITE ETIINIC GROUPS

		T
1.	670	670
2.	654	654
3.	16	16
4.		
5		

Table showing mixed ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 A NARRATIVES

MIXED BLACK, ASIAN, ORIENTAL AND WIIITE ETIINIC GROUPS

1.	22	22
2.	6	6
3.	16	16

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVES

Table showing ethnic group share in historical and geographical stereotyping.

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	U	
1.	3	0	0	0	0	0	0	0	0	2	0	0	0	0	0	1	6
2.	0	2	0	0	1	0	0	0	0	0	0	0	0	0	0	1	4

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	2	0	0	0	0	0	1	0	0	1	7	0	1	0	0	3	15
2.	11	0	0	0	0	0	0	0	0	0	3	1	0	0	0	0	15
3.	0	0	0	0	0	0	1	0	0	0	4	1	0	0	0	1	7

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	A O	UB	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6943	265	7208
2.	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	4	0	4
3.	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	4	0	4
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	4	0	4
6.	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	4	0	4
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	2	0	0	0	4	0	0	12	0	4	5	1	0	0	0	12	40
2.	1	0	0	0	0	0	0	11	0	0	2	0	0	0	0	1	15
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	1	0	0	0	4	0	0	1	0	4	3	1	0	0	0	11	25
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1
7.	2	0	0	0	4	0	0	12	0	4	5	1	0	0	0	11	39
8.	0	0	0	0	4	0	0	0	0	4	5	1	0	0	0	1	15
9.	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
10.	2	0	0	0	2	0	0	0	0	0	0	0	0	0	0	1	5
11.	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
12.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
17.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
18.	2	0	0	0	0	0	0	1	0	4	1	0	0	0	0	0	8
19.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
22.	0	0	0	0	1	0	0	11	0	0	1	0	0	0	0	4	17
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CIIECKLIST NUMBER 2 TABLE 1 OTIIER FEATURES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	1	0	0	0	0	2	0	0	0	0	0	0	3
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 OTIIER FEATURES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	1	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	3
2.	1	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	3
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 OTIIER FEATURES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing mixed ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A OTHER FEATURES

MIXED BLACK, ASIAN, ORIENTAL AND WHITE ETHNIC GROUPS

1.		T
2.		
3.		
4.		
5.		

Table showing mixed ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A OTHER FEATURES

MIXED BLACK, ASIAN, ORIENTAL AND WHITE ETHNIC GROUPS

1.	5		5
2.	5		5
3.			

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES

Table showing ethnic group share in historical and geographical stereotyping.

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	A0	U	
1.	0	0	0	0	0	0	0	1	0	2	0	0	0	0	0	0	3
2.	0	1	0	0	1	0	0	1	0	1	0	0	0	0	0	0	4

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	A0	UB	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	605	65	670
2.	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	1
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	1
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	222	12	2	4	6	5	7	16	0	44	545	66	33	7	0	139	1108
2.	164	0	0	0	0	0	0	11	0	5	69	0	0	0	0	56	305
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	58	12	2	4	6	5	7	5	0	39	476	66	33	7	0	83	803
5.	163	0	0	0	0	0	0	0	0	0	167	5	0	0	0	4	339
6.	43	0	0	0	0	0	0	0	0	13	41	1	11	3	0	10	122
7.	16	12	2	4	6	5	7	16	0	31	337	60	22	4	0	125	647
8.	1	12	2	4	6	5	7	4	0	14	266	21	11	0	0	8	361
9.	0	12	0	4	0	0	0	0	0	32	0	0	0	0	0	4	52
10.	6	0	0	0	2	0	4	0	0	0	19	2	1	0	0	12	46
11.	0	12	0	4	0	0	0	0	0	32	0	0	0	0	0	4	52
12.	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
15.	1	2	2	1	0	0	0	0	0	0	0	0	0	0	0	0	6
16.	8	1	1	4	0	0	0	1	0	6	0	0	0	0	0	0	21
17.	4	0	0	0	0	0	4	0	0	5	0	1	0	0	0	0	14
18.	222	12	0	2	2	0	5	5	0	44	18	7	22	7	0	28	378
19.	0	0	0	0	0	0	0	0	0	0	112	0	0	0	0	0	112
20.	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
21.	0	1	0	0	0	0	0	0	0	18	3	8	0	0	0	3	33
22.	3	0	0	0	1	0	0	11	0	0	226	11	11	0	0	7	270
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	11	0	1	0	1	1	1	0	0	5	22	1	6	3	0	6	58
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	24	1	0	1	1	0	0	1	0	2	52	0	0	0	0	6	88
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	0B	ABr	AO	UB	
1.	36	0	0	0	1	0	0	0	0	3	63	2	0	4	0	3	112
2.	26	0	0	0	1	0	0	0	0	3	63	2	0	3	0	3	101
3.	10	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	11
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	0B	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	3
2.	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
3.	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	2

Table showing mixed ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 A COMBINED

	MIXED BLACK, ASIAN, ORIENTAL AND WIIITE ETIINIC GROUPS	**T**
1.	670	670
2.	654	654
3.	16	16
4.		

Table showing mixed ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 A COMBINED

	MIXED BLACK, ASIAN, ORIENTAL AND WIIITE ETIINIC GROUPS	
1.	27	27
2.	11	11
3.	16	16

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	3	0	0	0	0	0	0	1	0	4	0	0	0	0	0	1	9
2.	0	3	0	0	2	0	0	1	0	1	0	0	0	0	0	1	8

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 COMBINED

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	2	0	0	0	0	0	1	0	0	1	7	0	1	0	0	3	15
2.	11	0	0	0	0	0	0	0	0	0	3	1	0	0	0	0	15
3.	0	0	0	0	0	0	1	0	0	0	4	1	0	0	0	1	7

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7548	330	7878
2.	0	0	0	0	0	0	0	1	0	4	0	0	0	0	0	0	5	0	5
3.	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	4	0	4
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	4	0	4
6.	0	0	0	0	0	0	0	1	0	4	0	0	0	0	0	0	5	0	5
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

NUMBER OF NARRATIVES AND OTIIER FEATURES IN WIIICII CIIARACTERS, OR CHARACTER'S COUNTRY OF ORIGIN, EVEN IN THE ABSENCE OF CIIARACTER INCLUSION, APPEAR.

TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	15	2	0	1	1	1	2	1	0	10	65	21	6	2	0	15	142

TABLE 1 OTIIER FEATURES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	2	1	0	0	2	0	0	0	0	2	4	1	0	0	0	2	16

TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	0	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	17	3	0	1	3	1	2	3	0	12	69	22	6	2	0	17	158

TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	6	34	1	1061	16	2	6	73	1199

TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	23	0	180	1	0	11	8	223

TABLE 1 COMBINED

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	6	57	1	1241	17	2	17	81	1422

ETHIC GROUP SCORES LOCATED IN AN ALL WHITE CONTEXT

COMIC GENRE - HUMOROUS - NARRATIVES

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 NARRATIVES (169)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0.2%	3%	0.005%	93%	0.5%	0.06%	0.3%	2%	100%
2.	0.1%	3%	0.01%	95%	0.1%	0%	0.3%	0.5%	100%
3.	0%	0%	0%	100%	0%	0%	0%	0%	100%
4.	0.2%	2%	0.003%	92%	0.7%	0.08%	0.3%	3%	100%
5.	0.2%	2%	0%	95%	0.9%	0%	0.6%	0.3%	100%
6.	0.1%	3%	0%	94%	0.2%	0.1%	0.2%	0.3%	100%
7.	0.2%	3%	0.01%	91%	0.6%	0.06%	0.2%	4%	100%
8.	0%	0%	0%	0%	100%	0%	0%	0%	100%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0.06%	8%	0%	89%	0.7%	0%	0.1%	0.3%	100%
11.	0%	0%	0%	100%	0%	0%	0%	0%	100%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	50%	0%	0%	0%	0%	0%	50%	0%	100%
18.	2%	76%	0.4%	9%	6%	4%	0%	0%	100%
19.	0%	0%	0%	0%	100%	0%	0%	0%	100%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	3%	0%	96%	0%	0%	0%	0%	100%
22.	0%	0.5%	0%	99%	0%	0.1%	0%	0.2%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO -TABLE 1 NARRATIVES (170)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC	T
1.	0%	0%	0%	100%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	100%	0%	0%	0%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (171)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC	
1.	0.2%	3%	0%	95%	0.3%	0%	0.2%	0.08%	100%
2.	0.1%	3%	0%	95%	0.3%	0%	0.2%	0.08%	100%
3.	0.5%	11%	0%	87%	0.1%	0%	0.4%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (172)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC	
1.	0.3%	2%	0.1%	96%	0.6%	0%	0.2%	0%	100%
2.	0.9%	3%	0%	95%	0%	0%	0%	0%	100%
3.	0%	1%	0.1%	97%	1%	0%	0.3%	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (173)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	100%	0%	0%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR -TABLE 2 (174)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0.1%	2%	0%	96%	0.5%	0%	0.2%	0%	100%
2.	0.1%	2%	0%	96%	0.4%	0%	0.2%	0%	100%
3.	0.1%	3%	0%	95%	0.4%	0%	0.2%	0%	100%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (175)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	96%	3%	100%
2.	0%	30%	0%	70%	0%	0%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	30%	0%	70%	0%	0%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE - TABLE 1 OTIIER FEATURES (I76)

WIIITE ETIINIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	5%	0%	77%	0.09%	0%	12%	4%	100%
2.	0%	9%	0%	89%	0%	0%	0.4%	0.1%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	3%	0%	73%	0.1%	0%	17%	5%	100%
5.	0%	0%	0%	100%	0%	0%	0%	0%	100%
6.	0%	19%	0%	80%	0%	0%	0%	0%	100%
7.	0%	5%	0%	77%	0.09%	0%	12%	4%	100%
8.	0%	0%	0%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	10%	0%	87%	0.3%	0%	0.6%	0.6%	100%
11.	0%	0%	0%	100%	0%	0%	0%	0%	100%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	88%	0%	11%	0%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	100%	0%	0%	0%	0%	100%
22.	0%	0.3%	0%	28%	0%	0%	70%	0%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (177)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (178)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	5%	0%	94%	0%	0%	0%	0%	100%
2.	0%	5%	0%	94%	0%	0%	0%	0%	100%
3.	0%	0%	0%	100%	0%	0%	0%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (179)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	8%	0%	92%	0%	0%	0%	0%	100%
2.	0%	5%	0%	94%	0%	0%	0%	0%	100%
3.	0%	12%	0%	87%	0%	0%	0%	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (180)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR -TABLE 2 (181)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (182)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	90%	9%	100%
2.	0%	100%	0%	0%	0%	0%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	100%	0%	0%	0%	0%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 COMBINED (183)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0.2%	3%	0.005%	92%	0.5%	0.06%	1%	2%	100%
2.	0.1%	4%	0.009%	94%	0.1%	0%	0.3%	0.5%	100%
3.	0%	0%	0%	100%	0%	0%	0%	0%	100%
4.	0.2%	2%	0.003%	91%	0.7%	0.08%	1%	3%	100%
5.	0.2%	2%	0%	95%	0.9%	0%	0.6%	0.3%	100%
6.	0.1%	3%	0%	94%	0.2%	0.1%	0.2%	0.3%	100%
7.	0.2%	3%	0.009%	89%	0.5%	0.05%	1%	4%	100%
8.	0%	0%	0%	0%	100%	0%	0%	0%	100%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0.05%	9%	0%	89%	0.6%	0%	0.2%	0.4%	100%
11.	0%	0%	0%	100%	0%	0%	0%	0%	100%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	50%	0%	0%	0%	0%	0%	50%	0%	100%
18.	2%	78%	0.3%	9%	5%	3%	0%	0%	100%
19.	0%	0%	0%	0%	100%	0%	0%	0%	100%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	3%	0%	96%	0%	0%	0%	0%	100%
22.	0%	0.5%	0%	91%	0%	0.1%	7%	0.2%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO -TABLE 1 COMBINED (184)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	0%	100%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	100%	0%	0%	0%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (185)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0.2%	3%	0%	95%	0.3%	0%	0.2%	0.08%	100%
2.	0.1%	3%	0%	95%	0.3%	0%	0.2%	0.08%	100%
3.	0.5%	10%	0%	87%	0.1%	0%	0.4%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (186)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0.3%	2%	0.1%	96%	0.6%	0%	0.2%	0%	100%
2.	0.8%	3%	0%	95%	0%	0%	0%	0%	100%
3.	0%	1%	0.1%	97%	0.9%	0%	0.3%	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (187)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	100%	0%	0%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (188)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0.1%	2%	0%	96%	0.5%	0%	0.2%	0%	100%
2.	0.1%	2%	0%	96%	0.4%	0%	0.2%	0%	100%
3.	0.1%	3%	0%	95%	0.4%	0%	0.2%	0%	100%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (189)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	95%	4%	100%
2.	0%	50%	0%	50%	0%	0%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	50%	0%	50%	0%	0%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

ETIINIC GROUP SCORES LOCATED IN AN ALL BLACK, ASIAN AND ORIENTAL CONTEXT

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (190)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	B Aus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	20%	1%	0.1%	0.3%	0.1%	0.4%	0.6%	0.3%	3%	50%	6%	3%	0.6	11%	100%
2.	56%	0%	0%	0%	0%	0%	0%	0%	1%	23%	0%	0%	0%	18%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	7%	1%	0.2%	0.5%	0.2%	0.6%	0.8%	0.5%	4%	60%	8%	4%	0.8%	9%	100%
5.	48%	0%	0%	0%	0%	0%	0%	0%	0%	49%	1%	0%	0%	1%	100%
6.	35%	0%	0%	0%	0%	0%	0%	0%	10%	33%	0.8%	9%	2%	7%	100%
7.	2%	1%	0.3%	0.6%	0.3%	0.8%	1%	0.6%	4%	54%	9%	3%	0.6%	18%	100%
8.	0.2%	3%	0.5%	1%	0.5%	1%	2%	1%	2%	75%	5%	3%	0%	2%	100%
9.	0%	23%	0%	7%	0%	0%	0%	0%	60%	0%	0%	0%	0%	7%	100%
10.	9%	0%	0%	0%	0%	0%	9%	0%	0%	46%	4%	2%	0%	26%	100%
11.	0%	23%	0%	7%	0%	0%	0%	0%	60%	0%	0%	0%	0%	7%	100%
12.	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	16%	33%	33%	16%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
16.	42%	5%	5%	21%	0%	0%	0%	0%	26%	0%	0%	0%	0%	0%	100%
17.	28%	0%	0%	0%	0%	0%	28 %	0%	35%	0%	7%	0%	0%	0%	100%
18.	59%	3%	0.5%	1%	0.5%	0%	1%	1%	10%	4%	1%	5%	1%	7%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
20.	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
21.	0%	3%	0%	0%	0%	0%	0%	0%	54%	9%	24%	0%	0%	9%	100%
22.	1%	0%	0%	0%	0%	0%	0%	0%	0%	88%	4%	4%	0%	1%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO - TABLE 1 NARRATIVES (191)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	18%	0%	1%	0%	1%	1%	1%	0%	8%	37%	1%	10%	5%	10%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	28%	1%	0%	1%	0%	0%	0%	1%	0%	61%	0%	0%	0%	7%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (192)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	32%	0%	0%	0%	0%	0%	0%	1%	57%	1%	0%	3%	2%	100%
2.	25%	0%	0%	0%	0%	0%	0%	2%	64%	2%	0%	3%	3%	100%
3.	90%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	9%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (193)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVES (194)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	50%	0%	0%	0%	0%	0%	0%	33%	0%	0%	0%	0%	16%	100%
2.	0%	50%	0%	25%	0%	0%	0%	0%	0%	0%	0%	0%	25%	100%

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR -TABLE 2 (195)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	13%	0%	0%	0%	0%	6%	0%	6%	46%	0%	6%	0%	20%	100%
2.	73%	0%	0%	0%	0%	0%	0%	0%	20%	6%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	14%	0%	0%	57%	14%	0%	0%	14%	100%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (196)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	96%	3%	100%
2.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%	0%	100%
6.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 OTHER FEATURES (197)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	5%	0%	0%	10%	0%	0%	30%	10%	12%	2%	0%	0%	30%	100%
2.	6%	0%	0%	0%	0%	0%	73%	0%	13%	0%	0%	0%	6%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	4%	0%	0%	16%	0%	0%	4%	16%	12%	4%	0%	0%	44%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
7.	5%	0%	0%	10%	0%	0%	30%	10%	12%	2%	0%	0%	28%	100%
8.	0%	0%	0%	26%	0%	0%	0%	26%	33%	6%	0%	0%	6%	100%
9.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%
10.	40%	0%	0%	40%	0%	0%	0%	0%	0%	0%	0%	0%	20%	100%
11.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	50%	50%	0%	0%	0%	0%	0%	100%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	25%	0%	0%	0%	0%	0%	12%	50%	12%	0%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
22.	0%	0%	0%	5%	0%	0%	64%	0%	5%	0%	0%	0%	23%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO - TABLE 1 OTHER FEATURES (198)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	33%	0%	0%	0%	66%	0%	0%	0%	0%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (199)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	33%	0%	0%	33%	0%	0%	0%	33%	0%	0%	0%	0%	0%	100%
2.	33%	0%	0%	33%	0%	0%	0%	33%	0%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (200)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (201)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	0%	0%	0%	0%	0%	0%	33%	66%	0%	0%	0%	0%	0%	100%
2.	0%	25%	0%	25%	0%	0%	25%	25%	0%	0%	0%	0%	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR -TABLE 2 (202)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (203)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	90%	9%	100%
2.	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	100%
6.	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 COMBINED (204)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	20%	1%	0.1%	0.3%	0.5%	0.4%	0.6%	1%	3%	49%	5%	2%	0.6	12%	100%
2.	53%	0%	0%	0%	0%	0%	0%	3%	1%	22%	0%	0%	0%	18%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	7%	1%	0.2%	0.4%	0.7%	0.6%	0.8%	0.6%	4%	59%	8%	4%	0.8%	10%	100%
5.	48%	0%	0%	0%	0%	0%	0%	0%	0%	49%	1%	0%	0%	1%	100%
6.	35%	0%	0%	0%	0%	0%	0%	0%	10%	33%	0.8%	9%	2%	8%	100%
7.	2%	1%	0.3%	0.6%	0.9%	0.7%	1%	2%	4%	52%	9%	3%	0.6%	19%	100%
8.	0.2%	3%	0.5%	1%	1%	1%	1%	1%	3%	73%	5%	3%	0%	2%	100%
9.	0%	23%	0%	7%	0%	0%	0%	0%	61%	0%	0%	0%	0%	7%	100%
10.	13%	0%	0%	0%	4%	0%	8%	0%	0%	41%	4%	2%	0%	26%	100%
11.	0%	23%	0%	7%	0%	0%	0%	0%	61%	0%	0%	0%	0%	7%	100%
12.	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	16%	33%	33%	16%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
16.	38%	4%	4%	19%	0%	0%	0%	4%	28%	0%	0%	0%	0%	0%	100%
17.	28%	0%	0%	0%	0%	0%	28 %	0%	35%	0%	7%	0%	0%	0%	100%
18.	58%	3%	0.5%	1%	0.5%	0%	1%	1%	11%	4%	2%	5%	1%	7%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
20.	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
21.	0%	3%	0%	0%	0%	0%	0%	0%	54%	9%	24%	0%	0%	9%	100%
22.	1%	0%	0%	0%	0.3%	0%	0%	4%	0%	83%	4%	4%	0%	2%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CIIECKLIST NUMBER TWO - TABLE 1 COMBINED (205)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	18%	0%	1%	0%	1%	1%	1%	0%	8%	37%	1%	10%	5%	10%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	27%	1%	0%	1%	1%	0%	0%	1%	2%	59%	0%	0%	0%	6%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (206)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	32%	0%	0%	0.8%	0%	0%	0%	2%	56%	1%	0%	3%	2%	100%
2.	25%	0%	0%	0.9%	0%	0%	0%	2%	62%	1%	0%	2%	2%	100%
3.	90%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	9%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (207)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (208)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	T
1.	33%	0%	0%	0%	0%	0%	11%	44%	0%	0%	0%	0%	11%	100%
2.	0%	37%	0%	25%	0%	0%	12%	12%	0%	0%	0%	0%	12%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR -TABLE 2 (209)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	
1.	13%	0%	0%	0%	0%	6%	0%	6%	46%	0%	6%	0%	20%	100%
2.	73%	0%	0%	0%	0%	0%	0%	0%	20%	6%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	14%	0%	0%	57%	14%	0%	0%	14%	100%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (210)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	95%	4%	100%
2.	0%	0%	0%	0%	0%	0%	20%	80%	0%	0%	0%	0%	0%	100%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
5.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%	0%	100%
6.	0%	0%	0%	0%	0%	0%	20%	80%	0%	0%	0%	0%	0%	100%	0%	100%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

COMPARISON OF SCORES LOCATED WITHIN THE CONTEXT OF ALL WHITE ETHNIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each grouping.

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 NARRATIVES (211)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	100%	100%	100%	100%	100%	100%	100%	100%
2.	16%	32%	50%	27%	7%	0%	22%	5%
3.	0%	0%	0%	0.9%	0%	0%	0%	0%
4.	83%	67%	50%	72%	92%	100%	77%	94%
5.	24%	14%	0%	21%	32%	0%	36%	3%
6.	13%	32%	0%	25%	12%	45%	20%	3%
7.	62%	52%	100%	52%	55%	54%	43%	93%
8.	0%	0%	0%	0%	0.4%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%
10.	1%	12%	0%	3%	4%	0%	2%	0.6%
11.	0%	0%	0%	0.02%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%
17.	5%	0%	0%	0%	0%	0%	2%	0%
18.	17%	33%	100%	0.1%	13%	87%	0%	0%
19.	0%	0%	0%	0%	1%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	2%	0%	2%	0%	0%	0%	0%
22.	0%	1%	0%	6%	0%	12%	0%	0.6%
23.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing,within ethnic group, share in aspects of behaviour.

CHECKLIST NUMBER TWO -TABLE 1 NARRATIVES (212)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0.02%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0.1%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (213)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	100%	100%	0%	100%	100%	0%	100%	100%
2.	87%	86%	0%	95%	98%	0%	92%	100%
3.	12%	13%	0%	4%	1%	0%	7%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (214)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	100%	100%	100%	100%	100%	0%	100%	0%
2.	100%	63%	0%	35%	0%	0%	0%	0%
3.	0%	36%	100%	64%	100%	0%	100%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (215)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC
1.	0%	17%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR -TABLE 2 (216)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC
1.	16%	70%	0%	82%	31%	0%	33%	0%
2.	16%	61%	0%	63%	18%	0%	33%	0%
3.	16%	73%	0%	63%	18%	0%	33%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (217)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC	H	NH
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	100%	0%	100%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	100%	0%	100%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 OTHER FEATURES (218)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	100%	0%	100%	100%	0%	100%	100%
2.	0%	53%	0.%	33%	0%	0%	1%	1%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	46%	0%	66%	100%	0%	98%	98%
5.	0%	0%	0%	0.6%	0%	0%	0%	0%
6.	0%	6%	0%	1%	0%	0%	100%	0%
7.	0%	93%	0%	97%	100%	0%	100%	100%
8.	0%	0%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	26%	0%	15%	50%	0%	0.7%	2%
11.	0%	0%	0%	0.05%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	53%	0%	0.4%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0.6%	0%	0%	0%	0%
22.	0%	0.8%	0%	4%	0%	0%	74%	0%
23.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of behaviour.

CIIECKLIST NUMBER TWO -TABLE 1 OTIIER FEATURES (219)

WIIITE ETIINIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (220)

WIIITE ETIINIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC
1.	0%	100%	0%	100%	0%	0%	0%	0%
2.	0%	100%	0%	98%	0%	0%	0%	0%
3.	0%	0%	0%	1%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (221)

WIIITE ETIINIC GROUPS

	W Aus	WA	EA	WB	QEW	AOW	UW	IC
1.	0%	100%	0%	100%	0%	0%	0%	0%
2.	0%	50%	0%	69%	0%	0%	0%	0%
3.	0%	50%	0%	30%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (222)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (223)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (224)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	H	NH
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share in attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 COMBINED (225)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	100%	100%	100%	100%	100%	100%	100%	100%
2.	16%	34%	50%	27%	7%	0%	8%	5%
3.	0%	0%	0%	0.9%	0%	0%	0%	0%
4.	83%	65%	50%	72%	92%	100%	91%	94%
5.	24%	13%	0%	20%	32%	0%	12%	2%
6.	13%	30%	0%	24%	12%	45%	6%	3%
7.	62%	56%	100%	54%	55%	54%	81%	93%
8.	0%	0%	0%	0%	0.4%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%
10.	1%	13%	0%	4%	5%	0%	1%	0.7%
11.	0%	0%	0%	0.2%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%
17.	5%	0%	0%	0%	0%	0%	0.9%	0%
18.	17%	35%	100%	0.1%	13%	87%	0%	0%
19.	0%	0%	0%	0%	1%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	2%	0%	2%	0%	0%	0%	0%
22.	0%	1%	0%	6%	0%	12%	49%	0.5%
23.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of behaviour.

CHECKLIST NUMBER TWO -TABLE 1 COMBINED (226)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0.01%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0.1%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (227)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	100%	100%	0%	100%	100%	0%	100%	100%
2.	87%	87%	0%	95%	98%	0%	92%	100%
3.	12%	12%	0%	4%	1%	0%	7%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (228)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	100%	100%	100%	100%	100%	0%	100%	0%
2.	100%	61%	0%	36%	0%	0%	0%	0%
3.	0%	38%	100%	63%	100%	0%	100%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (229)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	10%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR -TABLE 2 (230)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC
1.	16%	42%	0%	70%	29%	0%	11%	0%
2.	16%	36%	0%	54%	17%	0%	11%	0%
3.	16%	43%	0%	53%	17%	0%	11%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (231)

WHITE ETHNIC GROUPS

	W Aus	WA	EA	WB	OEW	AOW	UW	IC	H	NH
1.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%
2.	0%	100%	0%	100%	0%	0%	0%	100%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	100%	0%	100%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

COMPARISON OF SCORES LOCATED IN TIIE CONTEXT OF ALL BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each grouping.

Table showing human inclusions within ethnic group and share in attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (232)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
2.	74%	0%	0%	0%	0%	0%	0%	0%	12%	12%	0%	0%	0%	43%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	25%	100%	100%	100%	100%	100%	100%	100%	87%	87%	100%	100%	100%	56%
5.	74%	0%	0%	0%	0%	0%	0%	0%	0%	30%	7%	0%	0%	3%
6.	19%	0%	0%	0%	0%	0%	0%	0%	32%	7%	1%	33%	42%	7%
7.	6%	100%	100%	100%	100%	100%	100%	100%	67%	61%	90%	66%	57%	89%
8.	0.4%	100%	100%	100%	100%	100%	100%	100%	25%	48%	30%	33%	0%	5%
9.	0%	100%	0%	100%	0%	0%	0%	0%	77%	0%	0%	0%	0%	3%
10.	1%	0%	0%	0%	0%	0%	57%	0%	0%	3%	3%	3%	0%	8%
11.	0%	100%	0%	100%	0%	0%	0%	0%	77%	0%	0%	0%	0%	3%
12.	0.9%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0.4%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0.4%	16%	100%	25%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	3%	8%	50%	100%	0%	0%	0%	0%	12%	0%	0%	0%	0%	0%
17.	1%	0%	0%	0%	0%	0%	57%	0%	12%	0%	1%	0%	0%	0%
18.	100%	100%	100%	100%	100%	0%	71%	100%	100%	3%	10%	66%	100%	22%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	20%	0%	0%	0%	0%
20.	0%	0%	50%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	8%	0%	0%	0%	0%	0%	0%	45%	0.5%	12%	0%	0%	2%
22.	1%	0%	0%	0%	0%	0%	0%	0%	0%	41%	16%	33%	0%	2%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO - TABLE 1 NARRATIVES (233)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	5%	0%	50%	0%	50%	20%	14%	0%	12%	4%	1%	18%	42%	4%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	10%	8%	0%	25%	0%	0%	0%	25%	0%	9%	0%	0%	0%	4%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (234)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	100%	0%	0%	0%	0%	0%	0%	100%	100%	100%	0%	100%	100%
2.	71%	0%	0%	0%	0%	0%	0%	100%	100%	100%	0%	75%	100%
3.	28%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	25%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (235)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	33%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	66%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (236)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	20%	0%	0%	0%	0%	0%	0%	20%	0%	0%	0%	0%	6%
2.	0%	100%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	6%

Table showing, within ethnic, group share in story structure.

CHECKLIST NUMBER FOUR -TABLE 2 (237)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	13%	0%	0%	0%	0%	50%	0%	10%	10%	0%	16%	0%	20%
2.	73%	0%	0%	0%	0%	0%	0%	0%	4%	4%	0%	0%	0%
3.	0%	0%	0%	0%	0%	50%	0%	0%	6%	4%	0%	0%	6%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (238)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	H	NH
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES (239)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	100%	0%	0%	100%	0%	0%	100%	100%	100%	100%	0%	0%	100%
2.	50%	0%	0%	0%	0%	0%	91%	0%	40%	0%	0%	0%	8%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	50%	0%	0%	100%	0%	0%	8%	100%	60%	100%	0%	0%	91%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	8%
7.	100%	0%	0%	100%	0%	0%	100%	100%	100%	100%	0%	0%	91%
8.	0%	0%	0%	100%	0%	0%	0%	100%	100%	100%	0%	0%	8%
9.	0%	0%	0%	0%	0%	0%	0%	25%	0%	0%	0%	0%	0%
10.	100%	0%	0%	50%	0%	0%	0%	0%	0%	0%	0%	0%	8%
11.	0%	0%	0%	0%	0%	0%	0%	25%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	8%	25%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	100%	0%	0%	0%	0%	0%	8%	100%	20%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
22.	0%	0%	0%	25%	0%	0%	91%	0%	20%	0%	0%	0%	33%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CIIECKLIST NUMBER TWO - TABLE 1 OTIIER FEATURES (240)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	25%	0%	0%	0%	50%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (241)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	100%	0%	0%	100%	0%	0%	0%	100%	0%	0%	0%	0%	0%
2.	100%	0%	0%	100%	0%	0%	0%	100%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (242)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 OTIIER FEATURES (243)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	0%	0%	0%	0%	0%	0%	50%	100%	0%	0%	0%	0%	0%
2.	0%	100%	0%	50%	0%	0%	50%	50%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CIIECKLIST NUMBER FOUR -TABLE 2 (244)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (245)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	H	NH
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (246)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
2.	73%	0%	0%	0%	0%	0%	0%	68%	11%	12%	0%	0%	0%	40%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	26%	100%	100%	100%	100%	100%	100%	31%	88%	87%	100%	100%	100%	59%
5.	73%	0%	0%	0%	0%	0%	0%	0%	0%	30%	7%	0%	0%	2%
6.	19%	0%	0%	0%	0%	0%	0%	0%	29%	7%	1%	33%	42%	7%
7.	7%	100%	100%	100%	100%	100%	100%	100%	70%	61%	90%	66%	57%	89%
8.	0.4%	100%	100%	100%	100%	100%	100%	25%	31%	48%	31%	33%	0%	5%
9.	0%	100%	0%	100%	0%	0%	0%	0%	72%	0%	0%	0%	0%	2%
10.	2%	0%	0%	0%	33%	0%	57%	0%	0%	3%	3%	3%	0%	8%
11.	0%	100%	0%	100%	0%	0%	0%	0%	72%	0%	0%	0%	0%	2%
12.	0.9%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0.4%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0.4%	16%	100%	25%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	3%	8%	50%	100%	0%	0%	0%	6%	13%	0%	0%	0%	0%	0%
17.	1%	0%	0%	0%	0%	0%	57%	0%	11%	0%	1%	0%	0%	0%
18.	100%	100%	100%	100%	33%	0%	71%	31%	100%	3%	10%	66%	100%	20%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	20%	0%	0%	0%	0%
20.	0%	0%	50%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	8%	0%	0%	0%	0%	0%	0%	40%	0.5%	12%	0%	0%	2%
22.	1%	0%	0%	0%	16%	0%	0%	68%	0%	41%	16%	33%	0%	5%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO - TABLE 1 COMBINED (247)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	4%	0%	50%	0%	16%	20%	14%	0%	11%	4%	1%	18%	42%	4%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	10%	8%	0%	25%	16%	0%	0%	6%	4%	9%	0%	0%	0%	4%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (248)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	100%	0%	0%	100%	0%	0%	0%	100%	100%	100%	0%	100%	100%
2.	72%	0%	0%	100%	0%	0%	0%	100%	100%	100%	0%	75%	100%
3.	27%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	25%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (249)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	33%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	66%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (250)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	17%	0%	0%	0%	0%	0%	33%	33%	0%	0%	0%	0%	5%
2.	0%	100%	0%	66%	0%	0%	33%	8%	0%	0%	0%	0%	5%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR -TABLE 2 (251)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB
1.	11%	0%	0%	0%	0%	50%	0%	8%	10%	0%	16%	0%	17%
2.	64%	0%	0%	0%	0%	0%	0%	0%	4%	4%	0%	0%	0%
3.	0%	0%	0%	0%	0%	50%	0%	0%	5%	4%	0%	0%	5%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (252)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAus	O	AA	AsA	LA	AI	AFB	AsB	OB	BAr	UB	H	NH
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	100%	100%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	100%	100%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

COMPARISON BETWEEN WIITE ETIINIC GROUPS AND BLACK, ASIAN AND ORIENTAL ETHINIC GROUPS.

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVE (253)

	WIITE ETIINIC GROUPS	BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1.	97%	2%
2.	97%	2%
3.	100%	0%
4.	97%	2%
5.	95%	4%
6.	98%	1%
7.	97%	2%
8.	0.2%	99%
9.	0%	100%
10.	97%	2%
11.	13%	86%
12.	0%	100%
13.	0%	0%
14.	0%	100%
15	0%	100%
16.	0%	100%
17.	36%	63%
18.	57%	42%
19.	3%	96%
20.	0%	100%
21.	96%	3%
22.	89%	10%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVE (254)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	10%	89%
2.	0%	0%
3.	37%	62%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A (255)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	95%	0.6%	4%
2.	95%	0.6%	4%
3.	96%	1%	2%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A (256)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	97%	0.3%	2%
2.	97%	0.2%	1%
3.	97%	0.3%	2%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVE (257)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	50%	50%
2.	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (258)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	98%	1%
2.	97%	2%
3.	99%	0.9%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (259)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	71%	28%
3.	0%	100%
4.	0%	0%
5.	0%	100%
6.	71%	28%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (260)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	98%	1%
2.	97%	2%
3.	0%	0%
4.	98%	1%
5.	100%	0%
6.	97%	2%
7.	98%	1%
8.	0%	100%
9.	0%	100%
10.	98%	1%
11.	50%	50%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15	0%	0%
16.	0%	100%
17.	0%	0%
18.	89%	10%
19.	0%	0%
20.	0%	0%
21.	100%	0%
22.	94%	5%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (261)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	100%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A (262)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUP**
1	99%	0.8%	0%
2.	99%	0.8%	0%
3.	100%	0%	0%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A (263)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	83%	0%	16%
2.	77%	0%	22%
3.	100%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (264)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	100%
2. 0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (265)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	0%
3. 0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (266)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 80%	20%
3. 0%	0%
4. 0%	0%
5. 0%	0%
6. 80%	20%
7. 0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER 1 COMBINED (267)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	97%	2%
2.	97%	2%
3.	100%	0%
4.	97%	2%
5.	95%	4%
6.	98%	1%
7.	97%	2%
8.	0.2%	99%
9.	0%	100%
10.	97%	2%
11.	14%	85%
12.	0%	100%
13.	0%	0%
14.	0%	100%
15	0%	100%
16.	0%	100%
17.	36%	63%
18.	60%	40%
19.	3%	96%
20.	0%	100%
21.	96%	3%
22.	90%	9%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO COMBINED (268)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	10%	89%
2.	0%	0%
3.	37%	62%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A (269)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1	95%	0.6%	3%
2.	95%	0.6%	4%
3.	96%	1%	2%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A (270)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	96%	0.3%	2%
2.	96%	0.2%	3%
3.	97%	0.3%	2%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (271)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	40%	60%
2.	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (272)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	98%	1%
2.	97%	2%
3.	99%	0.9%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (273)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	73%	26%
3.	0%	100%
4.	0%	0%
5.	0%	100%
6.	73%	26%
7.	0%	0%

COMPARISONS OF SCORES LOCATED WITHIN THE CONTEXT OF ALL WHITE ETHNIC GROUPS AND ALL BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each major ethnic grouping.

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVES (274)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	26%	27%
3.	0.8%	0%
4.	73%	72%
5.	21%	31%
6.	25%	11%
7.	53%	56%
8.	0.002%	32%
9.	0%	4% ?
10.	4%	3%
11.	0.02%	4%
12.	0%	0.1%
13.	0%	0%
14.	0%	0.09%
15.	0%	0.5%
16.	0%	1%
17.	0.02%	1%
18.	1%	34%
19.	0.01%	10%
20.	0%	0.09%
21.	2%	3%
22.	6%	23%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (275)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0.01%	5%
2.	0%	0%
3.	0.1%	7%
4.	0%	0%

Table showing, within ethnic group, share of aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A (276)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1	100%	100%	100%
2.	95%	89%	97%
3.	4%	10%	2%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A (277)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	100%	100%	100%
2.	35%	33%	27%
3.	64%	66%	72%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (278)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0.5%	4%
2.	0%	2%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (279)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	75%	10%
2.	58%	10%
3.	58%	4.%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (280)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	100%	100%
3.	0%	100%
4.	0%	0%
5.	0%	100%
6.	100%	100%
7.	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (281)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	29%	37%
3.	0%	0%
4.	70%	62%
5.	0.5%	0%
6.	1%	2%
7.	97%	97%
8.	0%	37%
9.	0%	2%
10.	13%	12%
11.	0.04%	2%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	0%
16.	0%	5%
17.	0%	0%
18.	3%	20%
19.	0%	0%
20.	0%	0%
21.	0.5%	0%
22.	13%	42%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (282)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	7%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A (283)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1	100%	100%	100%
2.	98%	100%	0%
3.	1%	0%	0%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A (284)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	100%	100%	100%
2.	68%	0%	100%
3.	32%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (285)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	18%
2.	0%	25%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (286)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (287)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	100%	100%
3.	0%	0%
4.	0%	0%
5.	0%	0%
6.	100%	100%
7.	0%	0%

Table showing human inclusion within ethnic group and share in the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (288)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	26%	27%
3.	0.8%	0%
4.	73%	72%
5.	19%	30%
6.	24%	11%
7.	55%	58%
8.	0.002%	32%
9.	0%	4%
10.	4%	4%
11.	0.02%	4%
12.	0%	0.1%
13.	0%	0%
14.	0%	0.09%
15.	0%	0.5%
16.	0%	1%
17.	0.02%	1%
18.	1%	34%
19.	0.01%	10%
20.	0%	0.09%
21.	2%	2%
22.	6%	24%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (289)

	WHITE ETHNIC GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0.01%	5%
2.	0%	0%
3.	0.1%	7%
4.	0%	0%

Table showing, within ethnic group, share of aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 A (290)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	100%	100%	100%
2.	95%	90%	97%
3.	4%	9%	2%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 A (291)

	WHITE ETHNIC GROUPS/	**BLACK, ASIAN, ORIENTAL/**	**MIXED ETHNIC GROUPS**
1.	100%	100%	100%
2.	36%	33%	40%
3.	63%	66%	59%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (292)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0.4%	5%
2. 0%	5%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (293)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 63%	9%
2. 49%	9%
3. 49%	4%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (294)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 100%	100%
3. 0%	80%
4. 0%	0%
5. 0%	80%
6. 100%	100%
7. 0%	0%

COMPARISON OF WIIITE ETIINIC MINORITY GROUPS AND BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS.

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (295)

	WIIITE ETIINIC MINORITY GROUPS/	**BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS**
1.	58%	41%
2.	57%	42%
3.	0%	0%
4.	58%	41%
5.	43%	56%
6.	77%	22%
7.	56%	43%
8.	0.2%	99%
9.	0%	100%
10.	78%	21%
11.	0%	100%
12.	0%	100%
13.	0%	0%
14.	0%	100%
15.	0%	100%
16.	0%	100%
17.	22%	77%
18.	54%	45%
19.	3%	96%
20.	0%	100%
21.	45%	55%
22.	5%	94%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (296)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	100%
2.	0%	0%
3.	0%	100%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (297)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	86%	13%
2	86%	13%
3.	88%	11%
4.	0%	0%
5.	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (298)

	WHITE ETHNIC MINORITY GROUPS/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	90%	9%
2.	93%	6%
3.	87%	12%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (299)

	WHITE ETHNIC MINORITY GROUPS	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	50%	50%
2.	0%	100%

Table showing ethic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (300)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	66%	33%
2.	62%	37%
3.	80%	19%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (301)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	42%	57%
3.	0%	100%
4.	0%	0%
5.	0%	100%
6.	42%	57%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (302)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	74%	25%
2.	80%	19%
3.	0%	0%
4.	68%	31%
5.	0%	0%
6.	88%	11%
7.	73%	26%
8.	0%	100%
9.	0%	100%
10.	86%	13%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	0%
16.	0%	100%
17.	0%	0%
18.	88%	11%
19.	0%	0%
20.	0%	0%
21.	0%	0%
22.	5%	94%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CIIECKLIST NUMBER TWO TABLE 1 OTIIER FEATURES (303)

	WIIITE ETIINIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	0%	0%
2.	0%	0%
3.	0%	100%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (304)

	WIIITE ETIINIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	87%	12%
2.	87%	12%
3.	0%	0%
4.	0%	0%
5.	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (305)

	WIIITE ETIINIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	100%	0%
2.	100%	0%
3.	100%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (306)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	100%
2.	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (307)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non- humans.

CHECKLIST NUMBER FIVE TABLE 1 (308)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	80%	20%
3.	0%	0%
4.	0%	0%
5.	0%	0%
6.	80%	20%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (309)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	58%	41%
2.	60%	39%
3.	0%	0%
4.	58%	41%
5.	43%	56%
6.	77%	22%
7.	58%	41%
8.	0.2%	99%
9.	0%	100%
10.	79%	20%
11.	0%	100%
12.	0%	100%
13.	0%	0%
14.	0%	100%
15.	0%	100%
16.	0%	100%
17.	22%	77%
18.	57%	42%
19.	3%	96%
20.	0%	100%
21.	45%	55%
22.	5%	94%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (310)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	100%
2.	0%	0%
3.	0%	100%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (311)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	86%	13%
2.	86%	13%
3.	88%	11%
4.	0%	0%
5.	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (312)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	91%	8%
2.	94%	5%
3.	88%	11%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (313)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	40%	60%
2.	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (314)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	66%	33%
2.	62%	37%
3.	80%	19%

Table showing ethnic group share in the nature of ethnic identity carried by non- humans.

CHECKLIST NUMBER FIVE TABLE 1 (315)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	58%	41%
3.	0%	100%
4.	0%	0%
5.	0%	100%
6.	58%	41%
7.	0%	0%

COMPARISON OF WIITE ETIINIC MINORITY GROUPS AND BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each *grouping.*

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVE (316)

	WIITE ETIINIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	100%	100%
2.	27%	27%
3.	0%	0%
4.	72%	72%
5.	17%	31%
6.	28%	11%
7.	53%	56%
8.	0.06%	32%
9.	0%	4%
10.	10%	3%
11.	0%	4%
12.	0%	0.1%
13.	0%	0%
14.	0%	0.09%
15.	0%	0.5%
16.	0%	1%
17.	0.2%	1%
18.	30%	34%
19.	0.2%	10%
20.	0%	0.09%
21.	1%	3%
22.	1%	23%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CIIECKLIST NUMBER TWO TABLE 1 NARRATIVE (317)

	WIIITE ETIINIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1.	0% 5%
2.	0% 0%
3.	0% 7%
4.	0% 0%

Table showing, within ethnic group, share of aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (318)

	WIIITE ETIINIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1.	100% 100%
2.	87% 89%
3.	12% 10%
4.	0% 0%
5.	0% 0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (319)

	WIIITE ETIINIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1.	100% 100%
2.	51% 33%
3.	48% 66%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (320)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	10% 4%
2.	0% 2%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (321)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	50% 10%
2.	42% 10%
3.	49% 4%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (322)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0% 0%
2.	100% 100%
3.	0% 100%
4.	0% 0%
5.	0% 100%
6.	100% 100%
7.	0% 0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES (323)

	WIIITE ETIINIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	100%	100%
2.	52%	37%
3.	0%	0%
4.	47%	62%
5.	0%	0%
6.	6%	2%
7.	93%	97%
8.	0%	37%
9.	0%	2%
10.	27%	12%
11.	0%	2%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	0%
16.	0%	5%
17.	0%	0%
18.	52%	20%
19.	0%	0%
20.	0%	0%
21.	0%	0%
22.	0.8%	42%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (324)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	7%
4.	0%	0%

Table showing, within ethnic group, share of aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (325)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	100%
2.	100%	100%
3.	0%	0%
4.	0%	0%
5.	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (326)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	100%
2.	50%	0%
3.	50%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (327)

		WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	18%
2.	0%	25%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (328)

		WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (329)

		WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	100%	100%
3.	0%	0%
4.	0%	0%
5.	0%	0%
6.	100%	100%
7.	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (330)

	WHITE ETHNIC MINORITY GROUPS /BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	100%	100%
2.	28%	27%
3.	0%	0%
4.	71%	72%
5.	16%	30%
6.	27%	11%
7.	56%	58%
8.	0.06%	32%
9.	0%	4%
10.	11%	4%
11.	0%	4%
12.	0%	0.1%
13.	0%	0%
14.	0%	0.09%
15.	0%	0.5%
16.	0%	1%
17.	0.2%	1%
18.	32%	34%
19.	0.2%	10%
20.	0%	0.09%
21.	1%	2%
22.	1%	24%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (331)

	WHITE ETHNIC MINORITY GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	5%
2.	0%	0%
3.	0%	7%
4.	0%	0%

Table showing, within ethnic group, share of aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (332)

	WHITE ETHNIC MINORITY GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	88%	90%
3.	11%	9%
4.	0%	0%
5.	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (333)

	WHITE ETHNIC MINORITY GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	51%	33%
3.	48%	66%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (334)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	7%	5%
2.	0%	5%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (335)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	36%	9%
2.	30%	9%
3.	34%	4%

Table showing, within ethnic group, share in the nature of ethnic identity carried by no humans.

CHECKLIST NUMBER FIVE TABLE 1 (336)

	WHITE ETHNIC MINORITY GROUPS	**/BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	100%	100%
3.	0%	80%
4.	0%	0%
5.	0%	80%
6.	100%	100%
7.	0%	0%

COMIC GENRE GENDER

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	88	812	8	9326	247	6	2301	528	13316
2.	0	0	52	42	0	3108	9	0	287	8	3506
3.	0	0	0	0	0	3	38	0	11	0	52
4.	0	0	36	770	8	6218	238	6	2014	520	9810
5.	0	0	61	559	0	3129	18	0	1353	72	5192
6.	0	0	20	116	8	1115	149	0	640	90	2138
7.	0	0	7	137	0	5082	80	6	308	366	5986
8.	0	0	0	1	0	0	0	0	0	0	1
9.	0	0	0	0	0	0	0	0	0	0	0
10.	0	0	3	112	0	1016	14	0	186	6	1337
11.	0	0	0	0	0	0	0	0	0	0	0
12.	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	0	0	3	26	0	0	0	29
19.	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	52	0	0	77	0	0	32	10	171
22.	0	0	1	1	0	328	0	0	0	22	352
23.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	2	0	0	0	0	4	0	6
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 NARRATIVES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	25	429	0	5546	77	0	1027	7	7111
2.	0	0	25	418	0	5362	71	0	957	7	6840
3.	0	0	0	11	0	184	6	0	70	0	271
4.	0	0	0	0	0	3	0	0	0	0	3
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 NARRATIVES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	1	6	0	261	15	0	53	2	338
2.	0	0	0	0	0	238	0	0	18	1	257
3.	0	0	1	6	0	23	15	0	35	1	81

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	7	1	93	14	0	47	0	162
2.	0	0	0	11	0	70	0	0	17	0	98
3.	0	0	0	10	0	60	0	0	14	0	84

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	3015	220	3235
2.	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	1	0	65	480	0	1481	160	0	465	426	3078
2.	1	0	62	291	0	523	153	0	87	0	1117
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	3	189	0	958	7	0	378	426	1961
5.	0	0	0	0	0	132	0	0	0	0	132
6.	0	0	0	0	0	0	0	0	0	0	0
7.	1	0	65	480	0	1349	160	0	465	426	2946
8.	0	0	0	0	0	0	1	0	0	0	1
9.	0	0	0	0	0	0	0	0	0	0	0
10.	1	0	60	109	0	457	115	0	83	0	825
11.	0	0	0	0	0	0	0	0	0	0	0
12.	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	9	0	0	0	9
16.	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	0	0	0	0	0	0	0	0
19.	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0
21.	1	0	62	243	0	436	147	0	74	0	963
22.	0	0	0	7	0	80	1	0	150	13	251
23.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	2	0	16	0	0	0	0	18
2.	0	0	0	2	0	14	0	0	0	0	16
3.	0	0	0	0	0	2	0	0	0	0	2
4.	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	3	11	0	58	11	0	13	0	96
2.	0	0	3	11	0	58	11	0	13	0	96
3.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 OTHER FEATURES

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	317	93	410
2.	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	1	0	153	1292	8	10807	407	6	2766	954	16394
2.	1	0	114	333	0	3631	162	0	374	8	4623
3.	0	0	0	0	0	3	38	0	11	0	52
4.	0	0	39	959	8	7176	245	6	2392	946	11771
5.	0	0	61	559	0	3261	18	0	1353	72	5324
6.	0	0	20	116	8	1115	149	0	640	90	2138
7.	1	0	72	617	0	6431	240	6	773	792	8932
8.	0	0	0	1	0	0	1	0	0	0	2
9.	0	0	0	0	0	0	0	0	0	0	0
10.	1	0	63	221	0	1473	129	0	269	6	2162
11.	0	0	0	0	0	0	0	0	0	0	0
12.	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	9	0	0	0	9
16.	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	0	0	0	3	26	0	0	0	29
19.	0	0	0	0	0	0	0	0	0	0	0
20.	0	0	0	0	0	0	0	0	0	0	0
21.	1	0	114	243	0	513	147	0	106	10	1134
22.	0	0	1	8	0	408	1	0	150	35	603
23.	0	0	0	0	0	0	0	0	0	0	0

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Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	2	0	0	0	0	4	0	6
2.	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	25	431	0	5562	77	0	1027	7	7129
2.	0	0	25	420	0	5376	71	0	957	7	6856
3.	0	0	0	11	0	186	6	0	70	0	273
4.	0	0	0	0	0	3	0	0	0	0	3
5.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 COMBINED

WHITE ETHNIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	4	17	0	319	26	0	66	2	434
2.	0	0	3	11	0	296	11	0	31	1	353
3.	0	0	1	6	0	23	15	0	35	1	81

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 COMBINED

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 COMBINED

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0	0	0	7	1	93	14	0	47	0	162
2.	0	0	0	11	0	70	0	0	17	0	98
3.	0	0	0	10	0	60	0	0	14	0	84

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 COMBINED

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0	0	0	0	0	0	0	0	0	0	3332	313	3645
2.	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	0	0	224	1	0	1	46	0	87	53	43	0	2	166	623
2.	0	0	0	0	17	0	0	0	0	0	27	0	0	0	0	9	53
3.	0	0	0	0	31	0	0	0	0	0	0	0	0	0	0	0	31
4.	0	0	0	0	207	1	0	1	46	0	60	53	43	0	2	157	570
5.	0	0	0	0	103	0	0	0	46	0	0	0	0	0	0	79	228
6.	0	0	0	0	108	0	0	0	0	0	27	0	4	0	0	44	183
7.	0	0	0	0	13	1	0	1	0	0	60	53	39	0	2	43	212
8.	0	0	0	0	2	1	0	1	1	0	16	6	0	0	2	10	39
9.	0	0	0	0	165	0	0	0	0	0	0	0	0	0	0	0	165
10.	0	0	0	0	39	0	0	0	3	0	9	0	5	0	0	13	69
11.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	8	0	0	0	0	0	0	0	0	0	0	0	8
16.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
18.	0	0	0	0	201	0	0	1	0	0	0	0	0	0	0	0	202
19.	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
20.	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
21.	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	3	4
22.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	44	0	0	0	2	0	0	0	0	0	0	8	54
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	66	1	0	0	0	0	11	15	0	0	0	50	143
2.	0	0	0	0	64	1	0	0	0	0	11	15	0	0	0	50	141
3.	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	2
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	10	0	0	0	0	0	0	0	0	0	0	3	13
2.	0	0	0	0	5	0	0	0	0	0	0	0	0	0	0	3	8
3.	0	0	0	0	5	0	0	0	0	0	0	0	0	0	0	0	5

Table showing mixed ethnic group share in aspects of dialogue between characters

CIIECKLIST NUMBER TIIREE TABLE 1A NARRATIVES

BLACK, ASIAN ORIENTAL AND WIIITE ETIINIC GROUPS		**T**
1.	123	123
2.	112	112
3.	11	11
4.		
5.		

Table showing mixed ethnic group share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 A NARRATIVES

BLACK, ASIAN ORIENTAL AND WIIITE ETIINIC GROUPS		
1.	13	13
2.	8	8
3.	5	5

Table showing ethnic group share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	1	0	0	2	0	0	0	0	0	0	0	0	0	0	0	3
2.	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0	0	4

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	5	0	0	0	0	0	1	0	0	0	0	0	6
2.	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	2
3.	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	2

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1
6.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	2	0	17	27	0	5	0	1	21	10	1	0	0	41	125
2.	0	0	0	0	0	23	0	0	0	0	15	4	1	0	0	19	62
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	2	0	17	4	0	5	0	1	6	6	0	0	0	22	63
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	2	0	17	27	0	5	0	1	21	10	1	0	0	41	125
8.	0	0	2	0	5	5	0	1	0	1	6	0	0	0	0	9	29
9.	0	0	0	0	12	0	0	4	0	0	0	0	0	0	0	0	16
10.	0	0	0	0	3	20	0	0	0	0	15	9	1	0	0	19	67
11.	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
12.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
16.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
18.	0	0	2	0	12	1	0	4	0	1	0	0	0	0	0	0	20
19.	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	1	4
20.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
21.	0	0	0	0	0	20	0	0	0	0	14	8	1	0	0	17	60
22.	0	0	0	0	5	2	0	0	0	0	5	0	0	0	0	1	13
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1

Table showing mixed ethnic group share in aspects of dialogue between characters

CHECKLIST NUMBER THREE TABLE 1A OTHER FEATURES

BLACK, ASIAN ORIENTAL AND WHITE ETHNIC GROUPS

			T
1.			
2.			
3.			
4.			
5.			

Table showing mixed ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2A OTHER FEATURES

BLACK, ASIAN ORIENTAL AND WHITE ETHNIC GROUPS

1.	6		6
2.	6		6
3.			

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	A0	UB
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	2

Table showing ethnic group share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 OTIIER FEATURES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	A0	UB	T
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 OTIIER FEATURES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	2	0	241	28	0	6	46	1	108	63	44	0	2	207	748
2.	0	0	0	0	17	23	0	0	0	0	42	4	1	0	0	28	115
3.	0	0	0	0	31	0	0	0	0	0	0	0	0	0	0	0	31
4.	0	0	2	0	224	5	0	6	46	1	66	59	43	0	2	179	633
5.	0	0	0	0	103	0	0	0	46	0	0	0	0	0	0	79	228
6.	0	0	0	0	108	0	0	0	0	0	27	0	4	0	0	44	183
7.	0	0	2	0	30	28	0	6	0	1	81	63	40	0	2	84	337
8.	0	0	2	0	7	6	0	2	1	1	22	6	0	0	2	19	68
9.	0	0	0	0	177	0	0	4	0	0	0	0	0	0	0	0	181
10.	0	0	0	0	42	20	0	0	3	0	24	9	6	0	0	32	136
11.	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
12.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15.	0	0	0	0	8	0	0	0	0	0	0	0	0	0	0	0	8
16.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17.	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
18.	0	0	2	0	213	1	0	5	0	1	0	0	0	0	0	0	222
19.	0	0	0	0	1	0	0	0	0	0	3	0	0	0	0	1	5
20.	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
21.	0	0	0	0	1	20	0	0	0	0	14	8	1	0	0	20	64
22.	0	0	0	0	5	2	0	0	0	0	5	0	0	0	0	1	13
23.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	T
1.	0	0	0	0	44	0	0	0	2	0	0	0	0	0	0	8	54
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0	0	0	0	66	1	0	0	0	0	11	15	0	0	0	50	143
2.	0	0	0	0	64	1	0	0	0	0	11	15	0	0	0	50	141
3.	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	2
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 COMBINED

BLACK, ASIAN AND ORIENTAL GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0	0	0	0	11	0	0	0	0	0	0	0	0	0	0	3	14
2.	0	0	0	0	5	0	0	0	0	0	0	0	0	0	0	3	8
3.	0	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	6

Table showing mixed ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1A COMBINED

BLACK, ASIAN ORIENTAL AND WHITE ETHNIC GROUPS		**T**
1.	123	123
2.	112	112
3.	11	11
4.		
5.		

Table showing mixed ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2A COMBINED

BLACK, ASIAN ORIENTAL AND WHITE ETHNIC GROUPS		
1.	19	19
2.	14	14
3.	5	5

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0	1	0	0	2	0	0	0	0	0	0	0	0	0	0	0	3
2.	0	2	0	0	4	0	0	0	0	0	0	0	0	0	0	0	6

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 COMBINED

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	0	0	5	0	0	0	0	0	1	0	0	0	0	0	6
2.	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	2
3.	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	2

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	ABr	AO	UB	
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1
6.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

NUMBER OF NARRATIVES AND OTIIER FEATURES IN WIICII CIIARACTERS, OR CHARACTER'S COUNTRY OF ORIGIN, EVEN IN THE ABSENCE OF CIIARACTER INCLUSION, APPEAR.

TABLE 1 NARRATIVES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0	0	6	56	1	178	14	1	92	31	379

TABLE 1 OTIIER FEATURES

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	1	0	31	44	0	146	36	0	86	15	359

TABLE 1 COMBINED

WIIITE ETIINIC GROUPS

	WAf	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	1	0	37	100	1	324	50	1	178	46	738

TABLE 1 NARRATIVES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0	2	0	0	9	1	0	1	3	0	18	8	2	0	1	12	57

TABLE 1 OTIIER FEATURES

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	T
1.	0	0	2	0	7	9	0	2	4	1	13	5	1	0	0	18	62

TABLE 1 COMBINED

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	A	BA	BAs	BAus	O	AA	AsA	LA	OA	AI	AfB	AsB	OB	BAr	AO	UB	
1.	0	2	2	0	16	10	0	3	7	1	31	13	3	0	1	30	119

ETHNIC GROUP SCORES LOCATED IN AN ALL WHITE CONTEXT

COMIC GENRE - GENDER

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 NARRATIVES (337)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0.6%	6%	0.06%	70%	1%	0.04%	17%	3%	100%
2.	0%	1%	1%	0%	88%	0.2%	0%	8%	0.2%	100%
3.	0%	0%	0%	0%	5%	73%	0%	21%	0%	100%
4.	0%	0.3%	7%	0.08%	63%	2%	0.06%	20%	5%	100%
5.	0%	1%	10%	0%	60%	0.3%	0%	26%	1%	100%
6.	0%	0.9%	5%	0.3%	52%	6%	0%	29%	4%	100%
7.	0%	0.1%	2%	0%	84%	1%	0.1%	5%	6%	100%
8.	0%	0%	100%	0%	0%	0%	0%	0%	0%	100%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0.2%	8%	0%	75%	1%	0%	13%	0.4%	100%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	10%	89%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	30%	0%	0%	45%	0%	0%	18%	5%	100%
22.	0%	0.2%	0.2%	0%	93%	0%	0%	0%	6%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (338)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	33%	0%	0%	0%	0%	66%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (339)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0.3%	6%	0%	77%	1%	0%	14%	0.09%	100%
2.	0%	0.3%	6%	0%	78%	1%	0%	13%	0.1%	100%
3.	0%	0%	4%	0%	67%	2%	0%	25%	0%	0%
4.	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (340)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0.2%	1%	0%	77%	4%	0%	15%	0.5%	100%
2.	0%	0%	0%	0%	92%	0%	0%	7%	0.3%	100%
3.	0%	1%	7%	0%	28%	18%	0%	43%	1%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (341)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (342)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0%	4%	0.6%	57%	8%	0%	29%	0%	100%
2.	0%	0%	11%	0%	71%	0%	0%	17%	0%	100%
3.	0%	0%	11%	0%	71%	0%	0%	16%	0%	100%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (343)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	93%	6%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 OTHER FEATURES (344)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0.03%	2%	15%	0%	48%	5%	0%	15%	13%	100%
2.	0.08%	5%	26%	0%	46%	13%	0%	7%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0.1%	9%	0%	48%	0.3%	0%	19%	21%	100%
5.	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0.03%	2%	16%	0%	45%	5%	0%	15%	14%	100%
8.	0%	0%	0%	0%	0%	100%	0%	0%	0%	100%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0.1%	7%	13%	0%	55%	13%	0%	10%	0%	100%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	100%	0%	0%	0%	100%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0.1%	6%	25%	0%	45%	15%	0%	7%	0%	100%
22.	0%	0%	2%	0%	31%	0.3%	0%	59%	5%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (345)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (346)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0%	11%	0%	88%	0%	0%	0%	0%	100%
2.	0%	0%	12%	0%	87%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (347)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	3%	11%	0%	60%	11%	0%	13%	0%	100%
2.	0%	3%	11%	0%	60%	11%	0%	13%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (348)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (349)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (350)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	93%	6%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE - TABLE 1 COMBINED (351)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0.006%	0.9%	7%	0.04%	65%	2%	0.03%	16%	5%	100%
2.	0.02%	2%	7%	0%	78%	3%	0%	8%	0.1%	100%
3.	0%	0%	0%	0%	5%	73%	0%	21%	0%	100%
4.	0%	0.3%	8%	0.06%	60%	2%	0.05%	20%	8%	100%
5.	0%	1%	10%	0%	61%	0.3%	0%	25%	1%	100%
6.	0%	0.9%	5%	0.3%	52%	6%	0%	29%	4%	100%
7.	0.01%	0.8%	6%	0%	71%	2%	0.06%	8%	8%	100%
8.	0%	0%	50%	0%	0%	50%	0%	0%	0%	100%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0.04%	2%	10%	0%	68%	5%	0%	12%	0.2%	100%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	100%	0%	0%	0%	100%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	10%	89%	0%	0%	0%	100%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0.08%	10%	21%	0%	45%	12%	0%	9%	0.8%	100%
22.	0%	0.1%	1%	0%	67%	0.1%	0%	24%	5%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (352)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	33%	0%	0%	0%	0%	66%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (353)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0.3%	6%	0%	78%	1%	0%	14%	0.09%	100%
2.	0%	0.3%	6%	0%	78%	1%	0%	13%	0.1%	100%
3.	0%	0%	4%	0%	68%	2%	0%	25%	0%	100%
4.	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (354)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0.9%	3%	0%	73%	5%	0%	15%	0.4%	100%
2.	0%	0.8%	3%	0%	83%	3%	0%	8%	0.2%	100%
3.	0%	1%	7%	0%	28%	18%	0%	43%	1%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (355)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (356)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	
1.	0%	0%	4%	0.6%	57%	8%	0%	29%	0%	100%
2.	0%	0%	11%	0%	71%	0%	0%	17%	0%	100%
3.	0%	0%	11%	0%	71%	0%	0%	16%	0%	100%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (357)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC	H	NH	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	93%	6%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

ETIINIC GROUP SCORES LOCATED IN ALL BLACK ASIAN AND ORIENTAL GROUPS.

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (358)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	BAs	O	AA	LA	OA	AfB	AsB	OB	AO	UB	T
1.	0%	35%	0.1%	0.1%	7%	13%	8%	6%	0.3%	26%	100%
2.	0%	32%	0%	0%	0%	50%	0%	0%	0%	16%	100%
3.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
4.	0%	36%	0.1%	0.1%	8%	10%	9%	7%	0.3%	27%	100%
5.	0%	45%	0%	0%	20%	0%	0%	0%	0%	34%	100%
6.	0%	59%	0%	0%	0%	14%	0%	2%	0%	24%	100%
7.	0%	6%	0.4%	0.4%	0%	28%	25%	18%	0.9%	20%	100%
8.	0%	5%	2%	2%	2%	41%	15%	0%	5%	25%	100%
9.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
10.	0%	56%	0%	0%	4%	13%	0%	7%	0%	18%	100%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	99%	0%	0.4%	0%	0%	0%	0%	0%	0%	100%
19.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
20.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
21.	0%	25%	0%	0%	0%	0%	0%	0%	0%	75%	100%
22.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (359)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AfB	AsB	OB	AO	UB	T
1.	0%	81%	0%	0%	3%	0%	0%	0%	0%	14%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (360)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AfB	AsB	OB	AO	UB	
1.	0%	46%	0.6%	0%	0%	7%	10%	0%	0%	34%	100%
2.	0%	45%	0.7%	0%	0%	7%	10%	0%	0%	35%	100%
3.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (361)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AfB	AsB	OB	AO	UB	
1.	0%	76%	0%	0%	0%	0%	0%	0%	0%	23%	100%
2.	0%	62%	0%	0%	0%	0%	0%	0%	0%	37%	100%
3.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (362)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AfB	AsB	OB	AO	UB	T
1.	33%	0%	66%	0%	0%	0%	0%	0%	0%	0%	0%	100%
2.	50%	0%	50%	0%	0%	0%	0%	0%	0%	0%	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (363)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AfB	AsB	OB	AO	UB	
1.	0%	83%	0%	0%	0%	16%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	50%	0%	0%	0%	50%	100%
3.	0%	0%	0%	0%	0%	50%	0%	0%	0%	50%	100%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (364)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AfB	AsB	OB	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 OTIIER FEATURES (365)

BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS

	BAs	O	AA	LA	AI	AfB	AsB	OB	AO	UB	T
1.	1%	13%	21%	4%	0.8%	16%	8%	0.8%	0%	32%	100%
2.	0%	0%	37%	0%	0%	24%	6%	1%	0%	30%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	3%	26%	6%	7%	1%	9%	9%	0%	0%	34%	100%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	1%	13%	21%	4%	0.8%	16%	8%	0.8%	0%	32%	100%
8.	6%	17%	17%	3%	3%	20%	0%	0%	0%	31%	100%
9.	0%	75%	0%	25%	0%	0%	0%	0%	0%	0%	0%
10.	0%	4%	29%	0%	0%	22%	13%	1%	0%	28%	100%
11.	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	10%	60%	5%	20%	5%	0%	0%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	75%	0%	0%	0%	25%	100%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	33%	0%	0%	23%	13%	1%	0%	28%	100%
22.	0%	38%	15%	0%	0%	38%	0%	0%	0%	7%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (366)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	AI	AfB	AsB	OB	AO	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (367)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	AI	AfB	AsB	OB	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (368)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	AI	AfB	AsB	OB	AO	UB	
1.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (369)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	AI	AfB	AsB	OB	AO	UB	T
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (370)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	A1	AfB	AsB	OB	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (371)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	AI	AfB	AsB	OB	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (372)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB	T
1.	0.2%	32%	3%	0.8%	6%	0.1%	14%	8%	5%	0.2%	27%	100%
2.	0%	14%	20%	0%	0%	0%	36%	3%	0.8%	0%	24%	100%
3.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0.3%	35%	0.7%	0.9%	7%	0.1%	10%	9%	6%	0.3%	28%	100%
5.	0%	45%	0%	0%	20%	0%	0%	0%	0%	0%	34%	100%
6.	0%	59%	0%	0%	0%	0%	14%	0%	2%	0%	24%	100%
7.	0.5%	8%	8%	1%	0%	0.2%	24%	18%	11%	0.5%	24%	100%
8.	2%	10%	8%	2%	1%	1%	32%	8%	0%	2%	27%	100%
9.	0%	97%	0%	2%	0%	0%	0%	0%	0%	0%	0%	100%
10.	0%	30%	14%	0%	2%	0%	17%	6%	4%	0%	23%	100%
11.	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%	100%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
18.	0.9%	95%	0.4%	2%	0%	0.4%	0%	0%	0%	0%	0%	100%
19.	0%	20%	0%	0%	0%	0%	60%	0%	0%	0%	20%	100%
20.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
21.	0%	1%	31%	0%	0%	0%	21%	12%	1%	0%	31%	100%
22.	0%	38%	15%	0%	0%	0%	38%	0%	0%	0%	7%	100%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (373)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB	T
1.	0%	81%	0%	0%	3%	0%	0%	0%	0%	0%	14%	100%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (374)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB	
1.	0%	46%	0.6%	0%	0%	0%	7%	10%	0%	0%	34%	100%
2.	0%	45%	0.7%	0%	0%	0%	7%	10%	0%	0%	35%	100%
3.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (375)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB	
1.	0%	78%	0%	0%	0%	0%	0%	0%	0%	0%	21%	100%
2.	0%	62%	0%	0%	0%	0%	0%	0%	0%	0%	37%	100%
3.	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (376)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB	T
1.	33%	0%	66%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
2.	33%	0%	66%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (377)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB	
1.	0%	83%	0%	0%	0%	0%	16%	0%	0%	0%	0%	100%
2.	0%	0%	0%	0%	0%	0%	50%	0%	0%	0%	50%	100%
3.	0%	0%	0%	0%	0%	0%	50%	0%	0%	0%	50%	100%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (378)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB	
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

COMPARISON OF SCORES LOCATED WITHIN THE CONTEXT OF ALL WHITE ETHNIC GROUPS

Tables showing how the attributes of each checklist are shared within the context of each grouping.

Table showing human inclusions within ethnic group and share in attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVES (379)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	100%	100%	100%	100%	100%	100%	100%	100%
2.	0%	0%	59%	5%	0%	33%	3%	0%	12%	1%
3.	0%	0%	0%	0%	0%	0.03%	15%	0%	0.4%	0%
4.	0%	0%	40%	94%	100%	66%	96%	100%	87%	98%
5.	0%	0%	69%	68%	0%	33%	7%	0%	58%	13%
6.	0%	0%	22%	14%	100%	11%	60%	0%	27%	17%
7.	0%	0%	7%	16%	0%	54%	32%	100%	13%	69%
8.	0%	0%	0%	0.1%	0%	0%	0%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	3%	13%	0%	10%	5%	0%	8%	1%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	0.03%	10%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	59%	0%	0%	0.8%	0%	0%	1%	1%
22.	0%	0%	1%	0.1%	0%	3%	0%	0%	0%	4%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CIIECKLIST NUMBER TWO TABLE 1 NARRATIVES (380)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0.2%	0%	0%	0%	0%	0.1%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CIIECKLIST NUMBER TIIREE TABLE 1 (381)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	100%	100%	0%	100%	100%	0%	100%	100%
2.	0%	0%	100%	97%	0%	96%	92%	0%	93%	100%
3.	0%	0%	0%	2%	0%	3%	7%	0%	6%	0%
4.	0%	0%	0%	0%	0%	0.05%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CIIECKLIST NUMBER TIIREE TABLE 2 (382)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	100%	100%	0%	100%	100%	0%	100%	100%
2.	0%	0%	0%	0%	0%	91%	0%	0%	33%	50%
3.	0%	0%	100%	100%	0%	8%	100%	0%	66%	50%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (383)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (384)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	12%	100%	52%	100%	0%	51%	0%
2.	0%	0%	0%	19%	0%	39%	0%	0%	18%	0%
3.	0%	0%	0%	17%	0%	33%	0%	0%	15%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (385)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share in attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (386)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	100%	0%	100%	100%	0%	100%	100%	0%	100%	100%
2.	100%	0%	95%	60%	0%	35%	95%	0%	18%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	4%	39%	0%	64%	4%	0%	81%	100%
5.	0%	0%	0%	0%	0%	8%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	100%	0%	100%	100%	0%	91%	100%	0%	100%	100%
8.	0%	0%	0%	0%	0%	0%	0.6%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	100%	0%	92%	22%	0%	30%	71%	0%	17%	0%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	5%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	100%	0%	95%	50%	0%	29%	91%	0%	15%	0%
22.	0%	0%	0%	1%	0%	5%	0.6%	0%	32%	3%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (387)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (388)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	100%	0%	100%	0%	0%	0%	0%
2.	0%	0%	0%	100%	0%	87%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	12%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (389)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	100%	100%	0%	100%	100%	0%	100%	0%
2.	0%	0%	100%	100%	0%	100%	100%	0%	100%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 OTIIER FEATURES (390)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 (391)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (392)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (393)

WHITE ETHNIC GROUPS

	WAF	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	100%	100%	100%	100%	100%	100%	100%	100%	100%
2.	100%	74%	25%	0%	33%	39%	0%	13%	0.8%
3.	0%	0%	0%	0%	0.02%	9%	0%	0.3%	0%
4.	0%	25%	74%	100%	66%	60%	100%	86%	99%
5.	0%	39%	43%	0%	30%	4%	0%	48%	7%
6.	0%	13%	8%	100%	10%	36%	0%	23%	9%
7.	100%	47%	47%	0%	59%	58%	100%	27%	83%
8.	0%	0%	0.07%	0%	0%	0.2%	0%	0%	0%
9.	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	100%	41%	17%	0%	13%	31%	0%	9%	0.6%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	2%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	0%	0%	0.02%	6%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	100%	74%	18%	0%	4%	36%	0%	3%	1%
22.	0%	0.6%	0.6%	0%	3%	0.2%	0%	5%	3%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (394)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0.1%	0%	0%	0%	0%	0.1%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (395)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	100%	100%	0%	100%	100%	0%	100%	100%
2.	0%	0%	100%	97%	0%	96%	92%	0%	93%	100%
3.	0%	0%	0%	2%	0%	3%	7%	0%	6%	0%
4.	0%	0%	0%	0%	0%	0.05%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (396)

WHITE ETHNIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	100%	100%	0%	100%	100%	0%	100%	100%
2.	0%	0%	75%	64%	0%	92%	42%	0%	46%	50%
3.	0%	0%	25%	35%	0%	7%	57%	0%	53%	50%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CIIECKLIST NUMBER FOUR TABLE 1 COMBINED (397)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CIIECKLIST NUMBER FOUR TABLE 2 (398)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	7%	100%	28%	28%	0%	26%	0%
2.	0%	0%	0%	11%	0%	21%	0%	0%	9%	0%
3.	0%	0%	0%	10%	0%	18%	0%	0%	7%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CIIECKLIST NUMBER FIVE TABLE 1 (399)

WIIITE ETIINIC GROUPS

	WAF	WAs	WAus	WA	EA	WB	OEW	AOW	UW	IC
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

COMPARISON OF SCORES LOCATED WITHIN THE CONTEXT OF ALL BLACK, ASIAN AND ORIENTAL GROUPS

Tables showing how the attributes of each checklist are shared within the context of each grouping.

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVES (400)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	100%	100%	100%	100%	0%	100%	100%	100%	100%	100%
2.	0%	0%	7%	0%	0%	0%	0%	31%	0%	0%	0%	5%
3.	0%	0%	13%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	92%	100%	100%	100%	0%	68%	100%	100%	100%	94%
5.	0%	0%	45%	0%	0%	100%	0%	0%	0%	0%	0%	47%
6.	0%	0%	48%	0%	0%	0%	0%	31%	0%	9%	0%	26%
7.	0%	0%	5%	100%	100%	0%	0%	68%	100%	90%	100%	25%
8.	0%	0%	0.8%	100%	100%	2%	0%	18%	11%	0%	100%	6%
9.	0%	0%	73%	0%	0%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	17%	0%	0%	6%	0%	10%	0%	11%	0%	7%
11.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	3%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0.4%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	0%	89%	0%	100%	0%	0%	0%	0%	0%	0%	0%
19.	0%	0%	0.4%	0%	0%	0%	0%	0%	0%	0%	0%	0%
20.	0%	0%	0.4%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0.4%	0%	0%	0%	0%	0%	0%	0%	0%	1%
22.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (401)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	19%	0%	0%	4%	0%	0%	0%	0%	0%	4%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (402)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	100%	100%	0%	0%	0%	100%	100%	0%	0%	100%
2.	0%	0%	96%	100%	0%	0%	0%	100%	100%	0%	0%	100%
3.	0%	0%	3%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (403)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
2.	0%	0%	50%	0%	0%	0%	0%	0%	0%	0%	0%	100%
3.	0%	0%	50%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotypes.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (404)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	50%	0%	22%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	100%	0%	22%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (405)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	55%	0%	0%	0%	0%	5%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	5%	0%	0%	0%	8%
3.	0%	0%	0%	0%	0%	0%	0%	5%	0%	0%	0%	8%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (406)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (407)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	100%	100%	100%	100%	0%	100%	100%	100%	100%	0%	100%
2.	0%	0%	0%	85%	0%	0%	0%	71%	40%	100%	0%	46%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	100%	100%	14%	100%	0%	100%	28%	60%	0%	0%	53%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	100%	100%	100%	100%	0%	100%	100%	100%	100%	0%	100%
8.	0%	100%	29%	18%	20%	0%	100%	28%	0%	0%	0%	21%
9.	0%	0%	70%	0%	80%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	17%	74%	0%	0%	0%	71%	90%	100%	0%	46%
11.	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0 %	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	100%	70%	3%	80%	0%	100%	0%	0%	0%	0%	0%
19.	0%	0%	0%	0%	0%	0%	0%	14%	0%	0%	0%	2%
20.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0%	74%	0%	0%	0%	66%	80%	100%	0%	41%
22.	0%	0%	29%	7%	0%	0%	0%	23%	0%	0%	0%	2%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (408)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (409)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (410)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotypes.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (411)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	28%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (412)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (413)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing human inclusions within ethnic group, and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (414)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
2.	0%	0%	7%	82%	0%	0%	0%	38%	6%	2%	0%	13%
3.	0%	0%	12%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	100%	92%	17%	100%	100%	100%	61%	93%	97%	100%	86%
5.	0%	0%	42%	0%	0%	100%	0%	0%	0%	0%	0%	38%
6.	0%	0%	44%	0%	0%	0%	0%	25%	0%	9%	0%	21%
7.	0%	100%	12%	100%	100%	0%	100%	75%	100%	90%	100%	40%
8.	0%	100%	2%	21%	33%	2%	100%	20%	9%	0%	100%	9%
9.	0%	0%	73%	0%	66%	0%	0%	0%	0%	0%	0%	0%
10.	0%	0%	17%	71%	0%	6%	0%	22%	14%	13%	0%	15%
11.	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%
12.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
13.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
14.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
15.	0%	0%	3%	0%	0%	0%	0%	0%	0%	0%	0%	0%
16.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
17.	0%	0%	0.4%	0%	0%	0%	0%	0%	0%	0%	0%	0%
18.	0%	100%	88%	3%	83%	0%	100%	0%	0%	0%	0%	0%
19.	0%	0%	0.4%	0%	0%	0%	0%	2%	0%	0%	0%	0.4%
20.	0%	0%	0.4%	0%	0%	0%	0%	0%	0%	0%	0%	0%
21.	0%	0%	0.4%	71%	0%	0%	0%	12%	12%	2%	0%	9%
22.	0%	0%	2%	7%	0%	0%	0%	4%	0%	0%	0%	0.4%
23.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of human behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (415)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	18%	0%	0%	4%	0%	0%	0%	0%	0%	3%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (416)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	100%	100%	0%	0%	0%	100%	100%	0%	0%	100%
2.	0%	0%	96%	100%	0%	0%	0%	100%	100%	0%	0%	100%
3.	0%	0%	3%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (417)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	100%	0%	0%	0%	0%	0%	0%	0%	0%	100%
2.	0%	0%	45%	0%	0%	0%	0%	0%	0%	0%	0%	100%
3.	0%	0%	54%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in historical and geographical stereotypes.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (418)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	50%	0%	12%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	100%	0%	25%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (419)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	31%	0%	0%	0%	0%	3%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	3%	0%	0%	0%	3%
3.	0%	0%	0%	0%	0%	0%	0%	3%	0%	0%	0%	3%

Table showing within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (420)

BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

	BA	BAs	O	AA	LA	OA	AI	AfB	AsB	OB	AO	UB
1.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
3.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
4.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
5.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
6.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7.	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

COMPARISONS BETWEEN WHITE ETHNIC GROUPS AND BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVES (421)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	95%	4%
2.	98%	1%
3.	62%	37%
4.	94%	5%
5.	95%	4%
6.	92%	7%
7.	96%	3%
8.	2%	97%
9.	0%	100%
10.	95%	4%
11.	0%	0%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15	0%	100%
16.	0%	0%
17.	0%	100%
18.	12%	87%
19.	0%	100%
20.	0%	100%
21.	97%	2%
22.	100%	0%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (422)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	10%	90%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (423)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	96%	1%	1%
2.	96%	1%	1%
3.	95%	0.7%	3%
4.	100%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (424)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	92%	3%	3%
2.	94%	2%	2%
3.	89%	5%	5%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVE (425)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	100%
2. 0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (426)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 96%	3%
2. 98%	2%
3. 97%	2%

Table showing ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (427)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	100%
3. 0%	0%
4. 0%	0%
5. 0%	100%
6. 0%	0%
7. 0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (428)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	96%	3%
2.	94%	5%
3.	0%	0%
4.	96%	3%
5.	100%	0%
6.	0%	0%
7.	95%	4%
8.	3%	96%
9.	0%	100%
10.	92%	7%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15	100%	0%
16.	0%	0%
17.	0%	0%
18.	0%	100%
19.	0%	100%
20.	0%	0%
21.	94%	5%
22.	95%	4%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (429)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (430)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	100%	0%	0%
2.	100%	0%	0%
3.	100%	0%	0%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (431)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	93%	0.9%	5%
2.	94%	0%	5%
3.	0%	100%	0%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (432)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (433)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	0%
3. 0%	0%

Table showing ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (434)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	0%
3. 0%	0%
4. 0%	0%
5. 0%	0%
6. 0%	0%
7. 0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (435)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	95%	4%
2.	97%	2%
3.	62%	37%
4.	94%	5%
5.	95%	4%
6.	92%	7%
7.	96%	3%
8.	2%	97%
9.	0%	100%
10.	94%	5%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	52%	47%
16.	0%	0%
17.	0%	0%
18.	11%	88%
19.	0%	100%
20.	0%	0%
21.	94%	5%
22.	97%	2%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (436)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	10%	90%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (437)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	96%	1%	1%
2.	96%	1%	1%
3.	95%	0.6%	3%
4.	100%	0%	0%
5.	0%	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (438)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	92%	2%	4%
2.	94%	2%	3%
3.	88%	6%	5%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (439)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	100%
2. 0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (440)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 96%	3%
2. 98%	2%
3. 97%	2%

Table showing ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (441)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	100%
3. 0%	0%
4. 0%	0%
5. 0%	100%
6. 0%	0%
7. 0%	0%

COMPARISON OF SCORES LOCATED WITHIN THE CONTEXT OF ALL WHITE AND ALL BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each ethnic grouping.

Table showing human inclusions within ethnic group and share in the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 NARRATIVES (442)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	26%	8%
3.	0.3%	4%
4.	73%	91%
5.	38%	36%
6.	16%	29%
7.	44%	34%
8.	0.007%	6%
9.	0%	26%
10.	10%	11%
11.	0%	0%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	1%
16.	0%	0%
17.	0%	0.1%
18.	0.2%	32%
19.	0%	0.1%
20.	0%	0.1%
21.	1%	0.6%
22.	2%	0%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (443)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0.04%	8%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (444)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	100%	100%	100%
2.	96%	98%	91%
3.	3%	1%	8%
4.	0.04%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (445)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	100%	100%	100%
2.	76%	61%	61%
3.	23%	38%	38%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 NARRATIVES (446)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	5%
2. 0%	7%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (447)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 42%	10%
2. 25%	3%
3. 22%	3%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (448)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	100%
3. 0%	0%
4. 0%	0%
5. 0%	100%
6. 0%	0%
7. 0%	0%

Table showing human inclusion within ethnic group and share in the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE I OTHER FEATURES (449)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	36%	49%
3.	0%	0%
4.	63%	50%
5.	4%	0%
6.	0%	0%
7.	95%	100%
8.	0.03%	23%
9.	0%	12%
10.	26%	53%
11.	0%	0.8%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0.2%	0%
16.	0%	0%
17.	0%	0%
18.	0%	16%
19.	0%	3%
20.	0%	0%
21.	31%	48%
22.	8%	10%
23.	0%	0%

Table showing, within ethnic group, share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (450)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (451)

	WHITE ETHNIC GROUPS	BLACK, ASIAN, ORIENTAL GROUPS	MIXED ETHNIC GROUPS
1.	100%	0%	0%
2.	88%	0%	0%
3.	11%	0%	0%
4.	0%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (452)

	WHITE ETHNIC GROUPS	BLACK, ASIAN, ORIENTAL GROUPS	MIXED ETHNIC GROUPS
1.	100%	100%	0%
2.	100%	0%	0%
3.	0%	100%	0%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 OTHER FEATURES (453)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	3%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (454)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	0%
3. 0%	0%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (455)

WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1. 0%	0%
2. 0%	0%
3. 0%	0%
4. 0%	0%
5. 0%	0%
6. 0%	0%
7. 0%	0%

Table showing human inclusions within ethnic group and share of attributes containcd in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 COMBINED (456)

	WIITE ETIINIC GROUPS	BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1.	100%	100%
2.	28%	15%
3.	0.3%	4%
4.	71	84%
5.	32%	30%
6.	13%	24%
7.	54%	45%
8.	0.01%	9%
9.	0%	24%
10.	13%	18%
11.	0%	0.1%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0.05%	1%
16.	0%	0%
17.	0%	0.1%
18.	0.1%	29%
19.	0%	0.6%
20.	0%	0.1%
21.	6%	8%
22.	3%	1%
23.	0%	0%

Table showing, within ethnic group, share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (457)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0.03%	7%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (458)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	100%	100%	100%
2.	96%	98%	91%
3.	3%	1%	8%
4.	0.04%	0%	0%
5.	0%	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (459)

	WHITE ETHNIC GROUPS/	BLACK, ASIAN, ORIENTAL/	MIXED ETHNIC GROUPS
1.	100%	100%	100%
2.	81%	57%	73%
3.	18%	42%	26%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 COMBINED (460)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	2%
2.	0%	5%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (461)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	21%	5%
2.	13%	1%
3.	11%	1%

Table showing, within ethnic group, share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (462)

	WHITE ETHNIC GROUPS	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	100%
3.	0%	0%
4.	0%	0%
5.	0%	100%
6.	0%	0%
7.	0%	0%

COMPARISON OF WIITE ETIINIC MINORITY GROUPS AND BLACK, ASIAN AND ORIENTAL ETHINIC GROUPS

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVES (463)

WIITE ETIINIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS
1. 65%	34%
2. 66%	33%
3. 55%	44%
4. 64%	35%
5. 73%	26%
6. 61%	38%
7. 52%	47%
8. 2%	97%
9. 0%	100%
10. 65%	34%
11. 0%	0%
12. 0%	0%
13. 0%	0%
14. 0%	0%
15 0%	100%
16. 0%	0%
17: 0%	100%
18. 11%	88%
19. 0%	100%
20. 0%	100%
21. 92%	7%
22. 100%	0%
23. 0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVES (464)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	3% 96%
2.	0% 0%
3.	0% 0%
4.	0% 0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (465)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	78% 21%
2.	78% 21%
3.	89% 10%
4.	0% 0%
5.	0% 0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (466)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	62% 37%
2.	0% 100%
3.	81% 18%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (467)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	100%
2.	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 NARRATIVES (468)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	78%	21%
2.	84%	15%
3.	83%	16%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (469)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	100%
3.	0%	0%
4.	0%	0%
5.	0%	100%
6.	0%	0%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (470)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	84%	15%
2.	89%	10%
3.	0%	0%
4.	75%	23%
5.	0%	0%
6.	0%	0%
7.	84%	15%
8.	3%	96%
9.	0%	100%
10.	80%	19%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	100%	0%
16.	0%	0%
17.	0%	0%
18.	0%	100%
19.	0%	100%
20.	0%	0%
21.	88%	11%
22.	38%	61%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (471)

	WHITE ETHNIC MINORITY GROUPS/	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (472)

	WHITE ETHNIC MINORITY GROUPS/	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%
5.	0%	0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (473)

	WHITE ETHNIC MINORITY GROUPS/	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	96%	3%
2.	100%	0%
3.	0%	100%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (474)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 OTHER FEATURES (475)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (476)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%
5.	0%	0%
6.	0%	0%
7.	0%	0%

Table showing ethnic group share of human inclusions and the attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 COMBINED (477)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	71%	28%
2.	84%	15%
3.	55%	44%
4.	66%	33%
5.	73%	26%
6.	61%	38%
7.	73%	26%
8	2%	97%
9.	0%	100%
10.	75%	24%
11.	0%	100%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15	52%	47%
16.	0%	0%
17.	0%	0%
18.	10%	89%
19.	0%	100%
20.	0%	0%
21.	88%	11%
22.	43%	56%
23.	0%	0%

Table showing ethnic group share in aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (478)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	3% 96%
2.	0% 0%
3.	0% 0%
4.	0% 0%

Table showing ethnic group share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (479)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	78% 21%
2.	78% 21%
3.	89% 10%
4.	0% 0%
5.	0% 0%

Table showing ethnic group share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (480)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	77% 22%
2.	75% 24%
3.	78% 21%

Table showing ethnic group share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (481)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	100%
2.	0%	100%

Table showing ethnic group share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 COMBINED (482)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	78%	21%
2.	84%	15%
3.	83%	16%

Table showing ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (483)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	100%
3.	0%	0%
4.	0%	0%
5.	0%	100%
6.	0%	0%
7.	0%	0%

COMPARISON OF WIITE ETIINIC MINORITY GROUPS AND BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS.

Tables showing how the attributes of each checklist are shared within the context of each *grouping*

Table showing human inclusions within ethnic group and share of the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 NARRATIVE (484)

	WIIITE ETIINIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETILNIC GROUPS
1.	100%	100%
2.	8%	8%
3.	3%	4%
4.	91%	91%
5.	54%	36%
6.	25%	29%
7.	19%	34%
8.	0.08%	6%
9.	0%	26%
10.	11%	11%
11.	0%	0%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	1%
16.	0%	0%
17.	0%	0.1%
18.	2%	32%
19.	0%	0.1%
20.	0%	0.1%
21.	4%	0.6%
22.	0.1%	0%
23.	0%	0%

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Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 NARRATIVE (485)

	WHITE ETHNIC MINORITY GROUPS/	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	0.1%	8%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (486)

	WHITE ETHNIC MINORITY GROUPS/	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	100%
2.	96%	98%
3.	3%	1%
4.	0%	0%
5.	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (487)

	WHITE ETHNIC MINORITY GROUPS/	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	100%
2.	0%	61%
3.	100%	38%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (488)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	5%
2.	0%	7%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (489)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	28%	10%
2.	14%	3%
3.	12%	3%

Table showing within ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (490)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	100%	100%
3.	0%	0%
4.	0%	0%
5.	0%	100%
6.	0%	0%
7.	0%	0%

Table showing human inclusions within ethnic group and share of attributes contained in checklist number one.

CHECKLIST NUMBER ONE TABLE 1 OTHER FEATURES (491)

	WHITE ETHNIC MINORITY GROUPS/	**BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS**
1.	100%	100%
2.	71%	49%
3.	0%	0%
4.	28%	50%
5.	0%	0%
6.	0%	0%
7.	100%	100%
8.	0.1%	23%
9.	0%	12%
10.	40%	53%
11.	0%	0.8%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	1%	0%
16.	0%	0%
17.	0%	0%
18.	0%	16%
19.	0%	3%
20.	0%	0%
21.	64%	48%
22.	1%	10%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 OTHER FEATURES (492)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (493)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	0%
2.	100%	0%
3.	0%	0%
4.	0%	0%
5.	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (494)

	WHITE ETHNIC MINORITY GROUPS/	BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS
1.	100%	100%
2.	100%	0%
3.	0%	100%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (495)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	0%	3%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (496)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	0%	0%
3.	0%	0%

Table showing within ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (497)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	0%	0%
3.	0%	0%
4.	0%	0%
5.	0%	0%
6.	0%	0%
7.	0%	0%

Table showing human inclusions within ethnic group and share of the attributes contained in checklist number one.

CIIECKLIST NUMBER ONE TABLE 1 COMBINED (498)

	WIITE ETIINIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETIINIC GROUPS	
1.	100%	100%
2.	32%	15%
3.	2%	4%
4.	67%	84%
5.	34%	30%
6.	15%	24%
7.	50%	45%
8.	0.1%	9%
9.	0%	24%
10.	22%	18%
11.	0%	0.1%
12.	0%	0%
13.	0%	0%
14.	0%	0%
15.	0%	1%
16.	0%	0%
17.	0%	0.1%
18.	1%	29%
19.	0%	0.6%
20.	0%	0.1%
21.	27%	8%
22.	0.5%	1%
23.	0%	0%

Table showing, within ethnic group, share of aspects of behaviour.

CHECKLIST NUMBER TWO TABLE 1 COMBINED (499)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0.1%	7%
2.	0%	0%
3.	0%	0%
4.	0%	0%

Table showing, within ethnic group, share in aspects of dialogue between characters.

CHECKLIST NUMBER THREE TABLE 1 (500)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	100%	100%
2.	96%	98%
3.	3%	1%
4.	0%	0%
5.	0%	0%

Table showing, within ethnic group, share in non-verbal exchanges between characters.

CHECKLIST NUMBER THREE TABLE 2 (501)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	100%	100%
2.	53%	57%
3.	46%	42%

Table showing, within ethnic group, share in historical and geographical stereotyping.

CHECKLIST NUMBER FOUR TABLE 1 (502)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	2%
2.	0%	5%

Table showing, within ethnic group, share in story structure.

CHECKLIST NUMBER FOUR TABLE 2 (503)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	2%	5%
2.	1%	1%
3.	1%	1%

Table showing within ethnic group share in the nature of ethnic identity carried by non-humans.

CHECKLIST NUMBER FIVE TABLE 1 (504)

	WHITE ETHNIC MINORITY GROUPS/ BLACK, ASIAN AND ORIENTAL ETHNIC GROUPS	
1.	0%	0%
2.	0%	100%
3.	0%	0%
4.	0%	0%
5.	0%	100%
6.	0%	0%
7.	0%	0%

APPENDICES

Appendix (i)

List of Sporting Activities and Musical Instruments Associated with Black and White Ethnic Groups Across Three Genre of Comics and Magazines

Number of Sporting Activities Engaged in by White and Black Ethnic Groups

White Ethnic Groups	Black, Asian and Oriental Ethnic Groups
Nursery Genre	
Ski-ing	Ski-ing
Swimming	Swimming
Humorous Genre	
Athletics	Athletics
Basket ball	Cricket
Bowls	Martial arts
Boxing	Soccer
Cricket	
Darts	
Fencing	
Fishing	
Golf	
Gymkhana	
Gymnastics	
Horse racing	
Ice hockey	
Ice skating	
Martial arts	
Rowing	
Rugby	
Soccer	
Ski-ing	
Sky diving	
Swimming	
Surfing	
Table tennis	
Trampolining	
Tennis	
Wrestling	

Gender Genre

Archery	Basket Ball
Car rallying	Skating
Cricket	Tennis
Hockey	
Scuba diving	
Shooting	
Ski-ing	
Soccer	
Swimming	
Weight lifting	

Number of Musical Instruments Associated with Black and White Ethnic Groups

Nursery Genre

White Ethnic Groups	**Black, Asian and Oriental Ethnic Groups**
Drum	Drum

Humorous Genre

Bagpipes	Drum
Cymbals	
Cello	
Drum	
Flute	
Guitar	
Recorder	
Saxophone	
Tambourine	
Trumpet	
Tuba	
Violin	

Gender Genre
Flute
Recorder
guitar

Appendix (ii)

Black Group Heroes their Ethnic Environments and Stereotyped Clothing Across Three Genre of Comics and Magazines

Environments

Black Group Heroes Located in Mostly all Black Environments
The Figments
Watford Gapp
Barney the Wonder Winger

Black Group Heroes Located in Mixed Environments
Captain Crucial
Manisha
Mustapha Mi£fion
Phil Fitt

Stereotyped Clothing

Black Group Heroes Wearing Stereotyped Clothing
Mustapha Mi£fion