

APPENDIX

METHODOLOGICAL SUMMARY

SCOPE OF THE QUANTITATIVE ANALYSIS

This research project was the second phase of an analysis of arts-and-culture coverage by metropolitan newspapers. The first phase was performed in October 1998. The second phase replicated the same procedures five years later, in October 2003.

In both phases the National Arts Journalism Program, in New York City, analyzed 15 metropolitan daily newspapers (weekday, Saturday and Sunday editions) from 10 markets. In 2003 two additional dailies from the same markets—the *Philadelphia Daily News* and the *Contra Costa Times*—were added. In each phase three national dailies were analyzed: the coding was performed in 1998 by the Center for Arts and Culture in Washington, D.C.; in 2003 by NAJP.

THE METROPOLITAN TITLES ANALYZED:

Charlotte:	<i>The Charlotte Observer</i>
Chicago:	<i>Chicago Sun-Times</i> <i>Chicago Tribune</i>
Cleveland:	<i>The Plain Dealer</i>
Denver:	<i>The Denver Post</i> <i>Rocky Mountain News</i>
Houston:	<i>Houston Chronicle</i>
Miami:	<i>The Miami Herald</i>
Philadelphia:	<i>Philadelphia Daily News</i> (2003 only) <i>The Philadelphia Inquirer</i>
Portland:	<i>The Oregonian</i>
Providence:	<i>The Providence Journal</i>
San Francisco	<i>Contra Costa Times</i>
Bay Area:	(2003 only) <i>The Oakland Tribune</i> <i>San Francisco Chronicle</i> <i>San Francisco Examiner</i> <i>San Jose Mercury News</i>

THE NATIONAL TITLES ANALYZED:

The New York Times
USA Today
The Wall Street Journal

We requested the late home edition of each newspaper. Of the 20 newspapers, 14 published seven days a week; three, six days; and three, five days. So the month of 31 days in October 2003 should have rendered 584 separate issues. We received and coded 583 (*The Oakland Tribune* on Oct. 6 was missing). A few issues were delivered with some missing sections, 33 of them in total. The absence of most had minimal impact on our study. However, 10 of the missing were specialist arts sections. As a consequence, the data are somewhat understated for *The Plain Dealer* (one weekend supplement), the *Houston Chronicle* (one weekend supplement), *The Oakland Tribune* (two weekend supplements and one daily arts and leisure section on the 6th), *The Oregonian* (one weekend supplement and three daily A&Ls), and *The Providence Journal* (one daily A&L section).

PAGINATION

Each newspaper divides itself into sections. For broadsheets the sections are designated by the letter of the alphabet that precedes the page number. For the four tabloids in our study—the *Chicago Sun-Times*, *Philadelphia Daily News*, *Denver Rocky Mountain News*, *San Francisco Examiner*—a section is designated by an internal title.

Each section was classified according to one of seven categories: news, business, sports, daily A&L (arts and lifestyles), weekend arts, nonarts features and advertising. News sections typically consist of the front-page “A” section and the Metro. Daily A&Ls were defined as the section containing the television listings grid; they typically go under such titles as Living or Life. Weekend arts were typically formatted as pullout supplements, often in tabloid format. Nonarts feature sections included topics such as travel, food, home and cars. Advertising sections had to contain no editorial matter whatsoever. We did not include national magazines such as *Parade* or pullout advertising supplements that were unpaginated with the newspaper’s section-letter system.

The number of pages for each section was counted and expressed as a proportion of the newspaper’s total. In cases where a section, supplement or magazine had a smaller, tabloid format, its size as a proportion of pages would be greater than its proportion of newsprint. Pages sold as full-page advertisements were counted for the specialist arts sections (the daily A&Ls and the weekend supplements) and calculated as a percentage of their total pagination.

ARTS AND CULTURE COVERAGE

Every section of each newspaper was scrutinized for articles and listings on arts and culture. These

included, but were not confined to, coverage of entertainment television; movies and DVDs; recorded and live music and music videos; publishing; the performing arts; decorative arts such as haute couture, interior design and arts and crafts; architecture; museums and libraries; entertainment radio; and video games. Stories on art news, policy and business were included as were the nonarts-related activities of artists, performers and celebrities. Stories in the weekly TV guide were included, but their grid of listings was not (since it was double-counted with the daily grid).

Excluded were stories on culture in the sociological sense: food and drink; religion, philosophy, education and the humanities. Nonarts media stories were excluded: nonentertainment television, including news, sports and advertising; magazines; other journalism; spectator sports; consumer fashion; media business; Internet, Web site and online media; technology; consumer electronics; and telecommunications.

Only editorial content was included. Advertising was excluded.

In October 1998, editorial content was divided into articles and listings as part of our analysis after the coding was performed. This meant that listings content—including the daily TV grid, calendar items and non-bylined thumbnail reviews—were coded back then as if they were articles and only subsequently reclassified. In October 2003, we changed the procedure so that the coder would first make the decision about whether an item was an article or a listing before performing subsequent coding. Phase-to-phase comparisons on this measure may be distorted by the effects of this change of procedure. However, we are confident that the October 2003 method is the more accurate of the two.

NEWSHOLE CODING

The dimensions of each article and listing were measured to obtain its area (height and width), which then was converted into nominal 2-inch-wide column inches. The area referred to the space filled by copy. Headlines, graphics, pull-quotes and images were not included in the measurement. In those cases where the layout used varying widths, the predominant width was measured. Each item was classified according to its artistic discipline (TV, movies, music, etc.) and the newspaper section in which it appeared. Listings were not further coded. Articles were.

ARTICLES CODING

An article was described by transcribing the headline, or if that was cryptic, by a brief précis. If the article was about a single artistic production, performer or institution, its title and name were noted. A total 7,217 articles were coded at the metropolitan newspapers and 1,530 at the nationals. Each article was further classified according to five attributes:

- Its prominence in the newspaper: whether it was a lead story.
- Its byline: written by a staffer or freelancer or provided by a syndicator or newswire.
- Its focus: a local, national, out-of-town or international story.
- Its type: news, feature, review, gossip, obituary or other type of journalism.
- Its artistic discipline: Seven broad categories were movies, music, TV, books and the performing, visual and decorative arts.

Artistic disciplines were further divided into such subcategories as pop-and-rock, classical and jazz music; theater, opera and dance in the performing field; fiction, nonfiction and self-help in publishing; painting, photography and sculpture in the visual arts.

QUALITY CONTROL

Coding was performed by Columbia University students in the fall of 2003 on NAJP premises. To minimize error, each issue of each newspaper was handled by two different coders. The first was assigned the task of locating the A&C articles and listings; the second revisited the same newspaper as a double check and performed the coding data entry.

Data were entered in a custom-written online interface, which contained built-in error checks to screen for illegal codes and ineligible newspaper sections. A field was designated to flag articles whose inclusion or exclusion was ambiguous, and they were resolved by Andrew Tyndall, the project's research analyst. Tyndall designed the coding structure and was in charge of the study five years earlier.

Tyndall checked the verbal description of each article to make sure it conformed with its code. For a double check all articles with the same code were grouped and proofread by coders to flag inconsistencies in categorization. Because any coder error in long articles would have a disproportionate effect on the findings, items of outlying length were coded twice.

ACKNOWLEDGEMENTS

Preparing *Reporting the Arts II* was a truly collaborative effort. It required the help of many, many people who gave not only of their time, but also offered their advice, guidance and support. Without them this study would not have been possible.

We had a lot to keep track of: 8,747 articles had to be found, collated, reviewed, argued over, analyzed, measured, dissected, catalogued and finally added up as part of our audit of local and national newspapers. Nick Castrop was our database designer and dealt with the Web-hosting. Our tech guru, Dan Reshef, was responsible for setting up the computers, user accounts, keeping the system running and general technical support. Oscar Torres-Reyna was the database analyst. Ellen Adamson and Dennison Demac copyedited all the text and caught many potentially embarrassing errors.

Of the staff members, we first would like to give our special thanks to our editorial assistant, Adrienne Blount, and NAJP's office assistant, Ana Monroe Fitzner, along with Alper Bahadir, Vic Brand and Lila Kanner, whose exceptional work and dedication are much appreciated. We also thank our coders, Margaret Hayden, Jonathan Hull, Maren Kaehne, Lila Kanner, Deepa Kurian and Caryn Waechter.

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Also Available from the National Arts Journalism Program:

Research Reports

- Reporting the Arts: News Coverage of Arts and Culture in America (1999)
- Television and the Arts: Network News Coverage of Arts and Culture in the 1990s (2000)
- The Architecture Critic: A Survey of Newspaper Architecture Critics in America (2001)
- The Visual Art Critic: A Survey of Art Critics at General-Interest News Publications in America (2002)
- Best and Worst of Times: The Changing Business of Trade Books, 1975-2002 (2003)

Conference Reports

- Who Owns Culture? Cultural Property and Patrimony Disputes in an Age without Borders (2000)
 - Wonderful Town: The Future of Theater in New York (2002)
- Who Pays for the Arts? The Future of Cultural Funding in New York City, Conference Transcript (2002)
 - Who Pays for the Arts? Income for the Nonprofit Cultural Industry in New York City (2002)
 - Arts & Minds: Cultural Diplomacy amid Global Tensions (2003)
 - The New Gatekeepers: Emerging Challenges to Free Expression in the Arts (2003)

Occasional Reports

- The Future of Public Arts Funding (1998)
 - The State of Classical Music (1998)
- Bottom-line Pressures in Publishing: Is the Critic More Important than Ever? (1998)
 - The State of Arts Journalism (1999)
- The Big Buildup: The Role of the Arts in Urban Redevelopment (2000)
 - Criticism and/or Journalism (2001)
 - Arts Journalism at a Crossroads (2002)

ARTicles

- The journal of the NAJP
- ARTicles #4: Art and Commerce
 - ARTicles #5: Frenzy
 - ARTicles #6: Taboo
 - ARTicles #7: Critic
 - ARTicles #8: After

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