

Thank the Academy



Masters Project Design Document

www.rebeccarolfe.com/projects/thanktheacademy

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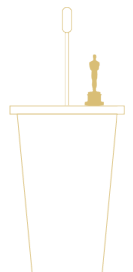
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Spring, 2013

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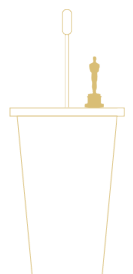
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Abstract

As an emotion that requires great foresight and awareness of another's actions and intentions, gratitude is intricate by definition and, consequently, challenging to study.

"Thank the Academy" is a web-based interactive application that visually displays identified patterns of expressing and performing gratitude among transcribed and video-recorded Academy Award acceptance speeches between 1953-2013. The project's ultimate goal is provide a digitally accessible understanding of the ways in which actors demonstrate and uphold this long-standing practice of expressing gratefulness.

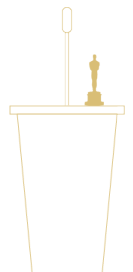


Introduction

“There are two types of people,” said producer Isadore Schary of award winners.

“One type asserts that awards mean nothing to them. The second type breaks into tears upon receiving an award, and thanks their mother, father, children, the producer, the director, and—if they can crowd it in—the American Baseball League” (Levy 231).

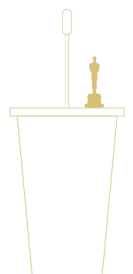
David Hume’s declaration of gratitude as a “calm passion,” lacking the fervor of “violent passions,” suggests the philosopher pre-dated Western award ceremonies (McCullough VI). At various dates throughout the year, television audiences gather to watch awards shows, such as the Emmy Awards for excellence in television, the Golden Globe and the Screen Actors Guild Awards for excellence in television and film, the Grammy Awards for excellence in music, the Tony Awards for excellence in theater, and—the mother of them all—the Academy Awards, for excellence in cinema. At each of these shows a ritual is replicated dozens of times: Someone gets an award, and then has a few seconds to express thanks for the award. Anthropologist Dr. Margaret Visser writes, “People externalize ‘gratitude,’ especially emphasizing gesture and posture, even enacting a ritualized drama that is designed to be legible to other people as well as to the one being revered for generosity” (212). We watch, captivated by the public persona at the microphone, and—through the words and gestures the figure expresses under the glare of the spotlight—we refine and re-establish our culture’s conventional codes of gratitude enactment.



Given that gratitude is a fundamental attribute of human beings and a potential key to human flourishing, we should endeavor to learn as much as we can about its origins, its form of expressions, and its consequences for individual and collective functioning. Our conviction is that its study can provide significant insights into human nature. (Emmons 13)

The ceremonial procedures in entertainment circles require the regular performance of gratitude, yet in academic circles much is still to be learned about the expression of the emotion. The “Thank the Academy” project involved analyzing acceptance speeches within the public transcript and video archives provided by the Academy of Motion Picture Arts and Sciences (AMPAS) to determine a framework for thanking at the Academy Awards. The result of my research is an interactive application presenting various graphical displays to navigate trends in gratitude expression throughout multiple decades of thanking at the cultural institution that is as much debated as it is celebrated.

The Academy Awards ceremony requires honorees to accept their award in front of the very peers who voted for them and made their award possible. At the same time, the event is internationally televised, and it serves as a chance for audiences to view movie stars outside of their on-set personas. Oscar winners express gratitude for receiving the award in a way that acknowledges support from peers in the audience and maintains an allure of stardom and box-office draw to the outside world. The event is a literal stage for acting out the approved ritual of saying thank you, or how to correctly break the rules, and through this and the public critique following the show it becomes a reflection of our cultural values and, by default, of our own selves.

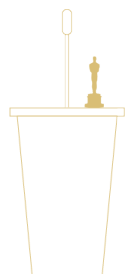


Background

For more than 80 years, the AMPAS has annually awarded Oscar statuettes for notable achievements in the film industry. The Academy Awards ceremony is noted for extreme selectivity, voting among members, and the incredible prestige an award gives a recipient's career (Levy 43-44). The excitement caused by such a win generates very intense reactions when the recipient receives the award on stage (243). A number of these recipients are professional actors, who have a lifetime of training in portraying emotions they may not truly feel, but "scripts even in the hands of unpracticed players can come to life because life itself is a dramatically enacted thing. All the world is not, of course, a stage, but the crucial ways in which it isn't are not easy to specify" (Goffman, *Performance in Everyday Life* 72). Every time an Oscar recipient steps onto the very real stage at the Academy Awards, we catch a glimpse of our cultural expectations of gratitude expression.

On Gratitude

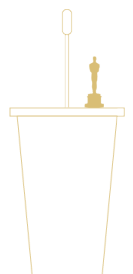
Gratitude is "a response to receiving benefits with humility" (Amato 28; Buck 117). Only a handful of ways to say "thank you" exist in Western culture. Besides using the traditional short form, the speaker can only extend it—"very much"—or extend it further—"very much indeed"—to express the fullness of her appreciation through the phrase (Visser, 48). The compliments that typically follow a "thank you" are also limited; we tend to use "nice" and "good" in half of them (54). Yet the expressive simplicity of gratitude belies its role in a deeply complex community practice, one that has largely been ignored by scientists,



however so often practiced in showbiz circles. Dr. Richard A. Emmons began his introduction to the 2004 tome *Psychology of Gratitude* by noting, “A distinguished emotions researcher recently commented that if a prize were given for the emotion most neglected by psychologists, gratitude would surely be among the contenders” (McCullough 3).

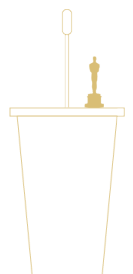
For centuries, the study of gratitude lay within the realm of philosophers. Cicero called it the “mother of all virtues” (Amato 26). Aristotle couldn’t disagree more. He felt the humility required in its expression was belittling and opted to leave it out of any of his virtue lists (McCullough 8). Despite the differing opinions, gratitude has at least been discussed in the philosophy community. Not so in the field of psychology, even as recently as within the past decade. Among the indices of three comprehensive handbooks of human emotion published between 1999-2001, “gratitude” is mentioned only once (4).

Why the oversight? Dr. Charles Shelton, associate professor of psychology at Regis University in Denver, Colorado, cites three research biases that he believes affect the study of gratitude among modern academics: empirical, idealist, and Pollyanna-like. Gratitude is difficult to quantify empirically, as will be discussed further in a moment. Yet it is simultaneously easy to idealize, although not in the way that happiness or anger may be. Unlike these other emotions, gratitude is rooted in “daily struggles and conflicts,” having an intrinsic rote quality that is stigmatized as being less interesting to research. Most significantly, thankfulness is assumed to be intrinsically one-dimensionally pure and positive (260). The gift giving exchange is practiced with such frequency



and with such unrelenting scripts that we have lost the ability to see it as a fascinating and cultural-defining ritual. Sociologist Erving Goffman describes the “supportive interchange” of polite thanking and the “remedial interchange” of meekly apologizing for various infractions as practices so regulated that they “traditionally have been treated by students of modern society as part of the dust of social activity, empty, and trivial. And yet, as we shall see, almost all brief encounters between individuals consist precisely and entirely of one or the other of these two interchanges” (*Relations in Public* 64). Gratitude plays a critical role in sharing of community resources and in successfully performing as an adept member of that community.

The ritual of reciprocal gift giving itself transcends borders and served as a rigorously applied survival tactic in early cultures (Amato 28; Bonnie 227; Komter 196; McAdams 86). To maintain a semblance of order, we must be prepared to give under the guise of giving freely and to accept gifts with adequate decorum to maintain the bond with the giver; to refuse a gift is to make an enemy of the giver (Visser 92). We are dependent upon the group for our survival, “one of the most efficient connections being established by the performance of favors and return favors” (Goffman, *Relations in Public* 63; Visser 368). Thanking is frequently the expected return favor, the only gift we are often able and understood to offer, serving as “an essential lubricant for social interaction” (Buck 100; Komter 195; Visser 236). A 2009 study of 218 undergraduates showed that frequent gratitude expression to a partner predicted a higher perceived strength of the test subject’s relationship with that partner (Lambert 576). Gratitude builds bonds that become “the locus of consequential social support”

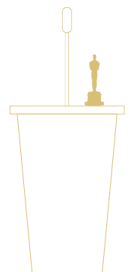


holding a community together (Fredrickson 151; Komter 203).

Gratitude is deeply significant to social interaction, but it is not inherent in our nature. Thankfulness must be rigorously taught. Parents regard the moment when their children finally learn the proper expression of “thank-you” as a significant accomplishment.

The first unprompted “thank you” is momentous enough to count as a kind of initiation into a new level of human consciousness—into distance and therefore perspective, into intentionality, understanding, recognition, deliberate relationship, and memory. (Visser 10)

Comprehending the intentions of other people to be sufficiently grateful for something they have done for us takes a certain amount of foresight. Gratitude necessitates a calculated sequence of gesture, articulation, and intonation, and it cannot be considered successful without an appropriate audience to witness its occurrence. Any exchange requires a giver and a receiver with separate identities, goals, and motivations; the gift of the giver and the return expression of thanks from the receiver, both with their own sets of performance rules; the unspoken knowledge that the prompt performance of gratefulness is socially mandated but cannot be regulated or enforced; and two lifetimes of practicing this delicate community ritual with learned, individualized techniques that are always at risk of being in conflict. “Gratitude is a complicated business indeed,” writes Visser (284).

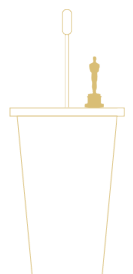


On Performance

Any expression of gratitude is expected to bring some form of attribution, which makes gratitude an ideal communicative vehicle for the deeply embedded social network of the entertainment industry. Baumeister and Illko's 1995 study indicates that when we relate a story about one of our successes in a public setting, we are more likely to acknowledge the support that made that success possible. Test subjects describing success stories in a diary-like written format do not attribute support to the same level. This difference is not necessarily due us arrogantly assuming all responsibility for our successes in private moments; rather, in public settings gratitude serves a function to attribute success to the proper figures (Buck 112-113). Thanking is about building our network and defining allegiances.

Cynics contend "behind the smokescreen of glamour, schmaltz, and supposed artistic achievement, Hollywood's Academy Awards are, of course, all about money" (Holden 31). Winning films do get longer runs at the box office (Deuchert 169), but what is less discussed is how ceremonies serve as a natural way to further insulate and exemplify the status of the group organizing the event. The award of the Oscar "plays a crucial role in both creating and perpetuating the stratification of the film industry in terms of its major rewards: money, prestige, and power" (Levy 265; Buck 111; Goffman, *Forms of Talk* 168; Visser 368).

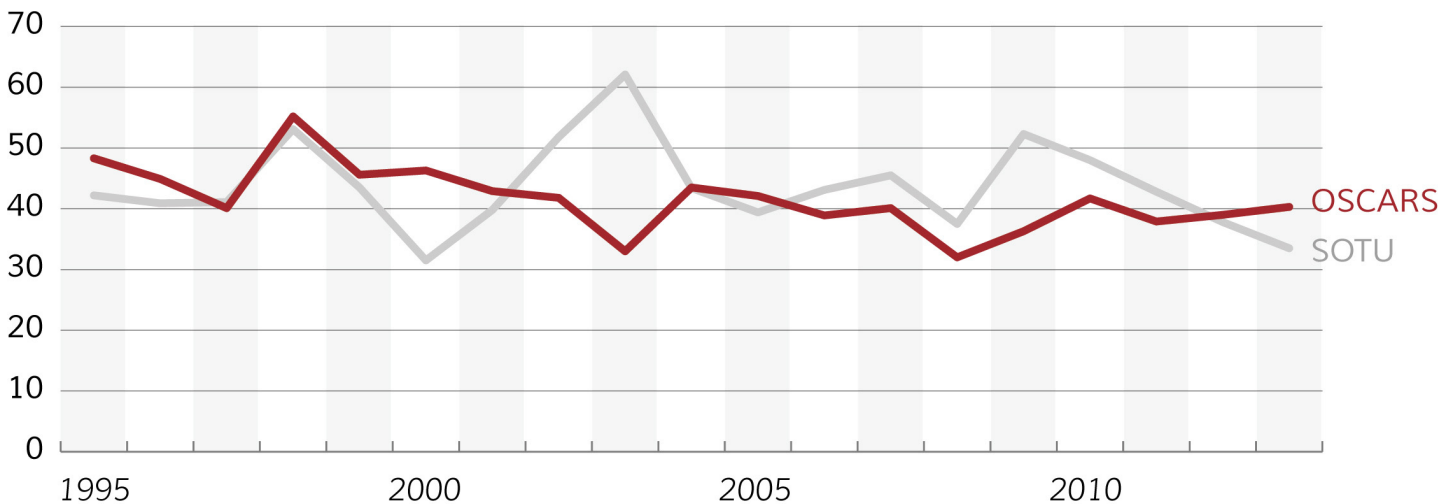
The assumed loyalty that comes with gift or award giving is a method of control. This can be seen as control over the recipient (Amato 28), but also control over the viewer of the exchange. Despite increased competition in programmed media content, annual



viewership of the Academy Awards ceremony between 1978 and 2008 has averaged around 40 million (Gorman, "Academy Awards Show Ratings").

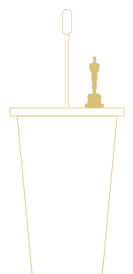
FIGURE 1 | Viewership Rates

Academy Awards ceremony viewership is on the decline, but is comparable with other national programming, such as the State of the Union Address (SOTU). Viewership is in millions (Kondolojy; Gorman, "With No Blockbusters Up"; Nielsen Newswire).



The audience that tunes in each year is quick to comment on who dressed appropriately or not, who is worthy of winning or not, and—most important for this study—who accepts the award with grace or not. Audience judgment is tied to gratitude’s service as a moral emotion. The rule set associated with thankful expressions is both something with which we know well—attachment—and care is properly followed—expectancy—to maintain the necessary social equilibrium (Buck 102-103; Goffman, *Interaction Ritual* 45).

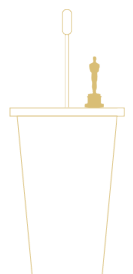
Viewer control is strengthened by our fascination with fame. Our captivation with celebrity may not be the



hallmark of humanity, but we look to it to affirm our own lives (Goffman, *Picture Frames* 11). The language crafted by media spectacle “sets a standard for language use” in our own words (Cotter 430). We look specifically to the Oscars ceremony to re-ratify the framework embedded in the ritual practice of gratitude.

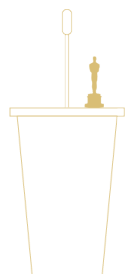
An individual wants others to feel the sentiments in their breasts. When others cannot, the individual moderates his or her passions to the point that they can be adopted and approved by others. By looking through the eyes of others and by adopting the position of the impartial spectator and viewing my own passions and responses to a particular situation, I learn to be grateful in social appropriate and socially approved ways. The impartial spectator thus functions as a mechanism for ensuring the proper functioning of gratitude. (Harpham 31)

Public performance in general is an idealization of situated frames. The Academy Awards is rigidly controlled to prevent any sidestepping of conventions that might endanger its idealized presentation (Boles), which also conveniently makes it an optimal situation for study. The speech portion of the show happens to be the one part that cannot be scripted by AMPAS in advance (Levy 317). Actors perform their gratitude carefully, for “to speak acceptably is to stay within the frame space allowed” (Goffman, *Forms of Talk* 230). Performers take on the burden of representing the token expression of society—all of the rules in the right order and with the right gestures and intonation—even if they may prefer to express themselves differently (Goffman, *Performance of Everyday Things* 35). Humility is a key requirement in gratitude (Visser 216), but if recipients of the Oscar statuette were to be honest, a great majority would likely prefer “simply to seize with exclamations of joy and carry off the longed-



for object" (101-102). The show is an award ceremony for industry professionals assuming the complicated role of acceptable public versions of the genuine self.

An argument can be made that actors expressing thanks are still simply performing the role of "behaving natural" (Goffman, *Relations in Public* 269). How it is possible to retrieve genuine gratitude indicators from such tainted source material? "Performers may be sincere—or be insincere but sincerely convinced of their own sincerity—but this kind of affection for one's part is not necessary for its convincing performance," writes Goffman (*Presentation of Self in Everyday Life* 71). While we like to believe that every performance is grounded with bits of the authentic self that brought it to life, this is simply one of the many frames through which we view performance (Goffman, *Frame Analysis* 293-294). A recipient of an Oscar is performing as a "special self," a representative of what an Academy Award winner should be and do and say in such an illustrious moment (Goffman, *Forms of Talk* 52). Moreover, while audiences do tend to be aware that not all gratitude expression is sincere, they are more concerned that it is expressed in the first place. In the end, ingratitude is what is ultimately "universally excoriated" (Buck 112; Amato 26; Visser 274). Both 'real' and 'fake' performances share similar expressions that enforce their mutual intended messaging goal. Performances of any variety, therefore, are equally viable for study (Goffman, *Presentation of Self in Everyday Life* 66).



Current Work in the Field

A number of situational complexities make gratitude a challenging subject of study (Emmons 10; Shelton 260; Visser 279). When emotions research came into play as a workable field of study, gratitude took “extra decades to be considered worthy of investigation. That is because, given the scientific definition of an emotion, gratitude has difficulty fulfilling the conditions required” (Visser 279). Unlike hello or goodbye, an expression of thanks has no hand motion to accompany it. Unlike happiness or anger, gratitude does not call upon a specific facial expression to indicate the intensity to which it is felt (10). One cannot easily prod someone into gratitude in a lab setting when the emotion is deeply tied to reflection and relationships (279). The formulaic and quotidian expression of gratitude as an area of study has been neglected on the basis that its assumed simplicity is too difficult to replicate in monitored settings.

Opinions have changed with increased understanding of the importance of individual disposition in community well being. In recent years, a number of studies on grateful dispositions have been published (Andersson; Bartlett; Baumeister; Emmons; Kashdan; Kubacka; Lambert; Mathews; Unsworth; Watkins; Weinstein). These studies examine the importance of attitude in positive world perception and individual happiness. While attitude is one aspect of gratitude to consider, the ritual of expression itself still merits investigating. Only two frameworks surfaced in a review of gratitude research: a framework for gift acceptance in the presence of the giver and a framework for acknowledgements included in academic papers.

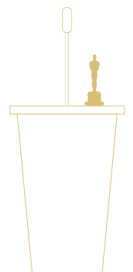


FIGURE 2 | A Framework for Thanking in Generalized Gift Giving

Upon receipt of a gift, the receiver traditionally issues some variant of the following:

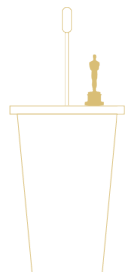
- 1) Reasons receiver is grateful ("*Thank you for this gift!*")
- 2) A compliment by the receiver on the extent of the gift ("*It is lovely.*")
- 3) A comment on the receiver's relationship with the giver ("*You know purple is my favorite.*")

These frames of course may vary with the "specific demands, constraints, and conventions of the situation" (Visser 51). Consider show business, where name-dropping under the guise of attributing credit for an award is a key component of the Hollywood network. Thanking may be formulaic, but it still varies in context. An expressive act must reflect the cultural environment in which it is enacted (Goffman, *Behavior in Public Spaces* 20; Han 2777-2778; Schechner 25; Lakoff 209). That said, even if no single thanking is a direct duplicate of another, this expression does not mean certain rules must be followed for it to count. Society appreciates originality within a small margin of appropriateness (Goffman, *Interaction Ritual* 7). Looking at a specific thanking practice—for example, the acknowledgments in dissertations—a pattern emerged to the extent that researchers developed a framework for them.

FIGURE 3 | A Framework for Thanking in Thesis Acknowledgements

Academics make the following moves when attributing the success of their research in the acknowledgements section of dissertations:

- 1) Reflecting Move ("*This paper is the work of four years of...*")
- 2) Thanking Move ("*I'd like to thank my professor Dr. Smith for the resources and my family for moral support.*")
- 3) Announcing Move ("*Although I have received much guidance, any flaw in the paper is the responsibility of the author.*")



Not all acknowledgments studied included every frame, reflecting the variability permitted in situated expressive acts (Al Ali; Hyland; Mingwei). These acknowledgments were printed documents, made with much planning and the ability to go back and edit before publishing. However a great majority of our thanking happens orally, off the cuff, and in the public eye. Most important, thanking involves a performance of exchange, and the power dynamics central to that ritual are critical to understanding the concept of gratitude (Komter 2007), despite the difficulties they may pose to facilitate structured study.

Approach

AMPAS, as previously discussed, annually distributes awards that are recognized by most within and outside of the entertainment industry as representing the highest level of achievement in a recipient's career (Levy 243). The public demonstration of thanks by the winner is a "ritual of ratification," assuring those in attendance that the recipient is worthy of the award and the status of an Oscar winner (Goffman, *Relations in Public* 67). These demonstrations are so valuable to AMPAS that the organization maintains databases of complete motion picture credits, Academy Award winner lists, and transcribed acceptance speeches for most of the 85 years the awards program has been held. These transcriptions are of particular interest, for they provide a rare case where gratitude is well-documented within a defined environment for a substantial length of time. While the general public debated the merits of movies, the questionable fashion choices, and the surprised and the snubbed, a cultural practice that has historically defied study within the



walls of a laboratory (Visser 279) has been present on a carefully regulated stage at the Academy Awards.

As noted, research of text-based thanking has established an existing structure and order to the expression of gratitude. The “Thank the Academy” project expands upon that focus to (1) include oral-based thanking and the very critical aspect of performance in gratitude’s expression and (2) provide a filterable digital display of this information that withstands the classification demands of the cultural intricacies of thanking.

Research Question

The field of communication studies is expansive. The purpose of the project is not to tackle all forms of human expression but rather to identify a shortlist of factors that play an integral role in shaping the ways in which recipients of an Academy Award go about the performance of accepting their Oscar.

Expression of gratitude is embodied in linguistic (textual), paralinguistic (vocal), and physical (gestural) expression. Research could include what recipients chose to wear, reactions of nominees upon the announcement of the winner, how recipients interacted with presenters or exited the stage, and what they said on the red carpet or on the backstage camera. “Thank the Academy” focused on the linguistic, paralinguistic, and physical factors present between the brief seconds beginning with the recipient’s completed approach to the podium and ending with the recipient stepping away from it.

The three expressive factors allow for multiple breakdowns of speech content, among which include if



every recipient thanked the Academy (linguistic,) if slow talkers are more likely to get cut off by the conductor (paralinguistic,) if gesturing similarities exist among groups (physical,) and which recipients resonated with audiences in their messaging and performance (linguistic, paralinguistic, and physical.) Research-based indicators are discussed more fully in the methodology section, but combined they generate the following research question:

What linguistic, paralinguistic, and physical patterns characterize the display of gratitude among select Academy Award recipients within the past sixty years?

These three factors are mediating variables of gratitude expression. Independent variables such as race, age, gender, or even previous wins or nominations potentially also have impact on a recipient's performance. The overall model for my research is shown in Figure 4.

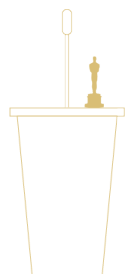
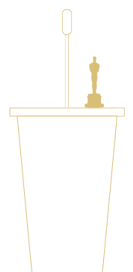
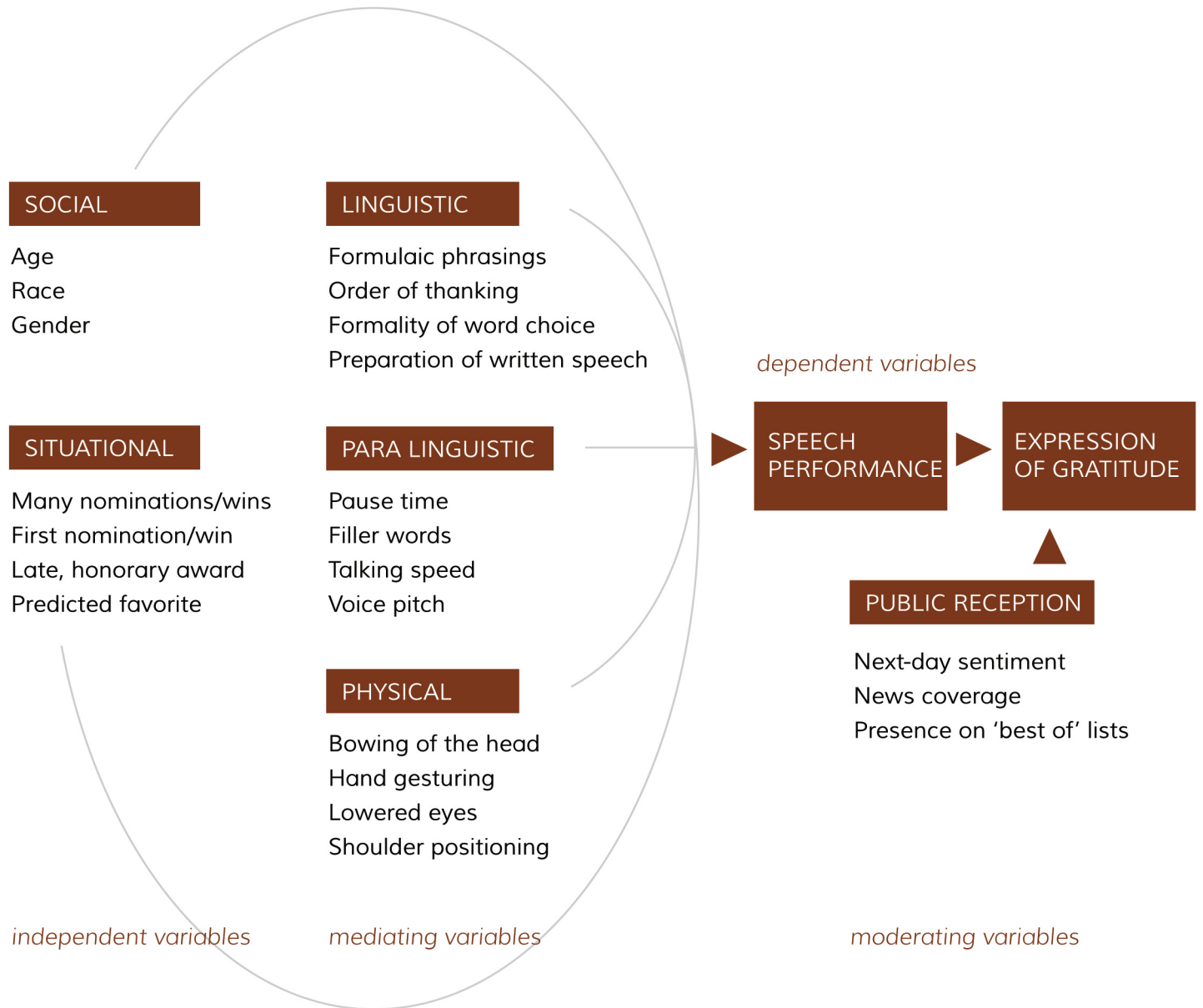


FIGURE 4 | “Thank the Academy” Research Model

Certain variables may pose less impact on gratitude expression than others. The moderating variable of public reception is a potential aspect of future research.



Scope

AMPAS issues awards in 25 categories, across a span of cast, crew, and film types (“About the Academy Awards”). I reviewed the following categories: Leading Actor, Leading Actress, Supporting Actor, Supporting Actress, and Director. Supporting roles are generally the first awards of the evening; leading roles awards occur near the conclusion of the ceremony. This timespan plus the established star quality of leading recipients versus the rising star quality of supporting ones make the groups ripe for comparison. Directors may have a different thanking obligation than cast, have industry clout but less public face-recognition than professional actors, and serve as a normalized category for framework building.

I analyzed speeches from the 1953 awards ceremony—the first one to be telecast—to present day. Each award ceremony refers to movies made in the year previous to the one in which the ceremony is held. The ceremony held in 1953 was for movies made in 1952, and is referred to by the latter year by AMPAS in its records. While the expectation is to have 61 speeches per category, at the time of research, AMPAS had not posted all transcripts in its database (Academy Awards Acceptance Speech Database) or all videos on its YouTube channel (“Oscar Channel”) between these years. The Director category was the most lightly attended, with slightly more than half of all speeches available for study in video format. The remaining categories had at least two-thirds of the years available for study.

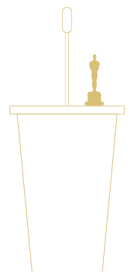


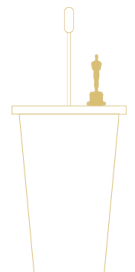
FIGURE 5 | Speeches Surveyed

For each category, the videos equaled the total number of speeches surveyed whether or not a transcript was available, as one could be made from the video itself.

CATEGORY	N/A	TOTAL	TRANSCRIPTS	VIDEOS	PERCENT
Leading Actor	8	54	48	47	87%
Leading Actress	12	49	47	45	92%
Supporting Actor	8	54	43	43	80%
Supporting Actress	6	55	48	51	93%
Director	2	59	52	32	54%

Speeches where the recipient was not present to accept the award were also excluded. Friends or family members accepting an Oscar on the recipient's behalf is sufficient for television but not for this study. Recipients who accept a gift highly regarded by both the giver and receiver most consistently exhibit gratitude (McCullough and Emmons 9). Presence of both the gift giver and intended receiver, not a substitute speaking on his or her behalf, is integral to this particular sort of gratitude performance. Taking into account this missing data and necessary exclusions, 218 speeches between 1953-2013 were surveyed. The span of six decades is widespread enough to provide for the possibilities of evolving trends and thanking patterns.

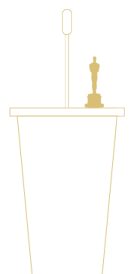
The curated nature of the videos and transcripts must be addressed. Material made publicly available by AMPAS serves a purpose to document its ceremonial tradition, as do all records maintained by their respective organizations (Goffman, *Forms of Talk* 169). Such material is edited to achieve these ends: "As useful as they are, transcripts are



not unbiased representations of the data. Far from being exhaustive and objective, they are inherently selective and interpretive” (Edwards 321). AMPAS transcripts leave out nearly all filler words, sentence breaks, and speech errors from recipient speeches. These common occurrences of “fresh talk” (Goffman, *Forms of Talk* 171) are present on the videos, however the videos undergo their own form of editing. Often trademarked movie clips are removed from the announcement of the nominees preceding the awards. The speeches themselves appear untouched, but determining the lack of modification can be difficult without corroborating transcripts. In one instance, both the transcript and the video for Martin Landau’s Supporting Actor Oscar in 1994 end abruptly (AMPAS Database; “Oscar Channel”). Just after this point, Landau was cut off by the music and issued a shout of protest. This incident has been nicked from AMPAS records. The study then, is an analysis of gratitude expressed at the Academy Awards, through the preferred lens of the organization. This apparent limitation in the material’s curation reflects a perceived social role of the ceremony in refining and re-ratifying gratitude performance.

Methodology

Examining the ways in which recipients of select Oscar awards express their gratitude requires taking the transcribed acceptance speeches from the Academy Awards public database and analyzing them for patterns based on their relevancy within the available research on gratitude framing. The project’s research approach is in line with grounded theory, extracting codes from the data to formulate a model of thanking.



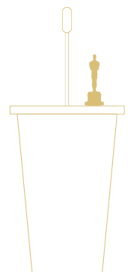
Grounded Theory

- 1) Watch and read speeches to understand the general structure
- 2) Research gratitude and expression to understand common frames
- 3) Determine a test set of code schematics to measure
- 4) Test on sample data
- 5) Refine coding schema
- 6) Apply to data set

I created the first coding scheme using a combination of (1) my review of three expressive domains—linguistic, paralinguistic, and physical, (2) Oscar speech stories generated by the media, and (3) a review of a sample set of speeches. The bulk of the coding scheme came from the academic research of the linguistic, paralinguistic, and physical expressive domains.

LINGUISTIC

- 1) Intensification of 'thank you,' reflects sincerity (Visser 283)
- 2) Formality of word choice, reflects comfort with audience (Van de Mierop 1127, Visser 50-51)
- 3) Order of groups thanked, reflects network investment (Rogers)
- 4) Citation of direct help vs. emotional support, reflects "shallow gratitude" (Baumeister 192)
- 5) Preparation of written speech, suggests contradictory material (Baumeister 198)
- 6) Use of pragmatic idioms (Oh! Wow!), denotes performance (Han 2778-2779)
- 7) Use of "'feminine language' ("divine" vs. "great"), indicates gender norms (Kendall 549)



PARALINGUISTIC

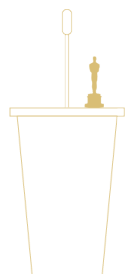
- 1) Speed of talk, reflects comfort with audience
(Alibali 179)
- 2) Use of long pauses, reflects comfort with audience
(Markel 87)

PHYSICAL

- 1) Presence of selective persona reveals (laughing, adjusting outfit, scratching the nose), indicates frame breaks
(Goffman, *Frame Analysis* 542)
- 2) Use of spontaneously produced gestures, denotes performance
(Jacobs 293; Goldin-Meadow 422)
- 3) Cracking of the voice or tears, reflects sincerity
(Lakoff 204; Visser 286)

The recent popularity of data visualization along with the high news interest of the ceremony generated some speech analysis among bloggers and news media (Lee; Rogers), but these studies were completed with smaller ranges of data that were strictly text-based. They did, however, bring up interesting trends in speeches—such as the favoritism of “film” over “movie”—that were included in the coding scheme.

Finally, I conducted an informal review of 21 speeches, an 11% sample of the acting categories. The Director category was added later in the project to normalize the acting speeches. The first speech was selected using a number between one and eight generated by an online randomizer, then every eighth speech after that was pulled. I watched the videos and read the transcripts, noting any trends or aspects for which I had not yet accounted. This review revealed patterns in holding the statuette, giving dedications, and making



indirect religious references more frequently than directly thanking God.

The first coding schema, consisting of a mix of speech reviews, media reports, and academic research, can be viewed in full in Figure A of the Appendix. Altogether it consisted of 24 transcript-based questions and 22 video-based questions. I also recorded the independent variables: the recipient's gender, race, age, country of origin, previous Oscar wins and previous Oscar nominations.

In the first round of coding, I applied the scheme to all available speeches from the Leading Actor and Actress categories (88 in total at the time).

Interrater Reliability

The same 11% sample used for determining a coding scheme was subjected to interrater reliability testing to ensure agreement across multiple coders. An accepted sample size for interrater reliability tests is 10% (Rowbotham 7). One rater other than myself coded the 21 speeches according to the original scheme, with the independent variables removed. I supplied the rater with the list of speech transcripts and video links in order by year and category, and asked the rater to review each according to the questions in the form, which I had made available online using Google Forms. Upon completing the form for one speech, the rater could click a link to start a new form. All data was logged into a spreadsheet automatically with each submission.



Overall agreement between my coding and the other rater for this speech sample was 0.86. Cohen's Kappa, which accounts for raters agreeing by chance, was .62, within "substantial agreement" range (Mol 260).

FIGURE 6 | Speeches Surveyed

Cohen's Kappa evaluations vary, but .62 is considered to be intermediate to good agreement, with near perfect agreement at .80 or higher.

OVERALL		
	Rater 1 Yes	Rater 1 No
Rater 2 Yes	751	92
Rater 2 No	67	202
Agreement	.86	
Cohen's Kappa	.62	

Low agreement between raters occurred most commonly among performative aspects that are difficult to extract from the speech as a whole, such as expressions of shock, yelling, or laughing—all of which can occur in any variation in speeches of such emotional exuberance. See Figure B in the Appendix to view agreement rates to more than one dozen specific scheme questions.

Results

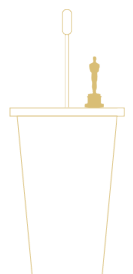
The test for interrater reliability led to adjustment of my coding schema. Items where the rating was poorly matched between two coders were removed from future surveys. The survey also afforded closer study of the speeches. The exclusivity of Oscar nominations limited impact on thanking variations among recipients of different ages, nationalities, or those having prior Oscar nominations. Difference occurred predominantly



within gender and the individual categories themselves: men vs. women, leading vs. supporting, and actors vs. directors.

Consider the original research question: What linguistic, paralinguistic and physical patterns characterize the display of gratitude among select Oscar winners within the past sixty years? For paralinguistic factors, no patterns surfaced. Paralinguistic factors such as pauses and talking speed appeared to have little variance and no impact on gratitude expression. The real meat of gratitude in this arena comes through linguistic and some physical patterns. Particular phrasing (“thanks” as not formal enough to merit much use, “thank you so much” as a feminine expression), word choice (“film” vs. “movie”), individuals thanked (actors and actresses acknowledging nominees more than directors), and other linguistic features most strongly defined what connotes the ideal Oscar acceptance speech.

Most notably, I observed that men and women differed in their handling of the Oscar statuette. Women were more likely to hold the statuette with two hands, some holding it close to the chest such as one might hold a baby, while men were more likely to hoist it in the air in triumph. The object could be considered an example of a “threshold gift,” marking the recipient’s new identity as a member of an exclusive group of entertainment professionals (Komter 200). No studies of gratitude reviewed for this project have included ceremonies where the recipient handles a tangible prize during the speech, which makes the monitoring of this handling here a useful first step for future studies of the physical expression of gratitude through the handling of the award object itself.



I finalized the coding scheme based on these realizations of the linguistic, paralinguistic, and physical patterns, and applied it the five categories.

FIGURE 7 | Final “Thank the Academy” Coding Scheme
 The following data was collected for each of the 218 surveyed speeches.

Year of award	Thanked/acknowledged:	Word use:
Name of recipient	The Academy	Film, Movie
Speech length (seconds)	Nominees	Thanks, Thanks so much
	Film co-workers	Great, Good, Wonderful
Award is an “honor”	Director	Heart
Always “wanted” award	Writers	
Reflect on film or career	Production reps	Closed with thanks:
Reflect on family support	Cast	Thank you
Thanked family near the start (first third of all thanks)	Crew	Thank you very much
Thanked family near the end (last third of all thanks)	Coaches	Thank you so much
	Role inspiration	Thanks
Dedication	Personal team	Closed with “I love you”
Religious references	Agent	
Cut off by music	Publicist	
Voice cracked or cried	Assistant	
Used notes	Lawyer	
	Psychiatrist	
Statuette handling	Family	
Hoisted above shoulders	Mother, Father	
Clutched with two hands	Wife, Husband	
	Daughter, Son	
	Everyone	
	God	



Thanking Framework

When Oscar recipients approach the podium, they have a certain amount of time to issue due thanks. Although this time frame varies per year, it averages 45 seconds for most categories and 60 seconds for Leading Actor and Actress awards (Associated Press; Tourtellotte). The time appears to start the moment recipients reach the microphone, even if audience applause has not yet stopped. The podium serves as a boundary frame, defining the location of performance (Goffman, *Performance of Everyday Things* 22). Each speech is followed by music initiated by a conductor to mark the end of the speech and serve as a bridge to the next ceremonial event (Goffman, *Frame Analysis* 147). At the Oscars, the fear that conductors will strike up the orchestra before speakers have completed what they wish to say is a very real threat to recipients. With such limited time to speak and certain expectations of the audience—individuals who had voted for the winner on stage, recipients rely on recurring motifs to frame their speeches.

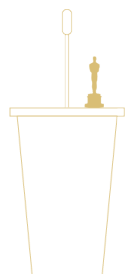
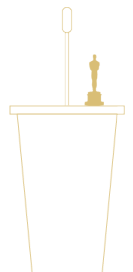


FIGURE 8 | Oscar Speech Thanking Framework

Upon receipt of an Oscar, the receiver traditionally issues some variant of the following:

- 1) Tribute to the ceremony
 - Thank the Academy*
 - Acknowledge fellow nominees*
- 2) Transition to personal
 - State it is an honor to receive the award*
 - Admit it is highly regarded by the recipient*
 - Reflect on the making of the film and/or career*
- 3) Thank colleagues from the film
 - Director, Production/Distribution, Cast, Crew*
- 4) Thank representational team
 - Agent, Publicist*
- 5) Thank family
 - Mother, Father, Partner, Children*
- 6) Wrap up
 - Reflect on family support*
 - Dedicate or make a statement on sharing the award*
 - Close with a "thank you"*

A recipient who follows this framework stays within the realm of what is accepted and somewhat expected in an Academy Awards speech. Speeches are, of course, quite varied, but the framework indicates recipients often begin thanks on a very open level, and as they progress further into their speech they touch on progressively intimate circles of peers: the ceremony as a whole, the film crew, their representation, and their family. Frame breaks occur on a very fine line. The recipient may go too far with gratitude, thanking



not only agents and publicists but also lawyers and accountants, at which groans of the audience are audible, and recipients such as Charlize Theron in 2004 have to qualify their thanks: “Yes he’s my lawyer but he’s also my friend” (“Oscar Channel”). But audiences have a mind to laugh when grateful recipients such as Maureen Stapelton in 1981, Kim Basinger in 1997, and Julia Roberts in 2000 thank anyone and everyone they’ve ever met in their lives (AMPAS Database; “Oscar Channel”). The framework casts the widest net to account for the speech shifts and targeted groups that most fluidly pass audience muster.

Design Process

The field of data visualization has exponentially grown both in depth and in breadth of investigation in recent years (Segel 1139). Explorations of text and network analysis have expanded beyond static graphics into rich interactive applications that encourage exploration, particularly with the availability of large databases of information (Murray 239). Textual analysis for patterns and context remains tricky. Computers are well on their way to translating language into parseable code that sustains its original multi-layered meaning, but such translation still often requires pairing human insight with computational memory to surface patterns within such data (Keim 116). Such human insight is nontrivial.

The end-goal of my analysis was an interactive visualization that surveyed Oscar acceptance speeches over time and graphically represented the data. At the time of study, the data I analyzed were readily accessible but not synthesized for interpretation. My synthesis for this project aides other researchers in



their studies of gratitude expression. As the Academy Awards ceremony attracts an international audience annually, the interactive application can also serve as a useful tool for journalists, trend spotters, and historians of the entertainment world.

Iterations

The formation of the “Thank the Academy” interactive application came about as the result of evolving fidelity. I spent a number of hours sketching various screens and data displays. From this I devised a wireframe of the interface with individual screens sketched out on sheets of letter-sized paper that I walked through with my advisor. We agreed the designs were ready to transition from sketching to the finer detail afforded through a software program such as Adobe Illustrator, which is what I used to create a grayscale wireframe of a few key scenes.

I sent this wireframe in pdf format out to a handful of student peers for design feedback in October of 2012. Responses indicated the screens were overwhelming, showing too much data. I revised this grayscale wireframe into a fully-designed mockup and sent these screens out to a wider circle of mentors and peers in November. Feedback suggested the design was now too subtle. I incorporated more labeling, amended the color scheme, and submitted this design to my committee for critique, which lead to adjustment of some of the visualization methods for enhanced clarity. The site design was approved for coding in December.

Even though I culled the coded data for what was most pertinent for the user, I had an overwhelming amount



of information available for display. Multiple ways of looking at the data exist, and each has its merits. For that reason, the interactive is segmented into five sections, explained in further detail in the “Artifact Guide” section.

FIGURE 9 | “Thank the Academy” Sections

The five sections of the “Thank the Academy” interactive application are described briefly.

- 1) “Who thanked who:” most commonly thanked people and groups
- 2) “How they behaved:” 60-year view of actions recipients took while speaking
- 3) “By the numbers:” infographic of statistical highlights from the research
- 4) “Find a speech:” ability to look up individual speeches
- 5) “Write your own:” make a speech and compare it to real recipients

I released these sections online one by one over the course of two months of development. Sections within the sites often link to one another, heightening the interconnectivity of the information.

User Testing

With the wireframes in place, I prepared and submitted a usability survey for approval by the Institutional Review Board (IRB) in the fall of 2012. I received IRB approval for “Thank the Academy: Visualizing how Oscar recipients express gratitude” (Principal Investigator: Dr. Janet Murray; Protocol Number: H12399) in November. The survey was an online Google Form that volunteers could complete on their choice of digital device at their convenience during the timeframe of testing, which was dependent on the completion of the beta build of the project.

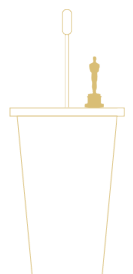


To take the test, users read a pdf document of their rights. Upon clicking agreement to voluntarily complete the survey, users were taken to the online form. The survey consisted of three parts. The first questioned volunteers on their general attitudes towards the Academy Awards and gratitude in daily life. The second section targeted the usability of the two sections of the site that were densest in their visualization of the researched data: the “Who thanked who” network and the “How they behaved” timeline pages. This section included links to click to open the beta site. In the final section, volunteers were asked to determine which of two recipients gave the most authentically grateful speech and were questioned on how their thoughts had changed on gratitude since reviewing the site. See Figure C in the Appendix for the complete survey.

The “Thank the Academy” beta was complete and ready for testing in February 2013. I solicited volunteers from two sources: (1) upper-level undergraduate students in a technical communication course (LMC 3403), in which 24 students were invited to participate for extra credit; and (2) selected people in my peer network both within and outside of Digital Media, in which 14 people were invited to participate as a courtesy.

A total of 27 users participated. The specific number from each of the two groups is unknown due to the anonymity of the data. A number of findings are discussed here, but see Figure C in the Appendix for complete results.

The usability testing results of the survey provided valuable feedback on aspects of the design that could be improved. The site rated very well on



being interesting and fun to explore, low on clear functionality and legibility. While the spirit of the site was very much felt by users, they felt encumbered by some of the aesthetic choices made in the formation of interface. With this feedback, I made a number of overall site design adjustments. The most significant of these changes are discussed in the “Artifact Guide” section, presented in upcoming pages.

FIGURE 10.1 | Where the Site Performed Well

Users were intrigued by the content and felt the site was fun to explore.

CONTENT INTERESTS ME			FUN TO EXPLORE		
	Total	Percent		Total	Percent
True	19	70%	True	20	74%
False	6	22%	False	4	15%

FIGURE 10.2 | Where the Site Performed Poorly

Users were troubled with certain interactive elements and size of the text.

FUNCTIONALITY IS CLEAR			EASY TO READ		
	Total	Percent		Total	Percent
True	11	41%	True	12	44%
False	14	52%	False	14	52%

The majority of users were not interested in watching the Academy Awards show live, instead preferring to catch clips the next day or avoid the event altogether. Despite ambivalence to the ceremony, all users were familiar with it, indicating the inroads the event has made into cultural awareness.



When asked to name memorable Oscar speeches, responses varied from “None” to actors who had never won an Oscar—Harrison Ford—to memorable moments made at other awards shows: Kanye West interrupting Taylor Swift at the 2009 MTV Video Music Awards. Only two legitimate Oscar recipients were named more than once: Sally Field, mentioned three times, and Marlon Brando, mentioned twice. Both indirectly refer to each actor’s second Academy Award win. Field is noted for being over-exuberant in her “You like me!” phrasing, breaking the frame of graceful acceptance of the prize. For Brando’s second award, he sent an actress in Native American ceremonial dress to decline the Oscar on his behalf in protest of treatment of Native Americans on film (Jenkins). The speech, however gracefully delivered by his chosen representative, was an act of pure ingratitude, made memorable by its blatant defiance of Academy rules

Gratitude was deemed “very important” or “extremely important” by 80% of users. “Thank you very much” was rated the most grateful way to say thank you, and “thanks” was rated the least, which falls in line with the low usage of “thanks” in Oscar acceptance speeches, where gratitude is expected to be deeply felt. After issuing the chosen phrasing of “thank you,” explaining specifically why the gift or award was appreciated was the most important aspect in expressing gratitude.

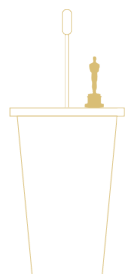


FIGURE 11 | Where the Site Performed Well

Users had clear opinions on what were the most and the least grateful forms of saying “thank you.”

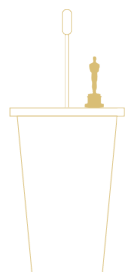
MOST GRATEFUL EXPRESSION			LEAST GRATEFUL EXPRESSION		
	Total	Percent		Total	Percent
Thanks so much	4	25%	Thanks so much	0	0%
Thanks a lot	0	0%	Thanks a lot	7	26%
Thank you	6	22%	Thank you	0	0%
Thank you very much	16	59%	Thank you very much	0	0%
Thanks	1	4%	Thanks	20	74%

Crying or the voice cracking was rated less favorably in being a necessary part of gratitude’s expression and was considered more a way of “overdoing it.” In fact, excessiveness in emotion and gesture was deemed the most troubling sign of poor gratitude enactment. This concern was at the center of how one user discussed expectations for thanking:

Completely depends on the favor. The level of thanking or emotional distress should fit. A high-impact thanks (sobbing, long, mental breakdown, whatever) is overdoing it if all I did was make dinner; it might fit if I rescued your kid from a burning building. If the level of thanks didn’t seem to match the impact of the favor, I’d wonder if there was some other factor that meant the favor felt more impactful than I thought.

The statement corresponds with an excerpt from *The Psychology of Gratitude* (2004):

Excessive gratitude may be viewed as ingratiating. When a person offers repeated and effusive thank yous, the beneficiaries begin to wonder what the grateful individual really wants. (McAdams 82)



Interestingly, repetition is a key method of instilling frames in memory (Lebart 37). When asked to write down their personal Oscar acceptance speech, users almost self-consciously avoided thanking the Academy, but in the end thanked it only 35% less than actual Oscar recipients, which is meaningful considering users thanked directors, producers, and writers each more than 90% less than actual recipients. The only groups thanked more by users were God (40%), friends (19%), and fans (7%), indicating thanks is administered to groups that are most familiar to the thankful individual. An industry professional remembers to thank key crew so as not to slight a future business peer (Rucker). Often the general public's only capacity for the ceremony is to serve as a fan base for Academy members. With that reference point, thanking fans became more common with users than actual Oscar recipients, and as those surveyed had no producers to pretend were their friends, they opted to thank their real ones.

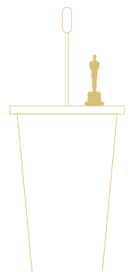
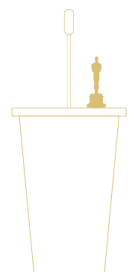


FIGURE 12 | Write Your Speech

When asked to write out their personal Oscar speech, users avoided typical industry groups.

WHO WOULD YOU THANK VS. ACTUAL RECIPIENTS				
	Total	Percent	Recipients	Difference
Academy	7	26%	40%	-35%
Nominees	4	15%	23%	-35%
Director	1	4%	60%	-93%
Producer	1	4%	68%	-94%
Writers	0	0%	64%	-100%
Cast	5	19%	63%	-70%
Crew	3	11%	42%	-74%
Agent/Publicist	1	4%	52%	-92%
God	2	7%	5%	+40%
Family	6	22%	58%	-54%
Partner	1	4%	34%	-88%
Friends	5	19%	16%	+19%
Fans	3	11%	4%	+7%
Say what an "honor"	6	22%	22%	0

In the test, users were asked to compare two Leading Actor speeches (Sidney Poitier in 1965 and Jamie Foxx in 2005) as well as two Leading Actress speeches (Audrey Hepburn in 1954 and Gwyneth Paltrow in 1998) to determine who was the most grateful and most authentic of each pair. All speeches were rated appropriately grateful, but the opinion was less decisive among the women's speeches. While the increasing length of Academy Award speeches is a frequent complaint among TV audiences and ceremony audiences alike, users placed a high value on the length of the speeches in the survey when determining who was most grateful. Hepburn's short speech provoked as many doubts as Paltrow's weepy one. For



the men, Poitier was also brief, as was the tradition of the era. Users referenced the brevity in their evaluation, as in the following remark:

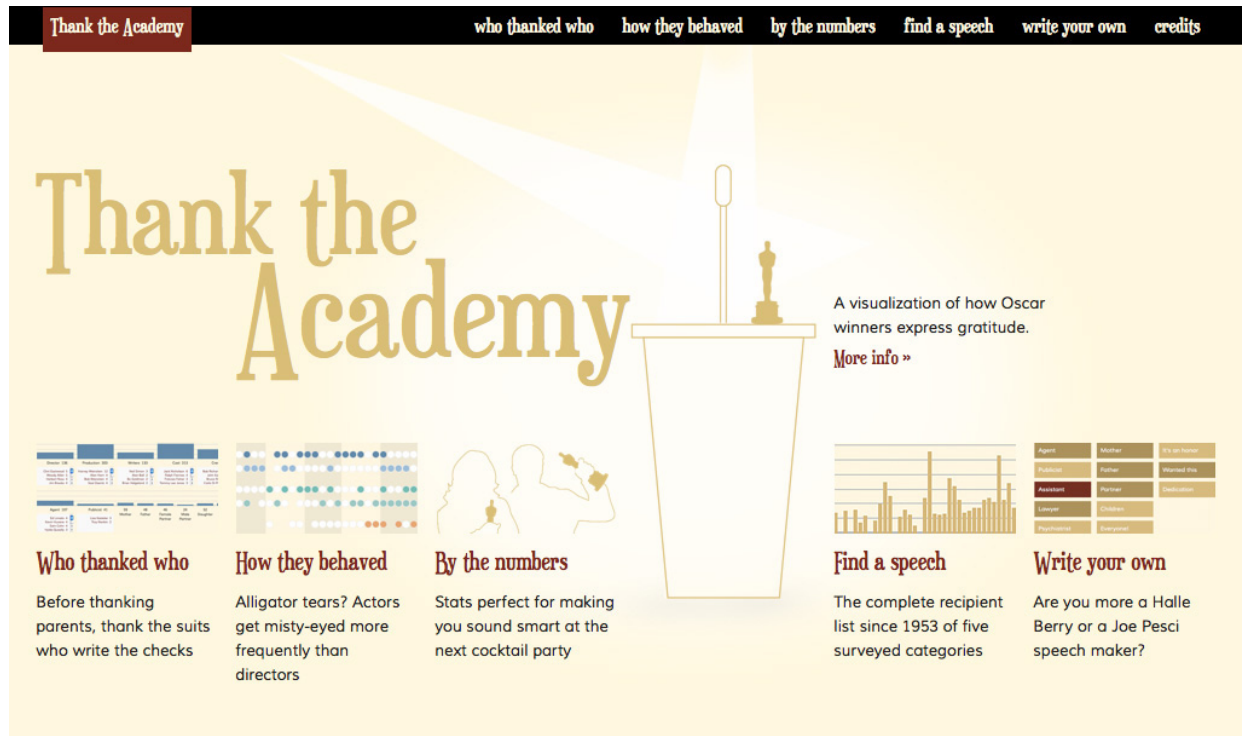
I think most people would think Foxx was more authentic in his speech because it was longer and he went into more depth thanking each person.

The results showed a surprising, somewhat subconscious allegiance to an Academy Awards thanking ritual. Crying was deemed excessive traditionally, but when viewed through the lens of a young actress receiving an Oscar, the emotion was not overwhelmingly criticized. Brevity and stoicism among men is admired in the general sense of thanking, but at the Academy Awards a short speech leaves something to be desired. Clearly audiences have a certain expectation of what must be said and done within various thanking scenarios, shaped by “self-image” (Amato, 27) and “social roles” (Goffman, Frame Analysis 290). Formulaic expressions of gratitude, such as the framework described here for thanking at the Oscars, are perceived as legitimate.

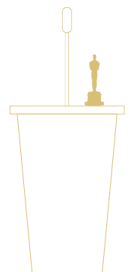


Artifact Guide

The finished artifact is detailed here as a reference for the fully interactive site available online:
www.rebeccarolfe.com/projects/thanktheacademy

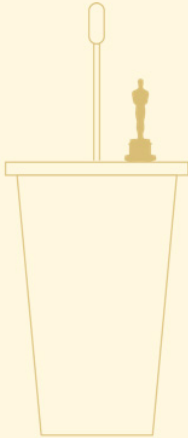


The homepage I designed provides links to the main sections of the project, detailed in the screens below. In usability testing, the homepage tested well. Users felt the page was not overwhelming, provided sufficient text and graphics, and that it encouraged exploration of the rest of the site. No single page dominated users' first click, although the bottom left three links—"Who thanked who," "How they behaved," and "By the numbers"—were the most popular, in that order.



Credits

A look behind the curtains of
the Thank the Academy project



As an emotion that requires great foresight and awareness of another's actions and intentions, gratitude is intricate by default and, consequently, challenging to study.

Thank the Academy is a web-based interactive application best viewed on a laptop that visually displays identified patterns of expressing and performing gratitude in the past sixty years of Academy Award acceptance speeches. The project's ultimate goal is provide a digitally accessible understanding of the ways in which actors demonstrate and uphold this long-standing practice of gratefulness.

Beginning with the first telecast in 1952, more than 200 speeches were pulled from the Academy of Motion Picture Arts and Sciences' [Margaret Herrick Library database](#) and surveyed to understand the verbal and physical expression of gratitude. To be counted, the recipient had to be present to accept the award, and a video of the speech needed to be available for study.

The research result is one interpretation of a framework for thanking. You are welcome to take this data and use it for your own analysis. All rights and privileges of the transcripts, videos, and speeches themselves belong to AMPAS.

Who we are

Rebecca Rolfe, MSc Digital Media, May 2013, at the Georgia Institute of Technology

Dr. Janet Murray, advisor

Dr. Rebecca Burnett, committee

Dr. Celia Pearce, committee

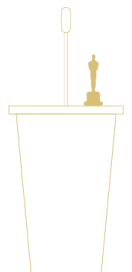
With generous funding from the
ONA AP-Google Journalism and Technology
Scholarship

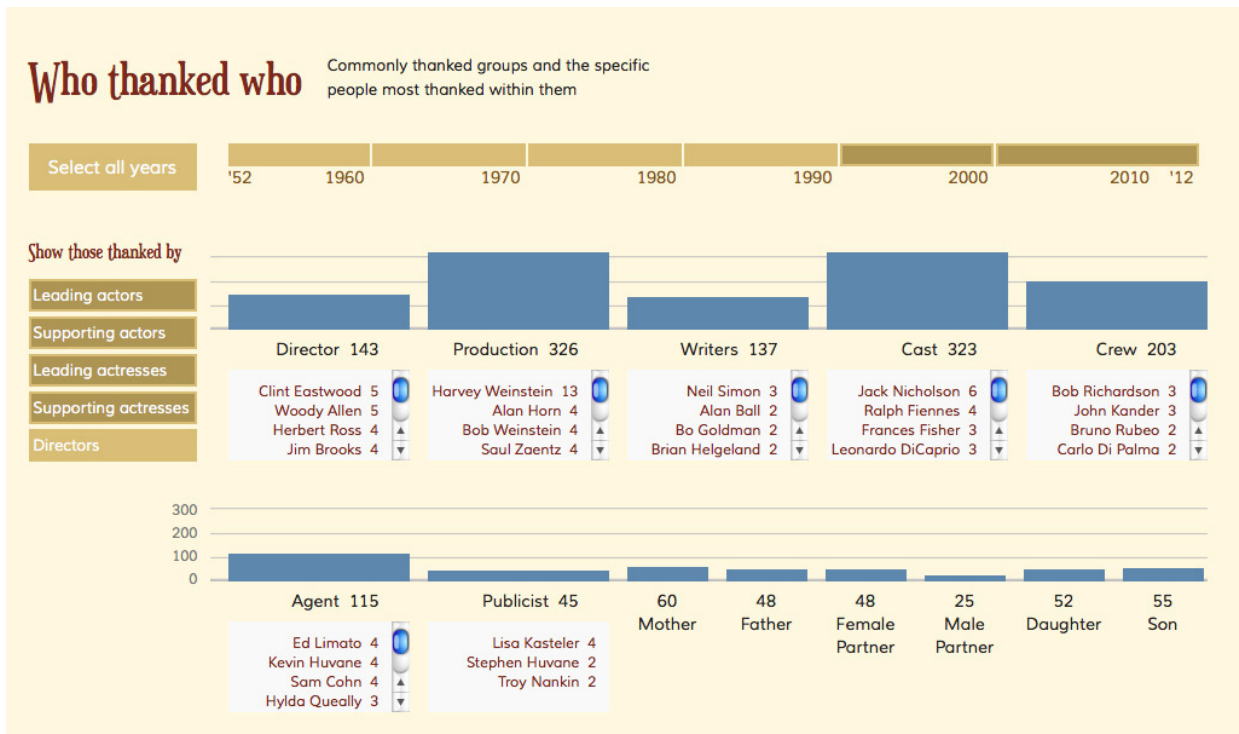
Download the data

Research paper (to come)

Raw data (xls)

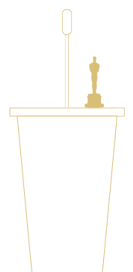
The "Credits" section describes the calculations and provides reference links to the data for further study. Links to my portfolio as well as committee members' personal pages allow users to contact us.



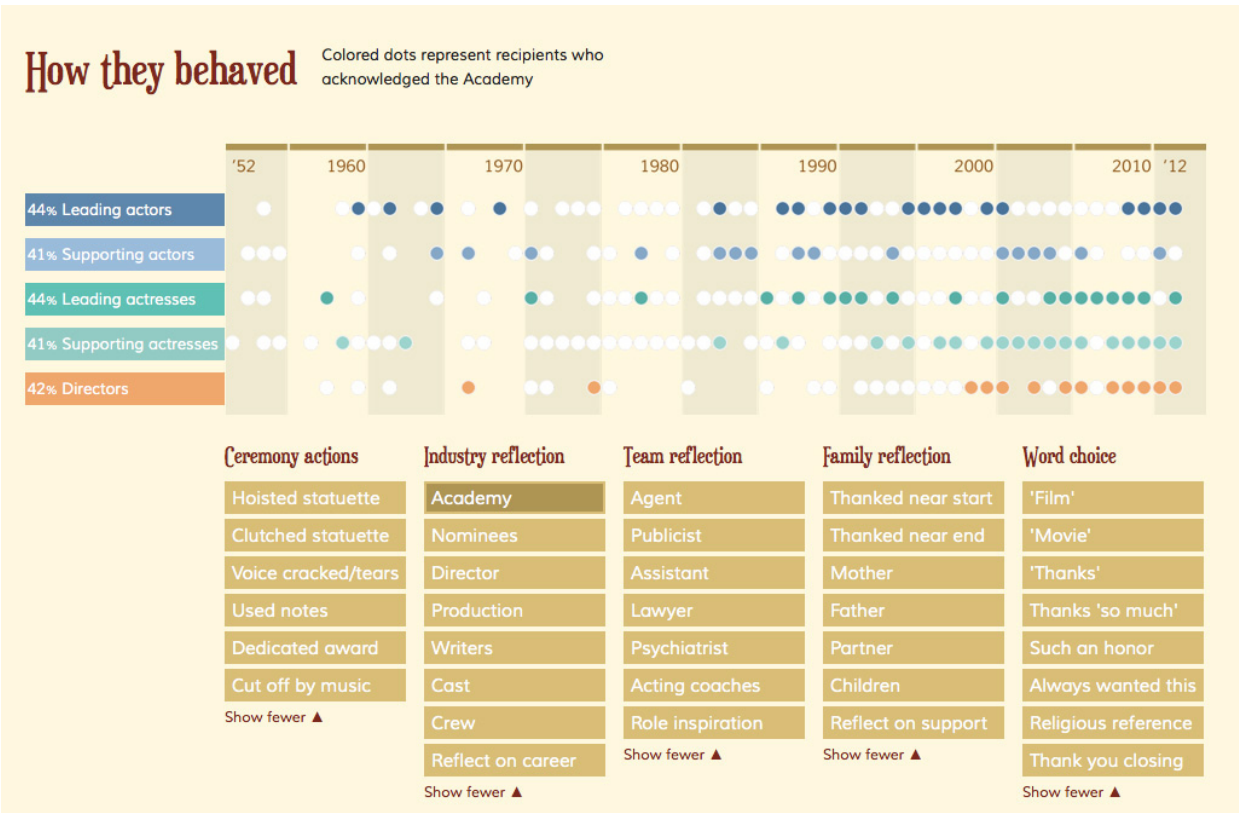


“Who thanked who” is a depiction of the most popular groups (i.e., directors, cast) and the individuals specifically thanked within them (i.e., Steven Spielberg, Meryl Streep.) Any individual who was mentioned by an Oscar recipient by at minimum first or last name was included in the count. Only individuals who have been named at least twice show up in the lists, revealing a number of very important individuals within the movie industry. The visualization can be segmented into years and by category to support deeper investigation of trends.

This page in particular could be designed differently in a second release for a more dynamic and meaningful interpretation. The “network” aspect is lost a bit among the charts, although the presentation is one valid method of many. Usability testing of this page revealed that users testing the beta version of



the site had low success in navigating through the visualization. The navigation—years and category segmentation—was reconfigured to better support interaction.

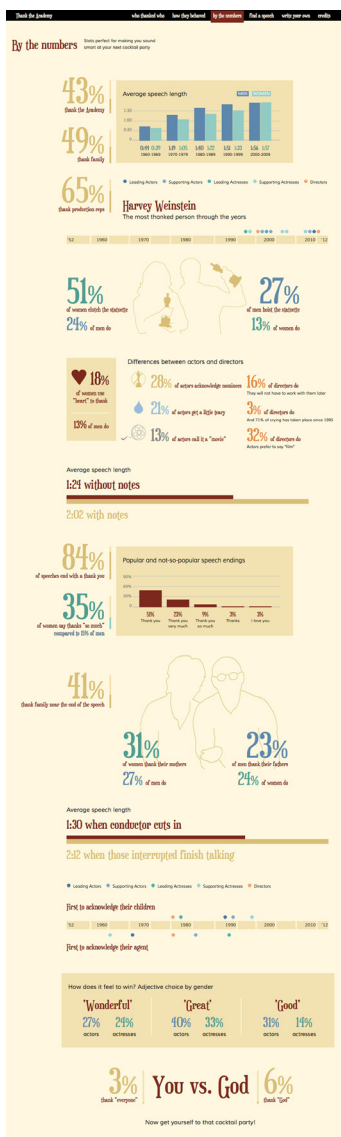


“How they behaved” provides a bird’s-eye view over the past sixty years of all speeches surveyed. Some of the information from “Who thanked who” is repeated here but at a different level of display. Filters operating as radials highlight those in the category that performed a certain action (i.e., crying, thanking agents) to reveal changes in trends over time.

Usability testing showed that users testing the beta version of the site understood the interface better after a filter was selected. The beta version of “How they behaved” had no filter selected by default, but



an adjustment of the design amended that. Users did not understand what the circles represented without a filter selected. Interestingly, my early concerns during development that displaying all filter buttons at once would be overwhelming were unnecessary, as multiple users asked that all filter buttons be displayed by default. This was encouraging, as the request indicated the interface itself could support more information and still be manageable to first-time users.



“By the numbers” is a predominantly static infographic that provides an overall summary of gratitude statistics in Oscar acceptance speeches, from the increasing length of speeches to whether mothers or fathers received the most thanks.

The aspects that are clickable are presented in the same dot format at the “How they behaved” page, but clicking is not intrinsic to understanding the graphic’s message.

This page was one of most-liked features by users, second only to the individual speech pages. Outside of a few minor design tweaks, it was left alone during the second round of development because of the positive user testing feedback.

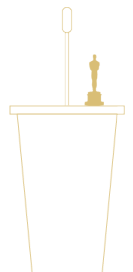


Find a speech

All surveyed speeches since 1952, the awards year of the first televised ceremony

	Leading actors	Supporting actors	Leading actresses	Supporting actresses	Directors
1952				Gloria Grahame	
1953		Frank Sinatra	Audrey Hepburn		
1954	Marlon Brando	Edmond O'Brien	Grace Kelly	Eva Marie Saint	
1955		Jack Lemmon		Jo Van Fleet	
1956					
1957				Miyoshi Umeki	
1958			Susan Hayward		Vincente Minnelli
1959	Charlton Heston			Shelley Winters	
1960	Burt Lancaster	Peter Ustinov	Elizabeth Taylor	Shirley Jones	Billy Wilder
1961	Maximilian Schell			Rita Moreno	
1962	Gregory Peck	Ed Begley		Patty Duke	David Lean
1963				Shelley Winters	
1964	Rex Harrison				

"Find a speech" lists every speech surveyed for the project by name, year, and category. Searching for specific Oscar recipients is made possible through the use of the Control/Command+F keyboard shortcut. In usability testing, only one user requested increased search functionality. However, a more frequent suggestion was for a site index, suggesting searching is somewhat hampered in this design. A more transparent site-wide search is a worthwhile addition to a future iteration of the site.



Selected speech

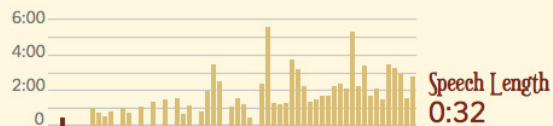
A breakdown of one speech and how it compares to others within the category



Marlon Brando

1954 Leading Actor

[Profile »](#) [Video »](#) [Transcript »](#)



Oscar thanking framework

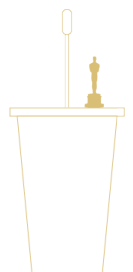
Each box below represents potential 'moves' Oscar recipients make during speeches. A recipient doesn't have to make all (or any) to be grateful. This just indicates how conformative the recipient was to speech traditions.

What **this recipient** said, compared to the overall **%** of Leading Actors

Tribute to ceremony	Transition	Film thanks	Team thanks	Family thanks	Closing
Academy 33%	It's an honor 10%	Director 58%	Agent 25%	Mother 22%	Reflect on support 8%
Nod to nominees 23%	Wanted this 3%	Production 45%	Publicist 12%	Father 18%	Dedication 15%

Individual speech pages are linked from the "Find a speech" page. The speech length as well as links to the recipient's biography, transcript, and video of the speech sit at the top of the page and are followed by how closely that specific recipient met the framework for thanking revealed through the research.

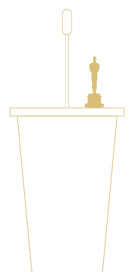
Videos were embedded per testing feedback. A number of users requested that the transcripts be embedded on the page as well, an action that is unfortunately prevented under AMPAS copyright of that material.



The selected boxes representing the general framework for thanking were understood by some users to signify how grateful the recipient was (i.e., “He is more grateful because more boxes are filled in.”) The language identifying what these boxes represent was clarified, but this interpretation underscores the perceived importance of following such a framework in social interactions.

The final element of the site is “Write your own,” in which users mark groups they wish to thank before sending their “speech” to be calculated for the closest match among those surveyed. The math here is a challenge, as it includes not just what was thanked but also what was left out that count. If users thank more than half of the available options, in the final screen they receive their matches along with a notice that the conductor has cut them off.

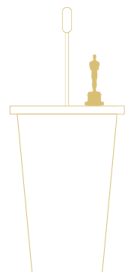
Another complication is that “Write your own” and individual speech pages are separate entities. The user’s results are links to view these speech matches more closely but the user’s selections remain on the results page and do not travel to the individual speech page, which is built to serve a broader function beyond match results. No users complained of this lack of





information transfer in testing, although that does not mean the interface is without issue.

The framework as it is depicted on the individual speech pages is a generalization to understand what constitutes a “good” speech. This undermines the uniqueness of the speeches. “Generalizations, while capturing similarities, obscure differences” (Tannen 16). “Write your own” is an opportunity to showcase the wide breadth of speeches issues throughout the years, as user selections reveal a variety of matches.

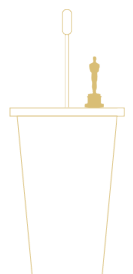


Extensions and Future Work

The development of “Thank the Academy” was a lesson in parsing through data to uncover an underlying framework for expression of gratitude. Each step of development is ripe for further investigation. The speeches themselves are publicly available through the official AMPAS library and can be analyzed beyond the categories studied here. The videos on YouTube often include the announcement of the award, the five-cameras capturing either a look of surprise, disappointment, or attempted indifference on nominees’ faces, and the dramatic run up the stairs to retrieve the Oscar, which could be inspected for performative aspects of gratitude beyond what takes place during the speech. Sophisticated technology could more closely attend to pauses and vocal inflections to measure what is not possible with the naked ear.

Data gathered in this analysis is available on the site to allow for alternative visualizations. The site is a strong start, but it could be improved through greater versatility of functionality, robust search, and tighter linkages between sections to feel even more like a tool for use. Even though it complicates the research, AMPAS’ vigilant guarding of its ceremonial proceedings somewhat adds to the allure of the piece. A partnership with the organization would benefit the site greatly, providing copyright to the speeches for the direct embedding requested in user testing. In the end, users wish to see the raw data first-hand, as that’s how they have participated in the Oscars for decades.

The evaluation of public sentiment immediately following each awards ceremony was one aspect

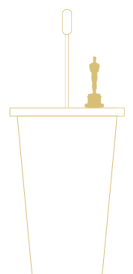


of research that was planned but not fulfilled in this project. The ceremony is not insulated; it profits on public involvement both in tuning in to the live awards ceremony on television and buying tickets to watch nominated films. The morning after a ceremony is marked by a media frenzy of opinion on the previous evening's event. A recipient's "social face" is a temporary possession "on loan to him from society; it will be withdrawn unless he conducts himself in a way that is worthy of it" (Goffman, *Interaction Ritual* 10). The public's opinions weigh heavily on how future recipients will act when their time arrives to accept the statuette. The public is an important player, but its methods of output have varied more than the heavily controlled Academy Awards ceremony itself. Determining a way to scientifically cull that data across a 60-year span is much more of a challenge than utilizing readily available transcripts and videos.

"Thank the Academy" does not profess to be the only way to visualize the long-standing ceremonial ritual of the Oscar acceptance speech. Further investigation is highly encouraged for an emotion that "might be thought of as a social resource that is well worth understanding—and perhaps even cultivating for the development of a society based on goodwill" (McCullough 136).

Conclusion

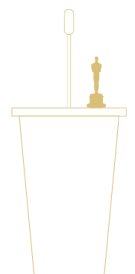
Gratitude is a method of social communication that negotiates relationship status, loyalties, and allegiances between groups (Tannen 54; Visser 175). "Silent gratitude isn't much use to anyone," wrote



British author Gladys Bronwyn Stern (Carson 27). The emotion requires a public display for efficacy. Recognizing the social utility of public displays of gratitude “can be a key to understanding many of the basic assumptions, preferences, and needs of Western culture” (Visser 1). After all, the culture organizes multiple extravagant thanking ceremonies annually that are well-attended by in-person audiences as much as television viewers.

The Academy Awards ceremony is a type of positive ritual set up to verify the award recipient’s relationship with the Academy as well as with the general public, upon which the entertainment industry is heavily dependent for its financial survival. With any ritual comes expected words and gestures (Visser 114) that, if not offered, threaten the relationship between the giver and receiver as well as the overall community of both actors (Goffman, *Relations in Public* 343). “Improper performance of positive rites is a slight,” and displays of sheer ingratitude “a violation” (63). The ceremony stands out as an event in which the direct audience—in this case, all members of the Academy—“function as peers, critics, and tastemakers. No other award combines so well these elements of critical and popular judgment of film artists” (Levy 47). The transcripts and videos AMPAS makes publicly available are a great boon to researchers in offering a rare look at the evolution of a key cultural custom. “To study media discourse,” writes linguist Deborah Tannen, “is to work to make sense of a great deal of what makes up our world” (Schiffrin 431).

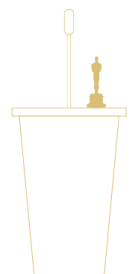
In testing, users with little interest in a thanking ceremony they deemed excessive found themselves touched by the most exuberant and long-winded



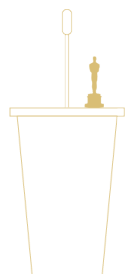
of speeches. The general public plays a viable role in the ceremony, framed to make its audience “spontaneously engrossed, caught up, enthralled,” and a major player in judging the efficacy of thanking (Goffman, *Frame Analysis* 345). Users’ own faked Oscar speeches reflected the value of immediate, relevant relationships. The need to thank a director fades if the ‘recipient’ has not yet worked with one.

At the close of the usability survey, users were invited to comment on whether they would change the Oscar speeches they had crafted at the beginning of the survey, should they be affected by what they had learned using the site. Half preferred to keep their speech the same—“There are no do-overs at the Oscars!” commented one user—but 16% opted to thank fewer people and another 16% thought they should have thanked more. An understanding of thanking through the Oscar frame had developed through exploration of the site, enabling some users to see past their immediate inner circle and understand industry demands when creating a personalized Oscar speech. As Goffman writes, “many of the obligations and expectations of the individual pertain to, and ensure the maintenance of, the activities of a social organization that incorporates him” (*Relations in Public* 34). Our use of frames in public interaction is so deeply embedded in our consciousness that it requires a site like “Thank the Academy” to help bring to the surface potential words and actions that are expected in an expressive negotiation act such as gratitude (Lakoff 25).

Thank the Academy” is one approach at documenting the ways in which expressions of gratitude have been framed and maintained over 60 years of Oscar



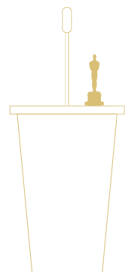
speeches. The site is a digital experience built to encourage greater understanding of what matters to us and what has changed over time in offering sufficient thanks in return for a benevolent act. Through understanding gratitude within the lens of the Academy Awards, we realize how significant the expression is in establishing and maintaining meaningful relationships within our own lives.



Acknowledgments

For a project about gratitude this researcher would be remiss to not take a moment to acknowledge the substantial community of assistance that made “Thank the Academy” possible. Specifically the committee: Dr. Janet Murray, for emphasizing the importance of looking at the data one more time, making one more sketch, and eating one more chocolate-covered espresso bean; Dr. Rebecca Burnett, for demonstrating models of analysis and forgiving grammatical expletives; and Dr. Celia Pearce, for pointing the way towards ethnographic and sociological research.

This project was fortunate to be supported by a 2012 Online News Association’s AP-Google Journalism and Technology Scholarship, organizations whose consideration is greatly appreciated. Thanks also to the following highly regarded mentors and peers: Dr. Carl DiSalvo, design feedback; Kate Farina, Paley Center references; Frederick Leighton, design feedback and Rater No. 1; Jason Maderer, public relations maestro; Curt Merrill, math advice; Bartram Nason, design feedback and technical guidance; Sanat Rath, design feedback; Colton Spross, design feedback; Kimberly Tauches, interrater reliability guidance; and Gessica Tortolano, for sample usability test prompts. To the generous members of the Georgia Tech faculty who allowed themselves to be bothered by the questions of this researcher over the past two years: Many thanks for your patience and support.



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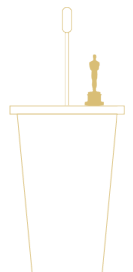
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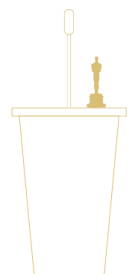
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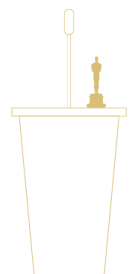
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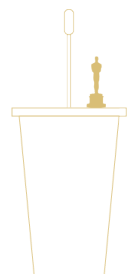
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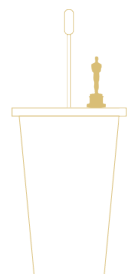
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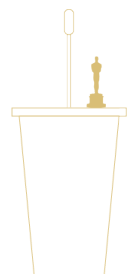
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Appendix

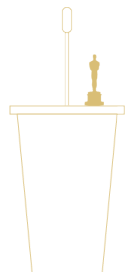
FIGURE A | Working Framework

The first framework was applied to an 11% sample set, or 21 speeches.

- 1) Rater's name:
- 2) Year of award:
- 3) Award category:
- 4) Last and first name of recipient:
- 5) Recipient Age
- 6) Recipient Race
- 7) Recipient Nationality
- 8) Previous nominations
- 11) Previous wins

FROM THE TRANSCRIPT

- 1) Speech number of words
- 2) List the order of people/organizations thanked.
- 3) List the ways in which the phrase "thank you" and its variations ("I want to thank," "thanks to," "I thank," etc.) were stated.
- 4) When did the speaker thank the Academy?
 - A) First
 - B) Last
 - C) Did not thank
 - D) Other
 - E) Not sure
- 5) How did the speaker refer to the Academy when thanking them? (i.e. "members of the Academy")
- 6) When did the speaker thank family (kids, spouses, parents, etc.)?
 - A) First
 - B) Last
 - C) Did not thank
 - D) Other
 - E) Not sure



7) If the speaker thanked family, were the names stated informally or formally? Informally means shortened names ('Lizzie' instead of Elizabeth) or first names only.

- A) Informally
- B) Formally
- C) Both
- D) Other
- E) Not sure

8) When did the speaker thank God or some religious deity directly? *Thanks to you, God. Praise you, Allah.*

- A) First
- B) Last
- C) Did not thank
- D) Other
- E) Not sure

9) If yes, state how it was phrased:

10) If the speaker referred to religion indirectly, state how it was phrased: *God bless you. Oh my God!*

11) If the speaker mentioned having to 'take it in' or needing 'one moment' state how it was phrased:

12) If the speaker made some reference to the statuette, state how it was phrased: *Its weight, its appearance, directly addressing it, etc.*

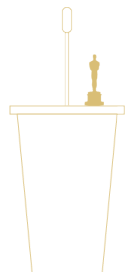
13) If speaker cited the unexpectedness/shock of the win, state how it was phrased: *I can't believe I'm up here. I didn't prepare.*

14) If the speaker apologized for using notes, state how it was phrased: *I have to use notes or I'll forget! I brought notes just in case.*

15) If the speaker ended the speech with 'Thank you' or some variant, state how it was phrased:

16) Did the speaker use the word "film(s)" or "movie(s)" in any context?

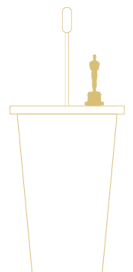
- A) Yes, "film(s)"
- B) Yes, "movie(s)"
- C) Yes, both "film(s)" and "movie(s)"
- D) The speaker did not refer to these words
- E) Not sure



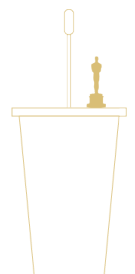
- 17) Did the speaker refer to overcoming obstacles...
- A) Making the movie?
 - B) Growing up?
 - C) Making it as an actor?
 - D) No stories of this nature were mentioned
- 18) Did the speaker cite negative actions from others as ...
- A) Actions that directly made success difficult?
(i.e. material/financial)
 - B) Actions that indirectly made success difficult?
(i.e. emotional)
 - C) Both direct and indirect negative actions
 - D) No obstacles cited
 - E) Other
- 19) Did the speaker cite help from others as...
- A) Actions that directly led to success?
(i.e. material/financial)
 - B) Actions that indirectly led to success?
(i.e. emotional/inspirational)
 - C) Both direct and indirect positive actions
 - D) No help from others was mentioned
 - E) Other
- 20) If the speaker cites a time limit, state how it was phrased: *(i.e. They are already flashing time's up! This is not going to be 45 seconds. Come on, conductor, let me finish.)*
- 21) State all short phrases the speaker used to express excitement: *(i.e. Golly! Wow! Gosh!)*
- 22) If the speaker made any reference of sharing the award, state how it was phrased and with whom they wish to share it:
- 23) If the speaker made any reference to fellow nominees, state how it was phrased:
- 24) If the speaker made any reference to the statuette state how it was phrased:

FROM THE VIDEO

- 1) Speech start & end times
- 2) Total time



- 3) Did the speaker use notes?
- A) Yes
 - B) No
 - C) Other
 - D) Not sure
- 4) Was there a podium?
- A) Yes
 - B) No
 - C) Other
- 5) Counting from the video, how many filler words did the speaker use? Words that do not contribute to the speech: *Um, Uh, You know, I mean.*
- 6) How many long pauses? A long pause is any time when the speaker is purposefully not speaking. A long pause lasts at least 1 second.
- 7) Words per second
- 8) Words per five seconds
- 9) Words per long pause
- 10) How many cumulative seconds during the speech did the speaker look down during the speech?
- 11) If the speaker started the speech with a sigh or exclamation, state how it was phrased:
- 12) If the speaker ended the speech with a sigh or exclamation, state how it was phrased:
- 13) If there was musical interruption from the conductor, state the time (MM:SS). This is when music begins to play as a message to the speaker to wrap up the speech.
- 14) If the speaker ever hoisted the Oscar statuette in the air, cite when (MM:SS):
- 15) If the speaker left the Oscar statuette on the podium, where on the podium did they leave it the longest?
- A) On the speaker's right
 - B) On the speaker's left
 - C) Dead center
 - D) The speaker did not leave the statuette on the podium
 - E) There was no podium present
 - F) Other
 - G) Not sure



16) How did the speaker generally hold/touch the Oscar statuette while speaking?

- A) With the right hand mostly
- B) With the left hand mostly
- C) With both hands together
- D) The speaker did not hold/touch the statuette
- E) Other
- F) Not sure

17) If the speaker adjusted his/her outfit during the speech, cite when (MM:SS). Adjustments include absently patting down skirts, tugging at ties, and general touches of clothing to ensure they are in proper place.

18) If the speaker touched his/her face during the speech, cite when (MM:SS) Touching the face includes gestures such as rubbing of the nose, patting of the hair, the scratching of the ears, and any moments when the hand comes in contact with the body above the shoulders.

19) If the speaker began to cry or his/her voice cracked during the speech, cite when (MM:SS)

20) If the speaker laughed during the speech, cite when (MM:SS)

21) If the speaker shouted out/yelled during the speech, cite when (MM:SS)

22) If the speaker exhibited any other 'breakaway' emotional state outside of crying, laughing or shouting out, cite what it was and when it occurred (MM:SS)

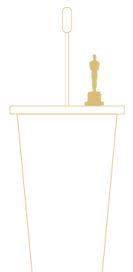


FIGURE B | Interrater Reliability Testing Results

Interrater reliability results on 11% (21 speeches) of the Leading Actor, Leading Actress, Supporting Actor, and Supporting Actress speeches. Negative Cohen's Kappa values for individual sectors are attributed to potential extreme margins, an issue with the statistic. Also computed but thrown out due to low agreement or low gratitude correlation: Stating a need to "take it in," referring to the statuette, unexpectedness or shock of the award, overcoming obstacles, cited time limit, long pauses, seconds looked down, exclamations, laughing, and yelling.

THANKED GROUPS			FORMS OF "THANK YOU"		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	365	28		141	16
Rater 2 No	10	0		3	0
Agreement	-.91			.88	
Cohen's Kappa	-.04			-.03	

WHEN THANKED ACADEMY			HOW REFERRED TO ACADEMY		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	20	0		6	0
Rater 2 No	1	0		0	15
Agreement	.95			1	
Cohen's Kappa	0			1	

WHEN THANKED FAMILY			HOW REFERRED TO FAMILY		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	18	1		3	5
Rater 2 No	3	0		2	11
Agreement	.82			.67	
Cohen's Kappa	-.07			.24	

WHEN THANKED GOD			HOW REFERRED TO GOD		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	1	0		1	0
Rater 2 No	0	20		1	19
Agreement	1			.95	
Cohen's Kappa	1			.64	



RELIGIOUS REFERENCES			"THANK YOU" CLOSING		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	5	1		19	0
Rater 2 No	0	17		1	1
Agreement	.96			.95	
Cohen's Kappa	.88			.64	

APOLOGIZES FOR NOTES			"FILM" VS "MOVIE"		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	0	0		15	4
Rater 2 No	0	21		1	1
Agreement	0			.76	
Cohen's Kappa	0			.17	

USED NOTES			PODIUM PRESENT		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	2	1		13	0
Rater 2 No	0	18		0	8
Agreement	.95			1	
Cohen's Kappa	.77			1	

FILLER WORDS			HOISTED OSCAR		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	92	20		7	0
Rater 2 No	22	5		10	13
Agreement	.7			.67	
Cohen's Kappa	.01			.38	

WHERE LEFT STATUETTE			HOW HELD STATUETTE		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	10	2		11	5
Rater 2 No	1	9		3	5
Agreement	.86			.67	
Cohen's Kappa	.73			.29	



TOUCHED FACE			TOUCHED BODY		
	Rater 1 Yes	Rater 1 No		Rater 1 Yes	Rater 1 No
Rater 2 Yes	12	5		3	2
Rater 2 No	2	9		0	16
Agreement	.75			.90	
Cohen's Kappa	.50			.70	

CRIED		
	Rater 1 Yes	Rater 1 No
Rater 2 Yes	7	2
Rater 2 No	7	14
Agreement	.70	
Cohen's Kappa	.38	

FIGURE C | Usability Testing Survey and Results

Usability and gratitude survey results by 27 respondents in February, 2013, which was approved by the Georgia Tech Institutional Review Board (Protocol H12399.) Not all of the questions were required, but the average response rate for the sixty-question survey was 96%.

View the survey here:
<http://goo.gl/hloOk>

DEVICE			BROWSER		
	Total	Percent		Total	Percent
Desktop	6	22%	Chrome	18	67%
Laptop	19	70%	Safari	4	15%
Tablet	1	4%	Firefox	2	7%
Smartphone	0	0%	Internet Explorer	1	4%

SYSTEM			SCREEN RESOLUTION		
	Total	Percent		Total	Percent
Mac	14	52%	1024 x 768	3	11%
Windows	11	41%	1280 x 800	2	7%
Linux	0	0%	1366 x 768	4	15%
			1440 x 900	4	15%

GENDER			HEMISPHERE NATIONALITY		
	Total	Percent		Total	Percent
Male	17	63%	North America	25	93%
Female	10	37%	East Asia	2	7%

AGE			FOLLOWED NEWS TOPICS		
	Total	Percent		Total	Percent
18-25	15	56%	National News	23	85%
26-39	8	30%	World News	21	78%
40-49	4	15%	Technology	20	74%
60+	0	0%	Entertainment	18	67%
			Politics	16	59%
FAMILIAR WITH OSCARS			Local News	15	56%
	Total	Percent	Living/Home	12	44%
Yes	27	100%	Health	11	41%
No	0	0%	Sports	10	37%
Unsure	0	0%	Crime	5	19%

LEVEL OF FAMILIARITY			ATTITUDE TO OSCARS		
	Total	Percent		Total	Percent
Big fan	0	0%	Love it	3	11%
Usually watch show	2	7%	Okay with it	12	44%
Sometimes watch	9	33%	Indifferent	10	37%
Watch clips next day	13	48%	Don't like it	1	4%
Doesn't interest me	3	11%	Hate it	0	0%
			Unsure	1	4%

IMPORTANCE OF GRATITUDE			ASPECTS OF THANKFULNESS		
	Total	Percent		Total	Percent
Extremely important	15	19%	Saying "thank you"	22	81%
Very important	17	63%	Why gift is appreciated	18	67%
Neutral	2	7%	Reflect on relationship	12	44%
Very unimportant	0	0%	Crying/voice cracking	4	15%
Extremely unimportant	0	0%	Speechlessness	5	19%

FEMALE GRATITUDE (COMPARED TO MEN)			"OVERDOING" GRATITUDE		
	Total	Percent		Total	Percent
More "emotional"	14	52%	Crying	8	30%
More verbal	7	26%	Overly excited	7	26%
More physical (hugs)	5	19%	Repetition	7	26%
Crying	5	19%	Exaggerated gesture	6	22%
Depends on person	2	7%	No genuine tone	2	7%

GRAPHICS AND TEXT ARE BALANCED			EASY TO NAVIGATE		
	Total	Percent		Total	Percent
True	20	74%	True	20	74%
False	6	22%	False	5	19%

USER CAN GET TO INFO EASILY			FUN TO EXPLORE		
	Total	Percent		Total	Percent
True	16	59%	True	20	74%
False	10	37%	False	4	15%

EASY TO REMEMBER WHERE INFO IS			EASY TO READ		
	Total	Percent		Total	Percent
True	17	63%	True	12	44%
False	8	30%	False	14	52%

SCREENS HAVE RIGHT AMOUNT OF INFO			CONTENT INTERESTS ME		
	Total	Percent		Total	Percent
True	15	56%	True	19	70%
False	10	37%	False	6	22%

WELL-SUITED TO FIRST-TIME VISITORS			HAS CLEAR PURPOSE		
	Total	Percent		Total	Percent
True	12	44%	True	22	81%
False	14	52%	False	4	15%

FUNCTIONALITY IS CLEAR			MISTAKES EASY TO CORRECT		
	Total	Percent		Total	Percent
True	11	41%	True	21	78%
False	14	52%	False	4	15%

CLICKED FIRST FROM HOMEPAGE			SITE EASY TO NAVIGATE		
	Total	Percent		Total	Percent
Who thanked who	8	30%	Strongly agree	4	15%
How they behaved	4	15%	Agree	11	41%
By the numbers	7	26%	Undecided	6	22%
Find a speech	1	4%	Disagree	4	15%
Write your own	1	4%	Strongly Disagree	1	4%
Credits	1	4%			

SITE ANSWERED MY QUESTIONS			WOULD RECOMMEND TO A FRIEND		
	Total	Percent		Total	Percent
Strongly agree	4	15%	Strongly agree	4	15%
Agree	11	41%	Agree	14	52%
Undecided	76	22%	Undecided	3	11%
Disagree	4	15%	Disagree	2	7%
Strongly disagree	10	0%	Strongly Disagree	3	11%

SUGGESTIONS		
	Total	Percent
Section describing purpose	4	15%
Site guide/index	4	15%
Embedded video/transcripts	3	11%
Better color contrast	2	7%
Search	1	4%
Navigation bar moved to top	1	4%
Retina-ready graphics	1	4%
Photos of recipients	1	4%
Film information for award	1	4%
Cohesion between screens	1	4%
Ability to email speeches	1	4%

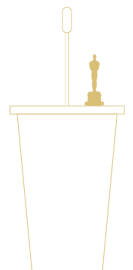


FEATURES LIKED MOST			FEATURES LIKED LEAST		
	Total	Percent		Total	Percent
Who thanked who	2	7%	Who thanked who	4	15%
How they behaved	5	15%	How they behaved	4	15%
By the numbers	6	22%	By the numbers	0	0%
Find a speech	7	26%	Find a speech	2	7%
Write your own	2	7%	Write your own	1	4%
Homepage	1	4%	Homepage	0	0%
Nothing	1	4%	Everything	1	4%
			Graph complexity	3	11%
OTHER USERS MIGHT STRUGGLE WITH			Navigation	4	15%
	Total	Percent	Type size	1	4%
Small overall size	2	7%	Color contrast	2	7%
Small type	3	11%	Excessive text	2	7%
Complex charts	3	11%			
Low color contrast	3	11%			
Small hit states	2	7%			

HOW NAVIGATE TO SPEECH			GENDER DIFFERENCE WITH STATUETTE?		
	Total	Percent		Total	Percent
Find a speech section	15	56%	*Yes	18	67%
*Select dot button	9	33%	No	2	7%
Not sure	1	4%	Not sure	6	22%

MOST THANKED PERSON BY LEAD ACTORS		
	Total	Percent
Harvey Weinstein	11	41%
Cast	7	26%
Jack Nicholson	3	11%
Clint Eastwood	2	7%
*4-way tie	2	7%
Production	1	4%

* Indicates correct answer



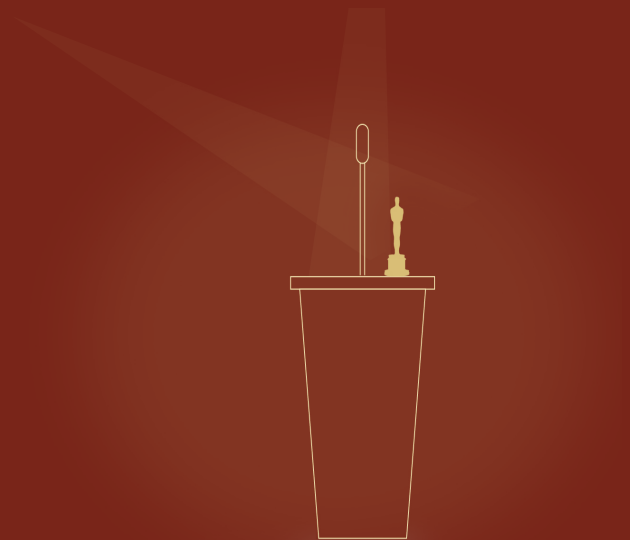
SIDNEY POITIER, 1965			JAMIE FOXX, 2005		
Gratitude	Total	Percent	Gratitude	Total	Percent
Excessive	1	4%	Excessive	6	22%
Appropriate	19	70%	Appropriate	17	63%
Not enough	4	15%	Not enough	0	0%
Not sure	2	7%	Not sure	3	11%

AUDREY HEPBURN, 1954			GWYNETH PALTROW, 1998		
Gratitude	Total	Percent	Gratitude	Total	Percent
Excessive	1	4%	Excessive	9	33%
Appropriate	16	60%	Appropriate	12	44%
Not enough	6	22%	Not enough	0	0%
Not sure	1	4%	Not sure	1	4%

MOST AUTHENTIC			MOST AUTHENTIC		
	Total	Percent		Total	Percent
Sidney Poitier	4	15%	Audrey Hepburn	7	26%
Jamie Foxx	10	37%	Gwyneth Paltrow	7	26%
Same	7	26%	Same	7	26%
Not sure	5	19%	Not sure	2	7%







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