Methods of Analysis
Frame Analysis
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Bateson (1954) discerned that a frame— expressed in a message, sign (signal), or statement— has implicit rules governing relations to events or objects. Language "bears to the objects which it denotes," Bateson says, "a relationship comparable to that which a map bears to a territory" (p. 69). A frame implies "a complex set of metalinguistic (but not verbalized) rules which govern how words and sentences shall be related to objects and events" (p. 69). Bateson (1956/1972) also refers to a frame as a "metamessage" (p. 222). Frame analysis developed as a method for unraveling metamessaging— metalinguistic or metacommunicative codes and rules.

What was a minor concept for Bateson became a major concept for Goffman (1974/1986). *Frame Analysis* extends frames to frameworks. Some frameworks "are neatly presentable as a system," Goffman observes, while most others "appear to have no apparent articulated shape, providing only a lore of understanding, an approach, a perspective" (p. 21). Shorthand for framework, a frame is a "schemata of interpretation… to locate, perceive, identify, and label" (p. 21). A frame implies "a set of interpretive guidelines for discriminating between orders of message" (Bauman & Sherzer, 1975, p. 106).

Goffman's (1974/1986) key contribution was in shifting analysis from frameworks to framing. Building on his extensive engagement with "dramatic realization" (1956, p. 19), He turned to performance to analyze the processes by which frames are created. Similar to how scenes are framed in drama, situations are framed in everyday life: "frame structure of the theater and the frame structure of talk, especially the 'informal' kind, have deep-seated similarities" (p. 550). "Ordinary behavior, then, is taken as a direct instance of, or a symptom of, underlying qualities;" to analyze these "one must look to frames" (p. 569). Through frame analysis, "what is implicit and concealed can thus be unpacked, unraveled, revealed" (p. 564).

Goffman focuses on "framing devices" media employ in framing messages and stories (p. 109). The focus is especially on how and why framing is vulnerable to deception or "designs and fabrications" (p. 83). Subsequent researchers took frame analysis to be a key method for media education and literacies. "Frames structure," Reese (2001) asserts. "That is, they impose a pattern on the social world, a pattern constituted by any number of symbolic devices" (p. 17). Frame analysis has three prevalent components: First is "attention to the production process— the ways in which carriers of particular frames engage in activities to produce and reproduce them." Second, is the unit of analysis. "We all struggle with the same issues, particularly the vexing problem of the level of analysis. There are event frames, issue frames, master frames, and worldviews— frames within frames within frames." Third is examining "the complex interaction of texts [i.e., data or images, text, & sound] with an active audience engaged in negotiating meaning, doing what Elihu Katz (1990) has called 'viewer's work'" (Gamson, 2001, pp. ix, x).

This is one aspect that makes social science so interesting— both research participants and researchers invariably and simultaneously metamessage and frame or draw on frames and frameworks to influence, filter, orient, package, or shape beings, events, and things (BETs).

1. **What is Framing?**
   a. Influence over meaning.
   b. Packaging of meanings.
   c. Bateson (1954, p. 68): [Frame indicate an awareness in humans and some nonhumans of] the occurrence of metacommunicative signs (or signals) in the stream of interaction.
   d. Goffman (1974/1986, p. 21): A frame is a "schemata of interpretation…. to locate, perceive, identify, and label" (which creates meaning, shapes experience, gives direction, etc.
   e. Reese (2011, p. 11): Frames are *organizing principles* that are socially *shared* and *persistent* over time, that work symbolically to meaningfully *structure* the social world.
   f. Reese (2001, pp. 11, 12, 17): Framing is concerned with the way interests, communicators, sources, and culture combine to yield coherent ways of understanding the world… frames organize by providing identifiable patterns or structures, which can vary in their complexity…. Frames structure. That is, they impose a pattern on the social world, a pattern constituted by any number of symbolic devices
   g. Framing involves codes, cues, rules, or scripts for action, cognition, and communication. It refers to influence over or a packaging of meanings and not merely to a "lens" through which a participant or researcher "views" data and phenomena or image, text, sound, and object (ITSO). Whether articulate or inarticulate, frames and frameworks create meaning, give direction, and shape experience.
   h. Researchers often approach events, sites, etc. by tracking, mapping and framing— practices conflated with analysis, description, and interpretation. In fact, these researchers often refer to their frames or framings of data, phenomena, and sites of interest as frameworks. Tracking refers to an observation or documentation of trails, traces, performances, etc., while mapping refers to an articulation or coordination (forms of relationships) of BETs, figures, interests, ideas, ideologies, elements, entities, nodes, etc. Mapping may take a form of modeling (strengths of relationships) and is what it suggests— cultural or social cartography (Paulston, 1977).

2. **What is Frame Analysis?**
   a. Bateson (1954, p. 73): [Decoding the] constellation (or system of relationships) between messages.
   b. Gonos (1977, p. 858): attempt to become cognizant of the rules for cognition and communication that are bound up with the production of any [everyday] world.
   c. Entman (1993, p. 52): to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation.
   d. Snow, Rochford, Worden, & Benford (1986, p. 467): frame alignment [i.e., linkages across, activities, goals, interests, etc.], of one variety or another, is a necessary condition for movement participation, whatever its nature or intensity…. The four processes [of frame alignment] include: (a) frame bridging, (b) frame amplification, (c) frame extension, and (d) frame transformation.