

AGING WITH TELEVISION
Images on Television Drama and
Conceptions of Social Reality

A preview of the final report of a research project conducted under a grant from the Administration of Aging, Office of Human Development, Department of Health, Education and Welfare.

by

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Old Age: TV Tells It Wrong

By Michael Kernan

Older people are so badly short-changed in TV drama that viewers actually believe they are disappearing from the scene — though in real life they are increasing.

Television's gross distortion of some basic facts about American life has been documented by a two-year project at the Annenberg School of Communications, part of the University of Pennsylvania, on a \$200,000 federal grant.

Heavy-duty watchers—the ones on the high side of the national average of 30 hours a week—also believe that old age comes earlier in life, especially to women.

Nearly 70 specialists in education, aging and communications tossed around some possible responses to the bleak picture presented by George Gerbner and some colleagues from Annenberg yesterday at the Hyatt Regency.

The saddest thing, Gerbner noted, is that "the best and possibly only time to learn about growing old with decency and grace is in youth... Images of old age we absorb throughout life cultivate our concept of aging." And television, especially network drama, is telling it wrong.

Curiously for this youth-worshipping country, TV also grossly underrepresents children and adolescents, Gerbner said.

Some findings from the 10-year study of 1,365 programs and 16,688 characters:

- Characters under 18 make up only 8 percent of the fictional population. In reality they are 30 percent of the American population. The over-65s, actually constituting 11 percent of Americans, appear to be hardly more than 2 percent of the TV population. In other words, a viewer meeting more than 300 speaking characters in

a week will be exposed to only seven over 65.

- Furthermore, the older people are shown as eccentric, stubborn, nonsexual, ineffectual and often silly. Old men are likely to possess power for evil and accordingly must die, by TV's simple code. Old women have no such powers and usually wind up as victims, especially to the violence that occurs in almost 80 percent of prime-time and children's programs.

- In TV's "compelling, vivid, translucent world," men outnumber women by three to one. Fantasyland, indeed.

- Women are valued only under 35, while men, the wielders of authority, thrive in the 35-44 age bracket. "The character population is structured to provide a relative abundance of younger women for older men," but not vice versa.

- In children's programs, people of their parents' age group (23-35) are all but invisible. The grandparental age group is also extremely sparse.

But it is the older people who suffer most on TV, and it is the older nonwhites and women who get the worst of it. Respectful, serious treatment of the elderly, and women of all ages, is less likely than otherwise, observed researcher Nancy Signorielli. The older are apt to have more negative qualities, to be married but to have no romantic interest, to be less successful, attractive or happy. With exceptions, of course.

"Marriage," the report adds, "at least in the television world, is practically devoid of romance and is the domain of older people."

One interesting aspect of this consistent skewing of truth is the TV watchers' notions about crime. In TV's world, three out of 10 older people are apt to be robbed or beaten. (The real figure is less than one percent—less than the rate for other age groups.) A special survey of heavy watchers indicated that TV cultivates fear and a sense of danger, leading them to believe they may be mugged or attacked at any time, that even walking at night in their own neighborhood is "not safe at all."

"Heavy viewers in greater proportion than light viewers appear to generalize from observation of television's message system to real life situations, despite facts to the contrary and despite the fictional nature of most TV."

Solutions were discussed only in a general sense, but they seemed to boil down to counterpromotion, alternative TV such as cable and cassette, pressure on licensing agencies.

Rep. Marc Lincoln Marks (R-Pa.) suggested organizing campaigns against offending local stations and promoting minority stations. He noted that since programs are essentially bait used by advertisers, who concentrate on the profitable 18-to-49-year-old market, an effort could be made to interest advertisers in the \$60 billion market represented by older people.

Fiction, he reminded the audience, disarms its critics. Theater makes lies appear harmless, even noble, while all the time transmitting and preserving biases.

This report presents selected highlights of the findings of a two-year research project. It is not the final report of the project. The purpose of this report is to assist the discussion and interpretation of the main findings and of their implications for social, media, and research policy.

The Figures and Tables (in the Appendix) contain more information than is summarized in the text. The investigators solicit comments, criticism, and interpretations based on the information provided in this report and useful for the development of the final report.

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AGING WITH TELEVISION

Aging is a process that starts with birth and goes on throughout life. However, life styles associated with different stages of the life cycle are roles learned in a culture.

The best and possibly only time to learn about growing old with decency and grace is in youth, in the everyday social and cultural environment. Images of old age we absorb throughout life cultivate our concept of aging and of the age roles into which we are placed.

Television is the wholesale distributor of images and the mainstream of our popular culture. It presents a world of places, people, and roles which most people experience with little selectivity or deviation an average of 30 hours a week. Network drama is where the bulk of this time and action is. It is our nation's most common, constant, and vivid learning environment.

We are thought to be a "youth culture." In fact we underrepresent and in many ways devalue children and adolescents, as well as old people. As we shall see, culturally we treat age as a resource to be distributed as other resources are distributed -- along lines of income, status, and power.

It is difficult to understand one age group or role in isolation. Our research looks at the entire pattern of the distribution of age roles in the symbolic worlds of prime-time and weekend-daytime (children's) network television drama.

It is important to keep in mind that we look at aggregate systems of messages. We do not focus on individual programs, networks, or productions. What we report does not reflect what any individual sees but what

large communities absorb over long periods of time. It is somewhat like flying over your own neighborhood; the territory is real but the patterns are new and different and are seen in a broader context.

These patterns are not the creation of single individuals or groups. They are the creation of a system of broadcasting and of story-telling with deep historical, cultural, and commercial roots. It is a system which allows very few degrees of freedom. But within those few degrees, the creative workers and the executives of the industry can act -- provided they have the information upon which to act. That is one purpose of this research and the purpose of this conference. It is to share with our colleagues from the broadcasting industry and other organizations our findings and to discuss with them and others the implications for policy, practice, and further research.

Methodology

The research we are reporting is part of a multi-faceted project entitled Cultural Indicators. This design consists of two interrelated procedures: (1) Message System Analysis -- the periodic content analysis of prime-time and weekend-daytime network television dramatic programming and (2) Cultivation Analysis -- determining conceptions of social reality television viewing tends to cultivate in different groups of viewers. This research has been in progress since 1968 and has for the past two years, under a grant from the Administration on Aging, focused specifically upon age roles and conceptions of social reality related to aging.

Two samples of Message Analysis data were used in this analysis -- the data for dramatic characters of the ongoing Cultural Indicators project and data for all characters in programs which portray elderly characters. (These programs are part of our 10-year videotape archive.)

The programs included in our complete sample are those aired during one week of prime-time (8 - 11 p.m. EST) and weekend-daytime (8 a.m. to 2 p.m. Saturday and Sunday) programming in the fall of each year. The sample includes programs broadcast from 1969 through 1978 which were videotaped, subjected to the message analysis, and archived. The specially constructed sample used in the AoA-funded research consists of all programs in the 1969-1977 sample in which there is an elderly character. In addition to subjecting these programs to a special message analysis, we also accessed all previously collected message data.

Message System data are generated by pairs of highly trained observers who make detailed objective records about different aspects of program content.* This report focuses upon major characters, those who portray roles essential to the plot, and minor characters, those with all other speaking parts, who populate the programs in the sample.

The data are subjected to an exhaustive reliability analysis so as to insure that the observations reflect the properties of the material under investigation rather than instrument ambiguity or observer bias. Only those content items meeting acceptable levels of reliability are included in the analyses.

The complete sample on which the Message Analysis is based includes a total of 1,365 programs and 16,688 characters. Their distribution by program time, role, and sex can be seen in Table 1.

Cultivation Analysis is that part of our research which investigates the contributions of television viewing to people's conceptions of social reality.

* See George Gerbner, Larry Gross, Nancy Signorielli, Michael Morgan, and Marilyn Jackson-Beeck, "Violence Profile No. 10: Trends in Network Television Drama and Viewer Conceptions of Social Reality, A Technical Report." Annenberg School of Communications, University of Pennsylvania, 1979.

It consists of surveys conducted as part of this research and secondary analysis of other surveys of adult and child samples. In all of these, patterns of responses to relevant questions are compared so as to isolate the differences between heavier and lighter viewers of television, controlling for the other major differences between the two groups.

A more detailed description of the approach and procedure appears in the section on Cultivation Analysis.

Message System Analysis

The distribution of age groups in the actual American population (1977 census)* presents a fairly flat and shallow curve. Figure 1 (Table 2) shows that children and teenagers make up about a third, people from twenty to the mid-forties another third, and those over 45 the last third.

(The peculiar shape of Figure 1 is due to the uneven age periods in the 1978 Statistical Abstracts. We categorized television characters into the same age groups.)

Every dramatic program is structured and motivated to make its casting seem natural -- but casting has a message of its own. Those for whom the world of television has more use -- more jobs, adventures, sex, power and other opportunities -- are created and cast in greater numbers than those whose dramatic uses are more restricted.

Demography and Power

On Figure 2 (Table 3) we see the gross underrepresentation of both young and old people in the world of prime-time network dramatic television. The middle-years bulge does not exist in the real-life population curve but is similar to the profile of consumer income by age. More than half of TV's dramatic population is between 25 and 45. Characters under 18, who number about 30 percent of the real population, make up only 8 percent of the fictional population. Characters over 65, who comprise about 11 percent of the real population, make up 2.3 percent of the fictional population. The average viewer sees well over 300 speaking characters a week in prime time. Only 7 are over 65. (Major characters, striped line on Figure 2, only emphasize the trends in over or underrepresentation.)

* U.S. Bureau of the Census, Statistical Abstracts of the United States, 1978. (99th edition) Washington, D.C. 1978.

As Figure 3 shows, weekend-daytime television -- children's programs -- is different in that the mid-teens (especially major characters) number more than their share. Children's viewing time neglects people over 65 even more than prime time. The child viewer sees over 130 speaking characters on a typical weekend; 2 of these are over 65. It takes three week-ends to find a major character over 65 during children's hours.

Figure 4 (Table 3) compares the prime and weekend daytime television populations. We can see another big difference: the twenties and early thirties so prominent in prime-time, are virtually missing or cut in half in children's program time. The age group of the parents of young children has a very low profile, as does the age group of their grandparents.

Figure 5 shows that in the world of prime-time television drama -- as in most mass media -- men outnumber women about three to one. This fact has profound consequences for all that happens in that world, from aging and occupations to sex and violence.

Figure 5 shows actual frequencies (numbers of characters). It shows that women actually outnumber men in the early twenties, when their function as romantic partners is supposed to peak, but then their numbers fall to 4 or 5 times below the number of men as their usefulness in the world of television declines. Over the past 10 years the regular viewer of prime-time network drama saw a weekly average of 5 male and 2 female characters who were over 65 years of age. An average of one of the male characters per week was a major character. It took an average of three and a half weeks of steady viewing to encounter a female major character who was over 65.

The percentage of men and women in each age group within their respective genders is shown on Figure 6. The age distribution of females compared to that of males, favors young girls and women under 35. While women are most concentrated, with almost a third of their total numbers, in the 25 to 35 age bracket, men are the most concentrated, also with almost one-third of their numbers, in the 35 to 44 age bracket. The character population is structured to provide a relative abundance of younger women for older men, but no such abundance of younger men for older women. Television perpetuates an inequitable and unfair -- if conventional -- pattern.

The pattern is also largely untrue as far as the real population is concerned. We can see on Figure 7 that until we come to the over 65 category, the gender breakdown of the census is the opposite of the television sex-age pattern.

Figure 8 shows the pattern in children's programs. Over half of all females are under 21, but only 28 percent of all males are under 21. The most visible male age group is the age of TV authority, between 35 and 45 years of age. Fully one-third of all men in weekend daytime programming fall into that group.

As in prime-time so in weekend-daytime programs, and even more so, as men and women age after 45, they become progressively less visible. Women after 65, over 12 percent of the real female population, are 4 percent of the women in the world of children's television; older men are half of that percentage.

The distribution of age roles by race, as well as by gender, shows the value structure of the symbolic world. Figure 9 (Table 4) compares whites and others in the real and the television populations.

The black population in both is somewhat younger than the white. The biggest difference is the presence of the largest single proportion of nonwhites in the 25 to 35 age bracket. The gender distribution on Figure 10 sheds more light on this.

Figure 10 compares the age distributions of white and nonwhite men and women in prime time. It shows both populations bulge in the middle, but, as we have seen before, while white men dominate the age of dramatic authority between 35 and 45, nonwhite men (as all women) are concentrated between 25 and 35. Unlike older white men, older nonwhite men have a very hard time finding younger women of any race. Age as a resource cuts two ways for race as well as for gender.

The monitors judged the chronological age of all characters; they also coded what we call social age. This is a functional category system used to characterize life cycle as well as a type of dramatic role. The categories are children and adolescents, young adults (typically the age between adolescence and a more settled vocational and personal life and responsibilities), settled adult, and older adult. The older role is rarely romantic or adventurous.

The distribution of these roles for all characters in all programs can be seen in Figure 11 (Table 5). It confirms what we have seen earlier. The bulk of the dramatic population is shown in settled adulthood. The dramatic need for women as romantic partners makes their percentage cast as young adults nearly double that of men. Older men and women are grossly underrepresented.

Figure 12 (Table 5) shows that in prime-time the situation is essentially the same. On weekend-daytime children's programs, as we can see on Figure 13 (Table 5), there are proportionately more

females in childhood and adolescence as well as in young adulthood, and fewer in old age. To find an older major character a child will have to watch an average of two weeks for a male and six weeks for a female.

The distributions we have found do not change much from year to year. Figures 14 and 15 (Table 6) show that the age structure of the world of television is a stable system.

The relationship of chronological age to the role a character plays is not a fixed one. On the contrary, the use of age as a resource means, as we have already seen, that some types of characters play different roles than other characters of the same age. We will only sketch two types of differences that have to do with two great dramatic -- and real life -- indicators of human and social relationships: sex and violence.

Sex and Violence

The aspect of sex that we will talk about is its basic raw material: casting. We have seen the disproportionate use of young women to play opposite older men. This means that women on television "age" faster than men. As women age, they are cast for roles that decrease their romantic possibilities. Figure 16 (Table 7) presents comparisons between chronological age and social age categories. It shows that already in their teens, a larger percentage (38 percent) of female major characters is assigned to the older social and dramatic age category of young adults than males of the same age (30 percent). In their twenties, only 26 percent of the men but 33 percent of the women will be cast as settled adults (the rest are of course young adults). Among prime time major characters from 55

through 64, only 22 percent of the men but 33 percent of the women will be cast as old characters. Among characters 65 and over, 28 percent of the men will still play settled adult roles with romantic possibilities and 72 percent will be cast as old but 90 percent of women of the same chronological age will be cast as old.

The lessons of violence demonstrate power. They show, an average of 7 times per hour of network drama, who can get away with what against whom in conflict situations. About 6 out of 10 characters are involved in some violence. Older characters are less likely to get involved either as violents or as victims than younger characters, and women less likely than men. Even so, 38 percent of older women and 50 percent of older men are still involved in some violence.

An index of relative power can be obtained by calculating chances of victimization for different age and sex groups (if and when involved in violence). (See Table 8)

The male victimization ratio declines with age. Only (?) half of older men are involved in violence, but if and when involved, they are the only group to actually hurt others more than they get hurt themselves (11 inflict for every 10 suffering violence). Their fate changes, however, when violence becomes lethal. Then, with as many killed as killers, old men have the highest ratio of fatal victimization among all male age groups.

Old men on television drama, especially when in a major prime-time serious role, are more likely to be evil than any other age group. Evil must have power to be credible. But in a world of happy endings evil must also perish -- hence the high ratio of old men who are killed.

Women suffer a different fate. They are more likely to be victimized than men at most ages. As they get old, their relative risks of being hurt and being killed both rise even further. Old women rarely encounter violence (or anything else because they appear, on the average, less than once a week), but when they do, the likelihood of their being the victims is over three times that of their being the violent. This ratio gives them the largest risks of all groups in television drama.

Personality and Living

This section focuses specifically upon three aspects of characterization -- role and evaluation, personality attributes, and home and family. The analysis will only examine the portrayal of major characters in prime-time drama.

We start with three positive and negative characterization items -- character type ("good" or "bad"), a character's success (whether or not the character achieves what he/she sets out to do or otherwise exhibits characteristics indicative of success), and the type of role (comic or serious) in which a character is cast.

Overall, most major characters are "good" or "good and bad," and less than 15 percent are classified as "bad" (Table 14). Figure 17 illustrates the proportion of "good" and "bad" characters among male and female major characters of different ages. The dotted line shows that, except for the children and adolescents, as males age, proportionately more are portrayed as "bad." For females (the solid line), however, the situation is reversed and, except for elderly women, proportionately more girls are portrayed as "bad" than young or middle-aged women. More older women, though, are portrayed as "bad."* The most obvious and important difference is that proportionately fewer older characters are "good," while the proportion of "bad" older characters is larger than in the younger age groups. These findings reinforce the notions of who is "good" and "evil" revealed in the

* The number of female characters who are very young or very old is quite small.

patterns of committing violence and being victimized.

Success is an extremely important age-related characterization item. As is true for character type, a large number of characters fall into the middle category -- they both succeed and fail. The proportion of characters classified as successful is quite stable -- between a third and two-fifths of all groups, except older women. In this case, the figure drops to 15.8 percent.

Striking age-related differences for success are illustrated in Figure 18. The dashed line on this chart reveals that the percent of successful men increases with age but, as women age (striped line), the percent who are successful see-saws and then drops to a mere 16 percent. Older women are also the most likely group to be portrayed as unsuccessful or as failures. In fact, more older women are unsuccessful than are successful. We do not find this for any other group.

Casting a character in a comic, serious, or mixed role is also a function of age. Table 14 and Figure 20 reveal that the elderly, especially older men, are less likely to portray serious roles than are young adult or middle aged men -- 51 percent of the older men as compared to 63 percent of the young men and 72 percent of middle-aged men portray serious roles. Women of all ages (striped lines) are less likely than the men to portray serious roles. The converse holds only for young women and middle-aged women. That is, a greater proportion of the older men (dotted line) than older women (solid line) portray comic roles. Boys and girls are more likely than older men and women to portray serious roles. Girls are the least likely to be cast in comic parts. Boys, young men and middle-aged men are equally likely to be comic. In regard to role, the most important differences

are that fewer older characters portray serious roles and that older men are much more likely than younger men to be cast in a comic role.

Major characters in the AoA sample of prime-time programs are rated on several personality attribute scales. These scales include treating characters with disrespect or pity, and portraying characters as useful, lonely, a nuisance, stubborn, eccentric, or foolish. The values range from 1 (never) to 5 (always). In Table 13 three measures are given -- the percent of characters who are never treated or portrayed as the scale suggests, the mean score for each scale and its standard deviation.

More older characters are treated with disrespect than characters in any other age group. About 70 percent of the older men and more than 80 percent of the older women are not held in high esteem nor treated courteously. This is quite different from younger characters where more than half are usually treated courteously, appear to be admired, or are held in esteem. Of course, this disrespectful treatment does not occur every time an older character appears (the mean score was only 2.1), but nevertheless more than three quarters of the older characters are presented in a disrespectful manner. Similarly, a much larger proportion of older characters than younger characters are portrayed as eccentric or foolish. A larger proportion of older women than older men -- two thirds as compared to about a half -- are presented as lacking common sense, acting silly or eccentric. This male-female distinction does not exist in the other age groups.

Two positive aspects of portrayal emerge from this analysis. First, the older characters are not portrayed as more lonely than characters in younger age groups. Also, the mean score on this scale for elderly

characters is very low, indicating that loneliness, as an attribute of characterization, occurs infrequently. Second, most characters, including the elderly, are portrayed as useful.

Thus, we find that as characters age they are more likely to be portrayed as possessing most of these attributes. Older characters are more likely to be treated with disrespect; they are portrayed as more of a nuisance, as more stubborn, eccentric and foolish than younger characters.

The last aspect of portrayal that we will discuss is home and family (Table 15). This concept is an important part of characterizations in all age-groups except young adults. We find that as characters age they are more likely to be portrayed as married -- married characters include 12.7 percent of the young adults, 37.7 percent of settled adults, and 64.8 percent of the elderly. The proportion of married characters is even greater among women; the married include 20 percent of the young women and only 8 percent of the young men; 33 percent of middle-aged men as compared to half of the middle-aged women; and 62 percent of the older men as compared to 71 percent of older women.

Older characters are also more likely to be portrayed as having children than are middle-aged characters -- 41.2 percent of the older men and 57.1 percent of the older women as compared to 22.7 percent of the middle-aged men and 32.5 percent of the middle-aged women. About the same proportion of older and middle-aged characters are cast in roles involving the care of children under 18 years of age.

When we look at romantic involvement, however, we get a very different picture of aging and age-roles. So far we have seen that home

and family are important aspects of the characterizations of older adults -- they are married, have or care for children and feel that family life is important. Romance, however, is not. Of the four age groups, the elderly (especially older women) are the least likely to be portrayed as involved in a romantic relationship -- from 1973-1978,* only one older woman and three older men had romantic relationships. Moreover, the woman appeared in 1978.

The difference in the portrayal of marital status and romantic involvement is illustrated in Figure 19. This graph reveals that as characters age the proportion who are married increases, but the proportion involved romantically declines. Thus, although most older characters are married they are the group least likely to be involved in a romantic relationship. This says something not only about age-roles but also about the nature of marriage. Marriage, at least in the television world, is practically devoid of romance and is the domain of older people. Young characters, especially young women, on the other hand, are involved romantically but are not married.

The shape of the romantic involvement curve substantiates what the basic casting norms reveal in the overall distribution of men and women in the television world population. Although women, of all ages except for the early 20's, make up a smaller segment of this population, their greatest numbers are found in the younger age group -- the time when they are, for television at least, available for and involved in romantic relationships.

Television thus presents a rather gloomy picture of aging. Older persons are practically invisible. Elderly women are quite likely to be

* This content item (romantic involvement) was added to the recording instrument in 1973.

hurt or killed as well as be failures or unsuccessful. Older men do a lot of hurting but, at the same time, are more likely to be killed than to kill others. More older men than younger men or women of all ages are cast in comic roles. Elderly characters are more likely to be treated with disrespect and are portrayed as nuisances, as stubborn, eccentric and foolish. They are rated as less attractive and more unhappy than younger characters. Finally, while home and family are important for elderly characters, romance is the domain of the young.

Cultivation Analysis

Cultivation Analysis is the study of what is usually called effects or impact. Our approach considers the latter terms inappropriate to the study of broad cultural influences. The "effects" of a pervasive medium upon the composition and structure of the symbolic environment are subtle, complex and mingled with other influences. Also, the concept of causation, borrowed from simpler experimental studies in the physical and biological sciences, is not fully applicable to the steady flow of images and messages that make up much of contemporary popular culture.

People are born into a culture that cultivates their needs as well as their satisfactions. Culture affects assumptions about facts as well as responses to facts. In modern cultures, demand is manufactured, as well as the supply. Social and psychological characteristics draw individuals to select certain types of content which, in turn, nourish and cultivate those characteristics. Innumerable facts (and values) outside of personal experience can only be learned -- and related values derived -- from the mass media, or from others who have learned them from the mass media. Increasingly, media-cultivated facts and values become standards by which we judge personal experience as well as family and community behavior.

A slight but pervasive shift in the cultivation of common perspectives may not change much in personal outlook and behavior but may

change the relative meaning of much behavior. Furthermore, common perspectives help structure the agenda of public (and often private) discourse and provide a basis of interaction among different social groups. Just as a barely perceptible change of a few degrees average temperature can lead to an Ice Age or make the desert bloom, so a slight but pervasive change in the cultural climate may create shifts in perspective that do not amount to much measurable difference in single individuals but can have major social and public policy consequences. That is why we tend to speak in terms of the contribution of television to the cultivation of common perspectives rather than in terms of achieving any preconceived goals, impact, or effects.

Cultivation Analysis begins with the patterns found in the "world" of television drama. The message system composing that world presents a coherent image of life and society. How is this image reflected in the assumptions and values held by its audiences? How are the "lessons" of symbolic behavior presented in fictional forms applied to conceptions about real life? For example, our Message System Analysis shows that in the world of television, over three out of ten elderly characters (37 percent) are likely to be victimized.

In the real world, however, less than one out of a hundred elderly citizens is ever likely to be victim of criminal violence, robbery, or assault, which is less than the rate for other age groups.*

The analysis of existing data bases determines whether respondents'

* Report of the Special Committee on Aging, United States Senate. April 28, 1978, p. 193.

answers to questions about personal safety are more characteristic of the television world or of reality.

These days nearly everyone "lives" to some extent in the world of television,* so that the problem of studying television's effects is a difficult one. Without control groups of non-viewers, it is hard to isolate television's impact. Experiments do not solve the problem, for they are not comparable to people's day-to-day viewing of television. Our approach reflects the hypothesis that heavier viewers of television -- those exposed to a greater extent than lighter viewers to its messages -- are more likely to understand social reality in terms of the "facts of life" they see on television. To investigate this idea we partition the population and our samples according to television exposure. By contrasting light and heavy viewers, while holding major demographic variables constant, some of the "difference" television makes in people's conception of social reality can be examined.**

* Marilyn Jackson-Beeck, "The Nonviewers: Who are They?" Journal of Communication, 1977, 28, 65-72.

** A full description of the methodology employed in this research, including samples, can be found in George Gerbner, Larry Gross, Marilyn Jackson-Beeck, Suzanne Jefferies-Fox, and Nancy Signorielli, "Cultural Indicators: Violence Profile No. 9," Journal of Communication, 1978, 28, 176-207.

Images of Older People

What are the lessons viewers derive from television drama about what it is like to grow old and be old in our society? What are the implications of heavy viewing on people's perceptions of the qualities, the abilities, the life styles, and the health and well-being of the elderly? In short, are heavy viewers more likely than light viewers to incorporate some of television's representations into their own beliefs and assumptions about aging and the elderly?

Our Cultivation Analysis is based upon data from the National Council on Aging's "Myth and Reality of Aging" survey (NCOA) conducted by Louis Harris and Associates in 1974. The main results are clear and consistent. The more people, and especially young people, watch television, the more they tend to perceive old people in generally negative and unfavorable terms. Heavy viewers believe significantly more than light viewers that old people are a vanishing breed. Furthermore, those who watch more television believe that people (and especially women) become old earlier in life. Most of these and other findings reflect a generalized set of beliefs that relate to the ways television drama depicts old people and their circumstances.

Of all of television's messages, the most telling and pervasive may be that of underrepresentation. We constructed an index from responses to statements asserting that the number of older people, the health of older people, and the longevity of older people are declining.

Factor analysis revealed that indeed only a single dimension underlies these variables; they produce a moderate but acceptable alpha of .56,

and more than adequately pass a series of validity checks.* This index thus seems to reflect a generalized belief that old people represent a diminishing rather than growing segment of American society.

Tables 16, 17, and 18 indicate that there is a significant positive relationship between amount of television viewing and scores on this index. Table 16 shows that the correlation of .10 ($p < .001$) is not reduced by controls for education, income, sex or age. According to Table 17, it is much stronger for younger people; the correlation is .20 for those under thirty.

Thus, even with important demographic variables held constant, heavy viewers are more likely to believe that old people are disappearing. The more time one spends watching television, the more one thinks that there are fewer older people around, and that those who are may be dying sooner. Table 18 shows the means of a standardized residual variable, with education and income removed, for light, medium, and heavy viewers in the different age groups. Again, the strongest relationship is found among the younger respondents, and a weaker but still significant relationship is evident for those of middle age; older respondents show a slightly negative but non-significant relationship.

*Mark Gonzalez, "Television and People's Images of Old Age". Unpublished M.A. Thesis, University of Pennsylvania, 1979.

A further indication that television cultivates images of how old people live comes from our message finding that the elderly are more likely to be shown living alone than is any other age group. Although few characters of any age live by themselves, a higher proportion of the elderly do. Accordingly, heavy viewers are significantly more likely to believe that more old people are living alone today. Again, controlling for demographic variables does not affect the relationship (Table 16) and it is considerably stronger among the younger group and negligible among older respondents (Tables 17 and 18).

Finally, older people on television are not romantically involved. Although they do tend to be married, their roles do not allow them romantic interactions and love relationships. To match this finding, the Harris data show that the tendency to believe that old people are inactive sexually increases with amount of viewing (Table 16). Heavy viewers are more likely than light to think that old people do not engage in sexual activity. This relationship is strongest among middle-age respondents (Table 17).

There are other survey findings that suggest that television cultivates negative images of the elderly. Heavy viewers are more likely to think that older people are not open-minded and adaptable; that they are not bright and alert; and that they are not good at getting things done. All of these relationships are stronger among younger respondents, those between the ages of 18 and 29. Perhaps, since young people are more "distant"

from old age, and tend to have less direct experience with it, they are more vulnerable to television's messages. The absence of first-hand information may increase the salience of the television imagery. In fact, the relationships cited above are stronger -- even within the youngest age group -- among those who have little contact with the elderly.

However, it is also possible that younger people are more susceptible to these messages because most of them have never lived without television. It is not necessarily the case that they will "grow out" of this as they age and learn more about aging. It is plausible to assume that in the years to come we will no longer see these persistent variations between age groups in their vulnerability to the cultivation of images of old people.

We have also found even more striking patterns in our own studies of adolescents. We asked about 600 students between the 6th and 9th grades, "At what age does a man become elderly or old?" and "At what age does a woman become elderly or old?"

Overall, these adolescents find that the transition to old age happens rather early -- both men and women become old at about 55. But, for light viewers, as seen on Table 19, it is about 57, while for heavy viewers people become elderly at age 51. (For almost every comparison and within almost every subgroup, these adolescents believe women become old before men do.) The partial correlations in Table 20 show that the overall r 's of about $-.21$ are only slightly reduced by controls for IQ, social class, sex, and grade in school.

The functional form of the relationships is intriguing. The adolescent patterns are relatively monotonic; adult patterns, from questions in the Harris survey, are not. Figure 21 plots the relationship between hours of viewing and scores on the index of the three questions about the absence of older people; other questions have similar patterns.

This chart shows that those who report watching no television at all are the least likely to think that there are fewer old people today and that they will die sooner. Mean scores increase at one hour of viewing, and remain fairly stable through two, three, and four hours. These means then jump markedly at five hours and still continue to rise at viewing levels of over five hours. One implication is that since there are so few elderly people on TV, considerable viewing is required for the cultivation of negative images of old people. Those who watch at all hold more negative impressions than those who watch nothing; but the greatest jump comes at the upper levels of viewing.

One final comparison is worthy of note. We used the respondents' own perceptions about the way older people are presented on television as a control variable. The Harris study includes ten items about the portrayal of elderly television characters. Two of these are "Television usually makes old people look sick and helpless, and "Television usually makes old people look pushy and meddling into their family's business." Responses to the ten questions were summed (the index alpha is .83) and sample divided into two groups: those who think that television shows old people in a narrow, limited, or negative manner, and those who do not.

We used this variable as a control when examining the relationship between amount of viewing and beliefs about older people. These dependent variables (presented in Table 30) revolve around personal qualities and attri-

butes of the elderly -- e.g., are they bright and alert, open-minded, etc. -- and also include the index of whether they are disappearing.

Among those who do not think that the image of older people on television is particularly bad, the relationships between television viewing and the dependent variables are all positive and significant. Among those who do perceive television's portrayals as negative, most of the relationships are zero; one is even significantly reversed.

In other words, if you do not find the portrayal of old people on television to be particularly bad, you are most susceptible to cultivation. However, it is not simply the case that perceiving television's portrayal of the elderly as negative "protects" you from cultivation. Those who perceive the television norm for old people as negative are far more likely to hold more derogatory opinions about old people, so there may be a ceiling effect for this group. In any case, as those who find television's treatment of the elderly relatively benign watch more television, they have more negative images of old people in the real world. This pattern tends to hold up within different education and age groups.

To conclude, these relationships should not be overstated. Although they all are significant, they range from small to moderate, at best. Television viewing explains little of the variance in people's perceptions about aging and the elderly.

However, amount of viewing does make a difference. In every case, it makes a consistently negative contribution to the public's images of the personal characteristics of the elderly, and the quality of their lives. We did not find watching television to be associated with any positive images of older people. Heavy viewers believe that the elderly are unhealthy, in worse shape financially, not active sexually, closed-minded, not good at getting things done, and so on. At the same time, television seems to be telling younger people that old age begins relatively early in life.

This part of the research is an analysis of questions from several data bases -- a national probability survey conducted for our Aging with Television project by Opinion Research Corporation (ORCAOA) (March Caravan), the National Council on Aging (NCOA) "Myth and Reality of Aging" survey,* the 1975, 1977, and 1978 General Social Surveys,** and the Cultural Indicators Data Archives of Cultivation Analysis.*** These analyses are designed to determine whether or not heavy viewers, who usually watch three or more hours of television each day, have different conceptions of social reality than people who watch less television. This analysis uses the age of respondents as a major control variable. Separate, within-group results are presented for each of three age groups: the elderly -- 55 or older, middle aged -- 31 to 54 years old, and the young -- 18 to 29 years old.

The proportions of respondents who give the answer reflecting the television view of the world ("television answer") to cultivation questions are tabulated on the basis of reported daily television exposure, controlling for personal and social characteristics, overall, and within each group. The analysis classifies respondents of different ages into "heavy," "medium," and "light" television viewers and then compares the proportion giving "television answers," among these groups. The comparison is made in terms of gamma and the "Cultivation Differential" (CD) -- the percent of heavy viewers giving this answer. A positive CD, expresses the difference heavy viewing makes with respect to a particular concept. Gamma measures the relationship between television

* Conducted by Louis Harris and Associates for the National Council on Aging, 1974.

** Conducted for the National Data Program for the Social Sciences at the National Opinion Research Center, University of Chicago.

*** Detailed information about these samples can be found in George Gerbner, Larry Gross, Marilyn Jackson-Beeck, Suzanne Jeffries-Fox and Nancy Signorielli, Violence Profile No. 9, Annenberg School of Communications, University of Pennsylvania, March 1978.

exposure and giving the "television answer," with significance indicated by tau-b or tau-c.

Findings are presented in summary tables that compile the results of number of separate analyses. Three measures -- the percent of all respondents or light viewers giving the television answer (%TVA or %light),* the Cultivation Differential (CD), and gamma coefficients -- are presented for four groups of respondents -- the entire sample, young adults (between 18 and 29), those in the middle years (30 to 54), and the elderly (55 and older). Large and positive cultivation differentials and gammas indicate that respondents who are heavy television viewers are more likely to respond to a question about social reality in terms of the "television world," i.e., that television tends to cultivate common perspectives of social reality.

Our discussion today and much of our previous work has revealed that violence and a sense of danger, are important aspects of programming. Briefly, since 1967, our analyses indicate that close to 80 percent of all prime-time and weekend-daytime(children's) dramatic programs contain some violence. Also, in prime-time dramatic programs, about 30 percent of all characters and more than 60 percent of the major characters (those who portray roles essential to the story line) are involved in some type of violence. That is, they are hurt or killed, hurt or kill other characters, or do both. Moreover, a large number of dramatic television programs are crime oriented, and the television population has a large number of characters who portray police and detectives. In fact, this

* Findings from the ORCAOA survey include the percent of light viewers giving the "TV answer" rather than the percent of all respondents,

is one of the largest occupational categories in dramatic programming.

Findings from ongoing Cultivation Analyses have consistently supported our prediction that television viewing cultivates perceptions of danger and fear-related phenomena in many people. The cultivation of a sense of fear is especially seen in responses to the following question (TV answer underscored):

"During any given week, about how many people out of 100 are involved in some kind of violence? Would you say about 1 person in 100 or about 10 people in 100?"

Results of this analysis for the ORC Caravan survey conducted as part of "Aging with Television" (AoAORC), summarized in Table 22, reveal that more than 7 out of 10 respondents select the response ("about 10 people in 100") reflecting the sense of risk and danger of the world of television.

Moreover, in practically all groups of respondents more heavy television viewers than light viewers give this response. An important finding of this analysis is that the number of significant relationships between amount of television viewing and giving the "television answer" is greater for younger respondent groups. Further, elderly respondents are less likely to exhibit this relationship.

The 1979 Caravan Survey (AoAORC) and the National Council on Aging's "Myth and Reality of Aging" Survey (NCOA) include a number of other questions about this phenomenon. One of these questions asks about the respondent's own fear of crime (TV answer underscored):

"Would you tell me whether fear of crime is a very serious problem, a somewhat serious problem, or hardly a problem at all for you personally?"

The results of these analyses, summarized in Tables 23 (AoAORC) and 24 (NCOA), reveal quite consistent findings.

That is, more respondents who are heavy television viewers say that fear of crime is a serious problem for them personally. Again, younger respondents in both surveys appear to be more susceptible; a larger number of the demographic groups of respondents have positive CD's and statistically significant associations. Overall, more of the elderly respondents than the other age groups say that fear of crime is a serious problem for them; but, amount of television viewing is less important for the elderly than for the other age groups. That is, fewer of the demographic classifications of elderly respondents exhibit significant and positive cultivation measures.

Another question in the NCOA survey specifically asks about crime-related fears of the elderly:

"How serious a problem do you think the danger of being robbed or attacked on the street is for most people over 65 -- a very serious problem, a somewhat serious problem, or hardly a problem at all?"

Table 25 presents data for this question. In general, the percent of respondents indicating that this is a serious problem increases as respondents get older. That is, more elderly than young respondents say it is a serious problem. Television viewing is related to responding in this way for elderly and middle-aged respondents. In fact, the latter are especially susceptible; most groups of respondents in their middle years exhibit statistically significant cultivation measures. This is, however, one area where the younger respondents are not most vulnerable to television's cultivating potential.

Perceptions of the likelihood of the respondents personally being exposed to danger are examined in the following question asked as part of our latest survey (AoAORC).

"How safe do you feel walking around in your own neighborhood alone at night -- very safe, somewhat safe, not safe at all?"

The results of this analysis are summarized in Table 26 which again substantiates the strong positive relationship between TV viewing and the perception of danger. The only groups for which this pattern does not exist are respondents who live in small cities, or non metropolitan areas and are in the middle and upper income groups.

The findings for each age group show that most young and old respondents are equally likely to exhibit strong positive relationships between viewing and perceiving that their neighborhood is not safe.

Perceived danger is also examined by analyzing responses to questions administered as part of other studies and surveys. A similar question is part of the 1977 NORC General Social Survey. Specifically, this question asks (Television answer underscored):

"Is there any area right around here -- that is, within a mile -- where you would be afraid to walk alone at night?
Yes, No?"

The relationship between television viewing and expressing fear to walk alone at night is examined in Table 27. This analysis revealed that women and non-whites of all ages are the most likely groups to say they are afraid to walk alone at night. Moreover, about half of all groups of respondents over 55, except the men, are likely to express this fear. The oldest group of respondents appears to be most susceptible to television's influence in this area.

Finally, two additional questions in the AoAORC survey isolate the likelihood of the elderly and women being victims of crimes:

"Elderly persons are more likely to be the victims of violent crimes than any other age group. Agree, disagree."

"Women are more likely than men to be the victims of violent crimes. Agree, disagree."

Table 28 summarizes results relating to the likelihood of elderly people being victims. We find that a large number of respondents --

more than 7 out of 10 in most groups -- agree with this statement.

Television viewing is also related to expressing this sentiment, especially among older respondents.

Very similar findings exist for the question focusing upon the likelihood of women being victims (Table 29). Again more than 70 percent endorse this statement and groups of elderly respondents are especially likely to agree and to exhibit a strong positive relationship with television viewing.

This very brief discussion of some findings of our Cultivation Analyses reveal a consistent, significant, and generally "positive" relationship between television exposure and perceptions of fear and danger. Heavy viewers in greater proportions than light viewers appear to generalize from observation of television's message system to real life situations, despite facts to the contrary and despite the fictional nature of most television content. These relationships often cannot be explained by social or personal characteristics, although these characteristics make important contributions to baseline levels of criterion variables and to differences in the strength and intensity of television's apparent contribution.

Age is an extremely important factor. We have found that the most consistent and statistically significant "positive" relationships between television viewing and responding in terms of the television world are, for the most part, for middle-aged and young respondents. Nevertheless, the elderly are also likely to reply in parallel to patterns of the television world, but there are fewer statistically significant indications of the cultivation of these perspectives. Thus the elderly exhibit the same cultivation trends but to a lesser degree than the younger respondents.

This most likely is due to the fact that the elderly have lived more of their lives without television, and while television is now an extremely important aspect of their lives,* their most formative years, in terms of developing views of social reality, were spent without this extremely powerful and pervasive medium. The elderly do, however, exhibit similar cultivation trends when asked about aspects of social reality that are directly related to their lives. That is, the problem of people over 65 being robbed or attacked and whether the elderly are more likely than any other age groups to be the victims of crime.

The most general and consistent findings are that heavy viewers are more likely than light viewers to perceive crime and danger as more prevalent in the real world. Overall, heavy viewers generally overestimate the chances of encountering violence. This analysis suggests that heavy television viewers are slightly more reluctant to go out at night than light viewers and feel that they live in "unsafe" neighborhoods. They say that fear of crime is a serious personal problem and believe that the danger of being robbed or attacked on the street is a serious problem for elderly people in our society. Heavy viewers also feel that women and the elderly are more likely to be victimized.

It must be stressed that these data are in no way adequate to suggest that television alone causes exaggerated perceptions of danger and fear-related phenomena in all people. What has been found is that the relationship of television viewing with danger is remarkably consistent and robust across samples and across most control groups.

*For a partial description of many studies in this area see, Herbert J. Oger and E. Jane Oger (eds.), Aging and Communication, Baltimore: University Park Press, 1976, pp. 99-118.

APPENDIX A: FIGURES

<u>Figure</u>	<u>Title</u>
1	Age Distribution of the U.S. Population, 1977 Census
2	Age Distribution of Prime-Time Dramatic TV Characters
3	Age Distribution of Weekend-Daytime TV Characters
4	Comparison of Age Distributions of Prime-Time and Weekend-Daytime TV Characters
5	Frequency Distribution of Prime-Time TV Men and Women Characters
6	Percentage Distribution of Prime-Time TV Men and Women Characters
7	Comparison of Age Distributions of U.S. Men and Women and Prime-Time TV Men and Women Characters
8	Percentage Distribution of Weekend-Daytime Men and Women Characters
9	Comparisons between White and Non-White U.S. Population and TV Prime-Time Dramatic TV Characters
10	Comparisons between White and Non-White Men and Women and Prime-Time Dramatic TV Characters
11	Social Age of Characters in All Programs
12	Social Age of Characters in Prime-Time Programs
13	Social Age of Characters in Weekend-Daytime Programs
14	Social Age, Trends, Men in All Programs
15	Social Age, Trends, Women in All Programs
16	Age-Role Casting for Men and Women Prime-Time Major Characters
17	Percentage of "Good" and "Bad" Men and Women Major Characters in Social Age Categories
18	Percentage of Successful and Unsuccessful Men and Women Major Characters in Social Age Categories

<u>Figure</u>	<u>Title</u>
19	Percentage of Married and Romantically Involved Men and Women Major Characters in Social Age Categories
20	Percentage of Comic and Serious Men and Women Major Characters in Social Age Categories
21	Functional Form of the Relationship between Amount of Viewing and the Belief that Older People are Disappearing

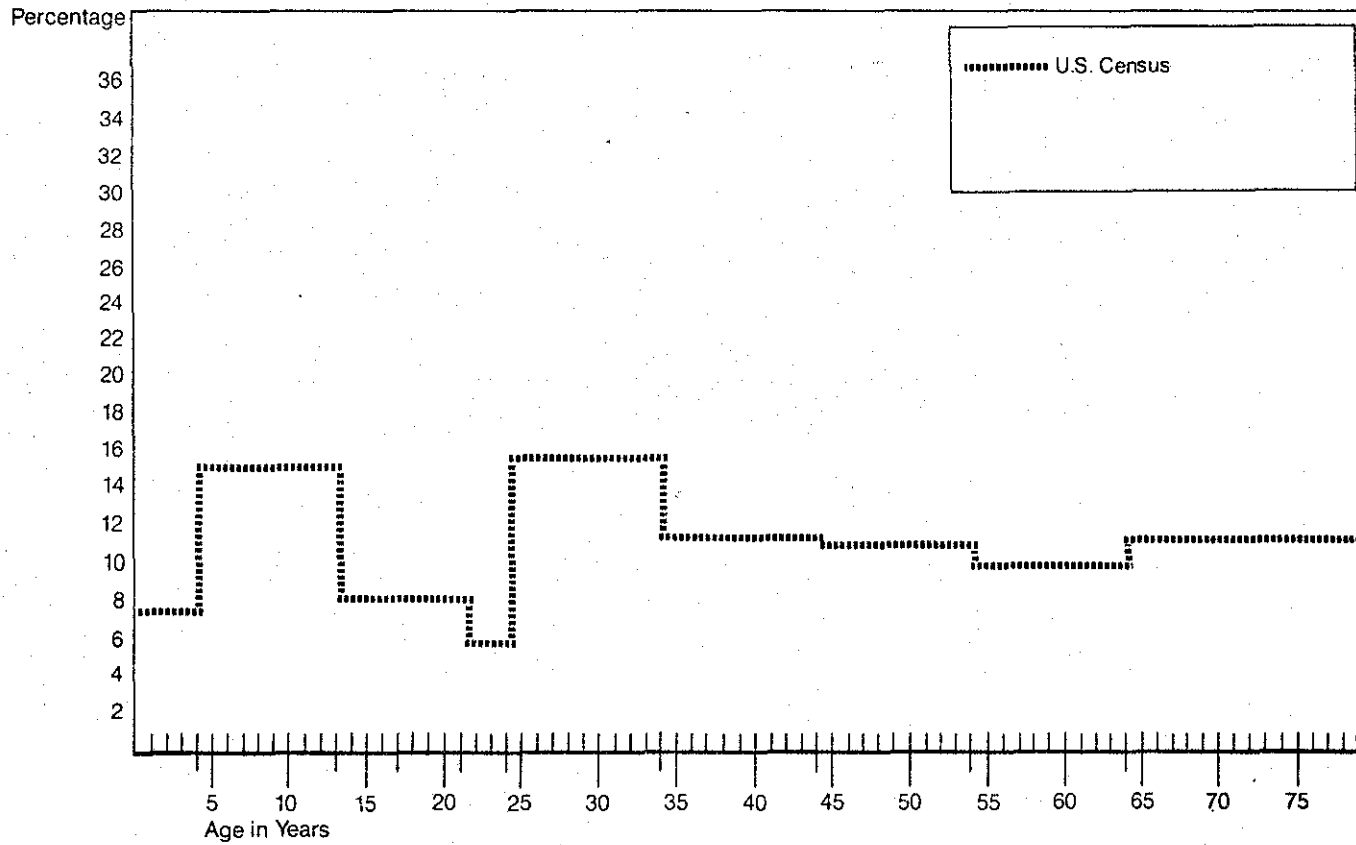


Figure 1: Age Distribution of the U.S. Population, 1977 Census (percents)

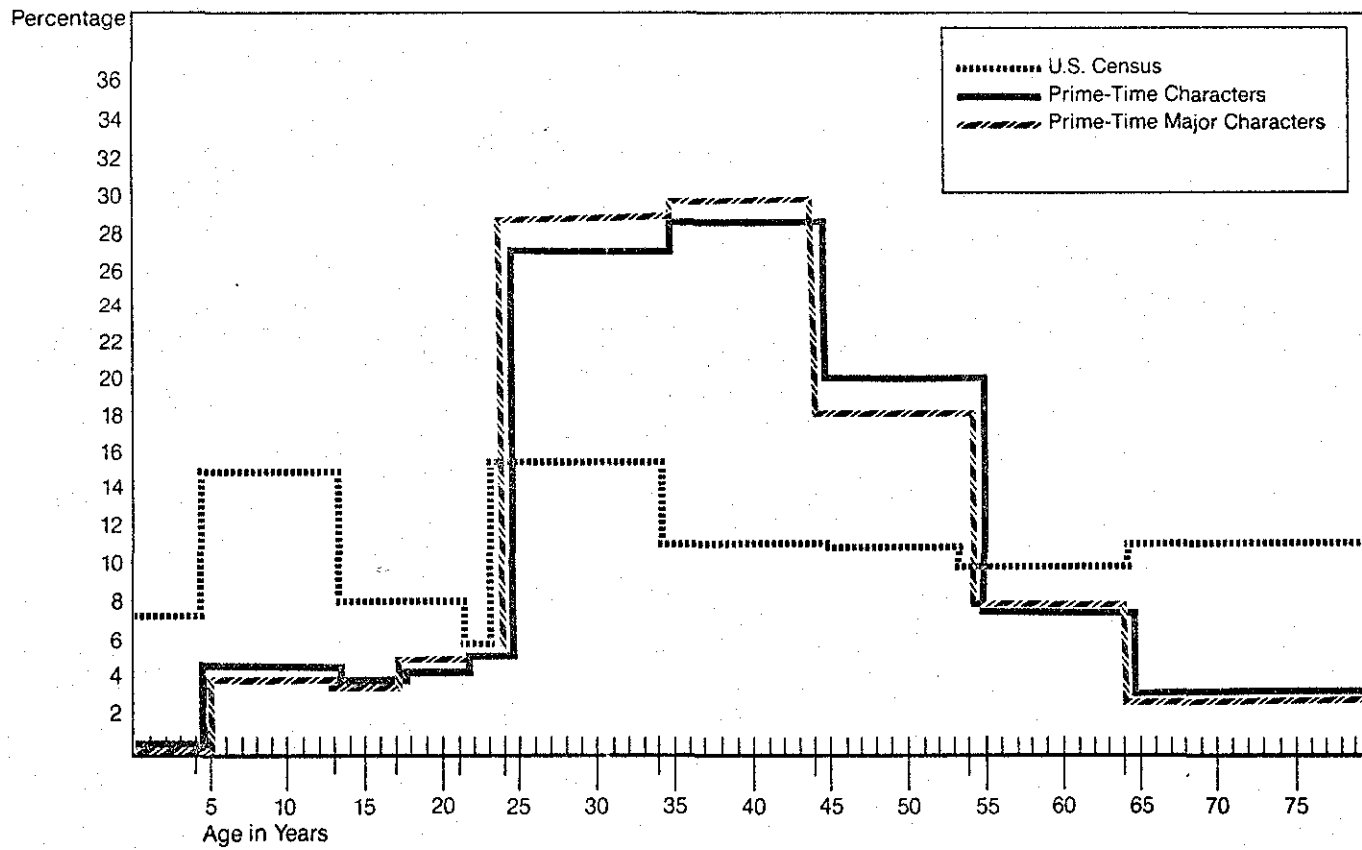


Figure 2: Age Distribution of Prime-Time Dramatic TV Characters (percents)

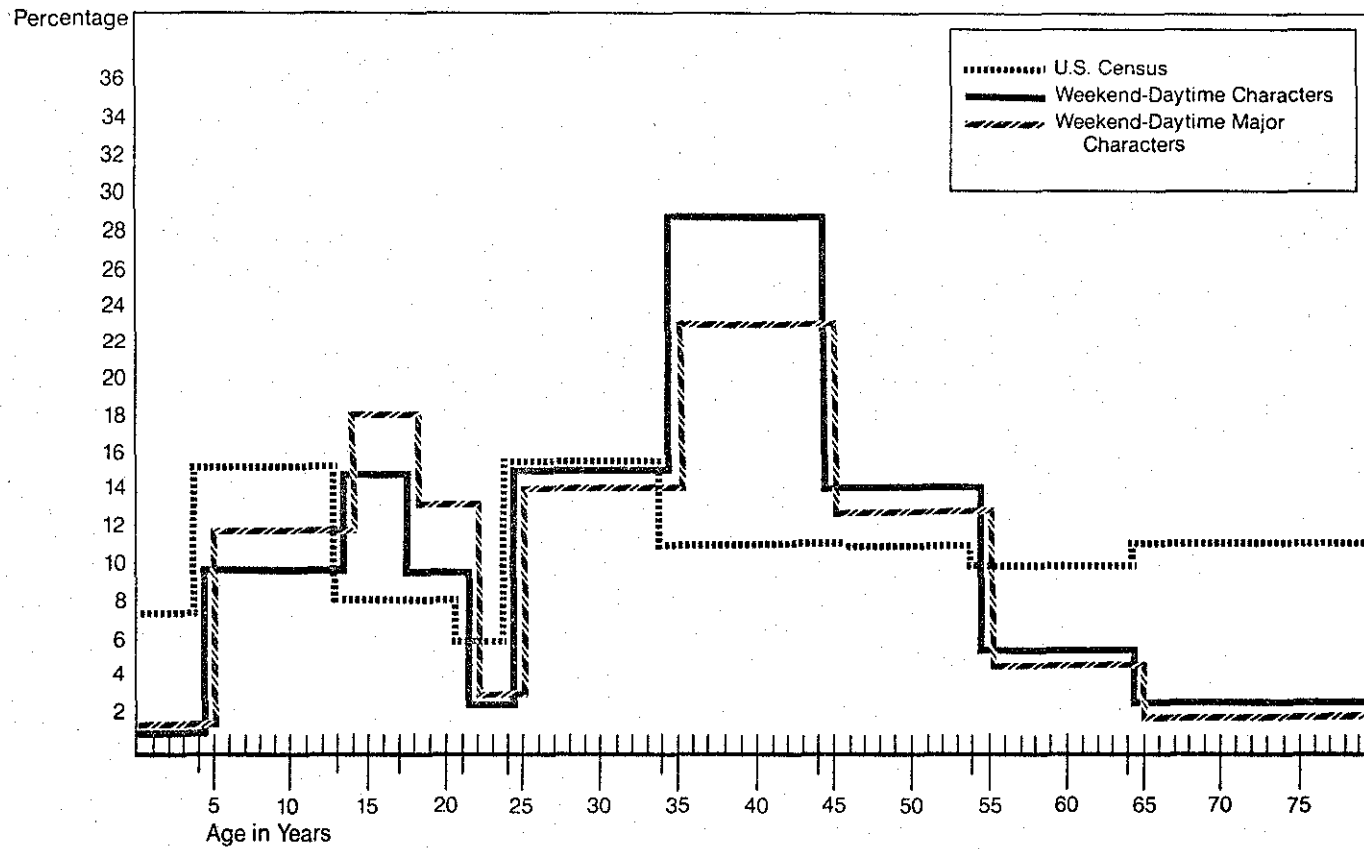


Figure 3: Age Distribution of Weekend-Daytime TV Characters (percents)

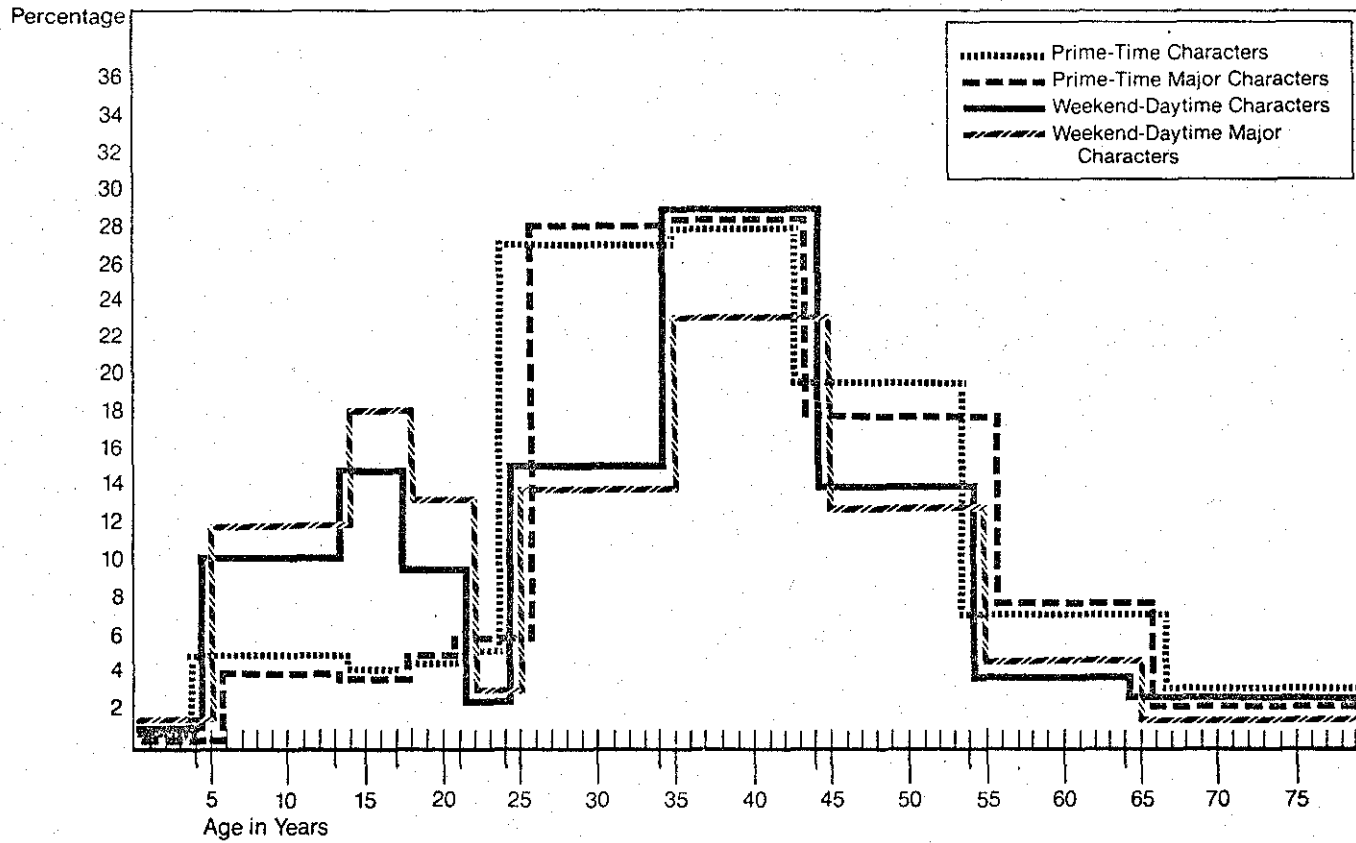


Figure 4: Comparison of Age Distributions of Prime-Time and Weekend-Daytime TV Characters (percents)

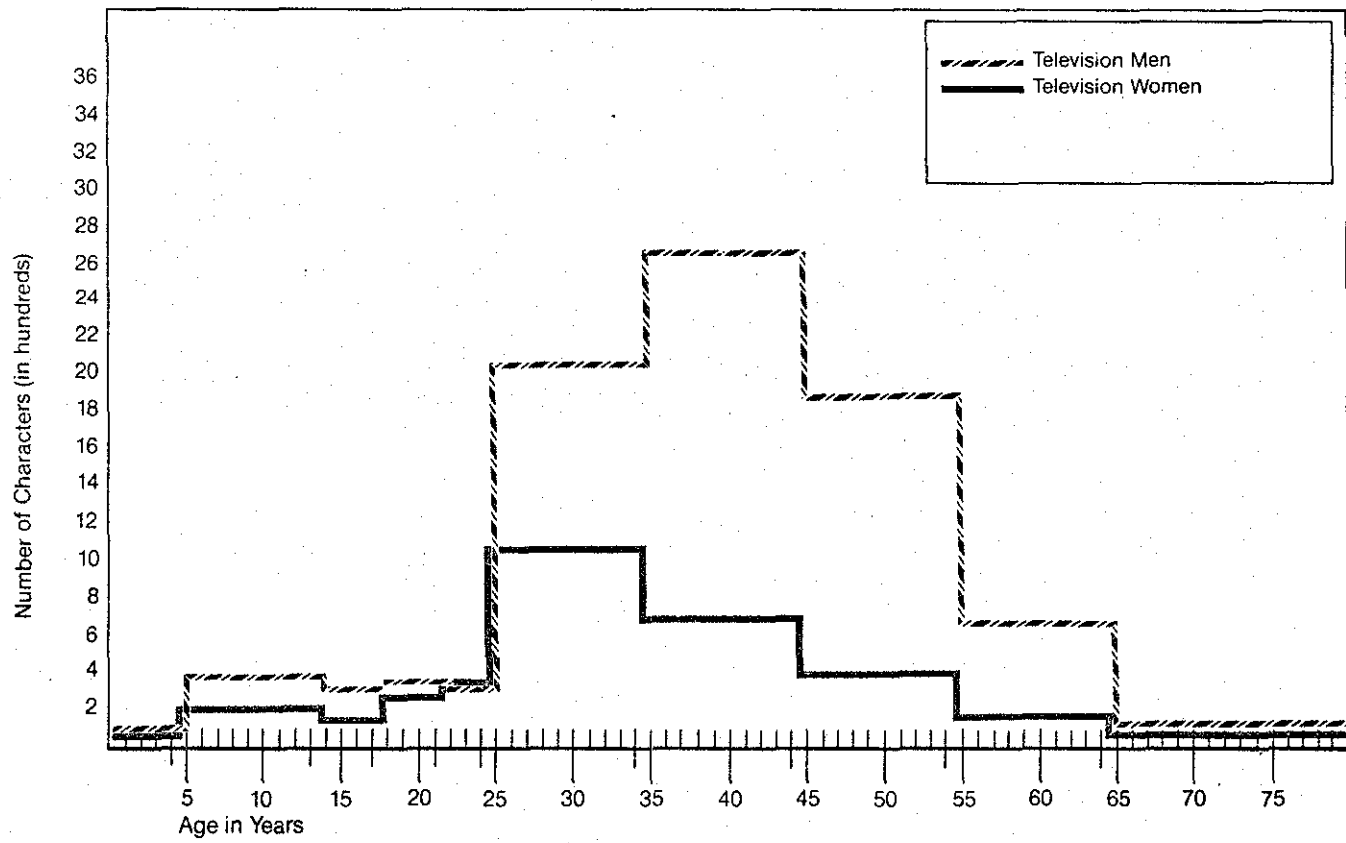


Figure 5: Frequency Distribution of Prime-Time TV Men and Women Characters

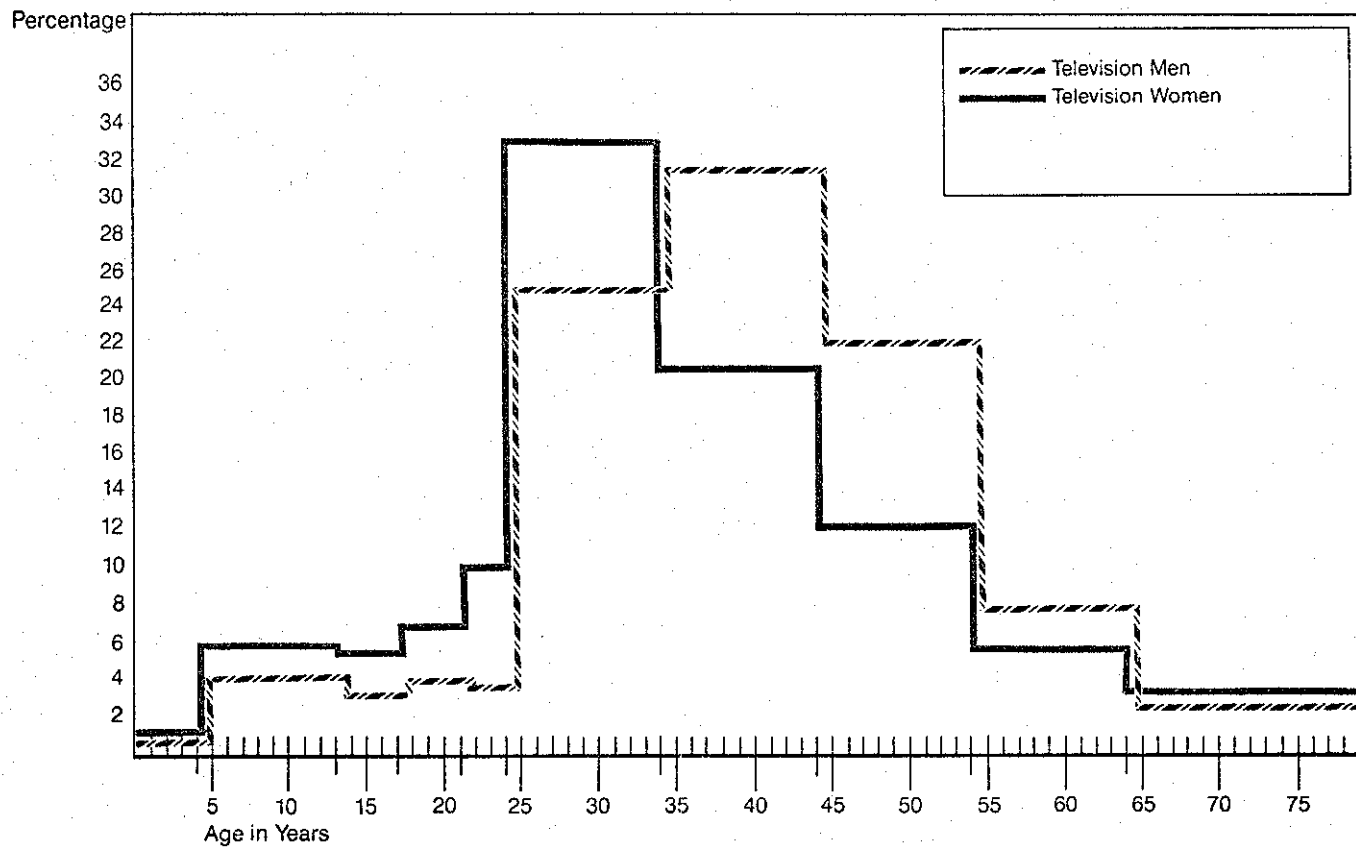


Figure 6: Percentage Distribution of Prime-Time TV Men and Women Characters

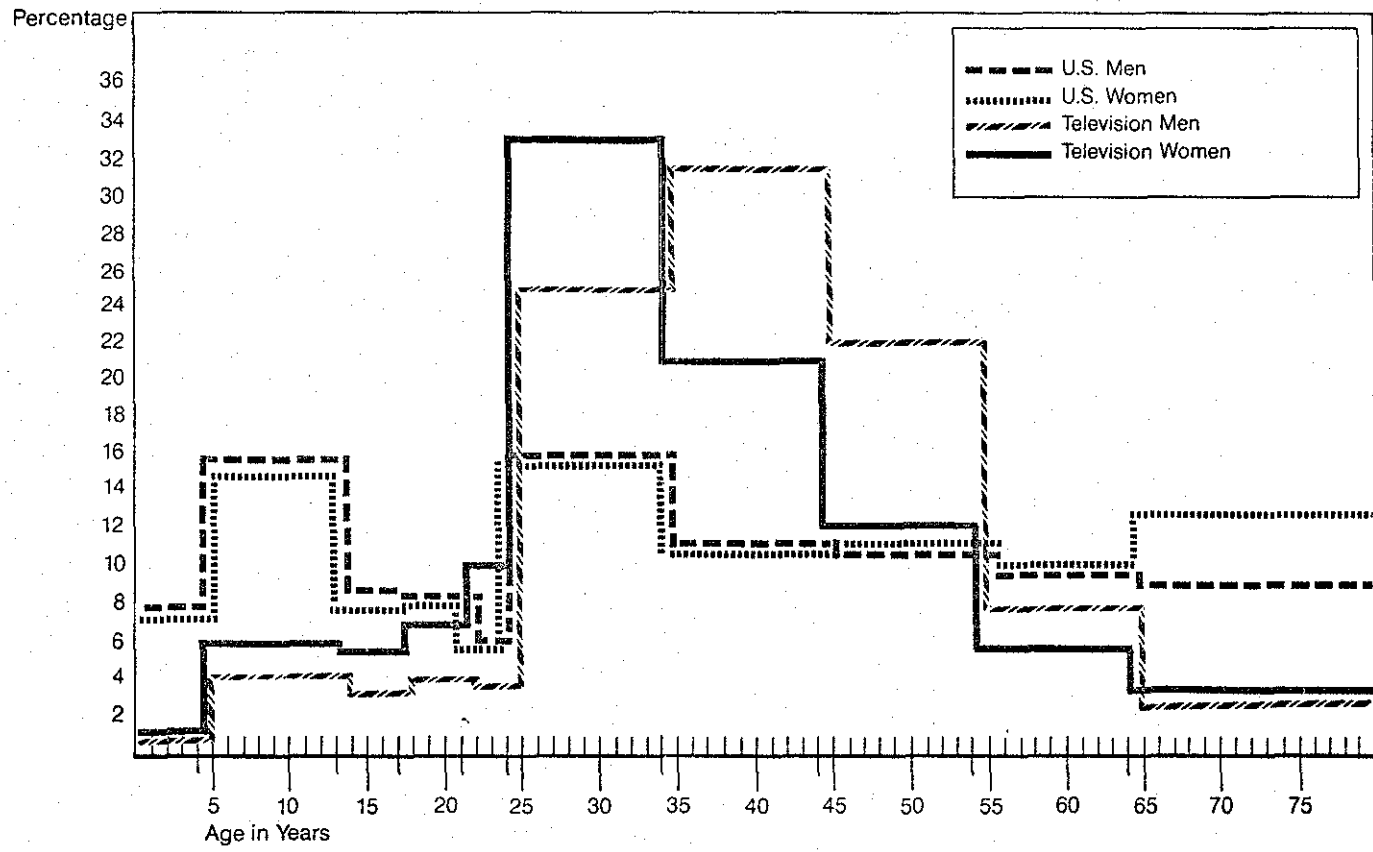


Figure 7: Comparison of Age Distributions of U.S. Men and Women and Prime-Time TV Men and Women Characters (percents)

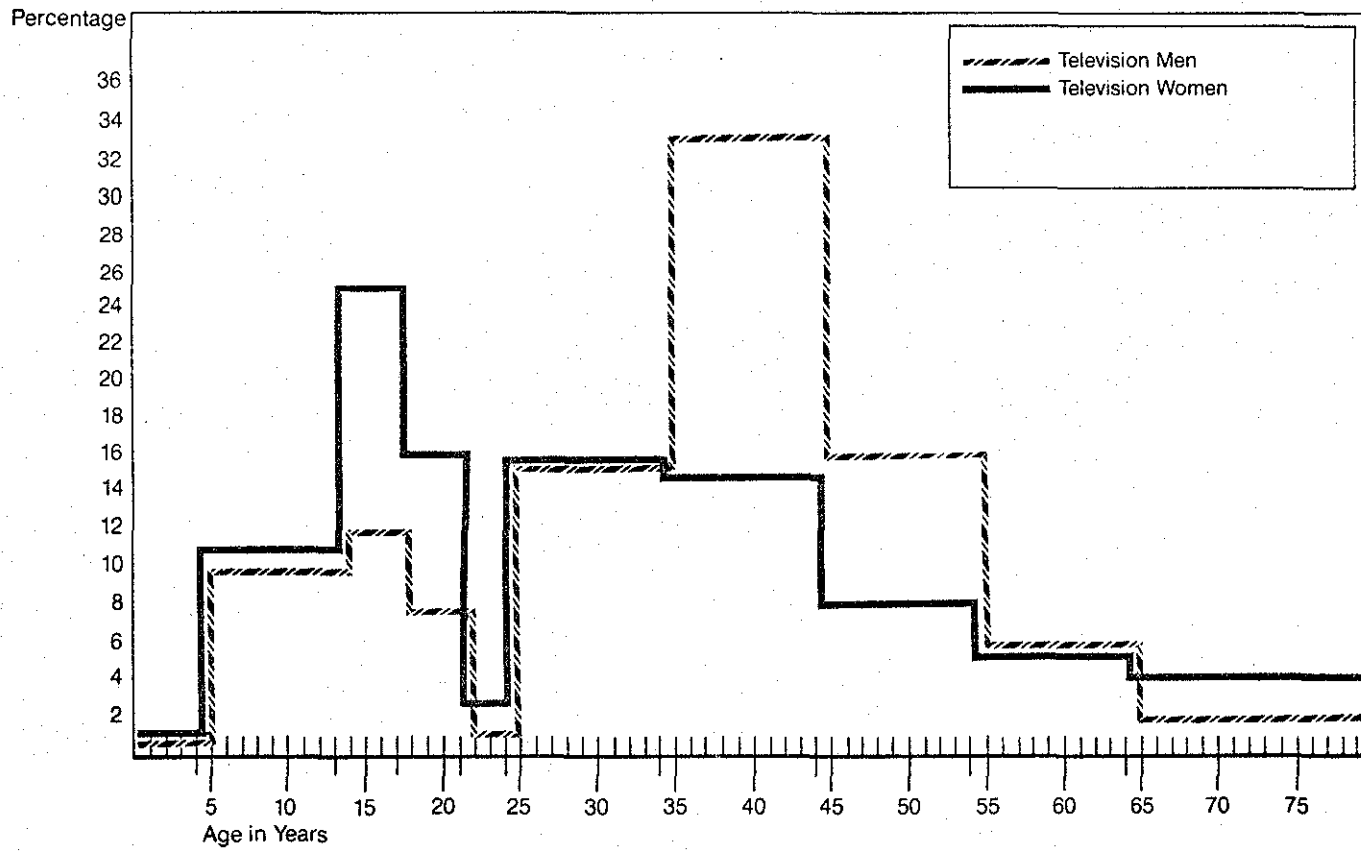


Figure 8: Percentage Distribution of Weekend-Daytime Men and Women Characters

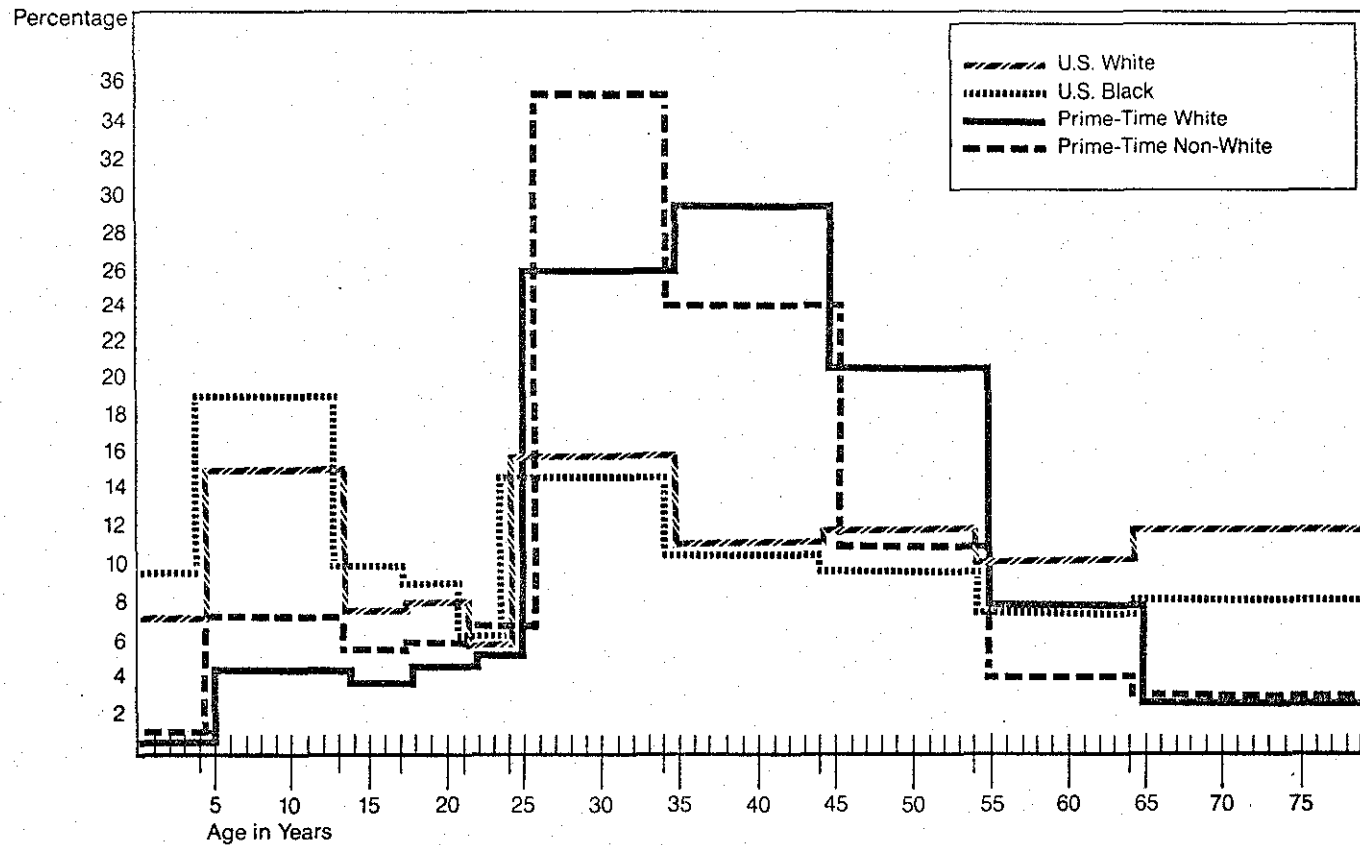


Figure 9: Comparisons between White and Non-White U.S. Population and Prime-Time Dramatic TV Characters (percents)

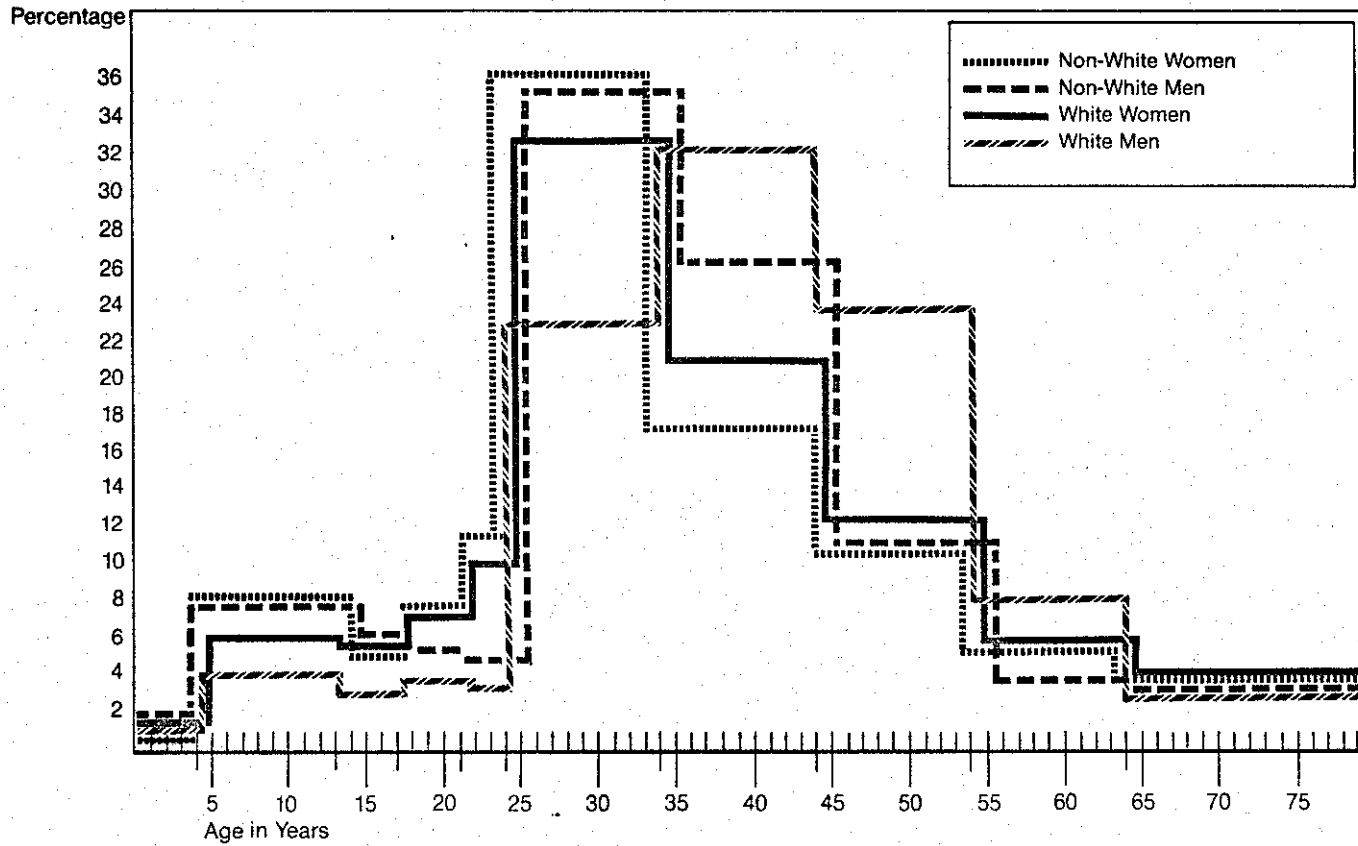


Figure 10: Comparisons between White and Non-White Men and Women and Prime-Time Dramatic TV Characters (percents)

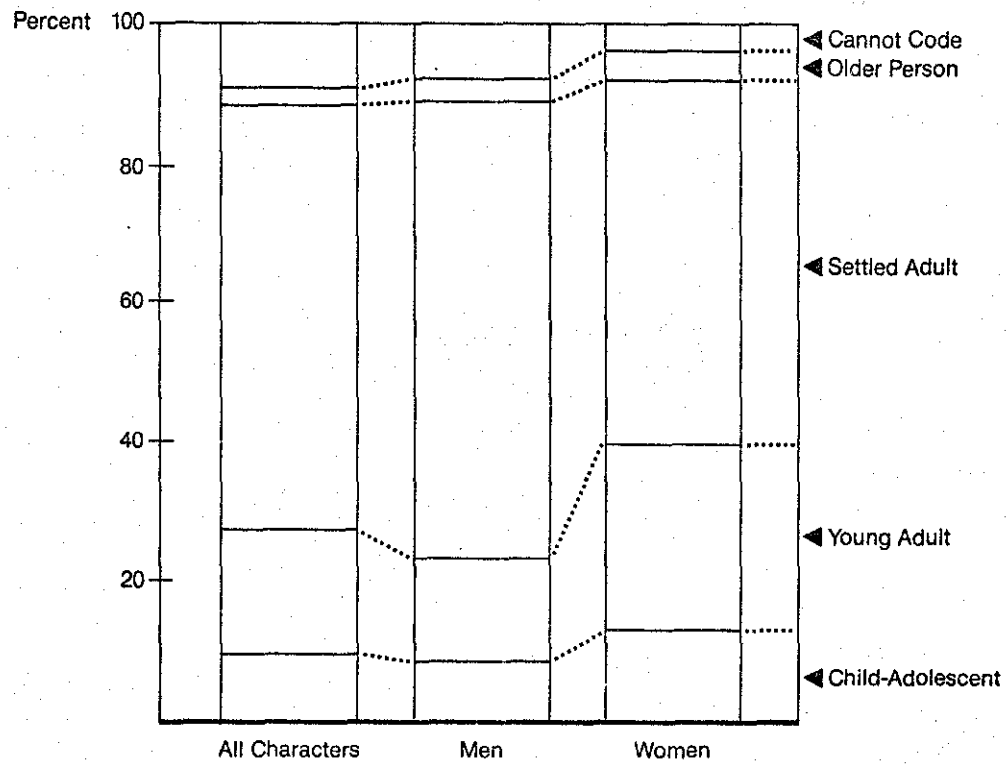


Figure 11: Social Age of Characters in All Programs

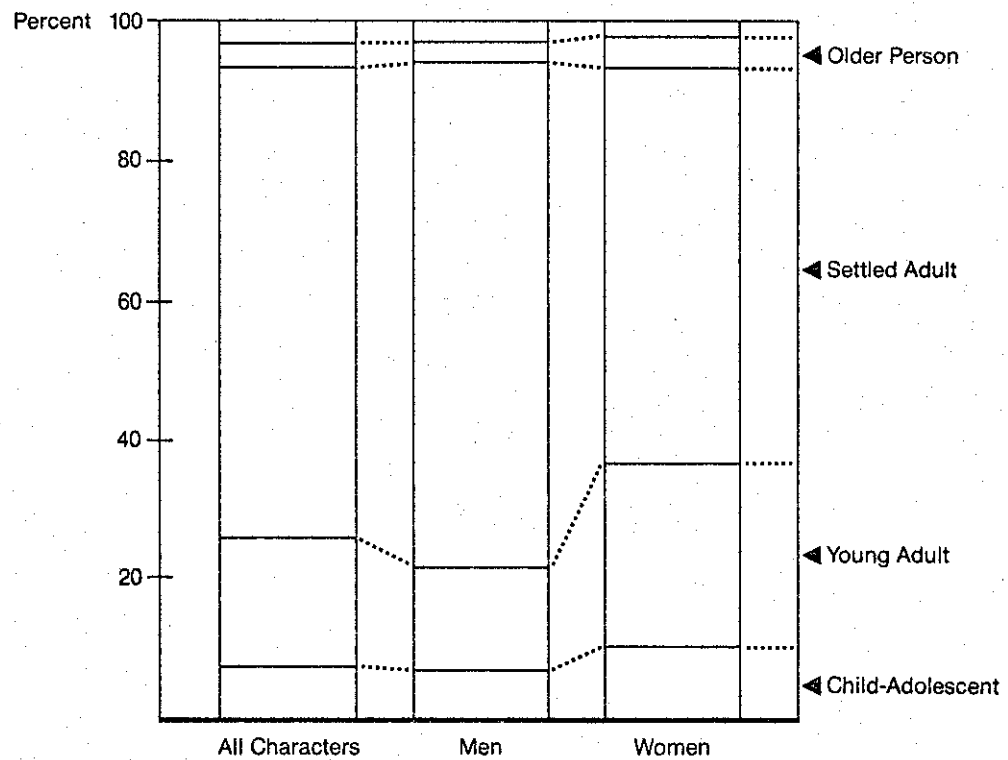


Figure 12: Social Age of Characters in Prime-Time Programs

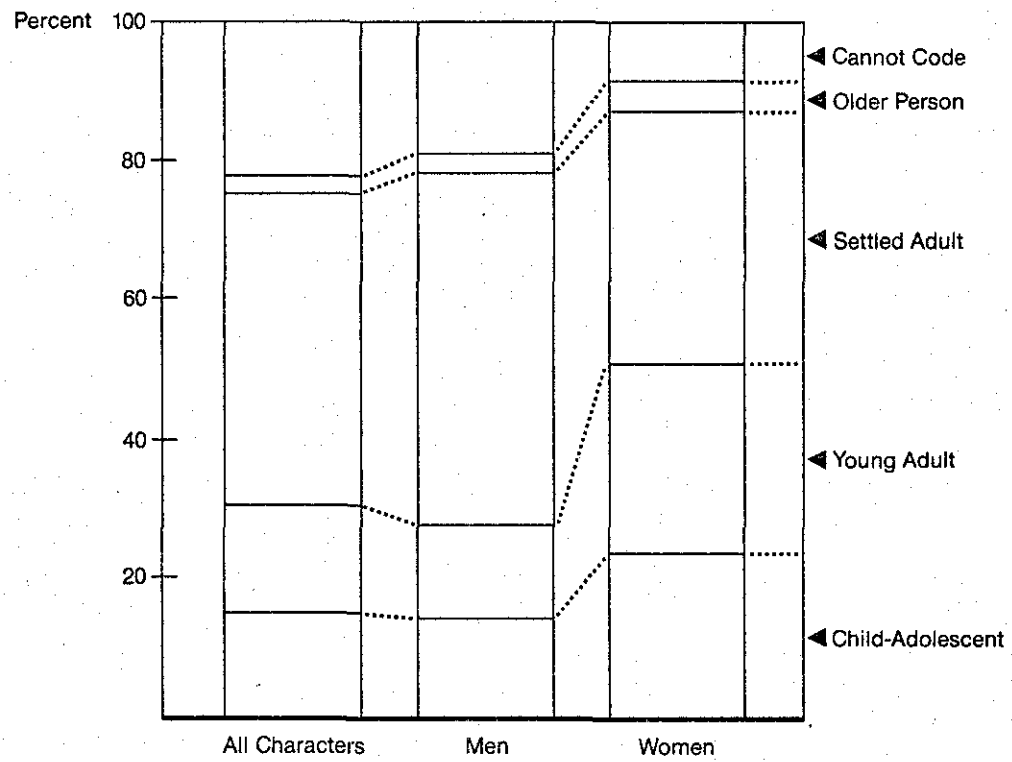


Figure 13: Social Age of Characters in Weekend-Daytime Programs

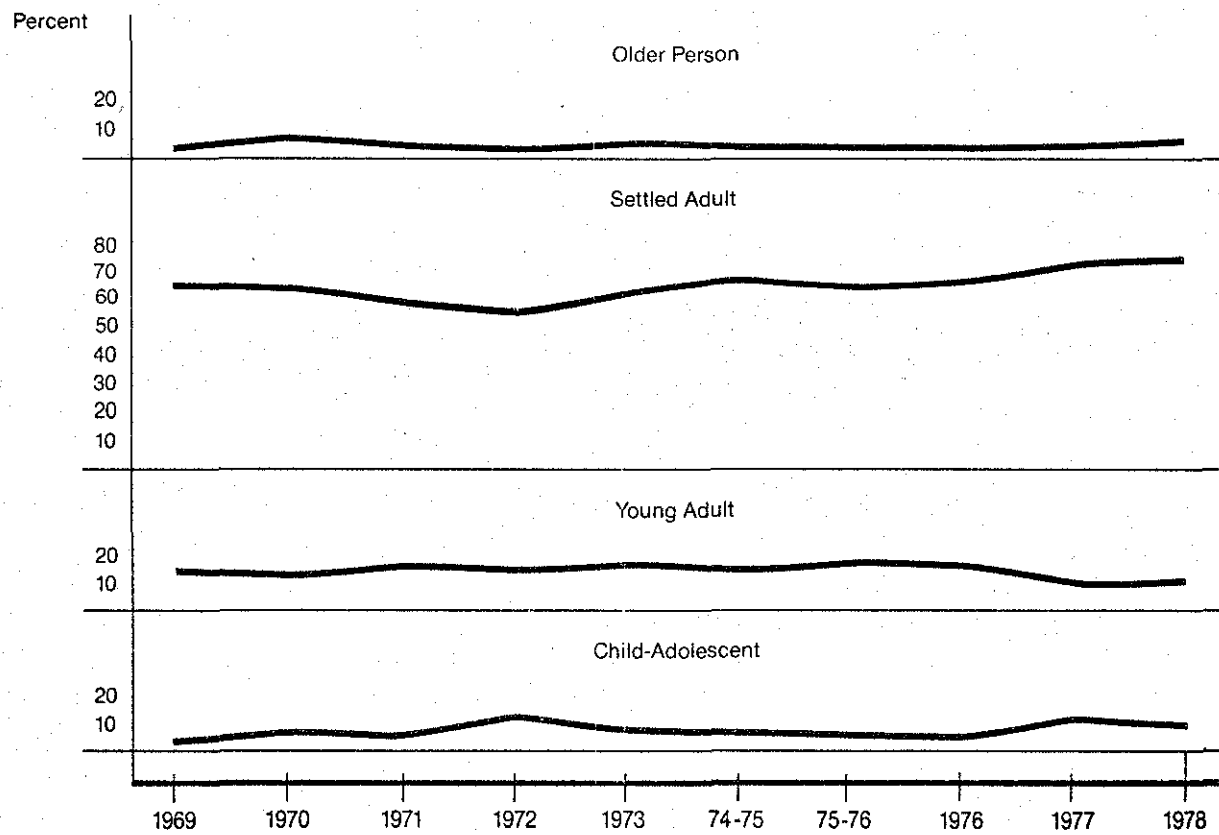


Figure 14: Social Age, Trends, Men in All Programs

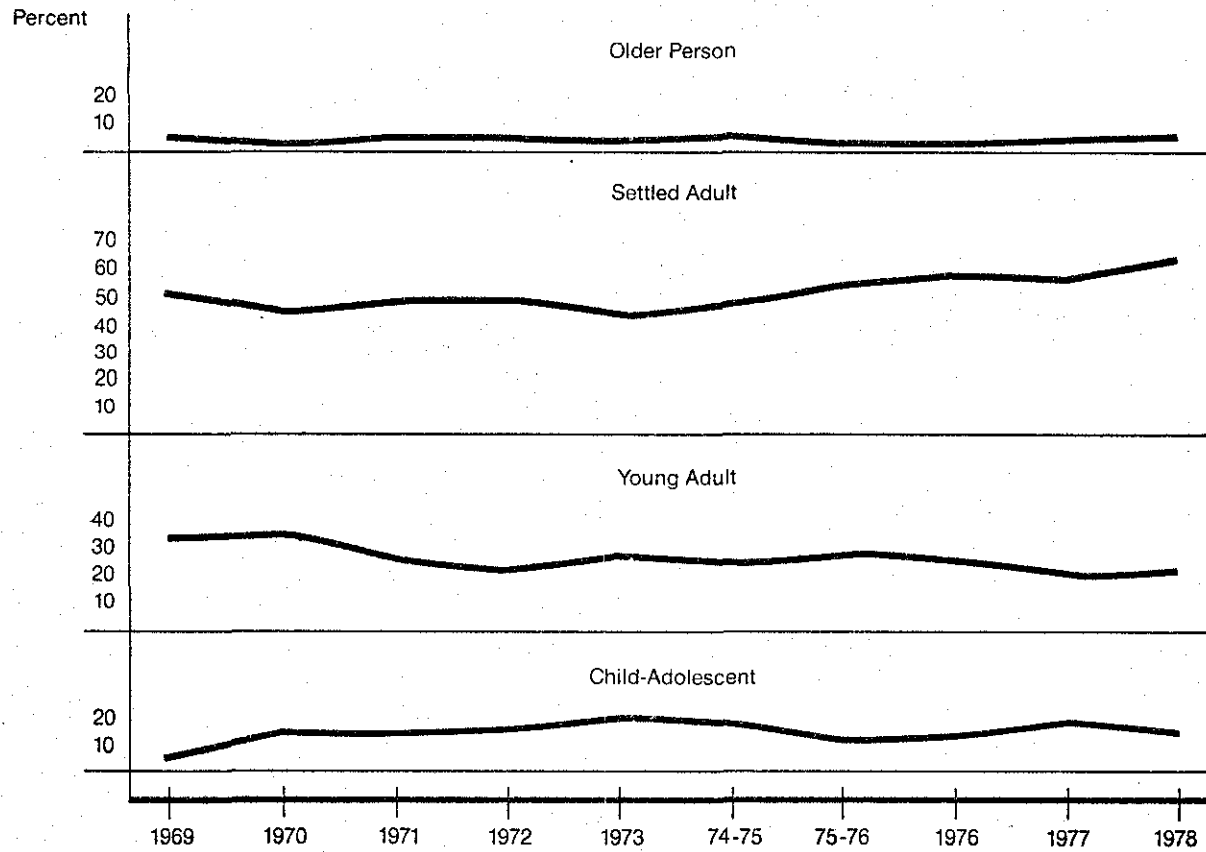
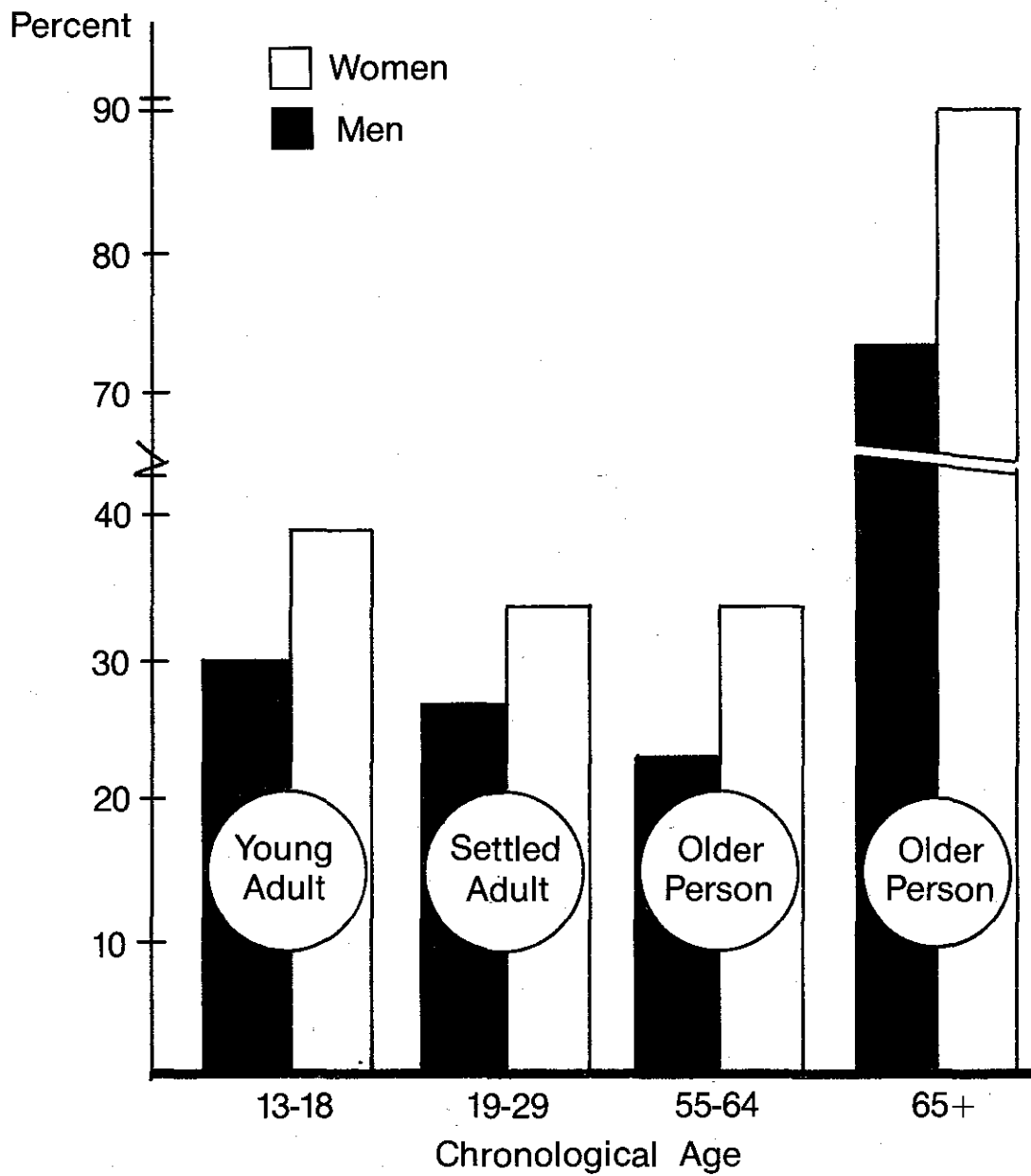


Figure 15: Social Age, Trends, Women in All Programs



**Figure 16: Age-role Casting for Men and Women
Prime-Time Major Characters
(percents within gender)**

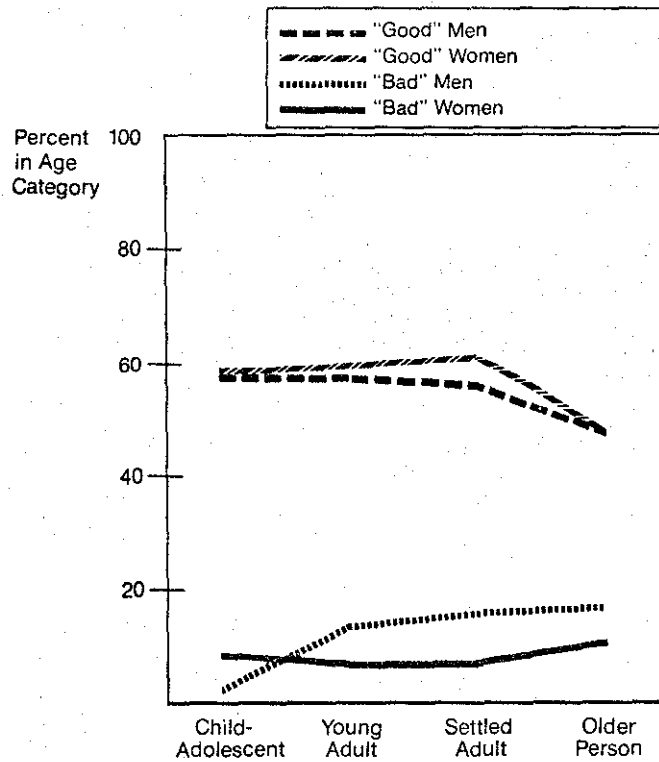


Figure 17: Percentage of "Good" and "Bad" Men and Women Major Characters in Social Age Categories

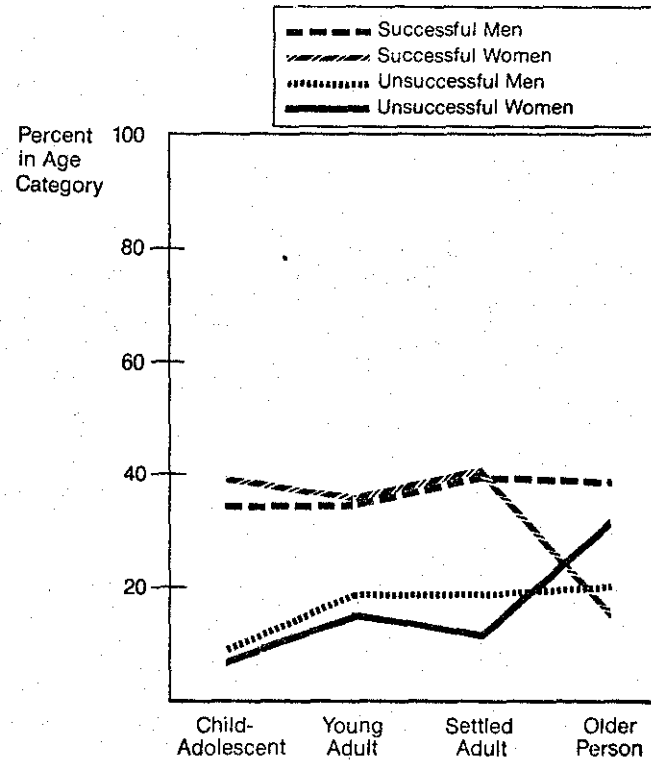


Figure 18: Percentage of Successful and Unsuccessful Men and Women Major Characters in Social Age Categories

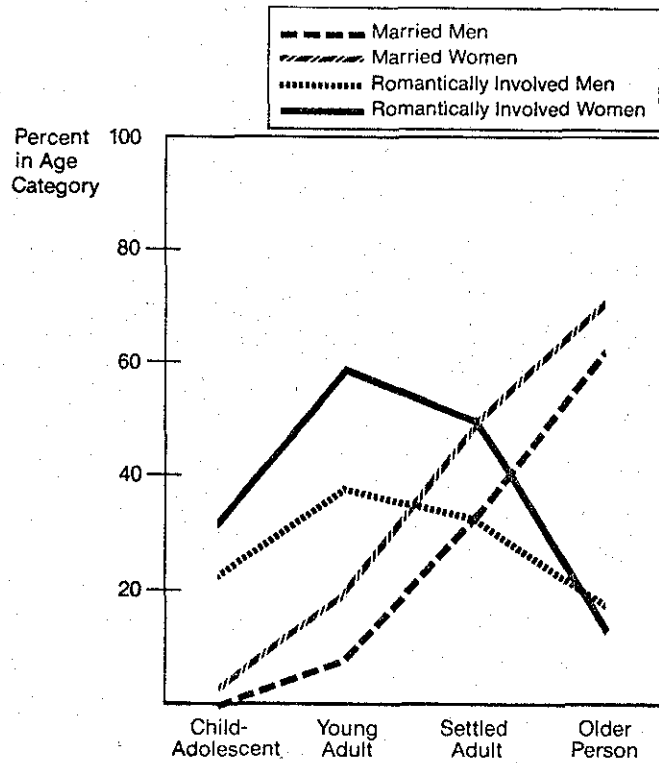


Figure 19: Percentage of Married and Romantically Involved Men and Women Major Characters in Social Age Categories

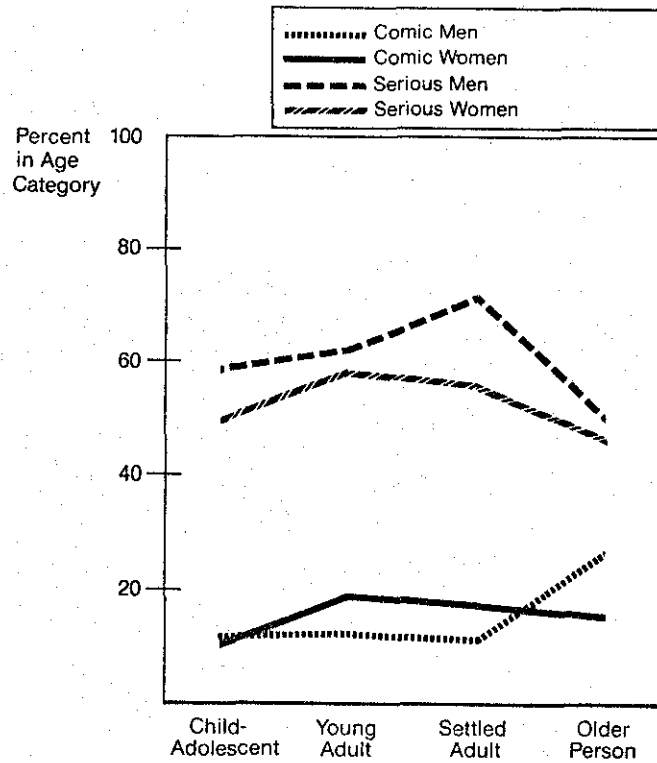
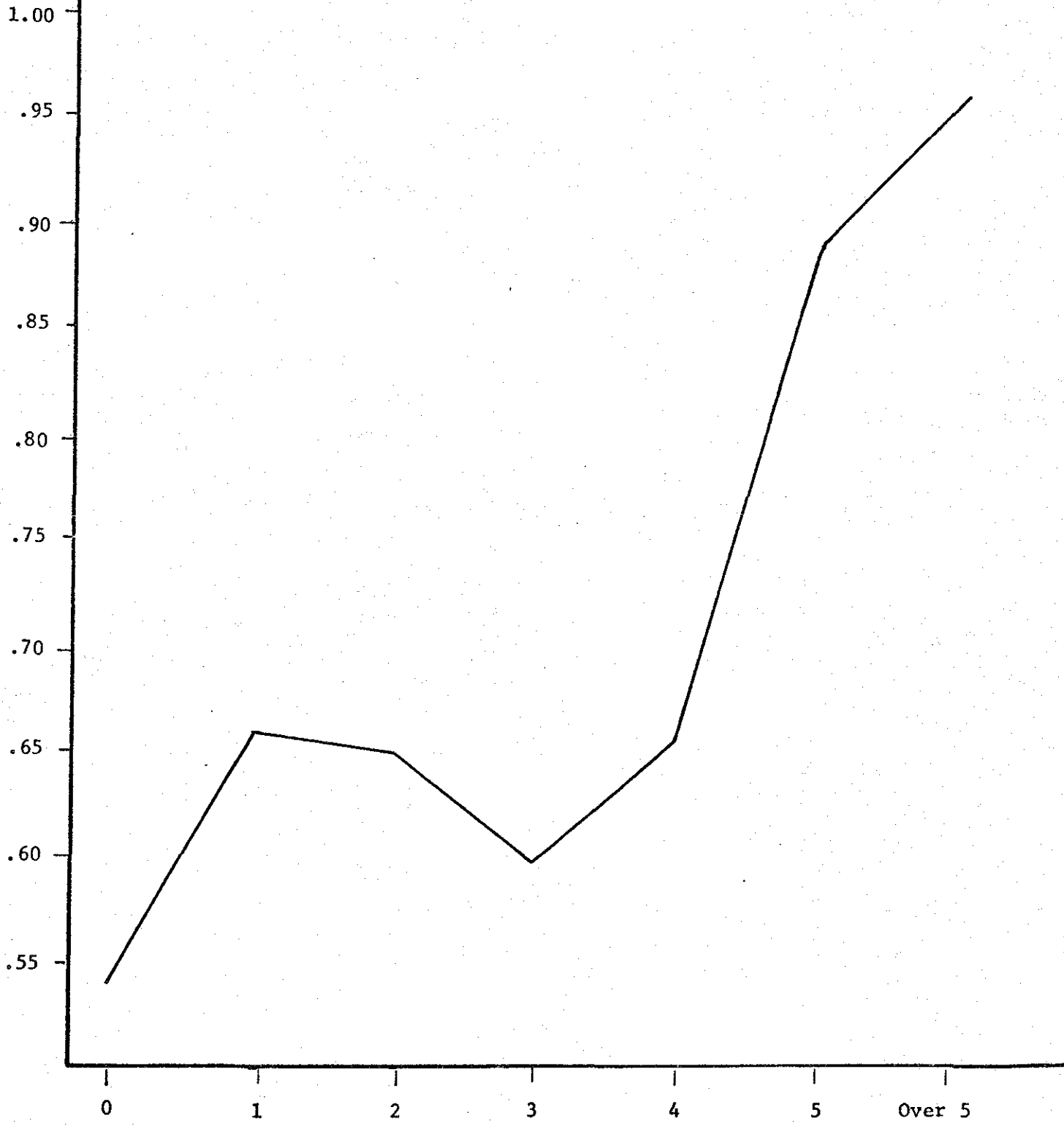


Figure 20: Percentage of Comic and Serious Men and Women Major Characters in Social Age Categories

Figure 21

Scale
scores:

Functional Form of the Relationship between Amount
of Viewing and the Belief that Older People are Disappearing



TELEVISION VIEWING

Reported hours watched "yesterday"

APPENDIX B: TABLES

<u>Table</u>	<u>Title</u>
1	Number of Characters and Programs Analyzed in Prime-Time and Weekend-Daytime Television Drama, 1969-1978
2	Age Distribution of the U.S. Population
3	Age Distribution of the Prime-Time and Weekend-Daytime Dramatic Television Character Population (1969-1978)
4	Age Distribution of the U.S. White and Black Population (1977) and the Prime-Time TV White and Non-White Character Population
5	Social Age of Characters in Prime-Time and Weekend-Daytime Television Drama, 1969-1978
6	Social Age Trends for All Characters in All Programs, 1969-1978
7	Social and Chronological Age of Characters in Prime-Time Dramatic Programs, 1969-1978
8	Risk Ratios: Major Characters in All Programs
9	Living Arrangements of the Elderly Major Characters in AoA Prime-Time Sample, 1969-1977
10	Death and Elderly Major Characters in AoA Sample of Prime-Time Programs, 1969-1977
11	Portrayal of Physical and Mental Illness in Elderly Major Characters
12	Physical Correlates of Health for Major Characters in Prime-Time Programs with Elderly Characters
13	Evaluation Attributes for Major Characters in the AoA Sample of Prime-Time Programs, 1969-1977
14	Role and Evaluation Content Items for Major and Minor Characters in Prime-Time Drama, 1969-1978
15	Home and Family: Major Characters in Prime-Time Drama
16	Partial Correlations Between Amount of Viewing and Various Images of Older People

<u>Table</u>	<u>Title</u>
17	Correlations Between Amount of Viewing and Various Images of Old People, within Age Groups
18	Mean Scores on Standardized Residual Variables Representing Beliefs that the Elderly are Disappearing, Are Worse off Financially, and Live Alone More
19	Mean Ages at Which Adolescents Believe Men and Women Become Old
20	Adolescents' Correlations between Amount of Viewing and Cited Age at Which Men and Women Become Old
21	Relationship between Viewing and Questions about Personal Characteristics of Old People, for Those Who Do and Do Not Find Television's Image of Old People Negative
22	The Relationship Between Television Viewing and Overestimating Chances of Being Involved in Violence
23	The Relationship Between Television Viewing and Saying Fear of Crime is a Very Serious Problem for you Personally
24	The Relationship Between Television Viewing and Saying Fear of Crime is a Serious Problem for the Respondent
25	The Relationship Between Television Viewing and Believing the Danger of Being Robbed or Attacked on the Street is a Serious Problem for People Over 65
26	The Relationship Between Television Viewing and Saying you Feel Not Safe at All Walking Around in Your Own Neighborhood Alone, at Night
27	The Relationship Between Television Viewing and Expressing Fear to Walk Alone at Night
28	The Relationship Between Television Viewing and Saying the Elderly are More Likely to be the Victim of Violent Crimes than any Other Age Group
29	The Relationship Between Television Viewing and Saying Women are More Likely than Men to be the Victims of Violent Crimes

TABLE 2

Age Distribution of the U.S. Population

U. S. Population - 1977 (In thousands, except percent)						
	All		Male		Female	
	N	%	N	%	N	%
<u>Total</u>	216,332	100.0	105,240	48.6	111,092	51.4
1- 4 Yrs.	15,236	7.0	7,790	7.4	7,446	6.7
5-13	32,227	14.9	16,438	15.6	15,789	14.2
14-17	16,781	7.8	8,553	8.1	8,228	7.4
18-21	16,798	7.8	8,436	8.0	8,361	7.5
22-24	11,551	5.3	5,740	5.5	5,811	5.2
25-34	32,990	15.2	16,312	15.5	16,677	15.0
35-44	23,480	10.9	11,433	10.9	12,047	10.8
45-54	23,382	10.8	11,319	10.8	12,062	10.9
55-64	20,395	9.4	9,650	9.2	10,746	9.7
Over 65	23,494	10.9	9,569	9.1	13,925	12.5

Table 3

Age Distribution of the Prime-Time and
Weekend-Daytime Dramatic Television Character Population (1969 - 1978)*

	PRIME-TIME PROGRAMS																	
	All Characters						Major Characters						Minor Characters					
	All		Male		Female		All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Total	11,505	100.0	8387	72.9	3111	27.0	2297	100.0	1637	71.3	660	28.7	9208	100.0	6750	73.3	2451	26.6
1- 4 Yrs.	22	0.2	11	0.1	8	0.3	0	0.0	0	0.0	0	0.0	22	0.2	11	0.2	8	0.3
5-13	496	4.3	321	3.8	175	5.6	82	3.6	56	3.4	26	3.9	414	4.5	265	3.9	149	6.1
14-17	390	3.4	228	2.7	162	5.2	73	3.2	44	2.7	29	4.4	317	3.4	184	2.7	133	5.4
18-21	484	4.2	281	3.4	203	6.5	104	4.5	58	3.5	46	7.0	380	4.1	223	3.3	157	6.4
22-24	544	4.7	248	3.0	295	9.5	123	5.4	55	3.4	68	10.3	421	4.6	193	2.9	227	9.3
25-34	3,067	26.7	2044	24.4	1020	32.8	640	27.9	414	25.3	226	34.2	2427	26.4	1603	24.1	794	32.4
35-44	3,271	28.4	2637	31.4	634	20.4	656	28.6	505	30.8	151	22.9	2615	28.4	2132	31.6	483	19.7
45-54	2,199	19.1	1832	21.8	367	11.8	405	17.6	328	20.0	77	11.7	1794	19.5	1504	22.3	290	11.8
55-64	770	6.7	606	7.2	164	5.3	168	7.3	141	8.6	27	4.1	602	6.5	465	6.9	137	5.6
Over 65	262	2.3	179	2.1	83	2.7	46	2.0	36	2.2	10	1.5	216	2.3	143	2.1	73	3.0

	WEEKEND-DAYTIME PROGRAMS																	
	All Characters						Major Characters						Minor Characters					
	All		Male		Female		All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Total	3468	100.0	2687	77.5	772	22.3	849	100.0	670	78.9	175	20.6	2619	100.0	2017	77.0	597	22.8
1- 4 Yrs.	10	0.3	4	0.1	3	0.4	4	0.5	3	0.4	0	0.0	6	0.2	1	0.0	3	0.5
5-13	336	9.7	250	9.3	82	10.6	98	11.5	79	11.8	16	9.1	238	9.1	171	8.5	66	11.1
14-17	501	14.4	309	11.5	191	24.7	152	17.9	97	14.5	55	31.4	349	13.3	212	10.5	136	22.8
18-21	314	9.1	191	7.1	122	15.8	110	13.0	71	10.6	39	22.3	204	7.8	120	5.9	83	13.9
22-24	68	2.0	50	1.9	18	2.3	20	2.4	18	2.7	2	1.1	48	1.8	32	1.6	16	2.7
25-34	517	14.9	399	14.8	118	15.3	116	13.7	87	13.0	29	16.6	401	15.3	312	15.5	89	14.9
35-44	997	28.7	886	33.0	111	14.4	194	22.9	175	26.1	19	10.9	803	30.7	711	35.3	92	15.4
45-54	476	13.7	417	15.5	59	7.6	106	12.5	101	15.1	5	2.9	370	14.1	316	15.7	54	9.0
55-64	177	5.1	139	5.2	38	4.9	36	4.2	29	4.3	7	4.0	141	5.4	110	5.5	31	5.2
Over 65	72	2.1	42	1.6	30	3.9	13	1.5	10	1.5	3	1.7	59	2.3	32	1.6	27	4.5

* Numbers indicated on this table do not include the "Cannot Code" category, for entire sample refer to Table 1 or Table 5.

Table 4

Age Distribution of the U. S. White and Black Population (1977) and the
Prime-Time TV White and Non-White Character Population

United States Population - 1977
(In thousands, except percent)

	White						Black					
	All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%
Total	187,365	100.0	91,429	48.8	95,936	51.2	25,112	100.0	11,947	47.6	13,164	52.4
1- 4 Yrs.	12,535	6.7	6,424	7.0	6,111	6.4	2,316	9.2	1,172	9.8	1,144	8.7
5-13	26,816	14.3	13,716	15.0	13,100	13.7	4,750	18.9	2,388	20.0	2,362	17.9
14-17	14,125	7.5	7,213	7.9	6,912	7.2	2,363	9.4	1,190	10.0	1,173	8.9
18-21	14,295	7.6	7,207	7.9	7,088	7.4	2,193	8.7	1,070	9.0	1,123	8.5
22-24	9,921	5.3	4,972	5.4	4,949	5.2	1,397	5.6	658	5.5	740	5.6
25-34	28,722	15.3	14,354	15.7	14,368	15.0	3,552	14.1	1,634	13.7	1,918	14.6
35-44	20,491	10.9	10,085	11.0	10,406	10.8	2,556	10.2	1,155	9.7	1,401	10.6
45-54	20,724	11.1	10,085	11.0	10,639	11.1	2,286	9.1	1,065	8.9	1,221	9.3
55-64	18,419	9.8	8,738	9.6	9,681	10.1	1,764	7.0	807	6.8	957	7.3
Over 65	21,316	11.4	8,635	9.4	12,681	13.2	1,934	7.7	808	6.8	1,125	8.5

All Characters in Prime-Time Programs*

	White						Non-White					
	All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%
Total	10,130	100.0	7,365	72.7	2,760	27.2	1,360	100.0	1,014	74.6	344	25.3
1- 4 Yrs.	13	0.1	5	0.1	6	0.2	7	0.5	6	0.6	0	0.0
5-13	397	3.9	248	3.4	149	5.4	97	7.1	72	7.1	25	7.3
14-17	314	3.1	169	2.3	145	5.3	75	5.5	58	5.7	17	4.9
18-21	407	4.0	229	3.1	178	6.4	76	5.6	52	5.1	24	7.0
22-24	462	4.6	205	2.8	257	9.3	82	6.0	43	4.2	38	11.0
25-34	2,586	25.5	1,687	22.9	896	32.5	480	35.3	356	35.1	124	36.0
35-44	2,945	29.1	2,370	32.2	575	20.8	322	23.7	265	26.1	57	16.6
45-54	2,054	20.3	1,722	23.4	332	12.0	143	10.5	109	10.7	34	9.9
55-64	723	7.1	575	7.8	148	5.4	45	3.3	29	2.9	16	4.7
Over 65	229	2.3	155	2.1	74	2.7	33	2.4	24	2.4	9	2.6

* Numbers indicated on this table do not include the "Cannot Code" category, for entire sample refer to Table 1 or Table 5.

TABLE 5

SOCIAL AGE OF CHARACTERS IN
PRIME-TIME AND WEEKEND-DAYTIME TELEVISION DRAMA, 1969-1978

	All Programs																	
	All Characters						Major Characters						Minor Characters					
	All		Male		Female		All		Male		Female		All		Male	Female		
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%		
<u>Total</u>	16688	100.0	12270	100.0	4066	100.0	3719	100.0	2783	100.0	881	100.0	12969	100.0	9487	100.0	3185	100.0
Cannot Code	1426	8.5	959	7.8	144	3.5	401	10.8	322	11.6	31	3.5	1025	7.9	637	6.7	113	3.5
Child-Adolescent	1602	9.6	1056	8.6	531	13.1	386	10.4	279	10.0	105	11.9	1216	9.4	777	8.2	426	13.4
Young Adult	2885	17.3	1792	14.6	1086	26.7	761	20.5	501	18.0	256	29.1	2124	16.4	1291	13.6	830	26.1
Settled Adult	10245	61.4	8106	66.1	2133	52.5	2068	55.6	1603	57.6	464	52.7	8177	63.1	6503	68.5	1669	52.4
Older Adult	530	3.2	357	2.9	172	4.2	103	2.8	78	2.8	25	2.8	427	3.3	279	2.9	147	4.6

	Primetime Programs																	
	All Characters						Major Characters						Minor Characters					
	All		Male		Female		All		Male		Female		All		Male	Female		
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%		
<u>Total</u>	11754	100.0	8542	100.0	3164	100.0	2349	100.0	1673	100.0	674	100.0	9405	100.0	6869	100.0	2490	100.0
Cannot Code	339	2.9	229	2.7	68	2.1	48	2.0	34	2.0	12	1.8	291	3.1	195	2.8	56	2.2
Child-Adolescent	851	7.2	528	6.2	320	10.1	142	6.0	96	5.7	46	6.8	709	7.5	432	6.3	274	11.0
Young Adult	2139	18.2	1298	15.2	838	26.5	514	21.9	322	19.2	192	28.5	1625	17.3	976	14.2	646	25.9
Settled Adult	8025	68.3	6218	72.8	1807	57.1	1567	66.7	1162	69.5	405	60.1	6458	68.7	5056	73.6	1402	56.3
Older Adult	400	3.4	269	3.1	131	4.1	78	3.3	59	3.5	19	2.8	322	3.4	210	3.1	112	4.5

	Weekend-Daytime Programs																	
	All Characters						Major Characters						Minor Characters					
	All		Male		Female		All		Male		Female		All		Male	Female		
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%		
<u>Total</u>	4934	100.0	3728	100.0	902	100.0	1370	100.0	1110	100.0	207	100.0	3564	100.0	2618	100.0	695	100.0
Cannot Code	1087	22.0	730	19.6	76	8.4	353	25.8	288	25.9	19	9.2	734	20.6	442	16.9	57	8.2
Child-Adolescent	751	15.2	528	14.2	211	23.4	244	17.8	183	16.5	59	28.5	507	14.2	345	13.2	152	21.9
Young Adult	746	15.1	494	13.3	248	27.5	247	18.0	179	16.1	64	30.9	499	14.0	315	12.0	184	26.5
Settled Adult	2220	45.0	1888	50.6	326	36.1	501	36.6	441	39.7	59	28.5	1719	48.2	1447	55.3	267	38.4
Older Adult	130	2.6	88	2.4	41	4.5	25	1.8	19	1.7	6	2.9	105	2.9	69	2.6	35	5.0

TABLE 6
SOCIAL AGE TRENDS[†] FOR
ALL CHARACTERS IN ALL PROGRAMS, 1969-1978 *

	1969		1970		1971		1972		1973		74-75		75-76		1976		1977		1978		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
<u>All Characters</u>	1357	100.0	1252	100.0	1356	100.0	1370	100.0	1365	100.0	2661	100.0	2844	100.0	1290	100.0	1617	100.0	1576	100.0	16688	100.0
Males	1021	100.0	926	100.0	1004	100.0	984	100.0	1006	100.0	2013	100.0	2058	100.0	960	100.0	1152	100.0	1146	100.0	12270	100.0
Females	300	100.0	285	100.0	320	100.0	343	100.0	323	100.0	621	100.0	729	100.0	319	100.0	442	100.0	384	100.0	4066	100.0
<u>Child-Adolescent</u>	79	5.8	114	9.1	109	8.0	162	11.8	162	11.9	291	10.9	229	8.1	92	7.1	201	12.4	163	10.3	1602	9.6
Males	58	5.7	78	8.4	70	7.0	116	11.8	99	9.8	185	9.2	153	7.4	58	6.0	126	10.9	113	9.9	1056	8.6
Females	21	7.0	36	12.6	37	11.6	45	13.1	61	18.9	101	16.3	75	10.3	34	10.7	74	16.7	47	12.2	531	13.1
<u>Young Adult</u>	248	18.3	225	18.0	253	18.7	223	16.3	256	18.8	456	17.1	577	20.3	246	19.1	204	12.6	197	12.5	2885	17.3
Males	150	14.7	129	13.9	164	16.3	141	14.3	166	16.5	288	14.3	365	17.7	159	16.6	115	10.0	115	10.0	1792	14.6
Females	98	32.7	95	33.3	87	27.2	82	23.9	89	27.6	167	26.9	210	28.8	87	27.3	89	20.1	82	21.4	1086	26.7
<u>Settled Adult</u>	807	59.5	715	57.1	759	56.0	740	54.0	761	55.8	1682	63.2	1791	63.0	840	65.1	1076	66.5	1074	68.1	10245	61.4
Males	655	64.2	584	63.1	601	59.9	569	57.8	618	61.4	1376	68.4	1395	67.8	653	68.0	821	71.3	834	72.8	8106	66.1
Females	152	50.7	131	46.0	158	49.4	171	49.9	143	44.3	306	49.3	395	54.2	187	58.6	255	57.7	235	61.2	2133	52.5
<u>Older Adult</u>	52	3.8	61	4.9	54	4.0	43	3.1	48	3.5	86	3.2	78	2.7	27	2.1	39	2.4	42	2.7	530	3.2
Males	37	3.6	50	5.4	38	3.8	26	2.6	32	3.2	55	2.7	47	2.3	20	2.1	25	2.2	27	2.4	357	2.9
Females	15	5.0	11	3.9	16	5.0	17	5.0	15	4.6	31	5.0	31	4.3	7	2.2	14	3.2	15	3.9	172	4.2

† The entire sample is made up of 12 weeks of prime-time (8 - 11 p.m. E.S.T.) and weekend-daytime (8 a.m. - 2 p.m. E.S.T.) children's dramatic programs for each of the three networks. The figures for each year come from the sample of programs broadcast in the fall of that year. The 74-75 and 75-76 figures come from two one-week samples of programs -- one broadcast in the fall and the other in the spring.

* Numbers indicated on this table do not include the "Cannot Code" category, for entire sample refer to Table 1 or Table 5.

Table 7

Social and Chronological Age of Characters
In Prime-Time Dramatic Programs, 1969-1978
(as Percent of Chronological Age)

	Child-Adolescent						Young Adult						Settled Adult						Older Adult						All Characters					
	All		Male		Female		All		Male		Female		All		Male		Female		All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
All Characters																														
Total	851	7.2	528	6.2	320	10.1	2139	18.2	1298	15.2	838	26.5	8025	68.3	6218	72.8	1807	57.1	400	3.4	269	3.1	131	4.1	11754	100.0	8542	100.0	3164	100.0
Cannot Code	7	2.8	4	2.6	3	5.7	8	3.2	5	3.2	2	3.8	45	18.1	37	23.9	8	15.1	4	1.6	3	1.9	1	1.9	249	100.0	155	100.0	53	100.0
1-12 Yrs.	460	99.8	300	99.7	157	100.0																			461	100.0	301	100.0	157	100.0
13-18	377	67.7	218	67.1	159	68.5	178	32.0	105	32.3	73	31.5	2	0.4	2	0.6									557	100.0	325	100.0	232	100.0
19-29	7	0.3	6	0.4	1	0.1	1577	64.7	898	65.7	678	63.4	804	33.0	430	31.5	374	35.0							2439	100.0	1367	100.0	1069	100.0
30-44							375	7.8	289	7.7	85	8.2	4356	90.4	3413	90.4	943	90.8							4817	100.0	3777	100.0	1039	100.0
45-54							1	0.0	1	0.1			2170	98.7	1807	98.6	363	98.9	13	0.6	11	0.6	2	0.5	2199	100.0	1832	100.0	367	100.0
55-64													608	79.0	497	82.0	111	67.7	161	20.9	108	17.8	53	32.3	770	100.0	606	100.0	164	100.0
65+													40	15.3	32	17.9	8	9.6	222	84.7	147	82.1	75	90.4	262	100.0	179	100.0	83	100.0
Major Characters																														
Total	142	6.0	96	5.7	46	6.8	514	21.9	322	19.2	192	28.5	1567	66.7	1162	69.5	405	60.1	78	3.3	59	3.5	19	2.8	2349	100.0	1673	100.0	674	100.0
Cannot Code	0	0.0	0	0.0	0	0.0	2	3.8	1	2.8	1	7.1	13	25.0	10	27.8	3	21.4	1	5.8	1	2.8	0	0.0	52	100.0	36	100.0	14	100.0
1-12 Yrs.	69	100.0	47	100.0	22	100.0																			69	100.0	47	100.0	22	100.0
13-18	73	67.0	49	70.0	24	61.5	36	33.0	21	30.0	15	38.5													109	100.0	70	100.0	39	100.0
19-29							367	70.0	210	73.4	157	66.0	153	29.2	74	25.9	79	33.2							524	100.0	286	100.0	238	100.0
30-44							108	11.1	89	12.2	19	7.7	862	88.3	634	87.0	228	92.3							976	100.0	729	100.0	247	100.0
45-54							1	0.2	1	0.3			400	98.8	324	98.8	76	98.7	2	0.5	1	0.3	1	1.3	405	100.0	328	100.0	77	100.0
55-64													128	76.2	110	78.0	18	66.7	40	23.8	31	22.0	9	33.3	168	100.0	141	100.0	27	100.0
65+													11	23.9	10	27.8	1	10.0	35	76.1	26	72.2	9	90.0	46	100.0	36	100.0	10	100.0
Minor Characters																														
Total	709	7.5	432	6.3	274	11.0	1625	17.3	976	14.2	646	25.9	6458	68.7	5056	73.6	1402	56.3	322	3.4	210	3.1	112	4.5	9405	100.0	6869	100.0	2490	100.0
Cannot Code	7	3.6	4	3.4	3	7.7	6	3.0	4	3.4	1	2.6	32	16.2	27	22.7	5	12.8	3	1.5	2	1.6	1	2.6	197	100.0	119	100.0	39	100.0
1-12 Yrs.	391	99.7	253	99.6	135	100.0																			392	100.0	254	100.0	135	100.0
13-18	304	67.9	169	66.3	135	69.9	142	31.7	84	32.9	58	30.1	2	0.4	2	0.8									448	100.0	255	100.0	193	100.0
19-29	7	0.4	6	0.6	1	0.1	1210	63.2	688	63.6	521	62.7	651	34.0	356	32.9	295	35.5							1915	100.0	1081	100.0	831	100.0
30-44							267	7.0	200	6.6	66	8.3	1770	98.7	1483	98.6	287	99.0							3841	100.0	3048	100.0	792	100.0
45-54													480	79.7	387	83.2	93	67.9	11	0.6	10	0.7	1	0.3	1794	100.0	1504	100.0	290	100.0
55-64													480	79.7	387	83.2	93	67.9	121	20.1	77	16.6	44	32.1	602	100.0	465	100.0	137	100.0
65+													29	13.4	22	15.4	7	9.6	187	86.6	121	84.6	66	90.4	216	100.0	143	100.0	73	100.0

Table 8
 RISK RATIOS¹
 Major Characters in All Programs
 (1969-1978)

	All Characters				Male Characters				Female Characters			
	N	Involved in Violence	Violent- Victim Ratio	Killer- Killed Ratio	N	Involved in Violence	Violent- Victim Ratio	Killer- Killed Ratio	N	Involved in Violence	Violent- Victim Ratio	Killer- Killed Ratio
<u>All Characters</u>	3949	63.3	-1.20	+1.90	2938	68.4	-1.18	+2.02	956	46.1	-1.34	+1.20
<u>Social Age</u>												
Children-Adolescents	415	60.5	-1.60	+3.00	297	65.0	-1.69	+3.00	116	49.1	-1.33	0.00
Young Adults	813	64.5	-1.36	+2.00	539	69.6	-1.23	+2.17	270	53.7	-1.82	+1.33
Settled Adults	2212	59.8	-1.12	+2.07	1698	65.7	-1.12	+2.13	513	40.0	-1.12	+1.60
Older Adults	106	47.2	-1.15	-1.75	80	50.0	+1.07	1.00	26	38.5	-3.33	-0.00
<u>Marital Status</u>												
Not Married	1873	65.6	-1.23	+1.90	1374	69.7	-1.18	+2.02	491	53.8	-1.44	+1.30
Married	987	45.5	-1.27	+1.67	626	52.9	+1.27	+1.82	361	32.7	-1.25	+1.11
<u>Class</u>												
Clearly Upper	269	59.5	-1.38	+1.50	182	67.6	-1.26	+1.57	87	42.5	-2.00	+1.25
Mixed	3549	63.4	-1.19	+2.07	2650	68.3	-1.17	+2.20	844	46.3	-1.29	+1.20
Clearly Lower	131	69.5	-1.25	-1.11	106	73.6	-1.20	-1.13	25	52.0	-1.71	1.00
<u>Race</u>												
White	3087	60.1	-1.19	+1.97	2235	65.1	-1.16	+2.11	852	46.9	-1.31	+1.26
Other	360	55.0	-1.33	+1.69	280	61.1	-1.27	+1.69	77	31.2	-1.83	0.00
<u>Character Type</u>												
"Good"	2304	58.4	-1.29	+2.93	1659	63.7	-1.24	+3.85	622	43.2	-1.51	-1.60
Mixed	1093	61.4	-1.22	+1.33	807	65.8	-1.21	+1.27	262	44.7	-1.31	+1.50
"Bad"	550	88.0	1.00	+1.84	471	89.4	-1.01	+1.86	71	77.5	+1.15	+1.67
<u>Nationality</u>												
U.S.	3100	58.1	-1.20	+2.06	2263	68.2	-1.16	+2.23	827	43.9	-1.38	+1.18
Other	264	73.5	-1.31	+1.31	203	80.8	-1.29	+1.27	61	49.2	-1.47	+2.00

¹ Risk Ratios are obtained by dividing the more numerous of these two roles by the less numerous within each group. A plus sign indicates that there are more violent or killers than victims or killed and a minus sign indicates that there are more victims or killed than violent or killers. A ratio of 0.00 means that there were no victims or killers or violent or killed. A +0.00 ratio means that there were some violent or killers but no victims or killed; a -0.00 ratio means that there were victims or killed but no violent or killers.

TABLE 9

Living Arrangements of Elderly Major Characters
in AoA Prime-Time Sample 1969-1977

	<u>All</u>		<u>Prime-Time</u>		<u>Female</u>	
	N	%	N	%	N	%
<u>Employment Status</u>						
Cannot Code	3	2.5	2	2.0	1	5.0
No Reference	26	21.8	17	17.2	9	45.0
Retired	6	5.0	5	5.1	1	5.0
Full-time Job	23	19.3	20	20.2	3	15.0
Self-Employed	43	36.1	41	41.4	2	10.0
Housewife	4	3.4	0	0.0	4	20.0
Other	14	11.8	14	14.1	0	0.0
<u>Income Source</u>						
No Reference	35	29.4	23	23.2	12	60.0
No Income	2	1.7	2	2.0	0	0.0
Social Security	3	2.5	1	1.0	2	10.0
Pension	1	0.8	1	1.0	0	0.0
Wealth	9	7.6	7	7.1	2	10.0
Job	55	46.2	51	51.5	4	20.0
Illegal	5	4.2	5	5.1	0	0.0
Other	9	7.6	9	9.1	0	0.0
<u>Residence</u>						
Cannot Code	1	0.8	1	1.0	0	0.0
Not Discernible	48	40.3	43	43.4	5	25.0
Own Home	57	47.9	44	44.4	13	65.0
Family's Home	4	3.4	3	3.0	1	5.0
Planned Residence	1	0.8	1	1.0	0	0.0
Other	8	6.7	7	7.1	1	5.0
<u>Institutional Setting</u>						
Cannot Code	1	0.8	1	1.0	0	0.0
Not Discernible	47	39.5	42	42.4	5	25.0
None	70	58.8	56	56.6	14	70.0
Nursing Home	0	0.0	0	0.0	0	0.0
Medical Hospital	0	0.0	0	0.0	0	0.0
Mental Hospital	1	0.8	0	0.0	1	5.0

TABLE 10

Death and Elderly Major Characters
in AoA Sample of Prime-Time Programs 1969-1977

	<u>All</u>		<u>Prime-Time</u>		<u>Female</u>	
	N	%	N	%	N	%
<u>Death of Character</u>						
Cannot Code	2	1.7	2	2.0	0	0.0
Does Not Die	107	89.9	89	89.9	18	90.0
Dies - Alone	1	0.8	1	1.0	0	0.0
- With Family	1	0.8	0	0.0	1	5.0
- With Others	6	5.0	5	5.1	1	5.0
- Both	2	1.7	2	2.0	0	0.0
<u>Cause of Death</u>						
Cannot Code	3	2.5	2	2.0	1	5.0
Does Not Die	107	89.9	89	89.9	18	90.0
Illness - Long Term	1	0.8	1	1.0	0	0.0
Accident	2	1.7	1	1.0	1	5.0
Violent Attack	4	3.4	4	4.0	0	0.0
Other	2	1.7	2	2.0	0	0.0
<u>Pain in Death</u>						
Cannot Code	1	0.8	1	1.0	0	0.0
Does Not Die	107	89.9	89	89.9	18	90.0
Dies - Pain Unknown	4	3.4	4	4.0	0	0.0
Little Pain	2	1.7	2	2.0	0	0.0
Some Pain	5	4.2	3	3.0	2	10.0
<u>Place - Death</u>						
Cannot Code	2	1.7	2	2.0	0	0.0
Does Not Die	107	89.9	89	89.9	18	90.0
Residential	1	0.8	1	1.0	0	0.0
Institutional	1	0.8	0	0.0	1	5.0
Elsewhere	8	6.7	7	7.1	1	5.0
<u>Reference to Death</u>						
No Reference	72	60.5	59	59.6	13	65.0
Reference - Own	11	9.2	7	7.1	4	20.0
Reference - Others	14	11.8	14	14.1	0	0.0
Reference - Own & Others	22	18.5	19	19.2	3	15.0
<u>Reference Death Others</u>						
Cannot Code	1	0.8	1	1.0	0	0.0
No Reference	65	54.6	49	49.5	16	80.0
Reference	53	44.5	49	49.5	4	20.0
<u>Life Support Machinery</u>						
Cannot Code	1	0.8	1	1.0	0	0.0
Not Used	118	99.2	98	99.0	20	100.0
Used	0	0.0	0	0.0	0	0.0

Table 11

Portrayal of Physical and Mental Illness
in Elderly Major Characters
(AoA Prime-Time Sample, 1969-1977)

	<u>All</u>		<u>Male</u>		<u>Female</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
<u>Short-Term Hospital Stay</u>						
No Short Term	108	90.8	89	89.9	19	95.0
Nursing Home	0	0	0	0	0	0
Medical Hospital	5	4.2	4	4.0	1	5.0
Mental Hospital	0	0	0	0	0	0
Other	6	5.0	6	6.1	0	0
<u>Physical Disorders</u>						
Cancer	0	0	0	0	0	0
Heart Disease	5	4.2	5	5.1	0	0
High Blood Pressure	1	0.8	1	1.0	0	0
Stroke	3	2.5	2	2.0	1	5.0
Diabetes	0	0	0	0	0	0
Infectious Diseases	0	0	0	0	0	0
Pneumonia	0	0	0	0	0	0
Obesity	1	0.8	0	0	1	5.0
Skin Diseases	0	0	0	0	0	0
Broken Bone	0	0	0	0	0	0
Amputations	0	0	0	0	0	0
Back Problems	1	0.8	1	1.0	0	0
Other Problems	22	18.5	20	20.2	2	10.0
<u>Specific References to Symptoms of Mental Illness</u>						
Paranoid	0	0	0	0	0	0
Senile	2	1.7	2	2.0	0	0
Schizophrenic	0	0	0	0	0	0
Psychotic	0	0	0	0	0	0
Neurotic	0	0	0	0	0	0
Other	20	16.8	16	16.2	4	20.0
<u>Loss of Contact with Reality</u>						
Cannot Code	3	2.5	1	1.0	2	10.0
No	110	92.4	94	94.9	16	80.0
Occasionally	3	2.5	1	1.0	2	10.0
Often	2	1.7	2	2.0	0	0
Mental Illness	1	0.8	1	1.0	0	0
<u>Symptoms of Mental Illness</u>						
Cannot Code	0	0.0	0	0.0	0	0.0
No	106	89.1	89	89.9	17	85.0
Occasionally	6	5.0	5	5.1	1	5.0
Often	6	5.0	4	4.0	2	10.0
Mentally Ill	1	0.8	1	1.0	0	0

Table 12

Physical Correlates of
Health for Major Characters
In Prime-time Programs with Elderly Characters

	Child-Adolescent						Young Adult						Settled Adult						Older Adult					
	All		Male		Female		All		Male		Female		All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
TOTAL	28	100.0	17	100.0	6	100.0	55	100.0	38	100.0	17	100.0	204	100.0	155	100.0	49	100.0	71	100.0	55	100.0	16	100.0
Smoking																								
Cannot Code	1	4.3	1	5.9	0	0.0	0	0.0	0	0.0	0	0.0	1	0.5	1	0.6	0	0.0	1	1.4	1	1.8	0	0.0
No Reference	20	87.0	15	88.2	5	83.3	51	92.7	34	89.5	17	100.0	184	90.2	137	88.4	47	95.9	66	93.0	50	90.9	16	100.0
Smokes	2	8.7	1	5.9	1	16.7	4	7.3	4	10.5	0	0.0	19	9.3	17	11.0	2	4.1	4	5.6	4	7.3	0	0.0
Smokes Excessively	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Drinking																								
Cannot Code	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	3	1.5	2	1.3	1	2.0	3	4.2	2	3.6	1	6.3
No Reference	22	95.7	16	94.1	6	100.0	36	65.5	23	60.5	13	76.5	125	61.3	91	58.7	34	69.4	37	52.1	31	56.4	6	37.5
Drinks	1	4.3	1	5.9	0	0.0	19	34.5	15	39.5	4	23.5	75	36.8	61	39.4	14	28.6	29	40.8	20	36.4	9	56.3
Appears Alcoholic	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.4	1	1.8	0	0.0
Is Alcoholic	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.5	1	0.6	0	0.0	1	1.4	1	1.8	0	0.0
Sight Impairment																								
Cannot Code	0	0.0	0	0.0	0	0.0	1	1.8	1	2.6	0	0.0	2	1.0	2	1.3	0	0.0	2	2.8	2	3.6	0	0.0
Not Afflicted	22	95.7	16	94.1	6	100.0	48	87.3	32	84.2	16	94.1	178	87.3	130	83.9	48	98.0	52	73.2	40	72.7	12	75.0
Slightly Afflicted	1	4.3	1	5.9	0	0.0	6	10.9	5	13.2	1	5.9	23	11.3	22	14.2	1	2.0	16	22.5	12	21.8	4	25.0
Moderately Afflicted	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.4	1	1.8	0	0.0
Severely Afflicted	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.5	1	0.6	0	0.0	0	0.0	0	0.0	0	0.0
Restricted Mobility																								
Cannot Code	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.5	1	0.6	0	0.0	2	2.8	1	1.8	1	6.3
Unrestricted	21	91.3	15	88.2	6	100.0	55	100.0	38	100.0	17	100.0	195	95.6	147	94.8	48	98.0	53	74.6	40	72.7	13	81.3
Slightly Restricted	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	5	2.5	5	3.2	0	0.0	7	9.9	6	10.9	1	6.3
Somewhat Restricted	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.5	1	0.6	0	0.0	6	8.5	6	10.9	0	0.0
Moderately Restricted	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Severely Restricted	1	4.3	1	5.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	2.8	1	1.8	1	6.3
Completely Restricted	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.5	1	0.6	0	0.0	0	0.0	0	0.0	0	0.0
Other, Mixed	1	4.3	1	5.9	0	0.0	0	0.0	0	0.0	0	0.0	1	0.5	0	0.0	1	2.0	1	1.4	1	1.8	0	0.0

Table 13
 Evaluation Attributes for Major Characters
 in the AOA Sample of Prime-Time Programs
 1969-1977

	N	Treated With Disrespect			Treated With Pity			Portrayed As Lonely			Portrayed As A Nuisance		
		% Not Treated	\bar{x}	s	% Not Treated	\bar{x}	s	% Not Portrayed	\bar{x}	s	% Not Portrayed	\bar{x}	s
Child-Adolescent	23	60.9	1.4	.59	39.1	1.8	.74	95.7	1.1	.42	47.8	1.7	.82
Male	17	58.8	1.5	.62	35.3	1.8	.73	94.1	1.1	.49	47.1	1.7	.85
Female	6	66.7	1.3	.52	50.0	1.7	.82	100.0	1.0	0	50.0	1.7	.82
Young Adult	55	52.7	1.6	.69	69.1	1.3	.56	96.4	1.1	.42	43.6	1.8	.81
Male	38	47.4	1.7	.71	76.3	1.3	.50	100.0	1.0	0	36.8	1.9	.81
Female	17	64.7	1.4	.62	52.9	1.5	.62	88.2	1.2	.75	58.8	1.6	.80
Settled Adult	201	46.1	1.8	.80	72.5	1.3	.58	91.7	1.1	.47	39.7	2.0	.92
Male	153	43.9	1.8	.82	73.5	1.3	.59	91.0	1.1	.50	35.5	2.1	.95
Female	48	53.0	1.6	.73	69.4	1.3	.56	93.9	1.1	.34	53.1	1.6	.73
Older Adult	71	26.8	2.1	.84	53.5	1.7	.84	78.9	1.4	.97	26.8	2.5	1.18
Male	55	29.1	2.1	.84	54.5	1.7	.82	78.2	1.5	1.00	23.6	2.5	1.14
Female	16	18.8	2.2	.86	50.0	1.8	.91	81.3	1.4	.89	37.5	2.4	1.36

	N	Portrayed As Stubborn			Portrayed As Eccentric			Portrayed As Foolish			Portrayed As Useful		
		% Not Portrayed	\bar{x}	s	% Not Portrayed	\bar{x}	s	% Not Portrayed	\bar{x}	s	% Not Portrayed	\bar{x}	s
Child-Adolescent	23	26.1	2.0	.88	100.0	1.0		87.0	1.1	.34	17.4	2.1	.79
Male	17	23.5	2.1	.93	100.0	1.0		82.2	1.1	.33	11.8	2.1	.70
Female	6	33.3	1.8	.75	100.0	1.0		83.3	1.2	.41	33.3	2.0	1.10
Young Adult	55	36.4	1.9	.84	74.5	1.4	.81	70.9	1.4	.81	38.2	2.0	.99
Male	38	31.6	1.9	.84	73.7	1.4	.79	65.8	1.5	.89	31.6	2.1	.97
Female	17	47.1	1.8	.88	76.5	1.4	.87	82.4	1.2	.56	52.9	1.8	1.03
Settled Adult	201	34.8	2.1	.99	79.9	1.4	.90	73.0	1.4	.82	22.6	2.4	.95
Male	153	32.2	2.2	.99	78.1	1.5	.95	73.5	1.4	.83	21.2	2.4	.96
Female	48	42.9	1.8	.94	85.7	1.3	.73	71.4	1.4	.79	26.5	2.2	.90
Older Adult	71	31.0	2.4	1.22	46.5	2.2	1.34	43.7	2.2	1.18	25.3	2.6	1.14
Male	55	30.9	2.5	1.24	50.9	2.1	1.38	47.3	2.1	1.10	29.1	2.6	1.24
Female	16	31.3	2.2	1.17	31.3	2.4	1.20	31.3	2.7	1.35	12.5	2.4	.72

Table 14
 Role and Evaluation Content Items
 For Major and Minor Characters in Prime-Time Drama
 1969-1978

	Child-Adolescent						Young Adult						Settled Adult						Older Adult					
	All		Male		Female		All		Male		Female		All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Major Characters																								
<u>Total</u>	142	100%	96	100%	46	100%	514	100%	322	100%	192	100%	1567	100%	1162	100%	405	100%	78	100%	59	100%	19	100%
<u>Character Type</u>																								
Cannot Code	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.1	0	0.0	1	0.2	0	0.0	0	0.0	0	0
"Good"	83	58.5	56	58.3	27	58.7	300	58.4	185	57.5	115	59.9	916	58.5	665	57.2	251	62.0	37	47.4	28	47.5	9	47.4
Mixed Type	52	36.6	37	38.5	15	32.6	157	30.5	93	28.9	64	33.3	440	28.1	314	27.0	126	31.1	29	37.2	21	35.6	8	42.1
"Bad"	7	4.9	3	3.1	4	8.7	57	11.1	44	13.7	13	6.8	210	13.4	183	15.7	27	6.7	12	15.4	10	16.9	2	10.5
<u>Success</u>																								
Cannot Code	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	3	0.2	2	0.2	0	0.0	0	0.0	0	0.0	0	0
Successful	52	36.6	34	35.4	18	39.1	180	35.0	113	35.1	67	34.9	623	39.8	461	39.7	162	40.0	26	33.3	23	39.0	3	15.8
Mixed	77	54.2	53	55.2	24	52.2	245	47.7	148	46.0	97	50.5	670	42.8	476	41.0	194	47.9	34	43.6	24	40.7	10	52.6
Unsuccessful	13	9.2	9	9.4	4	8.7	89	17.3	61	18.9	28	14.6	271	17.3	223	19.2	48	11.9	18	23.1	12	20.3	6	31.6
<u>Role</u>																								
Cannot Code	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0
Comic	16	11.3	11	11.5	5	10.9	78	15.2	42	13.0	36	18.8	208	13.3	134	11.5	74	18.3	19	24.4	16	27.1	3	15.8
Mixed	46	32.4	28	29.2	18	39.1	121	23.5	77	23.9	44	22.9	291	18.6	188	16.2	103	25.4	20	25.6	13	22.0	7	36.8
Serious	80	56.3	57	59.4	23	50.0	315	61.3	203	63.0	112	58.3	1068	68.2	840	72.3	228	56.3	39	50.0	30	50.8	9	47.4
Minor Characters																								
<u>Total</u>	709	100%	432	100%	274	100%	1625	100%	976	100%	646	100%	6458	100%	5056	100%	1402	100%	322	100%	210	100%	112	100%
<u>Character Type</u>																								
Cannot Code	136	19.2	78	18.1	57	20.8	330	20.3	184	18.9	146	22.6	1091	16.9	877	17.3	214	15.3	57	17.7	38	18.1	19	17.0
"Good"	293	41.3	178	41.2	113	41.2	512	31.5	290	29.7	221	34.2	1984	30.7	1459	28.9	525	37.4	133	41.3	92	43.8	41	36.6
Mixed	250	35.3	155	35.9	95	34.7	591	36.4	342	35.0	248	38.4	2670	41.3	2066	40.9	604	43.1	112	34.8	65	31.0	47	42.0
"Bad"	30	4.2	21	4.9	9	3.3	192	11.8	160	16.4	31	4.8	713	11.0	654	12.9	59	4.2	20	6.2	15	7.1	5	4.5
<u>Success</u>																								
Cannot Code	201	28.3	123	28.5	77	28.1	439	27.0	241	24.7	198	30.7	1489	23.1	1172	23.2	317	22.6	91	28.3	58	27.6	33	29.5
Successful	168	23.7	104	24.1	64	23.4	303	18.6	173	17.7	129	20.0	1353	21.0	1054	20.8	299	21.3	67	20.8	43	20.5	24	21.4
Mixed	280	39.5	165	38.2	114	41.6	588	36.2	341	34.9	246	38.1	2525	39.1	1909	37.8	616	43.9	120	37.3	77	36.7	43	38.4
Unsuccessful	60	8.5	40	9.3	19	6.9	295	18.2	221	22.6	73	11.3	1091	16.9	921	18.2	170	12.1	44	13.7	32	15.2	12	10.7

Table 15
Home and Family

Major Characters in Prime-Time Drama
1969-1978

	Child Adolescent						Young Adult						Settled Adult						Older Adult					
	All		Male		Female		All		Male		Female		All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Totals	113	100.0	77	100.0	36	100.0	379	100.0	242	100.0	137	100.0	1250	100.0	916	100.0	334	100.0	54	100.0	40	100.0	14	100.0
<u>Marital Status</u>																								
Cannot Code	2	1.8	2	2.6	0	0.0	51	13.5	43	17.8	8	5.8	365	29.2	319	34.8	46	13.8	10	18.5	9	22.5	1	7.1
Not Married	110	97.3	75	97.4	35	97.2	278	73.4	178	73.6	100	73.0	353	28.2	259	28.3	94	28.1	7	13.0	4	10.0	3	21.4
Married	1	0.9	0	0.0	1	2.8	48	12.7	20	8.3	28	20.4	471	37.7	304	33.2	167	50.0	35	64.8	25	62.5	10	71.4
Formerly Married	0	0.0	0	0.0	0	0.0	2	0.5	1	0.4	1	0.7	61	4.9	34	3.7	27	8.1	2	3.7	2	5.0	0	0.0
<u>Homemaking</u>																								
Not Shown	107	94.7	73	94.8	34	94.4	356	93.9	236	97.5	120	87.6	1096	87.7	877	95.7	219	65.6	47	87.0	37	92.5	10	71.4
Shown	6	5.3	4	5.2	2	5.6	23	6.1	6	2.5	17	12.4	154	12.3	39	4.3	115	34.4	7	13.0	3	7.5	4	28.6
<u>Minor Children</u>																								
No Children	113	100.0	77	100.0	36	100.0	373	98.4	240	99.2	133	97.1	1011	80.9	772	84.3	239	71.6	43	79.6	32	80.0	11	78.6
Cares for Children	0	0.0	0	0.0	0	0.0	6	1.6	2	0.8	4	2.9	239	19.1	144	15.7	95	28.4	11	20.4	8	20.0	3	21.4
Totals	70		51		19		214		134		80		847		616		231		24		17		7	
<u>Natural Children</u>																								
No Children	70	100.0	51	100.0	19	100.0	209	97.7	132	98.5	77	96.3	632	74.6	476	77.3	156	67.5	13	54.2	10	58.8	3	42.9
Has Children	0	0.0	0	0.0	0	0.0	5	2.3	2	1.5	3	3.8	215	25.4	140	22.7	75	32.5	11	45.8	7	41.2	4	57.1
<u>Romantic Involvement</u>																								
Cannot Code	1	1.4	0	0.0	1	5.3	3	1.4	3	2.2	0	0.0	15	1.8	9	1.5	6	2.6	1	4.2	1	5.9	0	0.0
Not Involved	51	72.9	39	76.5	12	63.2	113	52.8	80	59.7	33	41.3	511	60.3	401	65.1	110	47.6	19	79.2	13	76.5	6	85.7
Involved	18	25.7	12	23.5	6	31.6	98	45.8	51	38.1	47	58.8	321	37.9	206	33.4	115	49.8	4	16.7	3	17.6	1	14.3
<u>Family Life</u>																								
Cannot Code	13	18.6	9	17.6	4	21.1	102	47.7	67	50.0	35	43.8	403	47.6	331	53.7	72	31.2	7	29.2	7	41.2	0	0.0
Important	53	75.7	39	76.5	14	73.7	92	43.0	54	40.3	38	47.5	362	42.7	219	35.6	143	61.9	15	62.5	9	52.9	6	85.7
Not Important	4	5.7	3	5.9	1	5.3	20	9.3	13	9.7	7	8.8	82	9.7	66	10.7	16	6.9	2	8.3	1	5.9	1	14.3

Table 15 Continued

AoA Prime-Time Sample of Major Characters
1969-1977

	Child-Adolescent						Young Adult						Settled Adult						Older Adult							
	All		Male		Female		All		Male		Female		All		Male		Female		All		Male		Female			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%		
Character's Family																										
Cannot Code	1	4.3	1	5.9	0	0.0	1	1.8	0	0.0	1	5.9	2	1.0	0	0.0	2	4.1	0	0.0	0	0.0	0	0.0	0	0.0
No Reference to Family	1	4.3	1	5.9	0	0.0	25	45.5	19	50.0	6	35.3	94	46.1	77	49.7	17	34.7	25	35.2	23	41.8	2	12.5		
Has No Family	0	0.0	0	0.0	0	0.0	1	1.8	1	2.6	0	0.0	2	1.0	2	1.3	0	0.0	1	1.4	1	1.8	0	0.0		
Has Fam. but No Inter.	0	0.0	0	0.0	0	0.0	5	9.1	3	7.9	2	11.8	6	2.9	6	3.9	0	0.0	1	1.4	1	1.8	0	0.0		
Interaction Referred to	0	0.0	0	0.0	0	0.0	1	1.8	1	2.6	0	0.0	3	1.5	3	1.9	0	0.0	5	7.0	4	7.3	1	6.3		
Interaction Seen	21	91.3	15	88.2	6	100.0	22	40.0	14	36.8	8	47.1	97	47.5	67	43.2	30	61.2	39	54.9	26	47.3	13	81.3		
Cohabitants																										
Cannot Code	3	13.0	2	11.8	1	16.7	3	5.5	1	2.6	2	11.8	10	4.9	9	5.8	1	2.0	3	4.2	3	5.5	0	0.0		
Not Discernible	1	4.3	1	5.9	0	0.0	27	49.1	21	55.3	6	35.3	94	46.1	76	49.0	18	36.7	30	42.3	25	45.5	5	31.3		
Lives Alone	0	0.0	0	0.0	0	0.0	5	9.1	5	13.2	0	0.0	14	6.9	12	7.7	2	4.1	11	15.5	9	16.4	2	12.5		
Lives w/Spouse	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	21	10.3	13	8.4	8	16.3	4	5.6	3	5.5	1	6.3		
w/Spouse & Family	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	19	9.3	14	9.0	5	10.2	2	2.8	1	1.8	1	6.3		
w/Family	18	78.3	13	76.5	5	83.3	14	25.5	9	23.7	5	29.4	24	11.8	16	10.3	8	16.3	14	19.7	9	16.4	5	31.3		
w/Family, Spouse & Others	0	0.0	0	0.0	0	0.0	1	1.8	0	0.0	1	5.9	9	4.4	4	2.6	5	10.2	4	5.6	3	5.5	1	6.3		
w/Only Elderly	0	0.0	0	0.0	0	0.0	1	1.8	1	2.6	0	0.0	0	0.0	0	0.0	0	0.0	2	2.8	2	3.6	0	0.0		
w/Only Others	1	4.3	1	5.9	0	0.0	2	3.6	0	0.0	2	11.8	8	3.9	8	5.2	0	0.0	0	0.0	0	0.0	0	0.0		
Mixed	0	0.0	0	0.0	0	0.0	2	3.6	1	2.6	1	5.9	5	2.5	3	1.9	2	4.1	1	1.4	0	0.0	1	6.3		

Table 18

Mean Scores on Standardized Residual Variables Representing Beliefs That The Elderly are Disappearing, Are Worse off Financially, and Live Alone More (With Income and Education Removed)

	There are fewer older people			Older people are worse off financially now			More old people live alone now		
	<u>Television Viewing</u>			<u>Television Viewing</u>			<u>Television Viewing</u>		
	<u>Light</u>	<u>Medium</u>	<u>Heavy</u>	<u>Light</u>	<u>Medium</u>	<u>Heavy</u>	<u>Light</u>	<u>Medium</u>	<u>Heavy</u>
Overall	-.10	.01	.18***	-.06	-.02	.04**	-.06	-.00	.06***
Young	-.19	-.04	.51***	-.17	-.01	.18***	-.06	-.01	.12***
Middle	-.07	.00	.11*	.02	-.03	.11**	-.07	.00	.06**
Old	.05	.00	-.09	-.04	.01	-.15**	-.03	.00	.01

* Row means significantly different at $p < .05$

** Row means significantly different at $p < .01$

*** Row means significantly different at $p < .001$

DATA SOURCE: National Council on Aging, "Myth and Reality of Aging"
 INTERVIEW DATE: Spring 1974

Table 22

The Relationship Between Television Viewing and
Overestimating Chances of Being Involved in Violence

	Age of Respondents											
	All Respondents			18 - 29			30 - 54			55 and over		
	%Light	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma
<u>Overall</u>	71	+10	.14**	76	+14	.28**	68	+ 9	.11**	71	+ 4	.07
controlling for:												
<u>Sex</u>												
Male	67	+ 9	.09**	77	+ 8	.12*	59	+9	.07	66	+ 8	.08
Female	76	+ 8	.15**	76	+19	.44**	76	+ 6	.10*	78	- 2	.01
<u>Education</u>												
No College	76	+ 7	.13**	82	+ 8	.22*	72	+ 7	.09*	76	+ 4	.09*
Some College	63	+ 9	.10**	70	+21	.23**	59	+ 5	.10	56	- 8	-.09
<u>Newspaper Reading</u>												
Infrequent	75	+14	.25**	76	+19	.45**	66	+16	.22**	88	- 2	-.06
Frequent	69	+ 7	.10**	77	+ 9	.15	68	+ 6	.07	61	+ 9	.13**
<u>Race</u>												
White	69	+10	.13**	75	+14	.26**	66	+ 6	.06	67	+ 7	.11**
Non White	86	+ 7	.25**	94	+ 2	.15	78	+17	.43**	92	- 7	-.25
<u>Place of Dwelling</u>												
over 250,000	69	+10	.13**	79	+ 3	-.03	55	+28	.40**	64	+ 7	.17
under 250,000	74	+ 3	.05	77	+ 6	.13	76	-13	-.18	68	+17	.28*
Suburb	67	+13	.18**	79	+13	.30**	61	+11	.13**	67	+ 9	.13*
Non-Metro	77	+ 8	.13**	70	+24	.50**	81	+ 4	.02	77	- 3	-.06
<u>Family Income</u>												
less than \$10,000	84	0	.04	89	+ 4	.15	70	+16	.33**	88	- 9	-.10**
\$10,000 - \$24,999	68	+ 8	.12**	71	+20	.39**	74	- 5	-.08	47	+12	.18*
\$25,000 and more	62	+18	.13	68	+10	.07	58	+24	.19**	66	+15	.02

¹ %Light - Percent of light viewers in this group giving the television answer

² CD - Cultivation Differential (percent heavy viewers minus percent light viewers)

* $p \leq .05$ (tau)

** $p \leq .01$ (tau)

Data Source: ORC 1979 Caravan (AOAORC)

Interview Date: March 1979

Method: Personal interview

Question (SCRIME): "During any given week about how many people out of 100 are involved in some kind of violence in the U.S.? Would you say it is closer to about one person in 100 or about ten people in 100? (About 1 in 100) (About 10 in 100)

Table 23
The Relationship Between Television Viewing and
Saying Fear of Crime is a Very Serious Problem for You Personally

	Age of Respondents											
	All Respondents			18 - 29			30 - 54			55 and over		
	%Light	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma
Overall	20	+ 9	.12**	16	+11	.21**	17	+11	.12**	31	+ 1	.01
controlling for:												
Sex												
Male	21	+ 4	.07**	14	+10	.15**	17	+ 5	.12**	35	- 5	-.07
Female	20	+12	.14**	17	+13	.23**	18	+13	.11**	25	+ 9	.07*
Education												
No College	24	+ 8	.11**	17	+13	.20**	19	+11	.15**	36	- 1	-.02
Some College	13	+ 5	.09**	13	+ 5	.18**	14	+ 3	.10*	8	+10	.15*
Newspaper Reading												
Infrequent	23	+11	.14**	19	+13	.27**	15	+23	.17**	40	- 7	-.08
Frequent	18	+ 8	.11**	12	+11	.15**	18	+ 5	.10**	25	+ 7	.07
Race												
White	17	+10	.14**	13	+12	.24**	14	+13	.15**	27	+ 2	.00
Non White	46	- 6	-.07	40	+ 1	-.08	46	-17	-.18**	48	+ 9	.14
Place of Dwelling												
over 250,000	26	+20	.19**	21	+11	.19**	29	+10	.04	37	+26	.25**
under 250,000	22	+5	.09*	7	+17	.35**	19	+ 2	.08	41	- 3	-.10
Suburban	19	+10	.12**	18	+ 9	.22**	15	+14	.15**	31	+ 1	-.04
Non Metro	18	+ 2	.08**	10	+17	.27**	16	+ 3	.06	26	-14	-.08
Family Income												
less than \$10,000	35	- 2	-.00	18	+17	.32**	34	- 4	-.14*	50	-16	-.13**
\$10,000 - \$24,999	16	+ 9	.16**	14	+ 8	.20**	16	+10	.14**	18	+13	.18**
\$25,000 and more	10	+16	.11**	16	+ 7	-.06	10	+20	.18**	4	+19	.16

¹ %Light - Percent of light viewers in this group giving the television answer

² CD - Cultivation Differential (percent heavy viewers minus percent light viewers)

* P ≤ .05 (tau)

** P ≤ .01 (tau)

Data Source: ORC 1979 Caravan (AOAORC)

Interview Date: March 1979

Method: Personal Interview

Question (SCRIME): "How serious would you say the fear of crime is for you personally? Would you say that it is a very serious problem, a somewhat serious problem, or hardly a problem at all for you personally?"

Table 24

The Relationship Between Television Viewing and
Saying Fear of Crime is a Serious Problem for the Respondent

	All Respondents			Age of Respondents								
				18 - 29			30 - 54			55 and over		
	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma
<u>Overall</u>	40	+12	.16**	32	+ 9	.13**	42	+16	.21**	46	+ 7	.09*
controlling for:												
<u>Sex</u>												
Male	30	+15	.23**	20	+ 9	.21**	32	+24	.35**	40	+ 5	.05
Female	48	+ 7	.09**	44	+ 5	.07	50	+ 9	.10*	50	+ 8	.11*
<u>Race</u>												
White	37	+12	.16**	29	+ 5	.09	38	+15	.23**	43	+ 7	.08
Other	57	+ 5	.06	47	+ 7	.09	63	+ 3	-.01	62	+15	.27*
<u>Education</u>												
No College	44	+ 7	.08**	33	- 2	-.03	46	+13	.16**	48	+ 6	.07
Some College	33	+16	.25**	31	+27	.37**	33	+12	.17*	37	+ 4	.13
<u>Newspaper Reading</u>												
None	39	+11	.16*	34	- 8	-.01	41	+23	.27*	48	+20	.28
One Hour	39	+14	.18**	30	+20	.24**	42	+20	.24**	43	+ 2	.04
2 hours or more	41	+15	.18*	32	- 6	.06	38	+15	.12	49	+19	.25*
<u>Income</u>												
less than \$10,000	46	+ 7	.08*	40	+ 6	.10	53	+ 1	-.02	47	+ 7	.10
\$10,000 - \$24,999	37	+10	.17**	28	+ 7	.11	39	+15	.27**	46	- 4	-.09
\$25,000 and more	32	+37	.12	32	+70	.20	34	+42	-.02	28	+15	.41*

¹ %TVA - Percent of all respondents in this group giving the television answer

² CD - Cultivation Differential (percent heavy viewers minus percent light viewers)

* $p \leq .05$ (tau)

** $p \leq .01$ (tau)

Data Source: HARRIS

Interview Date: May, June 1974

Method: Personal Interview

Question (SCRIME): "Would you tell me whether "fear of crime" is a very serious problem, a somewhat serious problem, or hardly a problem at all for you personally?"

Table 25

The Relationship Between Television Viewing and
Believing Danger of Being Robbed or Attacked on the Street
is a Serious Problem for People over 65

	Age of Respondents											
	All respondents			18 - 29			30 - 54			55 & over		
	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma
<u>Overall</u>	34	+ 7	.10**	29	+ 2	-.01	32	+ 7	.15**	40	+ 7	.09*
controlling for:												
<u>Sex</u>												
Male	24	+ 4	.09*	13	- 8	-.24*	26	+12	.28**	36	+ 2	.05
Female	42	+ 6	.09**	44	+ 2	.03	39	+ 2	.06	44	+13	.18**
<u>Race</u>												
White	30	+ 4	.09**	25	- 4	-.10	27	+ 2	.12**	37	+ 9	.12*
Other	58	+ 4	.04	48	0	.02	62	+14	.16	67	+ 3	.04
<u>Education</u>												
No College	37	0	.01	32	-16	-.22**	35	+ 4	.09*	43	+ 6	.07
Some College	27	+16	.19**	26	+30	.18*	27	+14	.23**	29	0	.09
<u>Newspaper Reading</u>												
None	31	+ 4	.08	21	-24	-.29*	38	+26	.38**	44	+ 9	-.02
1 hour	34	+ 7	.11**	32	+ 9	.07	32	+ 2	.12*	38	+ 7	.11*
2 hours or more	32	+12	.16*	17	- 1	-.09	33	+10	.05	39	+17	.22
<u>Income</u>												
less than \$10,000	41	- 3	-.05	37	-14	-.21**	42	- 4	-.06	42	+ 5	.06
\$10,000 - \$24,999	29	+ 6	.15**	24	+10	.15*	30	+ 4	.17**	38	+ 3	.04
\$25,000 and more	30	+27	.39**	34	+70	.26	31	+34	.52**	19	+ 7	.27

¹ %TVA - Percent of all respondents in this group giving the television answer

² CD - Cultivation Differential (Percent heavy viewers minus percent light viewers)

* p ≤ .05 (tau)

** p ≤ .01 (tau)

Data Source: HARRIS

Interview Date: May, June 1974

Method: Personal Interview

Question (CRIME1): "How serious a problem do you think the danger of being robbed or attacked on the street is for most people over 65 -- a very serious problem, a somewhat serious problem, or hardly a problem at all?"

Table 26

The Relationship Between Television Viewing and
Saying You Feel Not Safe at all Walking Around in Your Own Neighborhood Alone, at Night

	Age of Respondents											
	All Respondents			18 - 29			30 - 54			55 and over		
	%Light	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA	CD ²	gamma	%TVA ¹	CD ²	gamma
<u>Overall</u>	19	+ 3	.10**	11	- 1	.09**	16	+ 4	.09**	35	+ 1	.06*
controlling for:												
<u>Sex</u>												
Male	9	+ 4	.16**	3	- 1	.19**	7	+ 9	.14**	20	+ 4	.16**
Female	30	- 3	-.01	21	- 5	-.01	24	- 2	-.00	53	-11	-.14**
<u>Education</u>												
No College	24	0	.07**	12	0	.11**	19	+ 2	.08**	40	- 2	.02
Some College	12	+ 1	.07*	10	- 4	.03	10	+ 5	.02	21	+ 4	.14*
<u>Newspaper Reading</u>												
Infrequent	23	- 4	.10**	11	+ 1	.14**	15	+ 7	.19**	53	-26	-.18**
Frequent	17	+ 6	.09**	12	- 3	.05	16	+ 3	.05	24	+17	.17**
<u>Race</u>												
White	17	+ 2	.09**	10	- 2	.09**	14	+ 2	.05	32	+ 1	.06*
Non White	39	- 2	.09*	26	- 4	.06	33	+ 1	.16*	54	+ 4	.15
<u>Place of Dwelling</u>												
over 250,000	22	+15	.19**	22	- 3	.08	14	+ 8	.18**	39	+23	.20**
under 250,000	30	- 1	.04	8	+ 5	.24**	36	- 9	-.06	44	+ 8	.04
Suburban	17	+ 7	.13**	11	- 1	.13*	15	+ 6	.05	28	+16	.26**
Non Metro	18	-10	.01	2	+ 3	.18**	12	0	.09	37	-31	-.23**
<u>Family Income</u>												
less than \$10,000	28	+ 1	.10**	4	+10	.32**	30	- 4	.09	46	- 8	-.06
\$10,000 - \$24,999	14	0	.04	11	- 2	.06	14	+3	.05	18	- 1	.03
\$25,000 and more	18	- 1	-.01	24	-22	-.31**	11	+ 5	.05	30	+20	.29**

¹ %Light - Percent of light viewers in this group giving the television answer

² CD - Cultivation Differential (percent heavy viewers minus percent light viewers)

* $p \leq .05$ (tau)

** $p \leq .01$ (tau)

Data Source: ORC 1979 Caravan (AOAORC)

Interview Date: March 1979

Method: Personal Interview

Question (SCRIME): "How safe do you feel walking around in your own neighborhood alone, at night very safe, somewhat safe, not safe at all?"

Table 27

The Relationship Between Television Viewing and
Expressing Fear to Walk Alone at Night

	Age of Respondents											
	All Respondents			18 - 29			30 - 54			55 & over		
	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma
<u>Overall</u>	45	+ 7	.10**	40	+ 3	.05	41	+ 5	.05	54	+12	.14*
controlling for:												
<u>Sex</u>												
Male	23	+ 6	.09	18	+13	.28*	18	+ 2	.03	35	0	-.00
Female	63	0	-.02	61	-21	-.27*	61	- 2	-.02	68	+11	.09
<u>Race</u>												
White	43	+ 6	.07	37	= 2	-.04	39	+ 2	.01	53	+13	.14*
Other	60	+14	.20*	60	+14	.35	56	+15	.18	63	+11	.11
<u>Education</u>												
No College	47	+ 6	.07	41	+ 2	.02	42	+ 3	.03	55	+ 9	.09
Some College	41	+10	.11	40	+ 6	.07	39	+ 6	.07	49	+28	.32*
<u>Newspaper Reading</u>												
Everyday	46	+ 9	.12*	39	+16	.18	41	+ 5	.05	54	+ 9	.10
Sometimes	44	+ 5	.07	42	- 4	-.03	42	+ 5	.06	54	+22	.23

¹ %TVA - Percent of all respondents in this group giving the television answer

² CD - Cultivation Differential (percent heavy viewers minus percent light viewers)

* $p \leq .05$ (tau)

** $p \leq .01$ (tau)

Data Source: NORC 1977 General Social Survey

Interview Date: February, March, April 1977

Method: Personal Interview

Question (FEAR): "Is there any area right around here -- that is, within a mile -- where you would be afraid to walk alone at night? Yes or No?"

Table 28
The Relationship Between Television Viewing and
Saying the Elderly are More Likely to be the Victim of Violent Crimes than any Other Age Group

	All Respondents			Age of Respondents								
	%Light	CD ²	gamma	18 - 29			30 - 54			55 and over		
				%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma
<u>Overall</u>	73	+ 5	.08**	71	- 3	-.04	74	+ 4	.06	75	+13	.27**
controlling for:												
<u>Sex</u>												
Male	71	+ 6	.10**	75	- 5	-.08	73	+ 1	.03	64	+24	.41**
Female	76	+ 2	.05	66	0	-.01	75	+ 5	.08	91	- 2	-.01
<u>Education</u>												
No College	75	+ 4	.06*	74	- 8	-.11*	75	+ .2	.04	76	14	.31**
Some College	72	+ 3	.09*	67	+ 4	.14*	73	+ 5	.06	81	- 4	-.06
<u>Newspaper Reading</u>												
Infrequent	67	+15	.24**	68	+ 7	.09	67	+14	.16**	64	+29	.56**
Frequent	77	- 2	-.03	73	-12	-.17**	78	- 1	-.01	81	+ 5	.10
<u>Race</u>												
White	72	+ 7	.10**	69	- 2	-.02	73	+ 7	.10**	75	+13	.27**
Non White	81	- 8	-.17*	89	-20	-.36**	85	-17	-.34**	71	+14	.34*
<u>Place of Dwelling</u>												
over 250,000	82	+ 4	.11	82	- 5	-.11	79	+ 8	.16	84	+ 8	.21
under 250,000	72	- 2	-.04	55	+ 8	.08	77	-23	-.33**	80	+18	.51**
Suburban	76	+ 2	.03	65	+12	.17**	78	- 2	-.02	84	- 2	-.03
Non Metropolitan	67	+ 9	.14**	70	-14	-.21**	66	+18	.26**	65	+24	.41**
<u>Family Income</u>												
less than \$10,000	74	+ 7	.13**	70	- 4	-.06	86	- 4	-.08	69	+19	.34**
\$10,000 - \$24,999	74	0	.01	69	- 5	-.07	74	+ 2	.06	83	+ 9	.21*
\$25,000 and more	73	+ 7	.08	75	+10	.22*	70	+ 3	.02	78	+12	.08

1 %Light - Percent of light viewers in this group giving the television answer

2 CD - Cultivation Differential (percent heavy viewers minus percent light viewers)

* P ≤ .05 (tau)

** P ≤ .01 (tau)

Data Source: ORC 1979 Caravan (AOAORC)

Interview Date: March 1979

Method: Personal Interview

Question (SCRIME): "Elderly persons are more likely to be the victims of violent crimes than any other age group. agree, disagree

Table 29
The Relationship Between Television Viewing and
Saying Women are More Likely than Men to be The Victims of Violent Crimes

	Age of Respondents											
	All Respondents			18 - 29			30 - 54			55 and over		
	%Light	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma	%TVA ¹	CD ²	gamma
<u>Overall</u>	72	+10	.18**	73	+ 6	.11**	70	+10	.18**	77	+10	.22**
controlling for:												
<u>Sex</u>												
Male	68	+10	.20**	73	+ 4	.07	60	+16	.28**	74	+10	.21**
Female	78	+ 6	.14**	74	+ 8	.14*	78	+ 5	.08	80	+ 9	.21**
<u>Education</u>												
No College	70	+12	.20**	71	+ 9	.14**	68	+12	.21**	73	+13	.24**
Some College	76	+ 7	.06	75	+ 4	.05	72	+ 8	.04	90	+ 4	.03
<u>Newspaper Reading</u>												
Infrequent	70	+15	.26**	75	+ 7	.12*	69	+16	.23**	64	+26	.50**
Frequent	74	+ 6	.13**	71	+ 6	.11*	70	+ 9	.16**	83	+ 2	.05
<u>Race</u>												
White	73	+ 9	.17**	72	+ 7	.13**	71	+ 9	.16**	79	+ 9	.20**
Non White	70	+12	.21**	94	- 9	-.04	61	+20	.32**	67	+10	.32*
<u>Place of Dwelling</u>												
over 250,000	77	0	-.00	77	- 9	-.07	73	- 2	-.04	86	+ 3	.15
under 250,000	64	+24	.42**	64	+23	.41**	72	+14	.25*	56	+37	.64**
Suburban	75	+10	.19**	76	+12	.23**	70	+10	.17**	84	+ 7	.16
Non Metro	70	+ 9	.17**	69	+ 5	.07	66	+20	.31**	74	+ 6	.11
<u>Family Income</u>												
less than \$10,000	67	+18	.32**	67	+13	.21**	72	+16	.36**	64	+23	.38**
\$10,000 - \$24,999	74	+ 6	.12**	77	+ 3	.04	68	+11	.19**	83	+ 4	.11
\$25,000 and more	76	0	-.03	73	+ 4	.12	71	- 2	.02	96	- 5	-.50**

¹ %Light - Percent of light viewers in this group giving the television answer

² CD - Cultivation Differential (percent heavy viewers minus percent light viewers)

* P ≤ .05 (tau)

** P ≤ .01 (tau)

Data Source: ORC 1979 Caravan (AOAORC)

Interview Date: March 1979

Method: Personal Interview

Question (SCRIME). "Women are more likely than men to be the victims of violent crimes. agree, disagree