

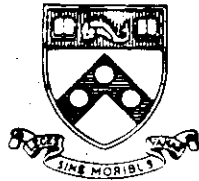
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REPORT NO. 13

Women in Public Broadcasting

A Progress Report

Nancy Signorielli and George Gerbner



UNIVERSITY of PENNSYLVANIA

THE ANNENBERG SCHOOL of COMMUNICATIONS

INSTITUTE FOR APPLIED COMMUNICATIONS STUDIES

PHILADELPHIA, PENNSYLVANIA 19104

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Institute for Applied Communication Studies
The Annenberg School of Communications
University of Pennsylvania

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INTRODUCTION

In 1975, the Task Force on Women in Public Broadcasting presented the results of several research projects concerning the status of women in public radio and television to the Board of Directors of the Corporation for Public Broadcasting (CPB). These studies examined the employment and programming practices of National Public Radio and the Public Broadcasting Service to determine the level of visibility and the image of women in National Public Radio (NPR) and the Public Broadcasting Service (PBS). According to the report of the Task Force, "The rationale behind this analysis is that the portrayal of women and girls through the media is a dynamic force in determining attitudes about women and that television, in particular, is a major socializing agent of young children."^{*} Moreover, research in this area was needed because analyses of commercial dramatic television programs have consistently revealed the underrepresentation of women^{**} as well as the stereotypical

^{*} Isber, Caroline and Muriel Cantor, Report of the Task Force on Women in Public Broadcasting, Corporation for Public Broadcasting, 1973, p. 19.

^{**} George Gerbner, Larry Gross, Marilyn Jackson-Beeck, Suzanne Jeffries-Fox, and Nancy Signorielli, Violence Profile No. 9, Trends in Network Dramatic Programming and Viewer Conceptions of Reality, Annenberg School of Communications, University of Pennsylvania, April, 1978

nature of their presentations.*

The 1975 study of women in NPR and PBS programming revealed that these presentations did not reflect the role played by women in society, concluding that women were portrayed as unequal to men. For example, women were generally found to be ignored or excluded from public affairs programs concerning economic and public life. Although women in 1975 comprised 40 percent of the U.S. work force and over half of the total population, approximately two men appeared for each woman seen or heard on PBS or NPR. Moreover, the women that did appear were often portrayed in sex-stereotyped roles and occupations thus depriving children of positive female role models.

At this time the Task Force recommended to the CPB Board of Directors that every effort be made to promote the integration of women in programming on an equal basis with men. Specific recommendations called for increasing the number of women employed as program announcers and narrators, public affairs hosts and guests, and discouraging the role-stereotyping of women in both factual and fictional presentations.

Another more recent concern of the Corporation for Public Broadcasting is how members of a number of minority groups are portrayed in public television programming. Specifically, the Minority Task Force is interested in racial and ethnic portrayals in order to determine whether or not PBS programming is meeting the needs of these groups. Studies of commercial television have also consistently revealed that minority group characters are numerically underrepresented and are shown in a narrower range of dramatic roles than white characters. Similarly, analysis of network news programs

* Nancy Signorielli (Tedesco), "Patterns in Prime Time," Journal of Communication, Spring 1974, 24:2, 119-124.

has shown that issues and events pertinent to minority groups are rarely featured.*

The research reported below was designed to meet two needs of the Corporation for Public Broadcasting. First, to provide the Task Force on Women a progress report on PBS programming practices regarding the portrayal of women and second, to provide the Minority Task Force with information about the portrayal of minority groups in PBS programming. In the first case the results of this research can be used to assess the degree to which the recommendations of the Women's Task Force have been implemented in the two years following the original analysis. The present analysis also provides information that will enable both Task Forces to understand how their special interest groups are currently being portrayed in PBS programming, and will facilitate the development of guidelines and recommendations for future PBS programming practices.

* Women in the Wasteland Fight Back, Report of the U.S. Commission on Civil Rights, 1972.

Window Dressing on the Set: Women and Minorities in Television, Report of the U.S. Commission on Civil Rights, August, 1977.

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METHODS OF PROCEDURE

The methodology employed in this study is mass media message system (content) analysis, a procedure designed to investigate the aggregate and collective premises defining life and its issues in representative samples of mass-produced symbolic material. Such analysis rests on the reliable determination of unambiguously perceived elements of communications. Its data base is not what any individual would select but what an entire national community absorbs. It does not attempt to interpret single or selected units of material or draw conclusions about artistic merit. The analysis is limited to the discussion of symbolic structures and the distribution of clear and common terms in the samples.

The Sample

The sample of Public Broadcasting television programs used in this analysis was provided by the Corporation for Public Broadcasting. It consisted of all programs aired during the week of January 23, 1977 to January 29, 1977. The week was chosen to provide a sample comparable to that used in the 1975 analysis. A list of the programs included in the analysis may be found in Appendix I.* The sample included 28 adult programs (20½ hours) and 534 segments from 25 children's programs (17 hours).

Children's programs were analyzed in segments so that the findings of this analysis could be directly compared to those presented in the 1975 report.

* The Corporation for Public Broadcasting was unable to obtain copies of all programs aired during the selected week. In some cases the programs aired during another week were supplied and, in some cases, there were substitutions for the original program. Overall, the programs included in the sample are representative of a typical week of PBS broadcasting. Finally, if a particular program was aired more than once during the sample week, it was included only once in the analysis.

The Recording Instrument

The recording instrument used in this research was developed to provide information about the portrayal of women and minority groups in Public Broadcasting programs, comparable to that collected for the first Task Force report on programming practices regarding the presentation of women. The instrument contains items focusing on the demography and roles of the characters who populate the world of public broadcasting, as well as thematic and structural aspects of these programs.

The Recording Instrument was divided into five sections: Adult Programs, Characters in Adult Programs, Segments in Children's Shows, Characters in Children's Programming Segments, and Participants in Music and Dance Programs.

Items included in the recording instrument were designed to be as similar as possible to those included in the instrument used in the 1975 analysis. However, in several cases the exact instructions, as well as the specific category schemes, used in the earlier study were unavailable. Consequently, these items were constructed to have maximum face validity. That is, they appeared to be measuring the same type of content tapped in the first study of PBS programming.

A copy of the recording instrument may be found in Appendix II.

Coding and Training Procedures

In message system analysis coders are trained in a specialized kind of observation. They must reliably make the discriminations required by the recording instrument and record them in a specified form. Coders focus on what is presented in the material and not how it might be judged by a critical viewer. Their task is to generate data for subsequent analysis that will permit interpretation of the common message elements and structures

available to a public of diverse viewers.

For this analysis a staff of eight coders was recruited and trained over a two week period that included instruction and testing. An introductory session was devoted to an item-by-item discussion of the recording instrument. The trainee group was subsequently split into randomly assigned teams of two coders. Each coder-pair then viewed and coded five public television programs that had been previously videotaped, viewed, and coded by the research staff. Each coder-pair worked independently of all other pairs, and returned a joint coding for each program. At a series of general meetings, the entire staff discussed any difficulties encountered in the five program exercise.

The data generated by the coder-pairs on the five training programs were keypunched and subjected to computerized analysis. On the basis of these results, instructions and variables were further discussed and revised. The coder-pairs then proceeded to analyze the final sample of programs.

Assessment of Reliability

Reliability measures are designed to ascertain the degree to which the recorded data truly reflect the properties of the material being studied and not the contamination of observer bias or of instrument ambiguity. Theoretically both types of contamination are correctable, either by refining the instrument or intensifying coder training; and as a last resort, by eliminating the unsalvageable variable or dismissing the incorrigible coder. Measures of reliability thus serve two functions: diagnostic tools in the confirmation of the recording process, and as final evaluators of the accuracy of the phenomena's representations in the actual recorded data.

The reliability measures used in this study are in the form of agreement coefficients which indicate the degree and direction to which agreement among independent coder-pairs deviates from chance. Values for coefficients of this form range from plus one when agreement is perfect, to zero when agreement is perfectly accidental (or perfectly random), to negative values when agreement is less than that expected by chance.

Agreement due merely to chance gives no indication that the data truly reflect the phenomena under observation. Therefore simple percent-agreement measures are inadequate indicators of reliability, since they fail to account for the amount of agreement expected by chance.

Five computational formulae are currently available for calculating the coefficients of agreement. The variations are distinguished by a difference function, the form of which depends upon the scale type of the particular variable being analyzed. Except for their respective scale-appropriate sensitivity to deviations from perfect agreement, the coefficients make the same basic assumptions as the prototype for nominal scales devised by Scott.* Thus, in the case of the binary variable, all formulae yield identical results.**

The reliability analysis was conducted by having 40 percent of the sample of programs content analyzed by two independent coder-pairs. The final measures computed on the study's double-coded data served to determine the accepta-

* William A. Scott, "Reliability of Content Analysis: The Case of Nominal Scale Coding," Public Opinion Quarterly, 17:3, 321-325, 1955.

** For the derivation of the formulae and discussion of their properties, see Klaus Krippendorff, "A Computer Program for Analyzing Multivariate Agreements, Version 4," Mimeo, Philadelphia: University of Pennsylvania, The Annenberg School of Communications, July 1973. For a more extended discussion by the same author of part of this family of coefficients, see "Bivariate Agreement Coefficients for the Reliability of Data," in E.F. Borgatta, ed., Sociological Methodology, 1970, San Francisco: Jossey-Bass.

bility of information for analysis and provided the guidelines for its interpretation. The results of the reliability analysis are presented in Table 1. Those variables which did not demonstrate an acceptable estimated level of reliability ($\geq .600$) were omitted from further analysis. Therefore, considerable confidence can be placed in the final results, due to both the omission of unreliably recorded items and the conservative nature of the reliability estimates.

Structure of the Report

The remainder of the report is divided into three sections. The first and second sections present the analysis of adult and children's programming respectively. Each of these sections will include a discussion of the nature of the programming-- the types of programs, themes and aspects of life prevalent in the programming-- as well as a full description of the characters who populate these programs. This discussion will also focus specifically upon the image of women and minorities in each of these two classifications of public television programs. In both sections care has been taken to try to duplicate findings presented in the original Task Force report. The last section of the report presents a comparison of selected findings from the two analyses of public television programming.

Table 1

Reliability of Variables

Children's Programs - Segment Information

Children's Programs - Character Information

<u>Variable</u>	<u>Reliability Coefficient</u>
SEQUENCE OF SEGMENT	.960 I
SEGMENT LENGTH	.930 I
TONE OF SEGMENT	.350 N
TARGET AUDIENCE OF SEGMENT	0.000 N
SETTING OF MAJOR ACTION	.663 N
VIOLENCE - SERIOUSNESS	.219 N .311 O
VIOLENCE - SIGNIFICANCE	.327 N .314 O
PARTICIPANTS IN SEGMENT	.726 N
ANNOUNCER OF SEGMENT	.704 N
SEX OF ANNOUNCER	.569 N
RACIAL-ETHNIC GROUP OF ANNOUNCER	.386 N
SEX OF NARRATOR	.869 N
RACIAL-ETHNIC OF NARRATOR	.737 N
VISUAL AND AUDIO CONCEPTS	.664 N
CAREER AWARENESS	.248 N
REASONING	.504 N
COOPERATION	.305 N
BILINGUAL	0.000 N
PHYSICAL ENVIRONMENT	.735 N
GOOD VS. EVIL	0.000 N
OTHER TOPICS	-.036 N
SEGMENT NUMBER	1.000 I
SEGMENT LENGTH	0.000 I

<u>Variable</u>	<u>Reliability Coefficient</u>
SEX OF CHARACTER	.920 N
HUMANITY OF CHARACTER	.794 N
SOCIAL AGE OF CHARACTER	.829 N
RACE OF CHARACTER	.853 N
TYPE OF ACTIVITY	.838 N
VIOLENCE COMMITTED BY CHARACTER	.240 N .240 O
VIOLENCE SUFFERED BY CHARACTER: VICTIMIZATION	.544 N .544 O
TYPE OF CHARACTER	.163 N .273 O
INITIATION OF ACTION BY CHARACTER	.447 O
VERBAL PARTICIPATION OF CHARACTER	.652 O
TOTAL PARTICIPATION OF CHARACTER	1.000 I
ACTIVE PARTICIPATION OF CHARACTER	1.000 I

Table 1

Reliability of Variables
(continued)

Adult Programs - Program Information

<u>Variable</u>	<u>Reliability Coefficient</u>	<u>Variable</u>	<u>Reliability Coefficient</u>
TYPE OF PROGRAM	0.000 N	FINANCIAL SUCCESS	.734 O
FORMAT OF PROGRAM	.698 N	CLOSE RELATIONSHIPS BETWEEN THE SEXES	.775 O
CONTENT OF PROGRAM	.781 N	HOME	.521 O
TARGET AUDIENCE OF PROGRAM	0.000 N	MINORITY GROUPS	.577 O
MUSIC TYPE	0.000 N	ARMED FORCES	.837 O
DATE OF MAJOR ACTION	.312 N .394 O	ECONOMICS	.242 O .242 I
TOPE OF PROGRAM	.762 N	GOVERNMENT	.837 O .837 I
SETTING OF MAJOR ACTION	.690 N	COMMUNITY ACTION	.762 O .762 I
VIOLENCE - SERIOUSNESS	.648 N .581 O	MEDICINE	.702 O .702 I
VIOLENCE - SIGNIFICANCE	.638 N .638 O	CAREER PLANNING	.167 O .167 I
PARTICIPANTS IN PROGRAM	.762 N	ENVIRONMENTAL SCIENCES	.638 O .638 I
ANNOUNCER OF PROGRAM	-.020 N	BOTANY	0.000 O 0.000 I
SEX OF ANNOUNCER	.451 N	ART	.510 O .510 I
RACIAL-ETHNIC GROUP OF ANNOUNCER	0.000 N	FOOD	.107 O .107 I
SEX OF NARRATOR	.751 N	BIOGRAPHIES	.510 O .510 I
RACIAL-ETHNIC GROUP OF NARRATOR	.679 N	HUMAN RIGHTS - SEXUAL	1.000 O 1.000 I
SEX OF MODERATOR	1.000 N	HUMAN RIGHTS - RACIAL	1.000 O 1.000 I
RACIAL-ETHNIC GROUP OF MODERATOR	1.000 N	NON-SPECIFIC NEWS	-.087 O -.087 I
NATURE	.742 O	GENERAL HUMAN INTEREST	.405 O .405 I
SUPERNATURAL	.040 O		
SCIENCE	.460 O		
POLITICS	.977 O		
LAW ENFORCEMENT	.811 O		
CRIME	1.000 O		
MASS COMMUNICATIONS	.783 O		
BUSINESS	.651 O		
SCHOOLS	.476 O		

Table 1
Reliability of Variables
(continued)

Adult Programs - Major and Supporting Characters

Adult Programs - Minor Characters

<u>Variable</u>	<u>Reliability Coefficient</u>	<u>Variable</u>	<u>Reliability Coefficient</u>
STATUS OF CHARACTER	.774 N	SEX OF CHARACTER	.979 N
SEX OF CHARACTER	1.000 N	HUMANITY OF CHARACTER	0.000 N
HUMANITY OF CHARACTER	0.000 N	SOCIAL AGE OF CHARACTER	.621 N
CHRONOLOGICAL AGE OF CHARACTER	.967 I	RACE OF CHARACTER	.920 N
SOCIAL AGE OF CHARACTER	.395 N	FIELD OF ACTIVITY	.712 N
RACE OF CHARACTER	1.000 N	VIOLENCE COMMITTED BY CHARACTER	.791 N .791 O
FIELD OF ACTIVITY	.680 N	VIOLENCE SUFFERED BY CHARACTER: VICTIMIZATION	.853 N .853 O
MARITAL STATUS OF CHARACTER	.689 N	TYPE OF CHARACTER	.032 N .076 O
FAMILY POSITION OF CHARACTER	.714 N	INITIATION OF ACTION BY CHARACTER	.108 O
FAMILY LIFE	.894 N	VERBAL PARTICIPATION OF CHARACTER	.672 O
CHILDREN - MINOR	.804 N	TOTAL PARTICIPATION OF CHARACTER	0.000 I
VIOLENCE COMMITTED BY CHARACTER	.642 N .642 O	ACTIVE PARTICIPATION OF CHARACTER	0.000 I
VIOLENCE SUFFERED BY CHARACTER: VICTIMIZATION	.642 N .642 O		
TYPE OF CHARACTER	.565 N .565 O		
POSITION OF CHARACTER	.749 N		
INITIATION OF ACTION BY CHARACTER	.524 O		
VERBAL PARTICIPATION OF CHARACTER	.522 O		
LEADERSHIP QUALITIES OF CHARACTER	.612 O .635 I		
TOTAL PARTICIPATION OF CHARACTER	.971 I		
ACTIVE PARTICIPATION OF CHARACTER	.912 I		

RESULTS OF THE 1977 ANALYSIS

ADULT PROGRAMMING

This section focuses upon the adult programming broadcast on PBS during the week of January 23, 1977. The section first discusses the nature of the programming and then looks at the characters who populated these programs, especially in terms of sexual and racial representations.

The Programs

The sample of PBS adult programming includes twenty-eight programs that made up 20½ hours* of programming. More than two-thirds of these programs fall into the category of General Adult Programming, one-tenth are music and/or dance programs and over one-fifth are dramatic in nature.

Table 2 presents the distribution of these three types of adult programming on a number of general program content items. Overall, adult programming on PBS tends to be information related. That is, about two-thirds of these programs are panels, documentaries, interviews or instructional programs, while 32.1 percent are theatrical in nature. This is especially true for General Adult Programming; in this case about 95 percent of the programs are information related. Adult programs also tend to be targeted at a general audience -- only one program was categorized as being specifically targeted at a minority group. Program participants tend to be either all non-minority group members or members of both minority and non-minority groups. Only one

* The typical PBS programming practice is to air each program (or most programs) more than one time each week. Therefore the total number of hours of programming actually broadcast was 27.

Table 2

Distribution of Three Types of PBS Adult Programming
on Program Content Items

	General Adult		Music/ Dance		Drama		Total	
	N	%	N	%	N	%	N	%
TOTAL	19	100.0	3	100.0	6	100.0	28	100.0
<u>Format of Program</u>								
Panel	3	15.8	0	0.0	0	0.0	3	10.7
Documentary	8	42.1	0	0.0	0	0.0	8	28.6
Interview	2	10.5	0	0.0	0	0.0	2	7.1
Instruction	5	26.3	0	0.0	0	0.0	5	17.9
Theatrical	1	5.3	2	66.7	6	100.0	9	32.1
Other	0	0.0	1	33.3	0	0.0	1	3.6
<u>Content</u>								
Public Affairs	5	26.3	0	0.0	0	0.0	5	17.9
Consumer Affairs	1	5.3	0	0.0	0	0.0	1	3.6
Cultural	4	21.1	3	100.0	5	83.3	12	42.9
Other	9	47.4	0	0.0	1	16.7	10	35.7
<u>*Audience Target</u>								
General	18	94.7	3	100.0	6	100.0	27	96.4
Minority	1	5.3	0	0.0	0	0.0	1	3.6
<u>Participants in Program</u>								
All Non-Minority	15	78.9	0	0.0	4	66.7	19	67.9
All Minority	1	5.3	0	0.0	0	0.0	1	3.6
Both	3	15.8	2	66.7	2	33.3	7	25.0
No Speaking Participants	0	0.0	1	33.3	0	0.0	1	3.6
<u>* Announcer</u>								
Spoken	16	84.2	3	100.0	4	66.7	23	82.1
Sung	0	0.0	0	0.0	1	16.7	1	3.6
Both	2	10.5	0	0.0	0	0.0	2	7.1
None	1	5.3	0	0.0	1	16.7	2	7.1
<u>**Sex of Announcer</u>								
Male	13	68.4	3	100.0	5	83.3	21	75.0
Female	1	5.3	0	0.0	0	0.0	1	3.6
Both	4	21.1	0	0.0	0	0.0	4	14.3
None	1	5.3	0	0.0	1	16.7	2	7.1
<u>*Race of Announcer</u>								
Cannot Code	19	100.0	2	66.7	3	50.0	24	85.7
More than one	0	0.0	1	33.3	3	50.0	4	14.3
<u>Sex of Narrator</u>								
None	11	57.9	3	100.0	3	50.0	17	60.7
Male	6	31.6	0	0.0	3	50.0	9	32.1
Male and Female	2	10.5	0	0.0	0	0.0	2	7.1

* Caution: reliability marginal and/or indeterminate because all programs included in the reliability sample were coded similarly on this item.

** Reliability for this item would be generally unacceptable. The findings have been included because this content item is important. However, caution should be exercised when interpreting the results and making policy decisions.

Table 2

Distribution of Three Types of PBS Adult Programming
on Program Content Items
(continued)

	<u>General Adult</u>		<u>Music/Dance</u>		<u>Drama</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
<u>Race of Narrator</u>								
Cannot Code	14	73.7	3	100.0	3	50.0	20	71.4
White	4	21.1	0	0.0	2	33.3	6	21.4
More than one	1	5.3	0	0.0	1	16.7	2	7.1
<u>Sex of Moderator</u>								
None	16	84.2	3	100.0	6	100.0	25	89.3
Male	3	15.8	0	0.0	0	0.0	3	10.7
<u>Race of Moderator</u>								
None	16	84.2	3	100.0	6	100.0	25	89.3
White	2	10.5	0	0.0	0	0.0	2	7.1
Black	1	5.3	0	0.0	0	0.0	1	3.6
<u>*Music</u>								
Not Applicable	19	100.0	0	0.0	6	100.0	25	89.3
Jazz	0	0.0	1	33.3	0	0.0	1	3.6
Rock/soul	0	0.0	1	33.3	0	0.0	1	3.6
Mixed	0	0.0	1	33.3	0	0.0	1	3.6
<u>Tone of Action</u>								
Comic	1	5.3	1	33.3	1	16.7	3	10.7
Mixed	3	15.8	0	0.0	1	16.7	4	14.3
Serious	15	78.9	2	66.7	4	66.7	21	75.0
<u>Setting of Major Action</u>								
Urban	3	15.0	0	0.0	2	33.3	5	17.9
Rural	1	5.3	0	0.0	2	33.3	3	10.7
Studio	8	42.1	2	66.7	0	0.0	10	35.7
Concert Hall	0	0.0	1	33.3	0	0.0	1	3.6
Other	1	5.3	0	0.0	0	0.0	1	3.6
Mixed	6	31.6	0	0.0	2	33.3	8	28.6
<u>Violence - Seriousness</u>								
No Violence	17	89.5	3	100.0	0	0.0	20	71.4
Humorous	1	5.3	0	0.0	1	16.7	2	7.1
Mixed	0	0.0	0	0.0	1	16.7	1	3.6
Serious	1	5.3	0	0.0	4	66.7	5	17.9
<u>Violence - Significance</u>								
No Violence	17	89.5	3	100.0	0	0.0	20	71.4
Incidental - minor	1	5.3	0	0.0	3	50.0	4	14.3
Significant	1	5.3	0	0.0	2	33.3	3	10.7
Major Focus	0	0.0	0	0.0	1	16.7	1	3.6

* Caution: reliability marginal and/or indeterminate because all programs included in the reliability sample were coded similarly on this item.

program had only members of minority group(s) as participants.

Announcers are quite prevalent in PBS programming. Over 90 percent of the programs have an announcer -- the announcers are usually male (75.0 percent) or both male and female (14.3 percent). Only one program (a general adult program) had a female announcer. Narrators and moderators are less prevalent than announcers. Over 60 percent of the programs do not have a narrator and almost 90 percent do not have a moderator. However, when a program does have a narrator or a moderator, this position is usually held by a male. There are no programs that used only women as moderators or narrators.

Moderators and narrators also are more likely to be non-minority group members. In the three programs that had moderators, two programs have moderators who are white while one program has a black moderator. For the most part, narrators are more prevalent than moderators. Over one-quarter of the programs have narrators. However, once again, programs usually have either white narrators or several narrators who are minority and non-minority group members.

Most adult programming broadcast over PBS tends to be serious in nature, and the major action usually takes place in a number of varied settings. PBS general adult programs are more likely to be non-violent than violent; however, all dramatic programs included in this sample of PBS programming contained some violence.

Table 3 presents and ranks, in order of importance, the topics and/or themes that are found in this sample of PBS programming. Art, people (biographies) and medicine were the topics most often presented or discussed in these programs. Issues of Human Rights did not appear in many of the programs.

Table 3

Appearance of Themes in General Adult Programs

	<u>N</u>	<u>%</u>	<u>Rank</u>
Number of Programs	19	100.0	
Government	7	36.8	4
Community Affairs	4	21.1	6
Medicine	8	42.1	3
Environmental Science	5	26.3	5
Art*	11	57.9	1
Biographies*	10	52.6	2
Human Rights - Sexual	3	15.8	7
Human Rights - Racial	2	10.5	8

* Caution: Reliability Marginal

Characters in Adult Programming

Tables 4 and 5 present the distribution of men and women in the sample of adult programming. Table 4 presents the number of men and women in each of the three types of adult programming (general, music-dance, and drama).

Table 4

Distribution of Men and Women in
Adult Programming

	<u>General Adult</u>		<u>Music/Dance</u>		<u>Drama</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
All Characters	141	100.0	10	100.0	114	100.0	265	100.0
Men	100	70.9	9	90.0	82	71.9	191	72.1
Women	41	29.1	1	10.0	32	28.1	74	27.9

It is quite apparent that women are underrepresented in all three types of PBS programming. As has been found in a number of previous analyses of prime-time and weekend daytime commercial television programming,* women comprise only little more than a quarter of the character population. The representation of the sexes is even more male-dominated in Music and Dance programs (90 percent of the major performers are male). These findings show slight improvement from the original study, where only 15 percent of the characters in General Adult Programming (excluding Music, Dance and Drama) were women.**

* See for example, Nancy Signorielli (Tedesco), "Patterns in Prime-Time," Journal of Communication, 1974, 24:2, 119-124.

** Isber and Cantor, ob.cit., p. 84 (Table 4).

Table 5 presents the distribution by sex of characters within each of the three types of adult programming.

Table 5
Sex of Characters in Each Type of
Adult Programming

	<u>Males</u>		<u>Females</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
All Programs	191	100.0	74	100.0	265	100.0
General Adult	100	52.4	41	55.4	141	53.2
Music & Dance	9	4.7	1	1.4	10	3.8
Drama	82	42.9	32	43.2	114	43.0

Examination of Table 5 reveals that characters are about equally split between between General Adult and Dramatic Programming. This distribution is similar for men and women.

Tables 6 and 7 present the racial distribution of characters in this sample of PBS programming. Table 6 looks at the racial and sexual make-up of the characters who populated General Adult type programs. Examination of the table reveals that 86.5 percent of these characters are white, 7.8 percent are black, and 5.6 percent can be classified as either American Indian, Asian, or Hispanic. Table 7 reveals a similar distribution in dramatic programming -- in this case 89.5 percent are classified as white, 6.1 percent as Black and 4.4 percent as belonging to other racial groups.

Table 6

Race and Sex of Characters in PBS
General Adult Programming
(excludes Music, Dance and Drama)

	<u>All</u>		<u>Males</u>		<u>Females</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
<u>Total</u>	141	100.0	100	100.0	41	100.0
White	122	86.5	85	85.0	37	90.2
Black	11	7.8	9	9.0	2	4.9
American Indian	3	2.1	2	2.0	1	2.4
Asian, Pacific	3	2.1	2	2.0	1	2.4
Hispanic	2	1.4	2	2.0	0	0.0

Table 7

Race and Sex of Characters in PBS
Dramatic Programming
(excludes General Adult, Music and Dance)

	<u>All</u>		<u>Males</u>		<u>Females</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
<u>Total</u>	114	100.0	82	100.0	32	100.0
White	102	89.5	73	89.0	29	90.6
Black	7	6.1	6	7.3	1	3.1
Asian, Pacific	1	0.9	1	1.2	0	0.0
Hispanic	3	2.6	2	2.4	1	3.1
Other	1	0.9	0	0.0	1	3.1

Table 8 presents the general role or position portrayed by characters in General Adult Programming. For the most part the characters who populate the sample of programs could not be categorized as belonging to any one of these positions or roles. However, of those who could be categorized, 11.2 percent are anchor people, panel moderators, interviewers or instructors while 7.1 percent are panelists or respondents. Men and women are distributed similarly on this item.

Table 8

Role of Male and Female Characters in
General Adult PBS Programming
(excluding Music, Dance and Drama)

	<u>All</u>		<u>Males</u>		<u>Females</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
<u>Total</u>	141	100.0	100	100.0	41	100.0
Anchor	2	1.4	2	2.0	0	0.0
Panel Moderator	4	2.8	4	4.0	0	0.0
Panelist	7	5.0	6	6.0	1	2.4
Interviewer	5	3.5	2	2.0	3	7.3
Respondent	3	2.1	2	2.0	1	2.4
Instructor	5	3.5	2	2.0	3	7.3
Character	5	3.5	2	2.0	3	7.3
Other	9	6.4	6	6.0	3	7.3
Cannot Code	101	71.6	74	74.0	27	65.9

Tables 9 and 10 look at how much time the characters who populate these programs spend in active participation.* Table 9 presents the amount of time male and female characters spend in active participation in General Adult and Dramatic Programming. Generally, most characters, especially those who populate the dramatic programs, spend less than a minute in active participation. About 40 percent of the characters in general adult programs actively participate in the program for less than a minute, about 41 percent actively participate for between one and five minutes and less than 20 percent are active for five or more minutes. The distribution of men and women on this item is basically similar; however, slightly more women actively participate for more than five minutes.

Characters in dramatic programs tend to spend even less time in active participation. Over two-thirds of the characters who populate these programs are actively participating for less than one minute, while only about 7 percent are actively involved in the action for five or more minutes.

Table 10 presents the time spent in active participation by members of different racial groups. However, these results must be viewed very cautiously because there are so few characters who are members of minority racial groups (see Table 6 and 7). As was found in Table 9, most characters actively participate for less than a minute. Overall, in General Adult Programming, only one Black and one American Indian participated for five minutes or more. In the sample of dramatic programs, no racial minorities actively participate for five minutes or more.

* Active participation was defined as the amount of time a character spoke (whether on or off camera) and/or performed any action that brought the character out of the background and into the forefront of the scene.

Table 9

Amount of Time Spent in Active Participation
by Male and Female Characters

	<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>General Adult Programming</u> <u>(excludes Music/Dance, Drama)</u>						
<u>Total</u>	141	100.0	100	100.0	41	100.0
1 - 30 seconds	40	28.4	27	27.0	13	31.7
31 - 60 seconds	19	13.5	16	16.0	3	7.3
1 - 5 minutes	58	41.1	41	41.0	17	41.5
5 - 10 minutes	9	6.4	7	7.0	2	4.9
10 - 20 minutes	4	2.8	4	4.0	0	0.0
over 20 minutes	11	7.8	5	5.0	6	14.6
 <u>Dramatic Programming</u> <u>(excludes General Adult, Music/Dance)</u>						
<u>Total</u>	114	100.0	82	100.0	32	100.0
1 - 30 seconds	61	53.5	46	56.1	15	46.9
31 - 60 seconds	18	15.8	11	13.4	7	21.9
1 - 5 minutes	27	23.7	19	23.2	8	25.0
5 - 10 minutes	3	2.6	2	2.4	1	3.1
10 - 20 minutes	4	3.5	3	3.7	1	3.1
over 20 minutes	1	0.9	1	1.2	0	0.0

Table 10

Amount of Time Spent in Active Participation
by Members of Racial Groups

	White		Black		American Indian		Asian, Pacific		Hispanic		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
General Adult Programming <u>(excludes Music/Dance, Drama)</u>												
<u>Total</u>	122	100.0	11	100.0	3	100.0	3	100.0	2	100.0	141	100.0
1 - 30 seconds	34	27.9	4	36.4	0	0.0	1	33.3	1	50.0	40	28.4
31 - 60 seconds	15	12.3	2	18.2	1	33.3	1	33.3	0	0.0	19	13.5
1 - 5 minutes	51	41.8	4	36.4	1	33.3	1	33.3	1	50.0	58	41.1
5 - 10 minutes	8	6.6	0	0.0	1	33.3	0	0.0	0	0.0	9	6.4
10 - 20 minutes	4	3.3	0	0.0	0	0.0	0	0.0	0	0.0	4	2.8
over 20 minutes	10	8.2	1	9.1	0	0.0	0	0.0	0	0.0	11	7.8

	White		Black		Asian, Pacific		Hispanic		Other		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
Dramatic Programs <u>(excludes Gen. Adult, Music/Dance)</u>												
<u>Total</u>	102	100.0	7	100.0	1	100.0	3	100.0	1	100.0	114	100.0
1 - 30 seconds	50	49.0	7	100.0	1	100.0	2	66.7	1	100.0	61	53.5
31 - 60 seconds	17	16.7	0	0.0	0	0.0	1	33.3	0	0.0	18	15.8
1 - 5 minutes	27	26.5	0	0.0	0	0.0	0	0.0	0	0.0	27	23.7
5 - 10 minutes	3	2.9	0	0.0	0	0.0	0	0.0	0	0.0	3	2.6
10 - 20 minutes	4	3.9	0	0.0	0	0.0	0	0.0	0	0.0	4	3.5
over 20 minutes	1	1.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.9

Table 11 presents the distribution of male and female characters in General Adult and Dramatic Programming on reliable descriptive items. The vast majority of these characters are cast in minor roles -- only 28.4 percent of characters in General Adult Programming and 23.7 percent in Dramatic programming appear in roles than are categorized as major or supporting in nature. However, proportionately fewer women than men were found in minor roles. Table 11 reveals that family membership is not an important aspect of PBS characterizations because most characters cannot be coded on the four items relating to the family -- marital status, position in the family, importance of family life, and having children. Violence is also not an important aspect of these portrayals, especially in General Adult Programming.

These characters are also portrayed in a number of different fields of activity. In General Adult Programming characters are coded as being active in entertainment (24.8 percent), health (15.7 percent) and business (12.8 percent), while in dramatic programming the most important fields were government (28.1 percent) and business (17.5 percent).

Table 12 presents information for the same descriptive items for characters classified by racial group. Examination of this table reveals the same general patterns -- most characters portray roles that are minor to the action, cannot be classified as to family affiliation and are not involved in violence. However, Blacks in General Adult programming are more likely to portray supporting roles than major roles, and no minority group members portray a major role in dramatic programming. Blacks in General Adult programming are also more likely to be actively involved in the field of entertainment.

Table 11

Distribution of Characters in General Adult and
Dramatic PBS Programming on Descriptive Items

	General Adult						Drama					
	All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%
<u>Status</u>	31	22.0	21	21.0	10	24.4	15	13.2	10	12.2	5	15.6
Major	9	6.4	5	5.0	4	9.8	12	10.5	6	7.3	6	18.8
Supporting	101	71.6	74	74.0	27	65.9	87	76.3	66	80.5	21	65.6
Minor												
<u>Marital Status</u>												
Cannot Code	138	97.9	98	98.0	40	97.6	94	82.5	71	86.6	23	71.9
Not Married	1	0.7	0	0.0	1	2.4	7	6.1	5	6.1	2	6.3
Married	2	1.4	2	2.0	0	0.0	10	8.8	5	6.1	5	15.6
Divorced-Widowed	0	0.0	0	0.0	0	0.0	2	1.8	1	1.2	1	3.1
Mixed	0	0.0	0	0.0	0	0.0	1	0.9	0	0.0	1	3.1
<u>Family Position</u>												
Cannot Code	137	97.2	97	97.0	40	97.6	96	84.2	72	87.8	24	75.0
Spouse	0	0.0	0	0.0	0	0.0	6	5.3	3	3.7	3	9.4
Parent	2	1.4	2	2.0	0	0.0	7	6.1	3	3.7	4	12.5
Child	0	0.0	0	0.0	0	0.0	3	2.6	3	3.7	0	0.0
Aunt, Uncle	0	0.0	0	0.0	0	0.0	1	0.9	0	0.0	1	3.1
Other	2	1.4	1	1.0	1	2.4	1	0.9	1	1.2	0	0.0
<u>Family Life</u>												
Cannot Code	136	96.5	97	97.0	39	95.1	95	83.3	72	87.8	23	71.9
Important	4	2.8	3	3.0	1	2.4	19	16.7	10	12.2	9	28.1
Not Important	1	0.7	0	0.0	1	2.4	0	0.0	0	0.0	0	0.0
<u>Children-Minor</u>												
Cannot Code	140	99.3	99	99.0	41	100.0	104	91.2	76	92.7	28	87.5
Has Minor Children	1	0.7	1	1.0	0	0.0	9	7.9	5	6.1	4	12.5
Has Limited Responsibility	0	0.0	0	0.0	0	0.0	1	0.9	1	1.2	0	0.0
<u>Violence</u>												
Does Not Commit	141	100.0	100	100.0	41	100.0	94	82.5	64	78.0	30	93.8
Commits Non-Fatal	0	0.0	0	0.0	0	0.0	16	14.0	14	17.1	2	6.3
Commits Fatal	0	0.0	0	0.0	0	0.0	4	3.9	4	3.9	0	0.0
<u>Victimization</u>												
Does Not Suffer	140	99.3	100	100.0	40	97.6	86	75.4	57	69.5	29	90.6
Suffers Non-Fatal	1	0.7	0	0.0	1	2.4	26	22.8	23	28.0	3	9.4
Suffers Fatal	0	0.0	0	0.0	0	0.0	2	1.8	2	2.4	0	0.0
<u>Field of Activity</u>												
None, Mixed	36	25.5	24	24.0	12	29.3	38	33.3	20	24.4	18	56.3
Entertainment	35	24.8	21	21.0	14	34.1	11	9.6	11	13.4	0	0.0
Farming	9	6.4	9	9.0	0	0.0	2	1.8	1	1.2	1	3.1
Business	18	12.8	18	18.0	0	0.0	20	17.5	11	13.4	9	28.1
Government	13	9.2	11	11.0	2	4.9	32	28.1	32	39.0	0	0.0
Health	22	15.6	11	11.0	11	26.8	9	7.9	6	7.3	3	9.4
Education	1	0.7	1	1.0	0	0.0	1	0.9	0	0.0	1	3.1
Science	6	4.3	4	4.0	2	4.9	0	0.0	0	0.0	0	0.0
Religion	1	0.7	1	1.0	0	0.0	0	0.0	0	0.0	0	0.0
Illegal	0	0.0	0	0.0	0	0.0	1	0.9	1	1.2	0	0.0

Table 12

Distribution of Characters in Racial Classifications in
General Adult and Dramatic Programming on Descriptive Items

	General Adult										Drama													
	White		Black		Am. Ind.		Asian		Hispanic		Other		White		Black		Am. Ind.		Asian		Hispanic		Other	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
TOTAL	122	100.0	11	100.0	3	100.0	3	100.0	2	100.0	0	0.0	102	100.0	7	100.0	0	0.0	1	100.0	3	100.0	1	100.0
<u>Status</u>																								
Major	29	23.8	1	9.1	1	33.3	0	0.0	0	0.0	0	0.0	15	14.7	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Supporting	4	3.3	5	45.5	0	0.0	0	0.0	0	0.0	0	0.0	12	11.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Minor	89	73.0	5	45.5	2	66.7	3	100.0	2	100.0	0	0.0	75	73.5	7	100.0	0	0.0	1	100.0	3	100.0	1	100.0
<u>Marital Status</u>																								
Cannot Code	119	97.5	11	100.0	3	100.0	3	100.0	2	100.0	0	0.0	82	80.4	7	100.0	0	0.0	1	100.0	3	100.0	1	100.0
Not Married	1	0.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	7	6.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Married	2	1.6	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	10	9.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Divorced-Widowed	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	2.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Mixed	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<u>Family Position</u>																								
Cannot Code	119	97.5	11	100.0	2	66.7	3	100.0	2	100.0	0	0.0	84	82.4	7	100.0	0	0.0	1	100.0	3	100.0	1	0.0
Spouse	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	6	5.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Parent	2	1.6	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	7	6.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Child	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	3	2.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Aunt/Uncle	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Other	1	0.8	0	0.0	1	33.3	0	0.0	0	0.0	0	0.0	1	1.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<u>Family Life</u>																								
Cannot Code	118	96.7	11	100.0	2	66.7	3	100.0	2	100.0	0	0.0	83	81.4	7	100.0	0	0.0	1	100.0	3	100.0	1	100.0
Important	3	2.5	0	0.0	1	33.3	0	0.0	0	0.0	0	0.0	19	18.6	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Not Important	1	0.8	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

Table 12

Distribution of Characters in Racial Classifications in
General Adult and Dramatic Programming on Descriptive Items
(continued)

	General Adult										Drama													
	White		Black		Am. Ind.		Asian		Hispanic		Other		White		Black		Am. Ind.		Asian		Hispanic		Other	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Children-Minor																								
Cannot Code	121	99.2	11	100.0	3	100.0	3	100.0	2	100.0	0	0.0	92	90.2	7	100.0	0	0.0	1	0.0	3	100.0	1	100.0
Has Minor Children	1	0.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	9	8.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Has Limited Responsibility	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Violence																								
Does Not Commit	122	100.0	11	100.0	3	100.0	3	100.0	2	100.0	0	0.0	82	80.4	7	100.0	0	0.0	1	100.0	3	100.0	1	100.0
Commits Non-Fatal	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	16	15.7	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Commits Fatal	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	4	4.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Victimization																								
Does Not Suffer	121	99.2	11	100.0	3	100.0	3	100.0	2	100.0	0	0.0	76	74.5	5	71.4	0	0.0	1	100.0	3	100.0	1	100.0
Suffers Non-Fatal	1	0.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	24	23.5	2	28.6	0	0.0	0	0.0	0	0.0	0	0.0
Suffers Fatal	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	2.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Field of Activity																								
None, mixed	32	26.2	1	9.1	2	66.7	1	33.3	0	0.0	0	0.0	32	31.4	3	42.9	0	0.0	0	0.0	2	66.7	1	100.0
Entertainment	29	23.8	5	45.5	1	33.3	0	0.0	0	0.0	0	0.0	11	10.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Farming	6	4.9	2	18.2	0	0.0	1	33.3	0	0.0	0	0.0	2	2.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Business	16	13.1	1	9.1	0	0.0	0	0.0	1	50.0	0	0.0	20	19.6	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Government	11	9.0	1	9.1	0	0.0	0	0.0	1	50.0	0	0.0	30	29.4	2	28.6	0	0.0	0	0.0	0	0.0	0	0.0
Health	20	16.4	1	9.1	0	0.0	1	33.3	0	0.0	0	0.0	5	4.9	2	28.6	0	0.0	1	100.0	1	33.3	0	0.0
Education	1	0.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Science	6	4.9	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
Religion	1	0.8	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
Illegal	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0

Table 13 presents the mean score for major characters in adult programming on a 5-point scale measuring leadership qualities. The higher scores on this scale indicate that the character exhibits more "leader" qualities than "follower". Overall, major characters in PBS adult programming are more likely to exhibit leadership qualities ($\bar{X}=3.60$). Female characters, especially in General Adult Programming were judged as being more likely to be leaders than male characters. Women in all adult programming score 3.76 on this scale, while men score 3.50. White characters are also more likely to be judged higher on this scale than Black characters.

Table 13
Leadership Score for Major Characters
in Adult Programming

	All Programs			General Adult			Drama		
	N	\bar{X}	s	N	\bar{X}	s	N	\bar{X}	s
All Characters	67	3.60	.82	40	3.75	.74	27	3.37	.88
Males	42	3.50	.77	26	3.65	.69	16	3.25	.86
Females	25	3.76	.88	14	3.93	.83	11	3.55	.93
White	60	3.60	.85	33	3.79	.78	27	3.37	.88
Black	6	3.50	.55	6	3.50	.55	-	-	-
American Indian	1	4.00	-	1	4.00	-	-	-	-

Participants in Music and Dance Programs

Most of the participants in PBS music and dance programs are not featured performers. As was revealed in Table 4 only 10 people were categorized as featured performers.

Table 14 presents the sex of the non-featured performers in the music and dance programs. This table reveals that musicians in PBS programming

Table 14

Sex of Professional Musicians and Dancers

	<u>Conductors</u>		<u>Musicians</u>		<u>Dancers</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
<u>Total</u>	1	100.0	96	100.0	31	100.0	128	100.0
Males	1	100.0	88	91.6	18	58.1	107	83.6
Females	0	0.0	8	8.4	13	41.9	21	16.4

tend to be male; there are more male dancers than female dancers, but female dancers are well represented in these programs (41.9 percent). Overall, the percentage of female performers (16.4 percent) is considerably less than male performers (83.6 percent).

Table 15 presents the racial makeup of performers in PBS music and dance programs. As was found in the other two types of PBS programs, there are very few minority group members in this programming-- that is, only 1.6 percent of all performers are classified as members of a minority group.

Table 15

Race of Professional Musicians and Dancers

	<u>Conductors</u>		<u>Musicians</u>		<u>Dancers</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
<u>Total</u>	1	100.0	96	100.0	31	100.0	128	100.0
White	1	100.0	92	95.8	30	96.8	123	96.1
Black	0	0.0	0	0.0	1	3.2	1	0.8
Hispanic	0	0.0	0	0.0	0	0.0	0	0.0
Asian	0	0.0	1	1.1	0	0.0	1	0.8
Other	0	0.0	0	0.0	0	0.0	0	0.0
Cannot Code	0	0.0	3	3.1	0	0.0	3	2.3

CHILDREN'S PROGRAMMING

The segments of children's programming included in the analysis come from 25 episodes of the following PBS programs: Sesame Street, Electric Company, Villa Alegre, Zoom, Mr. Rogers' Neighborhood, Infinity Factory, Rebo, and Studio See. The specific unit analysis for this part of the study is each unique segment in the program.* The total sample for children's programming is made up of 534 individual segments.

Nature of the Segments

Table 16 presents the distribution of the segments for each children's program on a number of content items. Table 16 reveals that over 50 percent of the segments came from five episodes of Sesame Street and five episodes of Electric Company. Consequently, any interpretation of results about the nature of children's programming on PBS must take into account the fact that most of the data were gathered from two programs.

Children's programming on PBS, as was true of the adult programming, is targeted primarily at a general audience. Only one program, Villa Alegre, had a large number of segments (32.8 percent) that could be classified as targeted for a minority audience. About one-third of the segments had some participants who belonged to various minority groups while only 19.9 percent of the segments had only non-minority participants.

Over three-quarters of the segments do not have announcers, and when announcers do appear they usually speak. Only 3.4 percent of the segments have announcers who only sang. Announcers usually are male or their sex cannot be identified. The race of the announcer could not be reliably determined. Most segments also do not have narrators, and those narrators that do

* The unit of analysis used in the original study.

Table 16

Distribution of Segments from Children's Programming
on General Content Items

Number of Programs	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	5		5		3		4		4		2		1		1		25	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Total Number of Segments	200	100.0	144	100.0	61	100.0	71	100.0	4	100.0	40	100.0	4	100.0	10	100.0	534	100.0
Target Audience																		
General	193	96.5	144	100.0	41	67.2	70	98.6	4	100.0	39	97.5	4	100.0	10	100.0	505	94.6
Minority	7	3.5	0	0.0	20	32.8	1	1.4	0	0.0	1	2.5	0	0.0	0	0.0	29	5.4
Participants																		
Cannot Code	129	64.5	68	47.2	32	52.5	10	14.1	0	0.0	4	10.0	1	25.0	3	30.0	247	46.2
All non-minority	35	17.5	38	26.4	2	3.3	23	32.4	1	25.0	2	5.0	0	0.0	5	50.0	106	19.9
All minority	17	8.5	13	9.0	20	32.8	14	19.7	0	0.0	20	50.0	2	50.0	0	0.0	86	16.1
Both	19	9.5	25	17.4	7	11.5	24	33.8	3	75.0	14	35.0	1	25.0	2	20.0	95	17.8
Announcer																		
None	162	81.0	102	70.8	44	72.1	51	71.8	1	25.0	36	90.0	3	75.0	3	30.0	402	75.3
Spoken	28	14.0	36	25.0	11	18.0	10	14.1	3	75.0	4	10.0	0	0.0	7	70.0	99	18.5
Sung	7	3.5	2	1.4	4	6.6	4	5.6	0	0.0	0	0.0	1	25.0	0	0.0	18	3.4
Both Speak/Sing	3	1.5	4	2.8	2	3.3	6	8.5	0	0.0	0	0.0	0	0.0	0	0.0	15	2.8
Announcer-Sex																		
None	162	81.0	102	70.9	44	72.1	51	71.8	1	25.0	36	90.0	3	75.0	3	30.0	402	75.3
Male	15	7.5	24	16.7	5	8.2	6	8.5	3	75.0	4	10.0	0	0.0	4	40.0	61	11.4
Female	9	4.5	9	6.3	4	6.6	4	5.6	0	0.0	0	0.0	0	0.0	2	20.0	28	5.2
Mixed, no Sex	14	7.0	9	6.3	8	13.1	10	14.1	0	0.0	0	0.0	1	25.0	1	10.0	43	8.1
Narrator-Sex																		
None	163	81.5	119	82.6	46	75.4	59	83.1	3	75.0	35	87.5	1	25.0	8	80.0	434	81.3
Male	23	11.5	14	9.7	4	6.6	2	2.8	1	25.0	5	12.5	2	50.0	0	0.0	51	9.6
Female	5	2.5	10	6.9	6	9.8	6	8.5	0	0.0	0	0.0	1	25.0	0	0.0	28	5.2
Mixed, no Sex	9	4.5	1	0.7	5	8.2	4	5.6	0	0.0	0	0.0	0	0.0	2	20.0	21	4.0
Narrator-Race																		
Cannot Code	196	98.0	144	100.0	59	96.7	62	87.3	3	75.0	36	90.0	1	25.0	9	90.0	510	95.5
White	4	2.0	0	0.0	0	0.0	7	9.9	1	25.0	1	2.5	0	0.0	1	10.0	14	2.6
Black	0	0.0	0	0.0	0	0.0	1	1.4	0	0.0	2	5.0	1	25.0	0	0.0	4	0.7
Asian	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	25.0	0	0.0	1	0.2
Hispanic	0	0.0	0	0.0	2	3.3	0	0.0	0	0.0	1	2.5	1	25.0	0	0.0	4	0.7
Mixed	0	0.0	0	0.0	0	0.0	1	1.4	0	0.0	0	0.0	0	0.0	0	0.0	1	0.2
Setting-Major Action																		
Cannot Code	96	48.0	64	44.4	11	18.0	4	5.6	0	0.0	2	5.0	0	0.0	2	20.0	179	33.5
Urban	28	14.0	9	6.3	4	6.6	2	2.8	0	0.0	32	80.0	2	50.0	3	30.0	80	15.0
Outdoors, Rural, Unhab., Mobile	25	12.5	30	20.8	15	24.6	14	19.7	3	75.0	0	0.0	0	0.0	3	30.0	90	16.9
Studio, Concert Hall	5	2.5	22	15.3	12	19.7	43	60.6	0	0.0	4	10.0	0	0.0	0	0.0	86	16.1
Mixed, Other	46	23.0	19	13.2	19	31.1	8	11.3	1	25.0	2	5.0	2	50.0	2	20.0	99	18.5

appear are usually male. The race of the narrator is also difficult to ascertain. Over 95 percent of the segments could not be coded on this item. When the narrators' race could be determined, 2.6 percent of the segments had white narrators and 1.8 percent had narrators who were minority group members.

Although the segments have many varied settings, a large number (about one-third), especially in Sesame Street and Electric Company, cannot be specifically classified. When the setting could be determined, segments are evenly divided into those with urban settings, rural settings, studios and concert halls, and a mixture of settings. Urban settings predominate in only one program -- Infinity Factory.

Most of the themes included in the segment recording instrument could not be reliably isolated by coders; only three out of the eight were reliable. The prevalence of these themes is presented in Table 17. Examination of this table reveals that the theme which appears most frequently in Children's program segments is audio-visual concepts. Overall, it appears in 71.7 percent of the segments. This theme is especially important in Electric Company segments, appearing in practically every segment included in the analysis.

Characters in Children's Programs

Characters in PBS children's programming were also analyzed by segment. Consequently the total number of characters included in the analysis is quite large (N=1081).* Table 18 presents the distribution of characters

* As was noted in the preceding section on focusing upon segment content, over 50 percent of the segments included in the sample came from two programs - Sesame Street and Electric Company. Consequently, most of the characters (53 percent) also came from these two programs. For this reason, the reader should exercise some caution when interpreting the results as indicative of children's programming.

Table 17

Appearance of Themes in Children's Program Segments

	<u>Sesame St.</u>		<u>Electric Company</u>		<u>Villa Alegre</u>		<u>Zoom</u>		<u>Mr. Rogers</u>		<u>Infinity Factory</u>		<u>Rebop</u>		<u>Studio See</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
<u>Total Number of Segments</u>	200	100.0	144	100.0	61	100.0	71	100.0	4	100.0	40	100.0	4	100.0	10	100.0	534	100.0
<u>Visual and Audio Concepts</u>	131	65.5	141	97.9	47	77.0	26	36.6	2	50.0	36	90.0	0	0.0	0	0.0	383	71.7
<u>Reasoning, Problem Solving</u>	36	18.0	11	7.6	13	21.3	6	8.5	1	25.0	6	15.0	0	0.0	0	0.0	73	13.7
<u>Physical Environment</u>	22	11.0	13	9.0	20	32.8	7	9.9	4	100.0	0	0.0	1	25.0	2	20.0	69	12.9

Table 18

Distribution of Characters in Children's Programming Segments
on Character Content Items

	<u>Sesame St.</u>		<u>Electric Company</u>		<u>Villa Alegre</u>		<u>Zoom</u>		<u>Mr. Rogers</u>		<u>Infinity Factory</u>		<u>Rebop</u>		<u>Studio See</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
TOTAL	359	100.0	214	100.0	90	100.0	202	100.0	31	100.0	130	100.0	24	100.0	31	100.0	1081	100.0
<u>Sex of Character</u>																		
Male	227	63.2	133	62.1	52	57.8	103	51.0	16	51.6	76	58.5	10	41.7	17	54.8	634	58.6
Female	82	22.8	65	30.4	38	42.2	99	49.0	15	48.4	54	41.5	14	58.3	14	45.2	381	35.2
Other Sex, No Sex	50	13.9	16	7.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	66	6.1
<u>Race</u>																		
Cannot Code	188	52.4	70	32.7	7	7.8	1	0.5	2	6.5	1	0.8	0	0.0	2	6.5	271	25.1
White	95	26.5	90	42.1	8	8.9	128	63.4	23	74.2	31	23.8	1	4.2	21	67.7	397	36.7
Black	48	13.4	41	19.2	5	5.6	37	18.3	3	9.7	57	43.8	12	50.0	8	25.8	211	19.5
Asian, Pacific	5	1.4	5	2.3	3	3.3	21	10.4	1	3.2	2	1.5	5	20.8	0	0.0	42	3.9
Hispanic	18	5.0	4	1.9	65	72.2	13	6.4	2	6.5	38	29.2	5	20.8	0	0.0	145	13.4
Other	5	1.4	4	1.9	2	2.2	2	1.0	0	0.0	1	0.8	1	4.2	0	0.0	15	1.4
<u>Humanity</u>																		
Human	183	51.0	176	82.2	83	92.2	202	100.0	24	77.4	130	100.0	24	100.0	29	93.5	851	78.7
Humanized	174	48.5	34	15.9	7	7.8	0	0.0	7	22.6	0	0.0	0	0.0	2	6.5	224	20.7
Animal	2	0.6	2	0.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	4	0.4
Cannot Code	0	0.0	2	0.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	0.2
<u>Social Age</u>																		
Cannot Code	127	35.4	30	14.0	5	5.6	0	0.0	1	3.2	0	0.0	0	0.0	1	3.2	164	15.2
Child-Adolescent	84	23.4	40	18.7	51	56.7	195	96.5	1	3.2	89	68.5	16	66.7	21	67.7	497	46.0
Young Adult	42	11.7	26	12.1	4	4.4	0	0.0	9	29.0	18	13.8	1	4.2	1	3.2	101	9.3
Settled Adult	105	29.2	114	53.3	29	32.2	7	3.5	17	54.8	22	16.9	6	25.0	8	25.8	308	28.5
Elderly	1	0.3	4	1.9	1	1.1	0	0.0	3	9.7	1	0.8	1	4.2	0	0.0	11	1.0

in the segments coded for each program on four descriptive characterization items -- sex, race, humanity and social age.

Overall, female characters fare somewhat better in terms of their representation in children's programming than in adult programming. Women comprise 35.2 percent of this character population, men 58.6 percent, and characters whose sex is unknown or cannot be determined 6.1 percent. However, the distribution by sex varies considerably from program to program. Women make up a very small segment (22.8 percent) of the Sesame Street population, however, this program also has a fairly large number of characters (13.9 percent) whose sex cannot be determined. Electric Company also has about twice as many males (62.1 percent) as females (30.4 percent), while Villa Alegre and Infinity Factory's character populations are about three-fifths male and two-fifths female. Men and women are almost equally distributed on Mr. Rogers Neighborhood and Studio See. Only one children's program, Rebop, had more women (58.3 percent) than men (41.7 percent).

Children's Programming is somewhat more racially balanced than PBS adult programming, even though a quarter of the characters cannot be classified as belonging to a specific racial group. Whites make up 36.7 percent of this character population, Blacks 19.5 percent, 3.9 percent are Asians, 13.4 percent are Hispanic and 1.4 percent belong to some other racial group. There were no American Indian characters in this sample of segments from children's programming.

However, as was true with the distribution of characters by sex, there are interesting and important differences from program to program. Sesame Street has the largest number of characters (52.4 percent) whose race cannot be accurately coded. However, the remainder of the characters are about half white and half members of other racial groups. The Electric Company also

has a large percentage (32.7 percent) of characters whose race is indeterminate and a large group of white characters (42.7 percent). Villa Alegre has the largest percentage of Hispanic characters (72.2 percent), while Zoom, Mr. Rogers' Neighborhood and Studio See have a fairly large number of characters categorized as belonging to the White race. About half of the characters who populate segments from Infinity Factory and Rebop are Black.

Characters who populate this sample of segments from children's programming are likely to be human (78.7 percent). However, about half of the characters from Sesame Street are humanized animals or machines. Characters on children's programs also tend to be young. More than two-fifths are classified as children or adolescents, 28.5 percent are settled adults and only 1 percent are classified as elderly. Children are especially prevalent in Villa Alegre, Zoom, Infinity Factory, Rebop and Studio See.

Table 19 presents the distribution of characters in these eight programs by race and sex. Overall, proportionately more women than men are white, about the same percentage of men and women are classified as Black. However, more of the male characters cannot be classified as belonging to a specific racial category. This is particularly true for segments from Sesame Street.

Table 20 presents the distribution by sex and race of characters in the sample who are portrayed as working in a particular occupation. Overall, no matter what the sex or racial group membership, the characters who populate this sample of segments from children's programming are not portrayed as working in any particular occupation. In fact, three quarters of these characters are not seen as working at all. Table 21 also examines how occupations are presented in PBS children's programming. In this table the occupations of all characters who are portrayed as working are classified as either "male occupations," "female occupations," or "neutral occupations." Examination of this table reveals that most characters -- men as well as women --

Table 19

Sex and Race of Characters in Children's Programming Segments

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Males - Total	227	100.0	133	100.0	52	100.0	103	100.0	16	100.0	76	100.0	10	100.0	17	100.0	634	100.0
White	59	26.0	61	45.9	4	7.7	60	58.3	12	75.0	15	19.7	0	0.0	11	64.7	222	35.0
Black	29	12.8	24	18.0	5	9.6	24	23.3	3	18.8	40	52.6	5	50.0	4	23.5	134	21.1
Asian	2	0.9	2	1.5	0	0.0	4	3.9	0	0.0	1	1.3	3	30.0	0	0.0	12	1.9
Hispanic	8	3.5	3	2.3	37	71.2	13	12.6	0	0.0	19	25.0	2	20.0	0	0.0	82	12.9
Other	3	1.3	3	2.3	0	0.0	2	1.9	0	0.0	0	0.0	0	0.0	0	0.0	8	1.3
Cannot Code	126	55.5	40	30.1	6	11.5	0	0.0	1	6.3	1	1.3	0	0.0	2	11.8	176	27.8
Females - Total	82	100.0	65	100.0	38	100.0	99	100.0	15	100.0	54	100.0	14	100.0	14	100.0	381	100.0
White	35	42.7	27	41.5	4	10.5	68	68.7	11	73.3	16	29.6	1	7.1	10	71.4	172	45.1
Black	19	23.2	17	26.2	0	0.0	13	13.1	0	0.0	17	31.5	7	50.0	4	28.6	77	20.2
Asian	3	3.7	3	4.6	3	7.9	17	17.2	1	6.7	1	1.9	2	14.3	0	0.0	30	7.9
Hispanic	10	12.2	1	1.5	28	73.7	0	0.0	2	13.3	19	35.2	3	21.4	0	0.0	63	16.5
Other	2	2.4	1	1.5	2	5.3	0	0.0	0	0.0	1	1.9	1	7.1	0	0.0	7	1.8
Cannot Code	13	15.9	16	24.6	1	2.6	1	1.0	1	6.7	0	0.0	0	0.0	0	0.0	32	8.4
"Other" or "No" Sex - Total	50	100.0	16	100.0	0	100.0	0	100.0	0	100.0	0	100.0	0	100.0	0	100.0	66	100.0
White	1	2.0	2	12.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	3	4.5
Black	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
Asian	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
Hispanic	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
Other	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
Cannot Code	49	98.0	14	87.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	63	95.5

Table 20

Characters in Children's Segments Portrayed as Working in an Occupation

	<u>Sesame St.</u>		<u>Electric Company</u>		<u>Villa Alegre</u>		<u>Zoom</u>		<u>Mr. Rogers</u>		<u>Infinity Factory</u>		<u>Rebop</u>		<u>Studio See</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
TOTAL	359	100.0	214	100.0	90	100.0	202	100.0	31	100.0	130	100.0	24	100.0	31	100.0	1081	100.0
All Characters																		
Not Seen Working	318	88.6	148	69.2	70	77.8	96	47.5	22	71.0	116	89.2	16	66.7	23	74.2	809	74.8
Seen Working	41	11.4	66	30.8	20	22.2	106	52.5	9	29.0	14	10.8	8	33.3	8	25.8	272	25.2
SEX - Males																		
Not Seen Working	193	85.0	87	65.4	38	73.1	46	44.7	9	56.3	65	85.5	7	70.0	12	70.6	457	72.1
Seen Working	34	15.0	46	34.6	14	26.9	57	55.3	7	43.8	11	14.5	3	30.0	5	29.4	177	27.9
Females																		
Not Seen Working	77	93.9	45	69.2	32	84.2	50	50.5	13	86.7	51	94.4	9	64.3	11	78.6	288	75.6
Seen Working	5	6.1	20	30.8	6	15.8	49	49.5	2	13.3	3	5.6	5	35.7	3	21.4	93	24.4
Other Sex																		
Not Seen Working	48	98.0	16	100.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	64	97.0
Seen Working	2	2.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	3.0
RACE - Cannot Code																		
Not Seen Working	169	89.9	60	85.7	7	100.0	1	100.0	2	100.0	1	100.0	0	0.0	2	100.0	242	89.3
Seen Working	19	10.1	10	14.3	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	29	10.7
White																		
Not Seen Working	77	81.1	58	64.4	5	62.5	56	43.8	15	65.2	31	100.0	0	0.0	14	66.7	256	64.5
Seen Working	18	18.9	32	35.6	3	37.5	72	56.3	8	34.8	0	0.0	1	100.0	7	33.3	141	35.5
Black																		
Not Seen Working	44	91.7	25	61.0	5	100.0	19	51.4	3	100.0	48	84.2	11	91.7	7	87.5	162	76.8
Seen Working	4	8.3	16	39.0	0	0.0	18	48.6	0	0.0	9	15.8	1	8.3	1	12.5	49	23.2
Asian																		
Not Seen Working	5	100.0	2	40.0	3	100.0	11	52.4	1	100.0	2	100.0	1	20.0	0	0.0	25	59.5
Seen Working	0	0.0	3	60.0	0	0.0	10	47.6	0	0.0	0	0.0	4	80.0	0	0.0	17	40.5
Hispanic																		
Not Seen Working	18	100.0	1	25.0	48	73.8	7	53.8	1	50.0	33	86.8	3	60.0	0	0.0	111	76.6
Seen Working	0	0.0	3	75.0	17	26.2	6	46.2	1	50.0	5	13.2	2	40.0	0	0.0	34	23.4
Other																		
Not Seen Working	5	100.0	2	50.0	2	100.0	2	100.0	0	0.0	1	100.0	1	100.0	0	0.0	13	86.7
Seen Working	0	0.0	2	50.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	13.3

Table 21

Characters Portrayed as Working in Occupations Classified as Male, Female and Neutral in Segments from PBS Children's Programs

	<u>Male</u>		<u>Female</u>		<u>Neutral</u>		<u>Total</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
TOTAL	198	77.6	40	15.7	17	6.7	255	100.0
<u>Sex</u>								
Male	129	78.2	21	12.7	15	9.1	165	100.0
Female	68	77.3	18	20.4	2	2.3	88	100.0
Other	1	50.0	1	50.0	0	0.0	2	100.0
<u>Race</u>								
Cannot Code	16	66.7	6	25.0	2	8.3	24	100.0
White	107	78.1	21	15.3	9	6.6	137	100.0
Black	39	83.0	7	14.9	1	2.1	47	100.0
Asian	12	92.3	1	7.7	0	0.0	13	100.0
Hispanic	23	69.8	5	15.1	5	15.1	33	100.0
Other	1	100.0	0	0.0	0	0.0	1	100.0

are portrayed as working in occupations that are classified as "masculine." This is especially true for Black or Asian characters, but is somewhat less true for Hispanic characters.

Table 22 presents information about the type of activities engaged in by characters in children's programs. These activities include Domestic Indoor, Domestic Outdoor, Learning, Working in an Occupation, Recreation, Demonstrating how to do Something, Non-active Activities (e.g., reading) and Activities that are General in Nature. For the most part, no matter what the sex or racial group to which a character belongs, or the program in which a character is found, most characters are classified as taking part in activities of a general nature. Some interesting findings from this table are that 26.6 percent of the characters who populate Electric Company are portrayed as working in an occupation, characters in Zoom and Mr. Rogers' Neighborhood, especially males and racial minority groups, are portrayed as being involved in recreational activities. Learning, as an activity in which characters take part, is important only on Villa Alegre; moreover, this is an especially important activity for the Black characters in this program.

Table 23 presents the distribution by sex and race of the content item which isolates the amount of time a character spends in active participation during a segment. Examination of this table reveals that most characters are actively involved in a segment's action for less than one minute; in fact, most characters only participate actively for less than 30 seconds. In general, more female characters tend to fall in the category "actively participates for less than 30 seconds". This was especially true for characters on Villa Alegre and Infinity Factory. Characters on Mr. Rogers' Neighborhood are more likely to actively participate between one and five minutes. An interesting finding is that on Sesame Street 61.1 percent of the characters classified as Hispanic participate actively for between one and five minutes.

Table 22

Type of Activity Exhibited by Characters
in PBS Children's Programs

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
All Characters - Total	359	100.0	214	100.0	90	100.0	202	100.0	31	100.0	130	100.0	24	100.0	31	100.0	1081	100.0
Cannot Code	1	0.3	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.1
Domestic - Indoor	3	0.8	2	0.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	6.5	7	0.6
Domestic - Outdoor	1	0.3	0	0.0	0	0.0	0	0.0	1	3.2	0	0.0	0	0.0	0	0.0	2	0.2
Learning	11	3.1	3	1.4	12	13.3	2	1.0	0	0.0	0	0.0	2	8.3	1	3.2	31	2.9
Working in Occupation	39	10.9	57	26.6	17	18.9	21	10.4	2	6.5	13	10.0	4	16.7	2	6.5	155	14.3
Recreation	37	10.3	13	6.1	9	10.0	52	25.7	8	25.8	11	8.5	0	0.0	2	6.5	132	12.2
Demonstration	64	17.8	26	12.1	11	12.2	22	10.9	1	3.2	2	1.5	0	0.0	0	0.0	126	11.7
Non-Active	29	8.1	3	1.4	1	1.1	8	4.0	0	0.0	3	2.3	0	0.0	0	0.0	44	4.1
General	174	48.5	110	51.4	40	44.4	97	48.0	19	61.3	101	77.7	18	75.0	24	77.4	583	53.9
SEX																		
Males - Total	227	100.0	133	100.0	52	100.0	103	100.0	16	100.0	76	100.0	10	100.0	17	100.0	634	100.0
Cannot Code	1	0.4	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.2
Domestic - Indoor	2	0.9	1	0.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	5.9	4	0.6
Domestic - Outdoor	1	0.4	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.2
Learning	3	1.3	1	0.8	4	7.7	1	1.0	0	0.0	0	0.0	1	10.0	0	0.0	10	1.6
Working in Occupation	33	14.5	38	28.6	11	21.2	12	11.7	1	6.3	10	13.2	1	10.0	2	11.8	108	17.0
Recreation	22	9.7	9	6.8	5	9.6	28	27.2	5	31.3	5	6.6	0	0.0	1	5.9	75	11.8
Demonstration	45	19.8	15	11.3	6	11.5	7	6.8	1	6.3	1	1.3	0	0.0	0	0.0	75	11.8
Non-Active	17	7.5	2	1.5	1	1.9	2	1.9	0	0.0	2	2.6	0	0.0	0	0.0	24	3.8
General	103	45.4	67	50.4	25	48.1	53	51.5	9	56.3	58	76.3	8	80.0	13	76.5	336	53.0
Females - Total	82	100.0	65	100.0	38	100.0	99	100.0	15	100.0	54	100.0	14	100.0	14	100.0	381	100.0
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
Domestic - Indoor	1	1.2	1	1.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	7.1	3	0.8
Domestic - Outdoor	0	0.0	0	0.0	0	0.0	0	0.0	1	6.7	0	0.0	0	0.0	0	0.0	1	0.3
Learning	8	9.8	1	1.5	8	21.1	1	1.0	0	0.0	0	0.0	1	7.1	1	7.1	20	5.2
Working in Occupation	5	6.1	17	26.2	6	15.8	9	9.1	1	6.7	3	5.6	3	21.4	0	0.0	44	11.5
Recreation	13	15.9	2	3.1	4	10.5	24	24.2	3	20.0	6	11.1	0	0.0	1	7.1	53	13.9
Demonstration	12	14.6	10	15.4	5	13.2	15	15.2	0	0.0	1	1.9	0	0.0	0	0.0	43	11.3
Non-Active	9	11.0	1	1.5	0	0.0	6	6.1	0	0.0	1	1.9	0	0.0	0	0.0	17	4.5
General	34	41.5	33	50.8	15	39.5	44	44.4	10	66.7	43	79.6	10	71.4	11	78.6	200	52.5

Table 22

Type of Activity Exhibited by Characters
in PBS Children's Programs
(continued)

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
RACE																		
Cannot Code - Total	188	100.0	70	100.0	7	100.0	1	100.0	2	100.0	1	100.0	0	0.0	2	100.0	271	100.0
Cannot Code	1	0.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.4
Domestic - Indoor	2	1.1	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	0.7
Domestic - Outdoor	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
Learning	1	0.5	1	1.4	1	14.3	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	3	1.1
Working in Occupation	18	9.6	11	15.7	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	29	10.7
Recreation	12	6.4	3	4.3	0	0.0	0	0.0	1	50.0	0	0.0	0	0.0	1	50.0	17	6.3
Demonstration	31	16.5	11	15.7	2	28.6	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	44	16.2
Non-Active	10	5.3	1	1.4	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	11	4.1
General	113	60.1	43	61.4	4	57.1	1	100.0	1	50.0	1	100.0	0	0.0	1	50.0	164	60.5
White - Total	95	100.0	90	100.0	8	100.0	128	100.0	23	100.0	31	100.0	1	100.0	21	100.0	397	100.0
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
Domestic - Indoor	1	1.1	2	2.2	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	9.5	5	1.3
Domestic - Outdoor	1	1.1	0	0.0	0	0.0	0	0.0	1	4.3	0	0.0	0	0.0	0	0.0	2	0.5
Learning	5	5.3	2	2.2	3	37.5	2	1.6	0	0.0	0	0.0	0	0.0	1	4.8	13	3.3
Working at Occupation	17	17.9	27	30.0	3	37.5	15	11.7	1	4.3	0	0.0	1	100.0	2	9.5	66	16.6
Recreation	12	12.6	9	10.0	0	0.0	29	22.7	4	17.4	2	6.5	0	0.0	1	4.8	57	14.4
Demonstration	19	20.0	8	8.9	0	0.0	15	11.7	1	4.3	0	0.0	0	0.0	0	0.0	43	10.8
Non-Active	8	8.4	1	1.1	0	0.0	3	2.3	0	0.0	0	0.0	0	0.0	0	0.0	12	3.0
General	32	33.7	41	45.6	2	25.0	64	50.0	16	69.6	29	93.5	0	0.0	15	71.4	199	50.1
Black - Total	48	100.0	41	100.0	5	100.0	37	100.0	3	100.0	57	100.0	12	100.0	8	100.0	211	100.0
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
Domestic - Indoor	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
Domestic - Outdoor	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
Learning	3	6.3	0	0.0	3	60.0	0	0.0	0	0.0	0	0.0	2	16.7	0	0.0	8	3.8
Working At Occupation	4	8.3	13	31.7	0	0.0	2	5.4	0	0.0	9	15.8	1	8.3	0	0.0	29	13.7
Recreation	10	20.8	1	2.4	1	20.0	8	21.6	2	66.7	4	7.0	0	0.0	0	0.0	26	12.3
Demonstration	8	16.7	4	9.8	0	0.0	4	10.8	0	0.0	0	0.0	0	0.0	0	0.0	16	7.6
Non-Active	9	18.8	1	2.4	0	0.0	5	13.5	0	0.0	2	3.5	0	0.0	0	0.0	17	8.1
General	14	29.2	22	53.7	1	20.0	18	48.6	1	33.3	42	73.7	9	75.0	8	100.0	115	54.5

Table 22

Type of Activity Exhibited by Characters
in PBS Children's Programs
(continued)

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
RACE - continued																		
Asian - Pacific - Total	5	100.0	5	100.0	3	100.0	21	100.0	1	100.0	2	100.0	5	100.0	0	0.0	42	100.0
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
Domestic - Indoor	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
Domestic - Outdoor	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
Learning	1	20.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	2.4
Working in Occupation	0	0.0	2	40.0	0	0.0	3	14.3	0	0.0	0	0.0	1	20.0	0	0.0	6	14.3
Recreation	1	20.0	0	0.0	0	0.0	9	42.9	1	100.0	0	0.0	0	0.0	0	0.0	11	26.2
Demonstration	0	0.0	1	20.0	0	0.0	1	4.8	0	0.0	0	0.0	0	0.0	0	0.0	2	4.8
Non-Active	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
General	3	60.0	2	40.0	3	100.0	8	38.1	0	0.0	2	100.0	4	80.0	0	0.0	22	52.4
Hispanic - Total	18	100.0	4	100.0	65	100.0	13	100.0	2	100.0	38	100.0	5	100.0	0	0.0	145	100.0
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
Domestic - Indoor	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
Domestic - Outdoor	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
Learning	1	5.6	0	0.0	5	7.7	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	6	4.1
Working in Occupation	0	0.0	2	50.0	14	21.5	1	7.7	1	50.0	4	10.5	1	20.0	0	0.0	23	15.9
Recreation	2	11.1	0	0.0	8	12.3	5	38.5	0	0.0	5	13.2	0	0.0	0	0.0	20	13.8
Demonstration	4	22.2	1	25.0	9	13.8	2	15.4	0	0.0	2	5.3	0	0.0	0	0.0	18	12.4
Non-Active	0	0.0	0	0.0	1	1.5	0	0.0	0	0.0	1	2.6	0	0.0	0	0.0	2	1.4
General	11	61.1	1	25.0	28	43.1	5	38.5	1	50.0	26	68.4	4	80.0	0	0.0	76	52.4
Other - Total	5	100.0	4	100.0	2	100.0	2	100.0	0	0.0	1	100.0	1	100.0	0	0.0	15	100.0
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
Domestic - Indoor	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
Domestic - Outdoor	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
Learning	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
Working in Occupation	0	0.0	2	50.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	13.3
Recreation	0	0.0	0	0.0	0	0.0	1	50.0	0	0.0	0	0.0	0	0.0	0	0.0	1	6.7
Demonstration	2	40.0	1	25.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	3	20.0
Non-Active	2	40.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	13.3
General	1	20.0	1	25.0	2	100.0	1	50.0	0	0.0	1	100.0	1	100.0	0	0.0	7	46.7

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Table 23

Active Participation of Characters in PBS Children's Programming

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
All Characters - Total	359	100.0	214	100.0	90	100.0	202	100.0	31	100.0	130	100.0	24	100.0	31	100.0	1081	100.0
1 - 30 seconds	222	61.8	136	63.6	60	66.6	99	49.0	6	19.4	105	80.8	10	41.7	24	77.4	662	61.2
31 - 60 seconds	45	12.6	45	21.0	16	17.8	26	12.9	6	19.4	14	10.8	8	33.3	5	16.1	165	15.3
1 - 5 minutes	92	25.6	33	15.4	14	15.6	77	38.1	13	41.8	11	8.4	4	16.7	1	3.2	245	22.7
5 - 10 minutes	0	0.0	0	0.0	0	0.0	0	0.0	3	9.7	0	0.0	2	8.3	1	3.2	6	0.6
10 - 20 minutes	0	0.0	0	0.0	0	0.0	0	0.0	3	9.7	0	0.0	0	0.0	0	0.0	3	0.2
SEX																		
Males - Total	227	100.0	133	100.0	52	100.0	103	100.0	16	100.0	76	100.0	10	100.0	17	100.0	634	100.0
1 - 30 seconds	126	55.5	84	63.2	33	63.5	52	50.5	2	12.5	57	75.0	3	30.0	13	76.5	370	58.4
31 - 60 seconds	31	13.7	26	19.5	6	11.5	12	11.7	3	18.8	11	14.5	3	30.0	3	17.6	95	15.0
1 - 5 minutes	70	30.8	23	17.3	13	25.0	39	37.9	5	31.3	8	10.5	2	20.0	1	5.9	161	25.4
5 - 10 minutes	0	0.0	0	0.0	0	0.0	0	0.0	3	18.8	0	0.0	2	20.0	0	0.0	5	0.8
10 - 20 minutes	0	0.0	0	0.0	0	0.0	0	0.0	3	18.8	0	0.0	0	0.0	0	0.0	3	0.5
Females - Total	82	100.0	65	100.0	38	100.0	99	100.0	15	100.0	54	100.0	14	100.0	14	100.0	381	100.0
1 - 30 seconds	53	64.6	40	61.5	27	71.1	47	47.5	4	26.7	48	88.9	7	50.0	11	78.6	237	62.2
31 - 60 seconds	10	12.2	17	26.2	10	26.3	14	14.1	3	20.0	3	5.6	5	35.7	2	14.3	64	16.8
1 - 5 minutes	19	23.2	8	12.3	1	2.6	38	38.4	8	53.3	3	5.6	2	14.3	0	0.0	79	20.7
5 - 10 minutes	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	7.1	1	0.3
10 - 20 minutes	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
Other Sex - Total	50	100.0	16	100.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	66	100.0
1 - 30 seconds	43	86.0	12	75.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	55	83.3
31 - 60 seconds	4	8.0	2	12.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	6	9.1
1 - 5 minutes	3	6.0	2	12.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	5	7.6
5 - 10 minutes	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
10 - 20 minutes	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

Table 23

Active Participation of Characters in PBS Children's Programming
(continued)

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Reboop		Studio See		Total			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%		
RACE																				
Cannot Code - Total	188	100.0	70	100.0	7	100.0	1	100.0	2	100.0	1	100.0	0	0.0	2	100.0	271	100.0		
1 - 30 seconds	113	60.1	56	80.0	0	0.0	1	100.0	0	0.0	1	100.0	0	0.0	2	100.0	173	63.8		
31 - 60 seconds	27	14.4	9	12.9	2	28.6	0	0.0	1	50.0	0	0.0	0	0.0	0	0.0	39	14.4		
1 - 5 minutes	48	25.5	5	7.1	5	71.4	0	0.0	1	50.0	0	0.0	0	0.0	0	0.0	59	21.8		
5 - 10 minutes	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		
10 - 20 minutes	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		
White - Total	95	100.0	90	100.0	8	100.0	128	100.0	23	100.0	31	100.0	1	100.0	21	100.0	397	100.0		
1 - 30 seconds	61	64.2	50	55.6	6	75.0	60	46.9	5	21.7	29	93.5	0	0.0	14	66.7	225	56.7		
31 - 60 seconds	11	11.6	20	22.2	1	12.5	17	13.3	3	13.0	0	0.0	1	100.0	5	23.8	58	14.6		
1 - 5 minutes	23	24.2	20	22.2	1	12.5	51	39.8	9	39.1	2	6.5	0	0.0	1	4.8	107	27.0		
5 - 10 minutes	0	0.0	0	0.0	0	0.0	0	0.0	3	13.0	0	0.0	0	0.0	1	4.8	4	1.0		
10 - 20 minutes	0	0.0	0	0.0	0	0.0	0	0.0	3	13.0	0	0.0	0	0.0	0	0.0	3	0.8		
Black - Total	48	100.0	41	100.0	5	100.0	37	100.0	3	100.0	57	100.0	12	100.0	8	100.0	211	100.0		
1 - 30 seconds	34	70.8	23	56.1	4	80.0	19	51.4	0	0.0	43	75.4	7	58.3	8	100.0	138	65.4		
31 - 60 seconds	5	10.4	13	31.7	0	0.0	5	13.5	1	33.3	7	12.3	3	25.0	0	0.0	34	16.1		
1 - 5 minutes	9	18.8	5	12.2	1	20.0	13	35.1	2	66.7	7	12.3	2	16.7	0	0.0	39	18.5		
5 - 10 minutes	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		
10 - 20 minutes	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		
Asian - Total	5	100.0	5	100.0	3	100.0	21	100.0	1	100.0	2	100.0	5	100.0	0	0.0	42	100.0		
1 - 30 seconds	4	80.0	3	60.0	2	66.7	12	57.1	0	0.0	2	100.0	1	20.0	0	0.0	24	57.1		
31 - 60 seconds	0	0.0	1	20.0	1	33.3	3	14.3	0	0.0	0	0.0	2	40.0	0	0.0	7	16.7		
1 - 5 minutes	1	20.0	1	20.0	0	0.0	6	28.6	1	100.0	0	0.0	1	20.0	0	0.0	10	23.8		
5 - 10 minutes	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	20.0	0	0.0	1	2.4		
10 - 20 minutes	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		
Hispanic - Total	18	100.0	4	100.0	65	100.0	13	100.0	2	100.0	38	100.0	5	100.0	0	0.0	145	100.0		
1 - 30 seconds	6	33.3	1	25.0	46	70.8	5	38.5	1	50.0	29	76.3	1	20.0	0	0.0	89	61.4		
31 - 60 seconds	1	5.6	1	25.0	12	18.5	1	7.7	1	50.0	7	18.4	2	40.0	0	0.0	25	17.2		
1 - 5 minutes	11	61.1	2	50.0	7	10.8	7	53.8	0	0.0	2	5.3	1	20.0	0	0.0	30	20.7		
5 - 10 minutes	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	20.0	0	0.0	1	0.7		
10 - 20 minutes	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		
Other - Total	4	100.0	4	100.0	2	100.0	2	100.0	0	0.0	1	100.0	1	100.0	0	0.0	14	100.0		
1 - 30 seconds	3	75.0	3	75.0	2	100.0	2	100.0	0	0.0	1	100.0	1	100.0	0	0.0	12	85.7		
31 - 60 seconds	1	25.0	1	25.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	14.3		
1 - 5 minutes	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		
5 - 10 minutes	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		
10 - 20 minutes	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		

Table 24 presents the distribution of characters by race and sex on an item differentiating verbal participation. Overall, practically every character analyzed in these segments talks -- only 2.5 percent do not speak. About a quarter talk "only slightly" and over a third either "talk a lot" or are "moderate talkers". Characters classified as white appear to be the most talkative -- 46.1 percent of these characters are classified in the "talks a lot" category. The next most vocal group are Asians, followed by characters categorized as Black. Only among Hispanic characters are there more characters categorized as "moderate" than "talk a lot". Men appear to be a little less talkative than females -- 3 percent of the male characters do not talk, while only 1.3 percent of female characters are so categorized.

Characters on Zoom and Studio See tend to be more verbal than any of the other programs. Over 60 percent of the characters in these programs are classified as "talking a lot". On the other hand, the less verbal programs, i.e., fewer characters categorized as "talking a lot", are Sesame Street and Rebo.

Table 24

Verbal Participation of Characters in PBS Children's Programming

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
All Characters																		
Cannot Code	1	0.3	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.1
Talks a Lot	101	28.1	66	30.8	22	24.4	125	61.9	10	32.3	47	36.2	6	25.0	21	67.7	398	36.8
Moderate	113	31.5	89	41.6	44	48.9	50	24.8	15	48.4	60	46.2	6	25.0	1	3.2	378	35.0
Slight	126	35.1	50	23.4	24	26.7	27	13.4	6	19.4	23	17.7	12	50.0	9	29.0	277	25.6
Does Not Talk	18	5.0	9	4.2	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	27	2.5
SEX																		
Males																		
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
Talks a lot	77	33.9	38	28.6	16	30.8	63	61.2	7	43.8	30	39.5	4	40.0	13	76.5	248	39.1
Moderate	72	31.7	60	45.1	24	46.2	25	24.3	8	50.0	33	43.4	3	30.0	1	5.9	226	35.6
Slight	64	28.2	30	22.6	12	23.1	15	14.6	1	6.3	13	17.1	3	30.0	3	17.6	141	22.2
Does Not Talk	14	6.2	5	3.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	19	3.0
Females																		
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
Talks a lot	19	23.2	22	33.8	6	15.8	62	62.6	3	20.0	17	31.5	2	14.3	8	57.1	139	36.5
Moderate	30	36.6	25	38.5	20	52.6	25	25.3	7	46.7	27	50.0	3	21.4	0	0.0	137	35.0
Slight	30	36.6	16	24.6	12	31.6	12	12.1	5	33.3	10	18.5	9	64.3	6	42.9	100	26.2
Does Not Talk	3	3.7	2	3.1	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	5	1.3
Other, No Sex																		
Cannot Code	1	2.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.5
Talks a lot	5	10.2	6	37.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	11	16.9
Moderate	11	22.4	4	25.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	15	23.1
Slight	31	63.3	4	25.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	35	53.8
Does Not Talk	1	2.0	2	12.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	3	4.6

Table 24

Verbal Participation of Characters in PBS Children's Programming
(continued)

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
RACE																		
White																		
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
Talks a lot	28	29.5	37	41.1	3	37.5	78	60.9	9	39.1	13	41.9	0	0.0	15	71.4	183	46.1
Moderate	33	34.7	33	36.7	2	25.0	30	23.4	10	43.5	11	35.5	0	0.0	1	4.8	120	30.2
Slight	24	25.3	17	18.9	3	37.5	20	15.6	4	17.4	7	22.6	1	100.0	5	23.8	81	20.4
Does Not Talk	10	10.5	3	3.3	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	13	3.3
Black																		
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
Talks a lot	12	25.0	13	31.7	0	0.0	25	67.6	1	33.3	22	38.6	3	25.0	6	75.0	82	38.9
Moderate	12	25.0	15	36.6	3	60.0	9	24.3	2	66.7	28	49.1	3	25.0	0	0.0	72	34.1
Slight	20	41.7	10	24.4	2	40.0	3	8.1	0	0.0	7	12.3	6	50.0	2	25.0	50	23.7
Does Not Talk	4	8.3	3	7.3	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	7	3.3
Asian																		
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
Talks a lot	0	0.0	1	20.0	1	33.3	13	61.9	0	0.0	1	50.0	2	40.0	0	0.0	18	42.9
Moderate	1	20.0	4	80.0	1	33.3	5	23.8	1	100.0	0	0.0	3	60.0	0	0.0	15	35.7
Slight	4	80.0	0	0.0	1	33.3	3	14.3	0	0.0	1	50.0	0	0.0	0	0.0	9	21.4
Does Not Talk	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
Hispanic																		
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
Talks a lot	6	33.3	2	50.0	13	20.0	9	69.2	0	0.0	11	28.9	1	20.0	0	0.0	42	29.0
Moderate	4	22.2	1	25.0	35	53.8	3	23.1	1	50.0	21	55.3	0	0.0	0	0.0	65	44.8
Slight	8	44.4	1	25.0	17	26.2	1	7.7	1	50.0	6	15.8	4	80.0	0	0.0	38	26.2
Does Not Talk	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
Other																		
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
Talks a lot	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
Moderate	2	40.0	1	25.0	1	50.0	2	100.0	0	0.0	0	0.0	0	0.0	0	0.0	6	40.0
Slight	3	60.0	3	75.0	1	50.0	0	0.0	0	0.0	1	100.0	1	100.0	0	0.0	9	60.0
Does Not Talk	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
Cannot Code																		
Cannot Code	1	0.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.4
Talks a lot	55	29.3	13	18.6	5	71.4	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	73	26.9
Moderate	61	32.4	35	50.0	2	28.6	1	100.0	1	50.0	0	0.0	0	0.0	0	0.0	100	36.9
Slight	67	35.6	19	27.1	0	0.0	0	0.0	1	50.0	1	100.0	0	0.0	2	100.0	90	33.2
Does Not Talk	4	2.1	3	4.3	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	7	2.6

COMPARISON OF 1975 AND 1977 ANALYSIS

This section compares the findings of the present analysis of PBS Adult and Children's programming with findings of the independently conducted 1975 analysis. In order to make these comparisons, findings presented in the Report of the Task Force on Women in Public Broadcasting were organized into a number of summary tables. The reader is urged to exercise caution when comparing results of the two studies. Although extreme care was taken to design the recording instrument used in the present analysis (1977) to be as similar as possible to the one used in the 1975 analysis, in many cases the exact definitions, coding schemes, instructions, as well as operationalization rules from the previous study were not available. Consequently, some differences and/or similarities in the findings of the two studies might be due to methodological differences rather than changes (or stability) in PBS programming practices.

Overall, findings of the 1977 analysis of a January week of PBS programming seem to substantiate the findings of the 1975 analysis reported by the Task Force on Women.* The most consistent and obvious finding of both analyses is that women are underrepresented in public television programming. This finding is also consistent with current findings for commercial dramatic programming.**

Table 25 presents the 1975 and 1977 distributions of characters by sex and race. Examination of this table reveals that even though the proportion of women in PBS General Adult and Dramatic programming has increased from 1975 to 1977, most characters (seven out of ten) are male. The racial distribution of these characters has remained about the same -- i.e., predominantly

* Isber and Cantor, ob.cit.

** Gerbner, et.al, Violence Profile No. 9, ob.cit.

white -- nine out of ten characters were white in the 1975 sample and 86.5 percent were white in the 1977 sample.

Table 25

Distribution of Characters in Adult Programming
by Race and Sex for 1975 and 1977 Samples

	General Adult Programs				Dramatic Programs			
	1975		1977		1975		1977	
	N	%	N	%	N	%	N	%
All Characters	236	100.0	141	100.0	60	100.0	114	100.0
Males	200	85.0	100	70.9	48	80.0	82	71.9
Females	36	15.0	41	29.1	12	20.0	32	28.1
White	213	90.3	122	86.5			102	89.5
Black	14	5.9	11	7.8	NA		7	6.1
Other Race	9	3.8	8	5.6			5	4.4

An interesting difference between the two analyses is that the major topics included in the 1977 sample are somewhat different from those isolated in 1975. The most important topic in 1975 was "business, economy and government." In the 1977 analysis, the most important areas were medicine, art and biographies. However, the "business, economy and government" area was also important in the 1977 sample of programs.

The comparison of the 1975 and 1977 samples of segments from PBS children's programming also indicates many similarities. Sesame Street had the largest number of segments in both samples. Moreover, it was the children's program that had the smallest proportion of female characters. Finally, visual and audio concepts were given somewhat more attention in the segments included in the 1977 analysis.

Table 26 presents the distribution by sex and race for characters included in these two analyses of children's programming. Examination of this table reveals that there was not very much change from 1975 to 1977. Women were somewhat better represented for two programs in the 1977 sample -- Villa Alegre and Mr. Rogers' Neighborhood. The distribution of characters by race in the two samples was also quite similar except in one program -- Villa Alegre. In this case the percent of "other race" characters, i.e., Hispanics, Asians, etc., increased sharply in 1977, while the percent of whites decreased considerably. The proportion of Black characters has remained fairly stable.

Table 27 presents a comparison from 1975 to 1977 of male and female characters in children's programming segments who were portrayed as working. This table reveals that this aspect of characterization has also undergone very little change. The only noticeable difference is that in the 1977 sample, working characters on Villa Alegre include more females than was true for the 1975 sample.

Table 27

Comparison of Percent of Characters Portrayed
as Working in 1975 and 1977

Program	1975		1977		
	Male	Female	Male	Female	Other Sex
	%	%	%	%	%
Sesame Street	88	12	83	12	5
Electric Company	70	30	70	30	0
Villa Alegre	81	19	70	30	0
Mr. Rogers'	79	21	78	22	0

Table 26

Distribution of Characters in Children's Segments
by Race and Sex for 1975 and 1977

	Sesame Street				Electric Company				Villa Alegre				Zoom				Mr. Rogers'			
	1975		1977		1975		1977		1975		1977		1975		1977		1975		1977	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
<u>All Characters</u>	382	100.0	359	100.0	243	100.0	214	100.0	204	100.0	90	100.0	211	100.0	202	100.0	72	100.0	31	100.0
<u>Sex</u>																				
Male	299	78.0	227	62.3	167	69.0	133	62.1	141	69.0	52	57.8	112	53.0	103	51.0	53	74.0	16	51.6
Female	83	22.0	82	22.8	76	31.0	65	30.4	63	31.0	38	42.0	99	47.0	99	49.0	19	26.0	15	48.4
Other	0	0.0	50	13.9	0	0.0	16	7.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<u>Race</u>																				
Cannot Code*	170	44.5	188	52.4	47	19.3	70	32.7	31	15.2	7	7.8	3	1.4	1	0.5	15	20.8	2	6.5
White	142	37.2	95	26.5	140	57.6	90	42.1	45	22.1	8	8.9	153	72.5	128	63.4	51	70.8	23	74.2
Black	50	13.1	48	13.4	39	16.0	41	19.2	17	8.3	5	5.6	39	18.5	37	18.3	3	4.2	3	9.7
Other	20	5.2	28	7.8	17	7.0	13	6.1	111	54.4	70	77.7	16	7.6	36	17.8	3	4.2	3	9.7

* Calculated by subtracting the number of characters classified as White, Black or other race from the total number of characters in each program.

Table 28 presents the number of males and females in Children's Programs categorized as working in occupations classified as "male", "female" or "neutral". Examination of the table reveals that more occupations were classified as "neutral" in 1977 than was true in 1975. There were many more males in "neutral" occupations in the earlier sample. However, in the 1977 sample, proportionately more females were classified as having "masculine" or "male-oriented" jobs than was true in the 1975 sample. Only 17.0 percent of the women had "male" occupations in 1975 while in the 1977 sample more than three-quarters of the women were coded as having occupations that were classified as "male."

Table 28

Comparison of Working Males and Females
for 1975 and 1977 Samples for Sex-Related Occupations

	1975				1977					
	Male		Female		Male		Female		Other Sex	
	N	%	N	%	N	%	N	%	N	%
Total	225	100.0	59	100.0	165	100.0	88	100.0	2	100.0
Male	120	53.0	10	17.0	129	78.2	68	77.3	1	50.0
Neutral	95	42.0	15	25.0	15	9.1	2	2.3	0	0.0
Female	10	5.0	34	58.0	21	12.7	18	20.4	1	50.0

Table 29 summarizes the types of activity in which characters in children's programming segments for 1975 and 1977 took part. Overall, in the 1977 sample, characters took part in more general activities than was true in 1975. The 1975 and 1977 distributions were similar for characters shown working in occupations. In 1977 somewhat fewer characters were seen taking

part in recreational activities and in demonstrations. Finally, about the same percentage of characters were seen taking part in "Domestic Indoor" and "Domestic Outdoor" activities.

Table 29

Comparison of Type of Activity Exhibited
by Characters in 1975 and 1977

	1975				1977			
	Male		Female		Male		Female	
	N	%	N	%	N	%	N	%
Total	789	100.0	360	100.0	634	100.0	381	100.0
Domestic-Indoor	13	1.6	9	2.5	4	0.6	3	0.8
Domestic-Outdoor	1	0.0	3	0.8	1	0.2	1	0.3
Learning	57	7.2	26	7.2	10	1.6	20	5.2
Working in Occup.	129	16.4	29	8.1	108	17.0	44	11.5
Recreation	158	20.1	104	28.9	75	11.8	53	13.9
Demonstration	225	28.6	84	23.3	75	11.8	43	11.3
Non-Active	33	4.2	26	7.3	24	3.8	17	4.5
General	173	21.9	79	21.9	336	53.0	200	52.5
Cannot Code	0	0.0	0	0.0	1	0.2	0	0.0

Table 30 presents a comparison of the amount of time male and female characters spent in active participation in the 1975 sample and the 1977 sample. The major difference appears to be that characters in the 1977 sample of segments from children's programming appear to spend less time in active participation. That is, in the 1975 sample about half the males and half the females were coded as actively participating for between one and five minutes, while in the 1977 sample, less than a quarter of the characters participated actively for more than one minute. In the 1977 analysis, most of the characters (58.4 percent of the males and 62.2 percent of the females)

were coded as actively participating for as little as between one and thirty seconds.*

Table 30

Comparison of Time Characters in
Children's Program Segments Spent in
Active Participation for 1975 and 1977

	1975				1977			
	Male		Female		Male		Female	
	N	%	N	%	N	%	N	%
All Characters	789	100.0	362	100.0	634	100.0	381	100.0
1-30 seconds	223	28.3	99	27.3	370	58.4	237	62.2
31-60 seconds	130	16.5	66	18.2	95	15.0	64	16.8
1-5 minutes	410	51.9	182	50.3	161	25.4	79	20.7
5-10 minutes	26	3.3	14	3.9	5	0.8	1	0.3
10-20 minutes	0	0.0	1	0.3	3	0.5	0	0.0

Table 31 compares levels of verbal participation for 1975 and 1977 and again there seem to be several differences.** In the 1975 analysis considerably more characters were coded as "talking alot" than was true for the 1977 analysis. Also, very few characters were classified as talking "not at all" in the second analysis of PBS children's programming.

* As noted in the methodology section, the exact coding instructions used in the 1975 analysis were not available. The definition used for active participation was the same in both studies (thanks to personal correspondence with Dr. Muriel Cantor); however, the way this definition was operationalized in the two studies may be different. The 1977 analysis coders used stop watches to code this item while coders in the 1975 study appeared to approximate the amount of time a character was on the air. Consequently, differences may be due to different operationalization rules rather than changes in programming practices.

** Once again, exact coding instructions and/or operationalization rules were not available. Consequently, the reader should exercise care in interpreting differences due to changes in programming practices. Differences may be artifacts due to the use of different coding instructions or rules.

Table 31

Comparison of Verbal Participation of Characters in
Children's Program Segments for 1975 and 1977

	1975				1977			
	Males		Females		Males		Females	
	N	%	N	%	N	%	N	%
All Characters	789	100.0	362	100.0	624	100.0	381	100.0
Cannot Code	32	4.1	10	2.8	0	0.0	0	0.0
Talks a lot	465	58.9	207	57.2	248	39.1	139	36.5
Moderately	152	19.3	89	24.6	226	35.6	137	35.0
Slightly	0	0.0	0	0.0	141	22.2	100	26.2
Not at all	140	17.7	56	15.4	19	3.0	5	1.3

SUMMARY

The present analysis of the portrayal of women and minority group members in a sample of adult programming on PBS revealed that both women and minority groups do not get as much attention as males and whites. Only a little more than a quarter of the characters in adult programs are women and more than eight out of ten characters in General Adult and Dramatic programs are white. Moreover, most adult programs appeal to a general audience -- only one program in the sample was categorized as being specifically targeted for a minority group and just one program had only minority group participants.

The distribution of characters by sex and race is somewhat more representative in the sample of segments from PBS children's programming. Women make up slightly more than a third of this group of characters, while 58.6 percent of the characters are males. However, there is a great amount of variation from program to program. Sesame Street has the most unequal sexual distribution (62.3 percent of the characters are male, 22.8 percent are female, and 13.9 percent cannot be classified by sex). Characters on Zoom and Mr. Rogers' Neighborhood are almost evenly split by sex, while Reboop is the only program where female characters outnumber male characters.

The characters who populate these segments are more representative of different racial groups than was true of adult programming. Overall, about one-third of these characters are white, almost two out of five are Black, 13.4 percent are Hispanic, and one-quarter cannot be classified as belonging to a specific racial group. Once again representation varies considerably from program to program. More than half of the characters in Sesame Street segments and one third of the characters in Electric Company segments cannot be classified as belonging to a specific racial group. Mr. Rogers' Neighbor-

hood has the largest percentage of white characters (about 75 percent) and the character populations of Reboop and Infinity Factory are predominantly Black.

For the most part, the findings of the present analysis substantiate those of the 1975 content analysis completed for the Task Force on Women. In general, there has been a slight improvement in the proportion of women in adult programming; that is, in 1975 only 15 percent of the characters were women, while in 1977, 27.9 percent of the characters were women. However, this percentage is still underrepresentative of the population of the United States.

The distribution by sex for characters in children's programming segments changed very little from 1975 to 1977. In the first analysis, 31.3 percent of the characters were classified as female and in the present analysis females made up 35.2 percent of the character population.

Overall, the results of this analysis reveal that CPB has not made much progress in implementing the policy recommendations for programming set forth in the Report of the Task Force on Women in Public Broadcasting.^{*} Programs still lack a women's perspective in content and presentation and specifically, there are very few if any programs that can appeal to most Americans and yet have special significance for women. Finally, women and minority groups are given unfavorable treatment mainly because they are excluded and ignored in most programming. In short, the conclusion presented in the original report is as valid today as it was in 1977. That is,

... the content of public television... programming does not reflect the demographic composition of the United States. The overall picture that emerges in no way represents the heterogeneity of the population as far as sex, color, age and social status are concerned. The topics discussed on adult programs are limited to those of interest to an upper-class, informed

^{*} Isber and Cantor, ob.cit., pp. 35-36.

audience ... Women are pictured as unimportant in the economy and public life more by exclusion than the way in which they are portrayed.*

In conclusion, it seems apparent that this type of research should be continued on an annual or bi-annual basis so that the Women's and Minority Task Forces of the Corporation for Public Broadcasting can consistently monitor changes (or the lack of significant change) in programming practices. Finally, Policy and Implementation recommendations concerning the accurate and adequate portrayal of women and minority groups should be restated perhaps with more fully developed suggestions for the types of changes that should take place in programming.

* Isber and Cantor, ob.cit., p. 33

Appendix I

LIST OF PROGRAMS

LIST OF PROGRAMS

Children's Programs

Sesame Street (5 episodes)	Villa Alegre (3 episodes)
Electric Company (5 episodes)	Zoom (4 episodes)
Rebop	Studio See
Infinity Factory (2 episodes)	Mr. Rogers' Neighborhood (4 episodes)

Adult Programs

American Indian Artists	Lilias, Yoga and You (3 episodes)
Lowell Thomas Remembers	Documentary Showcase: "Song at Twilight"
MacNeil/Lehrer Report	Masterpiece Theater: "Upstairs, Downstairs"
Consumer Survival Kit	Great Performances: "Dance in America"
A Third Testament	Once Upon a Classic: "David Copperfield"
Anyone for Tennyson	Picadilly Circus: "General's Day"
A Community Called Earth	Woman: "Lois Gould on Woman Writers"
Evening at Symphony	Visions: "Two Brothers" and "TVTV"
Antonia: "Portrait of a Woman"	Jeanne Wolfe With ... "Jimmy Stewart"
Soundstage: "The Bee Gees"	Decades of Decision
Nova: "What Price Coal?"	Black Perspective on the News
Meeting of Minds	Crockett's Victory Garden
Voyage to the Ends of the Earth	

Appendix II

RECORDING INSTRUMENT

SECTION P: RECORDING INSTRUMENT FOR THE PROGRAM RECORDING UNIT (FOR ADULT AND NON-SEGMENTED CHILDREN'S PROGRAMS ON

	<u>Variable</u>	<u>Item</u>
I. General:	General Topic of Program	1
	Type of Program	2
	Format of Program	3
	Content of Program	4
	Target Audience	5
	Music Type	6
	Date of Program	7
	Tone of Program	8
	Setting of Major Action	9
	Violence - Seriousness	10
	Violence - Significance	11
II. Personnel:	Participants	12
	Announcer	13
	Announcer - Sex	14
	Announcer - Racial/Ethnic Group	15
	Narrator - Sex	16
	Narrator - Racial/Ethnic Group	17
	Moderator - Sex	18
	Moderator - Racial/Ethnic Group	19
III. Themes:	Drama/Adult	20-48
	Children's	49-56

Recording Unit: The Program

By "program" is meant a single presentation concerned with one basic subject. For the purpose of this recording instrument it need not be identical with the term used in newspaper "program" listings for radio and television, though it may be. A ninety-minute panel-type presentation, such as the "David Susskind Show", may contain two complete segments dealing with different themes and guests; each of these segments would then constitute a separate "program", and each would be separately analyzed by this instrument.

For segmented children's programs, go to Section S.

Analyze each "program" on a separate form.

"*" - Code only for general adult programming and drama; otherwise leave blank.

"\$" - Code only for general adult programming; otherwise leave blank.

"#"
"#" - Code only for children's programs; otherwise leave blank.

Note: There are no themes to be coded for music and dance programs. Leave all themes blank.

1. GENERAL TOPIC Of Program
Record general topic of program. Code only for general adult programming (in other words, do not code for music, dance, drama or children's programming)
2. TYPE of Program
 - (1) general adult programming (panel, news, information)
 - (2) music, dance
 - (3) drama
 - (4) children's programs
3. FORMAT of Program
 - (0) cannot code, explain
 - (1) panel
 - (2) documentary
 - (3) one-on-one interview
 - (4) general instruction or information
 - (5) children's programming
 - (6) theatrical presentation
 - (7) other, write in
4. CONTENT of Program
 - (0) cannot code, explain
 - (1) news
 - (2) public affairs
 - (3) sports
 - (4) food and nutrition
 - (5) consumer affairs
 - (6) cultural, entertainment
 - (7) other, write in
5. TARGET AUDIENCE
 - (1) general audience
 - (2) minority targeted, write in which minority
 - (3) targeted at women
6. MUSIC TYPE
 - (0) does not apply, cannot code
 - (1) classical
 - (2) jazz
 - (3) folk
 - (4) country and western
 - (5) rock, soul, etc.
 - (6) "easy listening", pop
 - (7) other, write in
 - (8) mixed, write in

Note: code only for music or dance programs; otherwise code "0".
7. DATE of Major Action
 - (0) cannot code, write in
 - (1) past
 - (2) present
 - (3) future
 - (4) several time periods, write in
8. TONE of Program
 - (0) cannot code, write in
 - (1) mostly humorous, comic, light
 - (2) neither light nor serious; mixed, unclear
 - (3) mostly serious
9. SETTING of Major Action
 - (0) none indicated, cannot code
 - (1) urban (central city to suburb of large metropolitan area)
 - (2) small town, rural or rustic
 - (3) uninhabited (desert, etc.)
 - (4) mobile (ship, plane, train, etc.)
 - (5) studio (television, radio, etc.)
 - (6) concert hall, ballroom
 - (7) outdoors (festival, amphitheater, etc.)
 - (8) other
 - (9) mixed, combination of above

Note: always write in specific setting

10 and 11. Violence is defined as the overt expression of physical force (with or without weapon) against self or other, compelling action against one's will on pain of being hurt or killed, or actually hurting or killing. Must be plausible and credible; no idle threats, verbal abuse, or gestures with no credible violent consequences. May be intentional or accidental; violent accidents, catastrophes, acts of nature are included.

Note: To be considered violence, the incident must occur between or among human or human-like characters, humanized animals, or non-humanized animals (machines) who are dramatic characters. Do not include anything involving non-humanized animals unless they function as a dramatic character, e.g. Lassie. Always include anything involving human, human-like or humanized animal characters. Thus the slaughtering of the cattle herd in the movie Hud is not violence; the killing of Bambi's mother in the Disney film, however, is a violent incident.

10. VIOLENCE - SERIOUSNESS
- (0) there is no violence in program
 - (1) strictly humorous
 - (2) partly humorous; ambivalent
 - (3) mostly real, serious violence, even if in cartoon or comedy
11. VIOLENCE - SIGNIFICANCE
- (0) violence does not appear
 - (1) there is some violence but it is incidental to the program
 - (2) violence is significant, to the program, it matters considerably for the characters or program
 - (3) violence is the major outstanding feature or climax, highlight or resolution of the program
12. PARTICIPANTS - Code the following variable according to the number of speaking characters you have coded (those characters that have "g" or "K" sheets). Always write in the number of minority participants. Also write in the number of women, minority or otherwise.
- (0) cannot code, explain
 - (1) all non-minority
 - (2) all minority
 - (3) both
 - (4) no G or K sheets
13. ANNOUNCER
- (0) cannot code, no announcer
 - (1) spoken
 - (2) sung
 - (3) mixed
14. ANNOUNCER - SEX
- Note: write in number of each sex
- (0) no announcer
 - (1) male
 - (2) female
 - (3) both male and female
 - (4) cannot code, "no sex"
 - (5) male and "no sex"
 - (6) female and "no sex"
 - (7) male, female and "no sex"
15. ANNOUNCER - RACIAL/ETHNIC GROUP
- Note: write in number of each sex in each race
- (0) cannot code, explain
 - (1) white
 - (2) black
 - (3) American Indian
 - (4) Asian, Pacific
 - (5) Hispanic
 - (6) other, write in
 - (7) mixed, more than one announcer, write in
16. NARRATOR - SEX
- Note: write in number of each sex
- (0) no narrator
 - (1) male
 - (2) female
 - (3) both male and female
 - (4) cannot code, "no sex"
 - (5) male and "no sex"
 - (6) female and "no sex"
 - (7) male, female and "no sex"

17. NARRATOR - RACIAL/ETHNIC GROUP

Note: write in number of each sex in each race

- (0) cannot code, explain
- (1) white
- (2) black
- (3) American Indian
- (4) Asian, Pacific
- (5) Hispanic
- (6) other, write in
- (7) mixed, more than one narrator, write in

18. MODERATOR - SEX

Note: write in number of each sex

- (0) no moderator
- (1) male
- (2) female
- (3) both male and female
- (4) cannot code, "no sex"
- (5) male and "no sex"
- (6) female and "no sex"
- (7) male, female and "no sex"

19. MODERATOR - RACIAL/ETHNIC GROUP

Note: write in number of each sex in each race

- (0) cannot code, explain
- (1) white
- (2) black
- (3) American Indian
- (4) Asian, Pacific
- (5) Hispanic
- (6) other, write in
- (7) mixed, more than one moderator, write in

*20 thru 34. The themes and aspects of life comprising items 20 thru 34 are to be coded according to the emphasis of their presentation (if any) in the program:

DRAMATIC/ADULT THEMES: Applicable to dramatic and general adult programming only!

- (0) no attention is paid to the theme
- (1) theme is present but minor; incidental to program
- (2) theme is significant to program
- (3) theme is the outstanding issue or focus of program

- *20. NATURE; animals; the elements; natural resources (conservation and waste); breeding and hunting, farming
- *21. SUPERNATURAL; mystical; occult; superstition; miracles; ghosts; astrology; fortune-telling; witchcraft; action of supernatural forces
- *22. SCIENCE; technology; invention, biological; physical; social science procedures and facilities; engineering
- *23. POLITICS; government; statecraft, legislation
- *24. LAW ENFORCEMENT and the administration of justice; police; other agents and agencies of law; courts; trials; prisons
- *25. CRIME; corruption; illegality, gross(criminal) injustice
- *26. MASS COMMUNICATIONS and entertainment; press; radio-TV; show business; spectator sports
- *27. BUSINESS; industry; labor; construction; production
- *28. SCHOOLS; education; students; teachers; study
- *29. RELIGION; church; clergy; also religious customs, rituals
- *30. FINANCIAL SUCCESS; prize; inheritance; financial hardship; poverty
- *31. Intimate or CLOSE RELATIONSHIPS BETWEEN THE SEXES, whether cooperative or hostile; love; sex; prostitution; sadism; etc.
- *32. HOME; family; marriage; domestic problems; parents; youth; old age; pregnancy
- *33. MINORITY GROUPS and people; foreign countries and people; nonwhites, religious and ethnic minorities
- *34. ARMED FORCES, regular or irregular, in peace or war; military organization, style of life, purpose

\$ 35 thru 48. The themes and topics comprising items 35 thru 48 are to be coded on their presence or absence in the program:

ADULT THEMES: Applicable to general adult programming only!

(0) no attention paid
(1) attention paid

- \$ 35. ECONOMICS, business
- \$ 36. GOVERNMENT, law
- \$ 37. COMMUNITY ACTION
- \$ 38. MEDICINE, illness
- \$ 39. CAREER PLANNING, education
- \$ 40. ENVIRONMENTAL SCIENCES
- \$ 41. BOTANY
- \$ 42. ART, music, culture
- \$ 43. FOOD, household
- \$ 44. BIOGRAPHIES, personalities
- \$ 45. HUMAN RIGHTS - SEXUAL
- \$ 46. HUMAN RIGHTS - RACIAL
- \$ 47. NON SPECIFIC NEWS
- \$ 48. GENERAL HUMAN INTEREST

#49 thru 56. The themes and topics comprising items 49 thru 56 are to be coded according to their presence or absence in the program.

CHILDREN'S THEMES: Applicable to children's programs only!

(0) no attention paid
(1) attention paid

- #49. VISUAL AND AUDIO CONCEPTS; sounds, numbers, words, shapes
- #50. CAREER AWARENESS; jobs, occupations, work responsibilities
- #51. REASONING, problem solving
- #52. COOPERATION, understanding, tolerance
- #53. BILINGUAL and bicultural
- #54. PHYSICAL ENVIRONMENT
- #55. GOOD VS. EVIL
- #56. OTHER TOPICS, write in

SECTION 5: RECORDING INSTRUMENT FOR THE SEGMENT RECORDING UNIT (FOR SEGMENTED CHILDREN'S PROGRAMS ONLY!)

	<u>Variable</u>	<u>Item</u>
I. General:	Sequence of Segment	1
	Segment Length	2
	Tone of Segment	3
	Target Audience	4
	Setting of Major Action	5
	Violence - Seriousness	6
	Violence - Significance	7
II. Personnel:	Participants	8
	Announcer	9
	Announcer - Sex	10
	Announcer - Racial/Ethnic Group	11
	Narrator - Sex	12
	Narrator - Racial/Ethnic Group	13
III. Themes:	Children's	14-21

Recording Unit: the Segment

Code this section for segmented children's programs.

Code each segment on a separate form.

Always number the introduction to the program as segment number 1 even if it does not appear first.

1. SEQUENCE OF SEGMENT Which segment of the show is this particular one?
2. SEGMENT LENGTH Record (in seconds) length of segment.
3. TONE of Segment
- (0) cannot code, explain
 - (1) mostly humorous, comic, light
 - (2) neither light nor serious; mixed; unclear
 - (3) mostly serious
4. TARGET AUDIENCE
- (1) general audience
 - (2) minority targeted, write in which minority
 - (3) targeted at women
5. SETTING of Major Action
- Note: always write in specific setting
- (0) none indicated, cannot code
 - (1) urban (central city to suburb of large metropolitan area)
 - (2) small town, rural or rustic
 - (3) uninhabited (desert, etc.)
 - (4) mobile (ship, plane, train, etc.)
 - (5) studio (television, radio, etc.)
 - (6) concert hall, ballroom
 - (7) outdoors (festival, amphitheater, etc.)
 - (8) other
 - (9) mixed, combination of above
6. and 7. Violence is defined as the overt expression of physical force (with or without weapon) against self or other, compelling action against one's will on pain of being hurt or killed, or actually hurting or killing. Must be plausible and credible; no idle threats, verbal abuse, or gestures with no credible violent consequence. May be intentional or accidental; violent accidents, catastrophes, acts of nature are included.
- Note: To be considered violence, the incident must occur between or among human or human-like characters, humanized animals, or non-humanized animals (machines) who are dramatic characters. Do not include anything involving non-humanized animals unless they function as a dramatic character, e.g. Lassie. Always include anything involving human, human-like or humanized animal characters. Thus the slaughtering of the cattle herd in the movie Hud is not violence; the killing of Bambi's mother in the Disney film, however, is a violent incident.
6. VIOLENCE - SERIOUSNESS
- (0) there is no violence in segment
 - (1) strictly humorous
 - (2) partly humorous; ambivalent
 - (3) mostly real, serious violence, even if in cartoon or comedy
7. VIOLENCE - SIGNIFICANCE
- (0) violence does not appear
 - (1) there is some violence but it is incidental to the segment
 - (2) violence is significant to the segment, it matters considerably for the segment and characters.
 - (3) violence is the major outstanding feature or climax, highlight or resolution of the segment
8. PARTICIPANTS - Code the following variable according to the number of speaking characters you have coded (those characters that have "K" sheets). Always write in the number of minority participants.
- (0) cannot code, explain
 - (1) all non-minority
 - (2) all minority
 - (3) both
 - (4) no K sheets or no humans
9. ANNOUNCER
- (0) cannot code, no announcer
 - (1) spoken
 - (2) sung
 - (3) mixed

10. ANNOUNCER - SEX
Note: write in number of each sex
- (0) no announcer
 - (1) male
 - (2) female
 - (3) both male and female
 - (4) cannot code, "no sex"
 - (5) male and "no sex"
 - (6) female and "no sex"
 - (7) male, female and "no sex"
11. ANNOUNCER - RACIAL/ETHNIC GROUP
Note: write in number of each sex in each race
- (0) cannot code, explain
 - (1) white
 - (2) black
 - (3) American Indian
 - (4) Asian, Pacific
 - (5) Hispanic
 - (6) other, write in
 - (7) mixed, more than one announcer, write in
12. NARRATOR - SEX
Note: write in number of each sex
- (0) no narrator
 - (1) male
 - (2) female
 - (3) both male and female
 - (4) cannot code, "no sex"
 - (5) male and "no sex"
 - (6) female and "no sex"
 - (7) male, female and "no sex"
13. NARRATOR - RACIAL/ETHNIC GROUP
Note: write in number of each sex in each race
- (0) cannot code, explain
 - (1) white
 - (2) black
 - (3) American Indian
 - (4) Asian, Pacific
 - (5) Hispanic
 - (6) other, write in
 - (7) mixed, more than one narrator, write in
14. thru 21. The themes and topics comprising items 14 thru 21 are to be coded according to their presence or absence in the segment:
- (0) no attention paid
 - (1) attention paid
14. VISUAL AND AUDIO CONCEPTS; sounds, numbers, words, shapes
15. CAREER AWARENESS; jobs, occupations; work responsibilities
16. REASONING, problem solving
17. COOPERATION, understanding; tolerance
18. BILINGUAL and bicultural
19. PHYSICAL ENVIRONMENT
20. GOOD VS. EVIL
21. OTHER TOPICS, write in

SECTION G: RECORDING INSTRUMENT FOR THE MAJOR CHARACTER RECORDING UNIT (FOR NON-CHILDREN'S PROGRAMMING - MAJOR AND SUPPORTING CHARACTERS ONLY!)

	<u>Variable</u>	<u>Item</u>
I. Demographic	Status	1
	Sex	2
	Humanity	3
	Chronological Age	4
	Social Age	5
	Race	6
II. Occupation:	Field of Activity	7
III. Home and Family:	Marital Status	8
	Family Position	9
	Family Life	10
	Children - Minor	11
IV. Violence:	Violence by Character	12
	Victimization of Character	13
V. General Role:	Type	14
	Position	15
VI. Participation:	Total Participation	16
	Active Participation	17
	Initiation of Action	18
	Verbal Participation	19
VII. Personality Trait		20

Recording Unit: The Major Character

The character(s) to be analyzed here are all those who have either a major or supporting status.

Analyze each major or supporting character on a separate sheet.

Do not code this section for music or dance programs.

1. STATUS
 - (1) major role played by character
 - (2) supporting role played by character
 - (3) minor role played by character

2. SEX
 - (0) cannot code; write in
 - (1) male
 - (2) female
 - (3) other, no sex

3. HUMANITY
 - (0) cannot code; write in
 - (1) human
 - (2) humanized animal, machine, thing or creature
 - (3) non-humanized animal, machine, thing or creature

4. CHRONOLOGICAL AGE

Record chronological age as known or estimated (from 01 to 99).
If the age of the character is indeterminate or mixed, code "00"
and write in.

5. SOCIAL AGE
 - (0) cannot code, various ages, ageless, other, write in
 - (1) pre-adolescent and adolescent period
 - (2) young adult
 - (3) settled adult
 - (4) elderly, old

6. RACE
 - (0) cannot code; write in
 - (1) white
 - (2) black
 - (3) American Indian
 - (4) Asian, Pacific
 - (5) Hispanic
 - (6) other, write in

7. FIELD_OF ACTIVITY Most Closely Related to Occupation
 - (0) no discernable occupational activity; uncertain; other; mixed; write in
 - (1) entertainment, art, sports, mass media
 - (2) agricultural, farming, nature, animals
 - (3) business, industry, finance, transport, private agency
 - (4) government, courts, law, official authority
 - (5) health, medicine, social welfare and services
 - (6) education (student, teacher, etc.)
 - (7) science
 - (8) religion
 - (9) illegal activity

8. MARITAL STATUS
 - (0) cannot code; write in
 - (1) apparently not married, no impending marriage
 - (2) impending marriage
 - (3) presently married
 - (4) separated
 - (5) formerly but no longer married (divorced, widowed)
 - (6) mixed; write in
 - (7) presently cohabiting, "living with" someone, must be of the opposite sex
 - (8) presently involved in a homosexual or lesbian relationship

9. FAMILY POSITION
 - (0) cannot code; write in
 - (1) husband or wife (no children in family)
 - (2) natural parent (father, mother, stepfather, stepmother)
 - (3) natural child, stepchild or adopted child
 - (4) mother-in-law or father-in-law
 - (5) son- or daughter-in-law, brother- or sister-in-law
 - (6) grandparent
 - (7) aunt, uncle
 - (8) niece or nephew, grandchild
 - (9) other, mixed, write in

10. FAMILY LIFE Is family or family life important to character?

- (0) cannot code, explain
- (1) yes
- (2) no

11. CHILDREN-- MINOR Does character have minor children, natural or otherwise, living with him or her, or for whom he or she is responsible? Write in number of children beside your code.

- (0) cannot code; character has no children
- (1) character has children
- (2) character has otherwise limited responsibility for minors (babysitters, governesses, etc.); write in

12. VIOLENCE COMMITTED BY CHARACTER Does the character commit any violence? If so, code the highest degree

- (0) no violence committed
- (1) non-fatal; does not appear to kill anyone
- (2) fatal; kills or appears to kill, or fatal consequences indicated

13. VIOLENCE SUFFERED BY CHARACTER: VICTIMIZATION Is the character subjected to any violence? If so, code the results.

- (0) character not subjected to violence
- (1) non-fatal; not seriously hurt, recovers or recovery indicated
- (2) fatal; dies violent death, or fatal result is indicated

14. TYPE of Character

- (0) cannot code; write in
- (1) "good", positive or hero type, protagonist
- (2) mixed; neither; uncertain
- (3) "bad", negative or villain type, antagonist

15. POSITION

- (0) cannot code, not applicable
- (1) anchor person
- (2) panel moderator
- (3) panelist
- (4) interviewer
- (5) respondent
- (6) instructor
- (7) conductor
- (8) character in drama, children's program skit
- (9) other, write in

16. TOTAL PARTICIPATION Record the amount of time (in seconds) that the character is on the scene. Start timing when you first see or hear the character. Stop timing whenever the character physically exits the scene or the scene changes.

Note: Do not time this variable for dramatic programs, code "0000".

17. ACTIVE PARTICIPATION Record the amount of time (in seconds) that the character spends in active participation. This includes all time that the character speaks (whether or not seen) and performs an action that brings him or her out of the background and into the forefront of the scene. (for non-drama, include all time that the camera focuses on the character's actions; for dramatic characters, include all action in which the character is seen carrying things, jumping, exercising, etc. where the camera focuses in on the action)

18. Does character INITIATE ACTION? Does the character "make things happen"?

- (0) cannot code, write in
- (1) strongly
- (2) moderately
- (3) slightly
- (4) none

19. Is character VERBAL?

- (0) cannot code, write in
- (1) talks alot
- (2) moderately
- (3) slightly
- (4) does not talk

SECTION K: RECORDING INSTRUMENT FOR THE MINOR CHARACTER AND ALL CHILDREN'S PROGRAM CHARACTERS

	<u>Variable</u>	<u>Item</u>
I. Demographic	Sex	1
	Humanity	2
	Social Age	3
	Race	4
II. Occupation	Field of Activity	5
	Type of Activity	6
III. Violence	Violence Committed	7
	Victimization	8
IV. General Role	Type of Character	9
V. Participation	Total Participation	10
	Active Participation	11
	Initiation of Action	12
	Verbal Participation	13

Recording Unit: The Minor Character

The character(s) to be analyzed in this section are all those appearing in all children's programs (segmented or non-segmented) and characters in all other programs who would be given a minor character status.

Do not code this section for music or dance programs.

Write in the character's full name and/or anything else that may be necessary to precisely identify him if you do not have a proper name. For example, hair color may be required to distinguish between two parking lot attendants who are not named in the program, have speaking or essential roles, and are otherwise similar. In such a case, "Attendant #1" and "Attendant #2" are unsatisfactory. "Dark-haired attendant" and "light haired attendant" would be the appropriate designations.

Describe the character's occupation as precisely as possible. Be specific. Avoid overly broad labels, e.g. driver, clerk. When there are complicated situations, explain the difficulties. Rather than sticking a label on a character, describe the job the character performs. It is better to say "writes novels", rather than "writer"; "owns and operates bar" is preferable to "self-employed" or "manager".

(The occupation descriptions are important, not only for coding the character's occupation, but also for matching characters in the reliability analysis. For example, pair 1 lists a character designated as "driver"; pair 2 has a character called "messenger". These might be the same character. We would be able to match them easily if pair 1 had given an occupation description like "delivers messages for the mob".)

1. SEX
 - (0) cannot code, write in
 - (1) male
 - (2) female
 - (3) other, no sex

2. HUMANITY
 - (0) cannot code, explain
 - (1) human
 - (2) humanized animal, machine, thing or creature
 - (3) non-humanized animal, machine, thing or creature

3. SOCIAL AGE
 - (0) cannot code, various ages, ageless, other, write in
 - (1) pre-adolescent and adolescent period
 - (2) young adult
 - (3) settled adult
 - (4) elderly, old

4. RACE
 - (0) cannot code, explain
 - (1) white
 - (2) black
 - (3) American Indian
 - (4) Asian, Pacific
 - (5) Hispanic
 - (6) other, write in

5. FIELD OF ACTIVITY Most Closely Related to Occupation

Note: do not code for characters in children's programs.
Leave blank.

 - (0) no discernible occupational activity; uncertain, other, mixed, write in
 - (1) entertainment, art, sports, mass media
 - (2) agricultural, farming, nature, animals
 - (3) business, industry, finance, transport, private agency
 - (4) government, courts, law; official authority
 - (5) health, medicine, social welfare and services
 - (6) education (student, teacher, etc.)
 - (7) science
 - (8) religion
 - (9) illegal activity

6. TYPE OF ACTIVITY

Note: code only for characters in children's programs.
Otherwise, leave blank

Always write in specific activity.

 - (1) domestic indoor
 - (2) domestic outdoor
 - (3) learning
 - (4) working at occupation
 - (5) recreation
 - (6) demonstration
 - (7) non-active (reading, sewing, etc.)
 - (8) general, mixed

7. VIOLENCE COMMITTED BY CHARACTER Does the character commit any violence? If so, code the highest degree.
 - (0) no violence committed
 - (1) non-fatal; does not appear to kill anyone
 - (2) fatal; kills or appears to kill, or fatal consequences indicated

8. VIOLENCE SUFFERED BY CHARACTER: VICTIMIZATION Is the character subjected to any violence? If so, code the results.
 - (0) character not subjected to violence
 - (1) non-fatal; not seriously hurt, recovers or recovery indicated
 - (2) fatal; dies violent death, or fatal result is indicated

9. TYPE of Character
 - (0) cannot code, explain
 - (1) "good", positive or hero type, protagonist
 - (2) mixed, neither, uncertain
 - (3) "bad", negative or villain type, antagonist

10. TOTAL PARTICIPATION Record the amount of time (in seconds) that the character is on the scene. Start timing when you first see or hear the character. Stop timing whenever the character physically exits the scene or the scene changes.

Note: Do not time this variable for dramatic programs, code "0000".

11. ACTIVE PARTICIPATION Record the amount of time (in seconds) that the character spends in active participation. This includes all time that the character speaks (whether or not seen) and performs any action that brings him or her out of the background and into the foreground of the scene. (for non-drama, include all time that the camera focuses on the character's actions; for dramatic characters, include all action in which the character is seen carrying things, jumping, exercising, etc. where the camera focuses in on the action)

12. Does character INITIATE ACTION? Does the character "make things happen"?

- (0) cannot code, write in
- (1) strongly
- (2) moderately
- (3) slightly
- (4) none

13. Is Character VERBAL?

- (0) cannot code, write in
- (1) talks alot
- (2) moderately
- (3) slightly
- (4) does not talk

SECTION N: RECORDING INSTRUMENT FOR MUSIC AND DANCE PROGRAMS - ALL PARTICIPANTS

Part I: Count or estimate the number of people in orchestras, choruses, dance groups, etc. in each segment or program and fill in the chart, breaking down groups by sex and race. Do not include the audience unless they are actually participating in the action, e.g. there is a "sing-along".

Part II: Write in names of soloist, conductor, and featured performer (or description if name is unknown) and code the following variables:

1. SEX (0) cannot code, write in
(1) male
(2) female
(3) other, "no sex"
2. CHRONOLOGICAL AGE Record chronological age as known or estimated (from 01 to 99). If the age of the character is indeterminate or mixed, code "00" and write in.
3. TIME FEATURED Record the amount of time (in seconds) that the performer is featured.
4. RACIAL/ETHNIC GROUP (0) cannot code, write in
(1) white
(2) black
(3) American Indian
(4) Asian, Pacific
(5) Hispanic
(6) other, write in

Part III: Write in the names, if known, of all composers of music mentioned.

P			PROGRAM: _____
			CODERS: _____

DURATION OF PROGRAM

NUMBER OF CHARACTERS

1. GENERAL TOPIC _____

2. TYPE _____

3. FORMAT _____

4. CONTENT _____

5. TARGET AUDIENCE _____

6. MUSIC TYPE _____

7. DATE _____

8. TONE _____

9. SETTING _____

10. VIOLENCE-SERIOUSNESS _____

11. VIOLENCE-SIGNIFICANCE _____

12. PARTICIPANTS _____

13. ANNOUNCER _____

14. ANNOUNCER-SEX _____

15. ANNOUNCER-RACIAL/ETHNIC GROUP _____

16. NARRATOR-SEX _____

17. NARRATOR-RACIAL/ETHNIC GROUP _____

18. MODERATOR-SEX _____

19. MODERATOR-RACIAL/ETHNIC GROUP _____

20. NATURE _____

21. SUPERNATURAL _____

22. SCIENCE _____

23. POLITICS _____

24. LAW ENFORCEMENT _____

25. CRIME _____

26. MASS COMMUNICATIONS _____

27. BUSINESS _____

28. SCHOOLS _____

29. RELIGION _____

30. FINANCIAL SUCCESS _____

31. CLOSE RELATIONSHIPS _____

32. HOME _____

33. MINORITY GROUPS _____

34. ARMED FORCES _____

S		

PROGRAM: _____

CODERS: _____

DESCRIPTION OF SEGMENT: _____

--	--	--

DURATION OF PROGRAM

--	--

NUMBER OF CHARACTERS IN SEGMENT

--	--

1. SEQUENCE OF SEGMENT

--	--	--	--

2. SEGMENT LENGTH

--

3. TONE _____

--

4. TARGET AUDIENCE

--

5. SETTING _____

--

6. VIOLENCE-SERIOUSNESS

--

7. VIOLENCE-SIGNIFICANCE

--

8. PARTICIPANTS _____

--

9. ANNOUNCER

--

10. ANNOUNCER-SEX _____

--

11. ANNOUNCER-RACIAL/ETHNIC GROUP

--

12. NARRATOR-SEX _____

--

13. NARRATOR-RACIAL/ETHNIC GROUP

--

14. VISUAL AND AUDIO CONCEPT

--

15. CAREER AWARENESS

--

16. REASONING

--

17. COOPERATION

--

18. BILINGUAL

--

19. PHYSICAL ENVIRONMENT

--

20. GOOD VS. EVIL

--

21. OTHER TOPICS

--	--

SEGMENT NUMBER

<input type="checkbox"/> G <input type="checkbox"/>	PROGRAM: _____
<input type="checkbox"/>	CODERS: _____
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	CHARACTER: _____
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	OCCUPATION: _____

<input type="checkbox"/>	1. STATUS _____
<input type="checkbox"/>	2. SEX _____
<input type="checkbox"/>	3. HUMANITY _____
<input type="checkbox"/> <input type="checkbox"/>	4. CHRON. AGE _____
<input type="checkbox"/>	5. SOCIAL AGE _____
<input type="checkbox"/>	6. RACE _____
<input type="checkbox"/>	7. FIELD _____
<input type="checkbox"/>	8. MARITAL STATUS _____
<input type="checkbox"/>	9. FAMILY POSITION _____
<input type="checkbox"/>	10. FAMILY LIFE _____
<input type="checkbox"/>	20. FOLLOWER: _____ : _____ : _____ : _____ : _____ LEADER

<input type="checkbox"/>	11. CHILD.-MINOR _____
<input type="checkbox"/>	12. VIOLENCE COMMITTED _____
<input type="checkbox"/>	13. VICTIMIZATION _____
<input type="checkbox"/>	14. TYPE _____
<input type="checkbox"/>	15. POSITION _____
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	16. TOTAL PARTICIPATION _____
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	17. ACTIVE PARTICIPATION _____
<input type="checkbox"/>	18. INITIATION OF ACTION _____
<input type="checkbox"/>	19. VERBAL PARTICIPATION _____

K

PROGRAM: _____

SEGMENT NO.

CODERS: _____

(code "00" if no segments)

CHARACTER: _____

OCCUPATION: _____

1. SEX _____

2. HUMANITY _____

3. SOCIAL AGE _____

4. RACE _____

5. FIELD OF ACTIVITY _____

6. TYPE OF ACTIVITY _____

7. VIOLENCE COMMITTED _____

8. VICTIMIZATION _____

9. TYPE _____

10. TOTAL PARTICIPATION _____

11. ACTIVE PARTICIPATION _____

12. INITIATION OF ACTION _____

13. VERBAL PARTICIPATION _____

CHARACTER: _____

OCCUPATION: _____

1. SEX _____

2. HUMANITY _____

3. SOCIAL AGE _____

4. RACE _____

5. FIELD OF ACTIVITY _____

6. TYPE OF ACTIVITY _____

7. VIOLENCE COMMITTED _____

8. VICTIMIZATION _____

9. TYPE _____

10. TOTAL PARTICIPATION _____

11. ACTIVE PARTICIPATION _____

12. INITIATION OF ACTION _____

13. VERBAL PARTICIPATION _____

N		

PROGRAM: _____

CODERS: _____

SEGMENT NUMBER (code "00" if no segments exist)

Part I: FOR NON-SPEAKING PARTICIPANTS IN ALL PROGRAMS

	White	Black	Amer. Ind.	Asian	Hispanic	other
Male						
Female						
cannot code "no sex"						

Part II: FOR SOLOISTS, CONDUCTORS AND FEATURED PERFORMERS IN MUSIC AND DANCE PROGRAMS ONLY

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	NAME: _____
<input type="checkbox"/>				SEX: _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		CHRON. AGE _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	TIME FEATURED _____
<input type="checkbox"/>				RACIAL/ETHNIC _____

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	NAME: _____
<input type="checkbox"/>				SEX: _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		CHRON. AGE _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	TIME FEATURED _____
<input type="checkbox"/>				RACIAL/ETHNIC _____

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	NAME: _____
<input type="checkbox"/>				SEX _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		CHRON. AGE _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	TIME FEATURED _____
<input type="checkbox"/>				RACIAL/ETHNIC _____

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	NAME: _____
<input type="checkbox"/>				SEX _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		CHRON. AGE _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	TIME FEATURED _____
<input type="checkbox"/>				RACIAL/ETHNIC _____

Part III: FOR MUSIC AND DANCE PROGRAMS ONLY; Write in name(s) of composer(s):

Appendix III

Initiation of Action by Characters in
PBS Children's Programming

Appendix III

Initiation of Action* by Characters in PBS Children's Programming

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
All Characters																		
Strong	128	35.7	85	39.7	25	27.8	91	45.0	13	41.9	80	61.5	3	12.5	5	16.1	430	39.8
Moderate	120	33.4	70	32.7	41	45.6	85	42.1	12	38.7	40	30.8	6	25.0	7	22.6	381	35.2
Slight	105	29.2	57	26.6	24	26.7	26	12.9	6	19.4	10	7.7	15	65.5	14	45.2	257	23.8
None	6	1.7	2	0.9	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	5	16.1	13	1.2
SEX																		
Male																		
Strong	87	38.3	57	42.9	17	32.7	46	44.7	7	43.8	51	67.1	2	20.0	4	23.5	271	42.7
Moderate	77	33.9	41	30.8	22	42.3	44	42.7	7	43.8	21	27.6	3	30.0	5	29.4	220	34.7
Slight	60	26.4	33	24.8	13	25.0	13	12.6	2	12.5	4	5.3	5	50.0	6	35.3	136	21.5
None	3	1.3	2	1.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	11.8	7	1.1
Female																		
Strong	27	32.9	21	32.3	8	21.1	45	45.5	6	40.0	29	53.7	1	7.1	1	7.1	138	36.2
Moderate	18	22.0	23	35.4	19	50.0	41	41.4	5	33.3	19	35.2	3	21.4	2	14.3	130	34.1
Slight	35	42.7	21	32.3	11	28.9	13	13.1	4	26.7	6	11.1	10	71.4	8	57.1	108	28.3
None	2	2.4	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	3	21.4	5	1.3
Other Sex																		
Strong	14	28.0	7	43.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	21	31.8
Moderate	25	50.0	6	37.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	31	47.0
Slight	10	20.0	3	18.8	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	13	19.7
None	1	2.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	1.5

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Appendix III

Initiation of Action* by Characters in PBS Children's Programming
(continued)

	Sesame St.		Electric Company		Villa Alegre		Zoom		Mr. Rogers		Infinity Factory		Rebop		Studio See		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
RACE																		
White																		
Strong	42	44.2	38	42.2	2	25.0	55	43.0	13	56.5	21	67.7	0	0.0	3	14.3	174	43.8
Moderate	26	27.4	31	34.4	1	12.5	54	42.2	8	34.8	6	19.4	1	100.0	5	23.8	132	33.2
Slight	25	26.3	20	22.2	5	62.5	19	14.8	2	8.7	4	12.9	0	0.0	8	38.1	83	20.9
None	2	2.1	1	1.1	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	5	23.8	8	2.0
Black																		
Strong	19	39.6	16	39.0	0	0.0	18	46.6	0	0.0	35	61.4	1	8.3	0	0.0	89	42.2
Moderate	12	25.0	16	39.0	3	60.0	15	40.5	3	100.0	18	31.6	2	16.7	2	25.0	71	33.6
Slight	16	33.3	8	19.5	2	40.0	4	10.8	0	0.0	4	7.0	9	75.0	6	75.0	49	23.2
None	1	2.1	1	2.4	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	2	0.9
Asian																		
Strong	0	0.0	2	40.0	1	33.3	9	42.9	0	0.0	2	100.0	1	20.0	0	0.0	15	35.7
Moderate	0	0.0	2	40.0	1	33.3	11	52.4	1	100.0	0	0.0	2	40.0	0	0.0	17	40.5
Slight	4	80.0	1	20.0	1	33.3	1	4.8	0	0.0	0	0.0	2	40.0	0	0.0	9	21.4
None	1	20.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	2.4
Hispanic																		
Strong	8	44.4	3	75.0	16	24.6	7	53.8	0	0.0	22	57.9	1	20.0	0	0.0	57	39.3
Moderate	6	33.3	0	0.0	35	53.8	4	30.8	0	0.0	14	36.8	1	20.0	0	0.0	60	41.4
Slight	4	22.2	1	25.0	14	21.5	2	15.4	2	100.0	2	5.3	3	60.0	0	0.0	28	19.3
None	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
Other																		
Strong	0	0.0	3	75.0	0	0.0	1	50.0	0	0.0	0	0.0	0	0.0	0	0.0	4	26.7
Moderate	0	0.0	1	25.0	1	50.0	1	50.0	0	0.0	1	100.0	0	0.0	0	0.0	4	26.7
Slight	4	80.0	0	0.0	1	50.0	0	0.0	0	0.0	0	0.0	1	100.0	0	0.0	6	40.0
None	1	20.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	6.7
Cannot Code																		
Strong	59	31.4	23	32.9	6	85.7	1	100.0	0	0.0	0	0.0	0	0.0	2	100.0	91	33.6
Moderate	76	40.4	20	28.6	0	0.0	0	0.0	0	0.0	1	100.0	0	0.0	0	0.0	97	35.8
Slight	52	27.7	27	38.6	1	14.3	0	0.0	2	100.0	0	0.0	0	0.0	0	0.0	82	30.3
None	1	0.5	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	1	0.4

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