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General Editors:
GEORGE GERBNER and MARSHA SIEFERT, *both of the University of Pennsylvania*

Communications and Society is a series of books that illuminates the patterns and networks that govern our relationships, hold our society together, and sometimes tear it apart. Selected for broad-based scholarship and lively writing, each book challenges convenient assumptions and conventional theory about our mediated world and explores the social significance of the actions, technologies, and institutions we call communications.

Image Ethics

The Moral Rights of Subjects in Photographs, Film, and Television

Edited by LARRY GROSS, *University of Pennsylvania*, JOHN STUART KATZ, *York University*, and JAY RUBY, *Temple University*

This pathbreaking collection of original essays examines the moral rights of the subjects of documentary film, photography, and television. Image makers—photographers and filmmakers—are coming under increasing criticism for presenting images of people that are considered intrusive and embarrassing to the subject. This book is a thorough examination of the debate currently raging between advocates of the right to privacy and the public's right to know. Discussing the subject from a variety of perspectives, the contributors explore such issues as informed consent, the "right" of individuals and minority groups to be represented fairly and accurately, the right of individuals to profit from their own image, and the peculiar moral obligations of minorities who image themselves and the producers of autobiographical documentaries. The book includes a series of provocative case studies on: the documentary filmmaking of Frederick Wiseman, focusing on *Titicut Follies*; British documentaries of the 1930s; the libel suit of General Westmoreland against CBS News; the film *Witness* and its portrayal of the Amish; the film *The Gods Must be Crazy* and its portrayal of the San people of southern Africa; and the treatment of Arabs and gays on television. The first book to explore the moral issues peculiar to the production of visual images, *Image Ethics* will interest a wide range of general readers and students and specialists in film and television production, photography, communications, media, and the social sciences.

(*Communications and Society*)

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Censorship

The Knot That Binds Power and Knowledge

SUE CURRY JANSEN, *Cedar Crest College* and *Muhlenberg College, Pennsylvania*

"Jansen offers an incisive and challenging alternative to conventional approaches to censorship. Instead of approaching censorship merely as a restrictive practice, the book addresses censorship as an intrinsic outcome of concentrated power. The author frees her subject matter from its often partisan depiction, and roots it firmly as an issue of contemporary life."—Stuart Ewen, *Hunter College*.

Most Americans tend to view censorship as a repressive aspect of other societies or historical eras, one that touches on our lives only in relation to national security or certain Cold War considerations. In this provocative history of censorship, Sue Curry Jansen challenges conventional thought with a bold new view: that censorship, an embodiment of the relationship between power and knowledge, is as much a feature of liberal, market societies as it is of totalitarianisms. Building on an analytic tradition laid out by such thinkers as Marcuse and Foucault, Jansen addresses the notion of "market censorship" and shows how the marketplace has become an arena for liberal "power-knowledge." She also analyzes Marx's critique of bourgeois censorship, examines censorship at various levels of Soviet society, and takes an incisive look at economic censorship within our own capitalist nation. The book concludes with a discussion on strategies of resistance to this powerful, and indeed universal, form of social control.

(*Communications and Society*)

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EDWARD L. PALMER

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Announcing a new Oxford series

COMMUNICATIONS AND SOCIETY

General Editors: GEORGE GERBNER and MARSHA SIEFERT, *both of the University of Pennsylvania*

Split Signals

Television and Politics in the Soviet Union

ELLEN MICKIEWICZ

Television has changed dramatically in the Soviet Union. In 1960, only five percent of the population had access to TV, but by 1986, fully 93 percent were viewers, across a vast land mass stretching over eleven time zones. It is now the main source of information in the USSR, and as Ellen Mickiewicz points out, television has become Mikhail Gorbachev's most powerful instrument to pave the way for change in the economy, the political system, the educational system—in short, in the way that the Soviet people relate to society and the state.

In this wide-ranging, vividly written volume, Mickiewicz compares over 100 hours of Soviet and American television, covering programs broadcast during both the Chernenko and Gorbachev governments. She describes the enormous popularity of news programs—the main such broadcast, *Vremya (Time)*, is watched by 150 million viewers nightly, or over 80 percent of the adult population—and discusses how Soviet journalists work in the United States, how they understand us, what sources they rely on, and what they think of our coverage of them. Mickiewicz offers a fascinating description of the world seen on Soviet TV. For instance, Soviet viewers see much more international news than American viewers, and this news tends to focus on the West, with less coverage of Communist Bloc countries and the Third World. Political violence and protest marches dominate the news, stressing capitalist unrest and the overall responsibility of the United States. But perhaps most interesting are the changes in programming that have occurred with Gorbachev's policy of *glasnost*: youth programs such as *12th Floor* in which high-schoolers confront government and party officials, no-holds-barred debates between American critics of Soviet policies and Soviet television personalities, and even "trial by television" of bureaucrats and managers.

The first in-depth look at Soviet television, *Split Signals* is an eye-opening account spiced with interviews with major Soviet and American media figures and fascinating descriptions of Soviet TV shows. It will interest anyone curious about the USSR or the impact of television on society.

About the Author:

Ellen Mickiewicz is Alben W. Barkley Professor of Political Science at Emory University and Director of the Soviet Media and International Communications Program at The Carter Center. The current president of the American Association for the Advancement of Slavic Studies and the editor of the journal *Soviet Union*, she is the author of *Media and the Russian Public*, has contributed articles to *Slavic Review*, *Journal of Communication*, *Public Opinion Quarterly*, and *The New York Times*, and has appeared on *The CBS Evening News* as an expert commentator.

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Television and America's Children

A Crisis of Neglect

EDWARD L. PALMER

Children's television in America is in a deplorable state of neglect. Since the demise of Captain Kangaroo in the early '80s, there has been no regular weekday programming for children on the three major commercial networks, and very little on chronically under-funded Public TV. Yet as Edward Palmer points out in this illuminating volume, America could easily have the finest children's television in the world, for less than one cent per day for each of the nation's 42 million children. Why have we failed to provide quality programming for young viewers?

Part of the blame, Palmer argues, falls on the prevalent attitude of commercial TV, where the rule is "don't sell shows to viewers, sell viewers to advertisers." Unfortunately, except at Christmas time, children have little impact on the marketplace and are of no interest to advertisers. Thus, when the FCC removed the threat of regulation on the industry in 1983 to allow free market forces to reign, children's shows with educational values nearly vanished from commercial television. Programs such as The Today Show now claim all the morning slots, and the highly profitable soap operas and talk shows fill the afternoons. And Public Television, with its meager $4.58 per capita annual funding, offers at most 90 hours of new programs a year (compared to 590 hours produced by the BBC). Other countries surpass us in a number of important respects, but Palmer contends that quality programming is within our reach. He outlines the nature and costs of a children's service modeled on Sesame Street and other award-winning programs world-wide, and discusses ways to fund it.

At a time when the American school system is failing to meet the educational demands of our children, television could provide an excellent preparation for and supplement to traditional schooling. In this valuable book, Edward Palmer shows how it can be done.

About the Author:

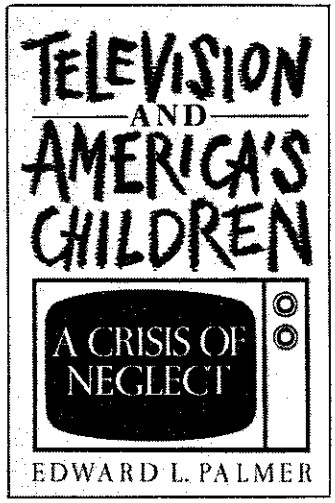
Edward L. Palmer is an independent consultant for educational and health-related television programs. He is a former Vice President for Research at the Children's Television Workshop.

Excerpt:

"In its historic, December 1983 decision, the FCC ruled against any imposed provision for children. The industry response? Cancellations were inevitable, culminating in the removal of one of the longest-running and most highly respected children's programs ever aired, *Captain Kangaroo*, in the early 1980s. When that happened, *there were no regularly-scheduled weekday children's shows left on any of the commercial networks.*"

A leading expert on children's television reveals why America doesn't provide quality shows for young viewers

- *Compares American TV with Japanese and British children's programming*
- *Outlines a high-quality children's service and shows how it can be funded*



$18.95t, 505540-3, 192 pp., 5½ × 8¼