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# TV VIOLENCE GETS 'DRAWN', QUARTERED

# PASTORE SPARKS IMPACT 'PROFILE'

By **PAUL HARRIS**

Washington, Dec. 11.

Sen. John Pastore (D-R.I.) will again air the volatile tv violence issue next year with look-see hearings before his Communications Subcommittee.

The hearings, not yet scheduled, will probe alleged network efforts to curb violence since the issue was last raised several years ago, and the findings of current studies into the effects of tv violence on the public. "This is a very sensitive project, and we plan to proceed with caution," a subcommittee spokesman said. "But we do plan to proceed."

First indications that Sen. Pastore wanted to reopen the issue came several months ago, when he

(Continued on page 61)

(Continued from page 1)

told a gathering of New England broadcasters that violence on tv, especially in children's programming, is one reason he could never support license legislation that absolutely guaranteed renewal.

He had earlier asked the Dept. of Health, Education & Welfare to develop a "violence profile" through its National Institutes of Mental Health (NIMH) to keep closer tabs on the effects of tv programming. That project appeared to be buried in bureaucracy until Pastore asked their new HEW Secretary Caspar Weinberger last summer to provide a full accounting of violence-related activities.

#### All Systems 'Go'

Last week Weinberger finally responded to that request. In the past fiscal year, he said, five research projects receive continued support to the tune of \$233,511 and six new projects received funding of \$123,437. What's more, "NIMH has encouraged a proposal from the Social Science Research Council to help integrate, stimulate,

pian and initiate further needed research on television and social behavior to provide information needed to develop a violence profile," he told the Senator.

Weinberger outlined one pilot project by Dr. George Gerber, a professor at the Univ. of Pennsylvania's Annenberg School of Communications, which is in its second year probing "indicators of trends in primetime tv dramatic content and of their effects, namely content and meaning to viewers."

"Results so far show that television, through the symbolic structure embedded in its images and messages, influences the imagery and conceptualization of social reality held by children and adults in such areas as geography, demography, personal and group stereotyping; age, sex, etc."

Weinberger also told Pastore that current efforts by Dr. Gerber and others will not yield "an adequate multidimensional violence profile" for another two or three years.

#### **Pastore Won't Wait**

It was that time table, in fact, which prompted Pastore to get

cracking on the violence issue himself. "We want to make sure the issue doesn't die in the meantime for lack of interest or money, but more important, we just want to bring it out into the open," a subcommittee spokesman said.

Pastore has not set a date for the hearings, but indications are that the priority is a high one, meaning activity could begin soon after the subcommittee completes hearings on the nomination of James Quello to the FCC. If that's the case, next spring could be a busy time for the subcommittee, which is also likely to take up license renewal

legislation after the House completes its activities on the measure. The subcommittee will also be faced with another FCC applicant after the expected departure of Chairman Dean Burch.

While Pastore insists he plans to approach the hearings with an open mind, it's no secret the proliferation of blood and sex on the nation's airways have aroused his Puritan sensitivities. But, said a subcommittee spokesman: "If tv

violence does not present a social problem, we want to find that out too.”



*everyday* / for and about people



**Mort**

Mort Edelstein is on vacation.



Carroll O'Connor's Archie Bunker character isn't universally recognized as satirizing bigotry.

# Does Arch make more bigots than he cures?

By Kay Mills

Newhouse News Service

Archie Bunker's "meathead" son-in-law may be on the right track: Watching Archie could be hazardous to a person's racial and ethnic outlook.

Reporting on a joint U.S.-Canadian study, a sociologist and a psychologist have concluded that All in the Family is "more likely reinforcing prejudice and racism than combating it."

Neil Vidmar, associate professor of psychology at the University of Western Ontario, and Milton Rokeach, professor of sociology and psychology at Washington State, found "that many persons did not see the program as a satire on bigotry" but instead tend to agree with Archie's ethnic slurs.

**VIDMAR AND Rokeach** entered the running debate on All in the Family through an article in the upcoming winter issue of Journal of Communication. The Journal is a scholarly publication on media research's impact on public affairs. It is put out for the International Communications Assn. by the Annenberg School Press in Philadelphia.

Soon after the program debuted, CBS conducted a telephone survey for audience reaction. Its report, said Vidmar and Rokeach, "implied that most viewers perceived All in the Family's satirical intent—and therefore its impact would, if anything, be to reduce prejudice."

**TO TRY TO BRING** social scientists' methods to bear on the controversy, Vidmar and Rokeach surveyed 237 American teenagers in a Midwestern school and 130 adults randomly selected in London, Ontario. Both groups answered questions about the program as well as others designed to measure prejudice or ethnocentrism.

For example, they were asked how funny they found the show; whether they liked Archie or son-in-law Mike, whom Archie always calls a long-haired bum; or who is made fun of most often.

The research tested two hypotheses:

- Selective perception, suggesting that viewers would find All in the Family more or less entertaining, depending on their degree of prejudice.
- Selective exposure, predicting that people will not watch the program to the same extent, depending on their prejudices.

The social scientists found that highly prejudiced people "were significantly more likely than low-prejudiced people to admire Archie over Mike and to perceive Archie as winning in the end."

Looking at the second theory, Vidmar and Rokeach found that frequent viewers of the program also admired Archie more than Mike. Frequent watchers in both samples "condoned Archie's ethnic slurs significantly more often than infrequent viewers," they said.

**ALL IN THE FAMILY** producer Norman Lear and various critics contend that by "mixing humor with bigotry, the show leads to a cathartic reduction of bigotry," Vidmar and Rokeach said.

But they added that if highly prejudiced persons do not see the show as making fun of bigotry, "they will not experience a cathartic reduction in prejudice.

"On balance," they concluded, "the study seems to support the critics who have argued that All in the Family has harmful effects."

## Pastore Again Calls Hearings On TV Violence

12/29/73

**TV industry** leaders are facing still another call to Sen. John O. Pastore's carpet on a well-worn subject: televised violence. The Rhode Island Democrat, the Senate's chief TV watchdog, has promised he will call hearings sometime in the first part of next year. He wants to find out, he says, whether the networks have taken significant steps to curb the mayhem since a million-dollar U.S. surgeon general's study found enough "causal relationship between televised violence and antisocial behavior . . . to warrant appropriate and immediate remedial action." In a follow-up to that study, the Department of Health, Education and Welfare is trying to develop a method of measuring "trends in prime-time television dramatic content and . . . their effects; namely, context and meaning to the viewer."

HEW Secretary Caspar Weinberger recently reported to Pastore that a pilot study being conducted by Dr. George Gerbner at the Annenberg School of Communications of the University of Pennsylvania had turned up "striking differences" in reactions of heavy and light TV viewers. Heavy viewers, Gerbner found, provide answers when questioned that reflect "a 'television' version of social reality" and, in contrast to light viewers, "believe the incidence or prevalence of crime or violence to be greater and . . . significantly overestimate their own chance of encountering violence in real life."

**Now that** the FCC has decided to relax the prime-time "access" rule slightly (such as giving the networks back an

hour Sunday nights which they were deprived of two years ago), agitation is being renewed for some sort of curb on the proliferation of network reruns. Hollywood labor unions in particular are pressing for more original programming as a means of increasing studio employment and are hoping the FCC will call hearings on the question. The Screen Actors Guild, for its part, expects to raise the issue in negotiations with broadcasters next spring for new actors' pay scales. The growing number of reruns became a political hot potato some months ago when President Nixon expressed sympathy for the unions' campaign against them. The networks argue that cutting back on reruns would be a severe financial hardship on them.

**Many of the** major public-TV stations are going to have their own version of a late-evening talk show beginning next month. James Day, former president of National Educational Television (NET) and no stranger to TV audiences (he did those interviews accompanying *The Forsyte Saga* on PBS), is taping a five-times-weekly Q&A half hour with personalities he wants to dissect—"It's like lay psychiatry, in a way," he explains—and he is peddling the series, called *Day at Night*, directly to PTV stations. Subjects already banked for the opening week, Jan. 7-11: Billie Jean King, Isaac Stern, Jonathan Winters, Agnes De Mille and Peter Max.

—Richard K. Doan

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DR GERBNER

THIS FROM THE  
COP TRIBUNE MAG  
VIA MY MOTHER,  
AN AVID CUPPER

Jim Miller

# Looking at the world thru living color glasses

Charles Osgood/Tribune

A steady diet of TV watching does something to its viewers, no doubt about that. The question that intrigues social scientists and psychologists is exactly how does TV change its fans for better or worse? Now, from the University of Pennsylvania comes the message that heavy TV viewing (four hours a day or more) distorts a person's general view of reality. Heavy TV viewers see the world not so much as it is but rather the way that writers for Maude, Mannix, Mary Tyler Moore, Hawaii Five-O, etc. see it.



Researchers at the University of Pennsylvania warn that heavy TV viewing may warp your perceptions of the real world. Fortunately, tho, there's an antidote. You're reading it.

By Franklynn Peterson

Researchers at Penn, under the direction of George Gerbner, dean of the school of communications, have conducted a series of elaborate personality tests among heavy viewers, light viewers, and sporadic viewers and discovered that the heavy viewers are much more likely to have misconceptions about crime, crime victims, working women, minorities, U. S. job opportunities, and medicine, to name just a few areas.

Initially, Gerbner was interested in how much violence was depicted on the tube. His report on this subject a few years ago stirred controversy and caused rating-conscious network execs to re-study program content. Nothing much really changed except in Saturday-morning kiddie time, and Gerbner doesn't expect much change to result from his expanded studies. But along with his colleague, psychologist Larry Gross, and their crew of 25, Gerbner wants to record what he considers a profound change in the outlook of millions of Americans. The data points out that TV is producing a vast tribe of narrow-minded, ill-fed, frightened people.

Gerbner, Gross, and company have been analyzing prime-time TV for six years. After the start of each new TV season (roughly October), they videotape every prime-time program from 7 to 11 p. m. for a week plus the full

day's menu on Saturday. So far, the project has accumulated 656 plays and dramatic programs (including detective series, westerns, etc.), focused on a galaxy of 1,907 featured characters, and recorded 3,505 acts of comedy episodes. The social and psychological significance of these programs has been computerized, and the printout provides an exceptional portrait of conditions in TV-land.

Says Gross, cynically, about where will it all end, "We won't be a nation free of bias, distorted values, or fear of violence, but at least we may all be uniformly scared, hold the same biases, and hate the same people."

### What's Your Distortion Index?

These are questions similar to those posed in the Gerbner-Gross studies.

1. What per cent of the world's population lives in the U. S. A?  
a-1% b-5% c-10%  
d-15% e-20%
2. What per cent of U. S. workers are in law enforcement jobs?  
a-1/4% b-1/2% c-1%  
d-2% e-5%

3. What are your chances of suffering from a serious crime this year?  
a-1 in 100 b-2 in 100  
c-3 in 100 d-5 in 100  
e-10 in 100
4. What per cent of the victims of crime are under 30 years old?  
a-70% b-55%  
c-40% d-25%  
e-10%
5. What per cent of the victims of crime are black?  
a-70% b-55%  
c-40% d-25%  
e-10%
6. What per cent of married women work (at jobs outside the home)?  
a-50% b-40%  
c-30% d-20%  
e-10%
7. What per cent of U. S. workers are employed in managerial or professional jobs?  
a-5% b-10% c-15%  
d-20% e-25%
8. What per cent of workers have jobs in professional athletics or entertainment?  
a-1/4% b-1/2% c-1%  
d-2% e-3%

(Answers on page 54)

## TV Quiz Answers

The most nearly correct answer in every question is "b". For every answer in which you checked "a" or "c", score 2 points; for every "d" you checked, score 5 points; for every "e" score 10 points.

Add up your points. If you've scored 50 points or more, you're suspected of watching too much TV; 30 points or more, and you may be in the twilight zone.

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TV VIOLENCE

BY KAY MILLS  
(C) 1973, NEWHOUSE NEWS SERVICE

WASHINGTON -- HEALTH, EDUCATION AND WELFARE SECRETARY CASPAR WEINBERGER HAS REPORTED TO SEN. JOHN O. PASTORE (D-R.I.) THAT DEVELOPMENT OF A COMPREHENSIVE TELEVISION VIOLENCE INDEX WILL TAKE AT LEAST TWO OR THREE MORE YEARS.

IN TURN, PASTORE, WHO CHAIRS THE SENATE SUBCOMMITTEE ON COMMUNICATIONS, PLANS TO HOLD HEARINGS SOMETIME NEXT YEAR ON WHETHER NETWORKS REALLY HAVE TRIED TO CURB VIOLENCE IN THEIR PROGRAMS. ONE RESEARCH REPORT HAS FOUND, FOR EXAMPLE, THAT THE LEVEL OF TELEVISED VIOLENCE HAS REMAINED FAIRLY CONSTANT SINCE 1970.

A SPOKESMAN FOR PASTORE'S SUBCOMMITTEE SAID THE PANEL WOULD CALL IN THE NETWORKS, RESEARCHERS FROM THE (CAP) NATIONAL INSTITUTES OF MENTAL HEALTH (NIMH) WHO ARE STUDYING THE QUESTION, AND MEMBERS OF THE SURGEON GENERALS TV VIOLENCE ADVISORY COMMITTEE.

PASTORE EVIDENTLY WANTS TO MAKE SURE THE ISSUE ISNT FORGOTTEN WHILE RESEARCH GOES ON. HE HAD ASKED WEINBERGER TO REPORT ON HOW HEW WAS IMPLEMENTING THE SURGEON GENERALS REPORT. PASTORE HAD PARTICULARLY PLUGGED FOR ONE OF FORMER SURGEON GENERAL JESSE STEINFELDS RECOMMENDATIONS: A VIOLENCE INDEX OR PROFILE TO KEEP TRACK OF LEVELS OF MAYHEM AND ITS EFFECTS ON VIEWERS.

WEINBERGER WROTE PASTORE THAT IN THE LAST FISCAL YEAR, FIVE PROJECTS ALREADY UNDER WAY RECEIVED DLRS 233,511 FROM NIMH AND SIX NEW RESEARCH STUDIES GOT GRANTS OF DLRS 123,437.

ONE PROJECT IN PROGRESS BY DR. GEORGE GERBNER OF THE UNIVERSITY OF PENNSYLVANIA FOUND "THE FIRST CLEAR DEMONSTRATION OF SIGNIFICANT MEDIA EFFECT" ON WHAT VIEWERS KNOW ABOUT THE WORLD, INCLUDING THREATS FROM CRIME AND VIOLENCE, WEINBERGER SAID.

BUT HE ADDED THAT THE NIMH STAFF AND ITS CONSULTANTS BELIEVE DEVELOPING AN ADEQUATE VIOLENCE PROFILE "WILL REQUIRE A MINIMUM OF TWO TO THREE ADDITIONAL YEARS".

WEINBERGER SAID NIMH CONSULTANTS ADVISED THAT PLANNING, DEVELOPMENT AND APPLICATION OF ANY VIOLENCE PROFILE SHOULD BE DONE OUTSIDE GOVERNMENT WITH FEDERAL FINANCIAL SUPPORT. THAT SQUARES WITH A RECOMMENDATION BY ELI RUBINSTEIN, PSYCHIATRY PROFESSOR AT THE STATE UNIVERSITY OF NEW YORK, AND EDITOR OF THE SURGEON GENERALS REPORT.

WRITING IN THE UPCOMING WINTER ISSUE OF THE (CAPS) JOURNAL OF COMMUNICATION, RUBINSTEIN HAS SUGGESTED THIS LONG-TERM BODY BE ORGANIZED IN SUCH A WAY AS TO AVOID "FIRST AMENDMENT PROBLEMS, ADVERSARY PRESSURES OR SPECIAL INTEREST INFLUENCES".

ITS MAJOR ACTIVITIES MIGHT BE RESEARCH ON ENHANCING THE VALUE OF TV TO CHILDREN, SERVING AS A CLEARINGHOUSE FOR PROGRESS REPORTS AND PROVIDING EXPERT TESTIMONY ON MATTERS RELATING TO CHILDREN AND TELEVISION.

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DEATH IN PRIME TIME

BY KAY MILLS  
(C) 1973, NEWHOUSE NEWS SERVICE

WASHINGTON--ANY-NIGHT-AT-THE-MOVIES HAS KNOCKED OFF CARTOONS AS THE MOST VIOLENT TELEVISION FARE, A NEW UNIVERSITY OF PENNSYLVANIA STUDY SHOWS.

THE REASON: THE "EXPLICIT VIOLENCE" IN FILMS IS STARTING TO SHOW UP IN MOVIES ON TELEVISION AS WELL, SAYS DR. GEORGE GERBNER OF PENNS ANNENBERG SCHOOL OF COMMUNICATIONS.

HOWEVER, THE OVERALL VIOLENCE INDEX FOR PRIME-TIME NETWORK TELEVISION, CREATED BY GERBNER AND HIS ASSOCIATE LARRY GROSS, DECLINED SLIGHTLY LAST YEAR, KEEPING IT BELOW THE PEAK MURDEROUS YEARS OF 1967-1969.

"STILL," THEY WROTE, "EIGHT OUT OF EVERY 10 PROGRAMS AND NINE OUT OF EVERY 10 CARTOONS CONTAINED SOME VIOLENCE...THE RATE OF VIOLENT EPISODES ALSO REMAINED ABOUT FIVE PER PROGRAM AND EIGHT PER HOUR (17 PER CARTOON HOUR)."

GERBNER'S INDEX GIVES MORE WEIGHT TO KILLINGS THAN RUN-OF-THE-MILL FISTICUFFS -- AND MORE OF THIS VIOLENCE OCCURS IN MOVIES THAN IN CARTOONS, WHICH HAVE HARDLY ANY KILLING. ANIMATED FIGURES SIMPLY BOP EACH OTHER ON THE HEAD OR SURVIVE DEATH-DEFYING FALLS OVER A CLIFF.

WHILE MOVIES AND CRIME ACTION STORIES HOLD A SLIGHT EDGE OVER THE SE CARTOONS, GERBNER CAN UNDERSTAND THE CONCERN ABOUT CARTOONS BECAUSE IMPRESSIONABLE CHILDREN WATCH THEM. CARTOONS, HE SAID, ARE STILL "HIGHLY SATURATED" WITH MAYHEM BECAUSE THEY ARE SO VIOLENT IN SO SHORT A TIME SPAN.

THE VIOLENCE INDEX DISCUSSED IN THIS CURRENT REPORT WAS CREATED INITIALLY DURING RESEARCH FOR THE EISENHOWER COMMISSION ON VIOLENCE. LATER WORK WAS DONE FOR THE SURGEON GENERAL'S ADVISORY COMMITTEE ON TELEVISION AND SOCIAL BEHAVIOR AND FOR THE NATIONAL INSTITUTE OF MENTAL HEALTH.

TO MEASURE "RISKS OF LIFE IN PRIME TIME", THE RESEARCHERS MONITORED A SAMPLE WEEK OF TELEVISION PROGRAMS. THEN THEY TALLIED SUCH FACTORS AS THE PERCENTAGE OF A PROGRAM INVOLVING VIOLENCE, THE NUMBER OF VIOLENT INCIDENTS AND THE NUMBER OF VIOLENT CHARACTERS -- ESPECIALLY KILLERS OR THEIR VICTIMS.

GERBNER AND GROSS FOUND THAT IN 1972 FEWER LEADING CHARACTERS IN TV PLAYS, ACTION STORIES, MOVIES, CARTOONS OR COMEDIES ACTUALLY WERE ENGAGED IN VIOLENCE THAN IN PREVIOUS YEARS. THERE WERE ALSO FEWER VICTIMS BUT THEY DIDNT DECREASE AS MUCH AS DID MURDERERS SO THE RATIO OF VICTIMIZATION WAS AT Z "NEW HIGH".

IN SHORT, GERBNER SAID, "LESS VIOLENCE WENT FURTHER" IN 1972.

VIOLENCE "STRUCK PARTICULARLY HARD AT WOMEN AND NON-WHITES," THE RESEARCHERS WROTE.

DISCUSSING THE TV VICTIMS, GERBNER AND GROSS SAID, "SOME COMMIT AND OTHERS SUFFER VIOLENCE. THE PATTERN OF WINNERS AND LOSERS PROVIDES A DIFFERENTIAL CALCULUS OF THE RISKS OF LIFE IN PRIME TIME. THAT IS WHAT CULTIVATES A MARGIN OF FEAR AND DEMONSTRATES A STRUCTURE OF POWER THAT TELEVISION VIEWERS MAY PROJECT UPON REALITY."

IN ANOTHER PROJECT, THE MEN HAVE DOCUMENTED DISTORTION OF KNOWLEDGE BY HEAVY TV WATCHING. THEY FOUND HEAVY VIEWERS TEND TO OVERESTIMATE THEIR CHANCES OF ENCOUNTERING VIOLENCE.

THE PENN STUDY ALSO FOUND:

--PROGRAMS WHICH HAVE BEEN ON THE AIR SINCE 1971 WERE MORE VIOLENT THAN SHOWS STARTED LAST YEAR.

--"NBC PROGRAMS INCREASED IN VIOLENCE AND WERE THE MOST VIOLENT IN 1972. ABC PROGRAMS ALSO INCREASED IN VIOLENCE AND WERE IN SECOND PLACE, WITH CBS PROGRAMS DOWN FROM 1971 AND THE LEAST VIOLENT."

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## TV FACTS OF LIFE

BY KAY MILLS  
(C) 1973, NEWHOUSE NEWS SERVICE

WASHINGTON--THE FIRST CLEAR-CUT EVIDENCE OF WIDESPREAD DISTORTION OF WHAT HEAVY TELEVISION VIEWERS REALLY KNOW ABOUT THE WORLD IS STARTING TO EMERGE FROM A UNIVERSITY OF PENNSYLVANIA STUDY.

THE PILOT PROJECT SHOWS, FOR EXAMPLE, THAT AMERICANS WHO WATCH A GREAT DEAL OF TELEVISION--INCLUDING NEWS PROGRAMS--THINK THEY HAVE MORE CHANCE OF ENCOUNTERING VIOLENCE THAN THEY IN FACT DO.

INFLUENCED BY SEEMINGLY-REALISTIC TV FARE, THESE VIEWERS ALSO OVER-ESTIMATE THE U.S. POPULATION AS A PERCENTAGE OF THE WORLD POPULATION, THE DENSITY OF THE UNITED STATES, THE NUMBER OF MEN IN LAW ENFORCEMENT JOBS, THE NUMBER OF ATHLETES AND ENTERTAINERS IN REAL LIFE AND THE NUMBER OF COURT CASES DECIDED BY A JURY INSTEAD OF BY THE JUDGE.

GEORGE GERBNER AND LARRY GROSS OF PENNS ANNENBERG SCHOOL OF COMMUNICATIONS, EXPECT THEIR PROJECT, PART OF A PROPOSED LONGER-RANGE STUDY, WILL "REPRESENT THE FIRST CLEAR-CUT EVIDENCE OF MASSIVE INFLUENCE OF TELEVISION VIEWING AND OTHER MEDIA EXPOSURE UPON PUBLIC CONCEPTIONS OF SOCIAL REALITY."

THEIR FINDINGS MAY APPEAR TO BE SIMPLY WHAT CRITICS HAVE CONTENDED FOR YEARS: THAT TV PRESENTS A SKEWED VERSION OF THE WORLD--PREDOMINANTLY WHITE, MALE AND PROFESSIONAL. BUT THEY HAVE DOCUMENTED IT ALL. FIRST, THEY PRESENT A REVEALING ANALYSIS OF WHAT THAT TV WORLD LOOKS LIKE AND THEN RESULTS OF THEIR QUESTIONNAIRE AND OTHER TESTS COMPLETED BY HEAVY AND LIGHT TV VIEWERS AND ALSO BY NEWSPAPER READERS.

AS A SIDELIGHT, THEY FOUND THAT NEWSPAPER AND NEWSMAGAZINE READERS HAVE A MORE NEARLY ACCURATE PICTURE OF THE REAL WORLD.

THEIR PILOT PROJECT WAS FINANCED BY A GRANT FROM THE NATIONAL INSTITUTE OF MENTAL HEALTH. IT IS AN OUTGROWTH OF WORK DONE FOR THE NATIONAL COMMISSION ON THE CAUSES AND PREVENTION OF VIOLENCE AND FOR THE FEDERAL SURGEON GENERALS REPORT ON TV VIOLENCE.

LOOKING AT THE SIGNIFICANCE OF THEIR FINDINGS, GERBNER AND GROSS WROTE THAT THE EFFECTS OF HEAVY TV VIEWING "ARE ON A MORE BASIC LEVEL THAN THOSE OF ATTITUDES, OPINIONS AND CAMPAIGNS OF INFORMATION OR PERSUASION...THEY GO TO THE VERY DEFINITIONS AND ASSUMPTIONS OF THE FACTS OF LIFE AND SOCIETY..."

GERBNER AND GROSS WANT TO CONTINUE THEIR STUDY TO DETERMINE, AMONG OTHER THINGS, WHAT A CHILDS WORLD WILL LOOK LIKE, "GIVEN RELATIVELY LITTLE EXPOSURE TO THE COMPLEXITIES OF THE REAL WORLD AND A STEADY DIET OF EXPOSURE TO THE WORLD OF TELEVISION."

THIS TV WORLD, THEY HAVE DISCOVERED, "IS MOSTLY DOMESTIC, URBAN AND CONTEMPORARY. FOREIGNERS MAKE UP 14 PER CENT OF ITS POPULATION. THE FANTASTIC AND THE IMPLAUSIBLE ARE MORE LIKELY TO OCCUR FAR OUT IN THE COUNTRY, OR IN OTHER COUNTRIES, THAN CLOSE TO HOME. WARS, SMALL TOWNS, PLACES OF GREAT WEALTH AND POVERTY, AND SPARSELY POPULATED AREAS ARE MORE LIKELY TO BE ABROAD THAN IN THE U.S..."

"POVERTY IS FUNNIER THAN WEALTH, EVEN IF IT IS RARE (ONCE IN A HUNDRED SETTINGS) AND FAR AWAY. MOST OF THOSE EMPLOYED IN THE WORLD OF TELEVISION ARE PROFESSIONALS, BUT MOST ARE ALSO UNMARRIED AND IN THE PRIME OF LIFE. BUSINESS, GOVERNMENT, ENTERTAINMENT, LAW ENFORCEMENT AND CRIME ARE THE MAJOR OCCUPATIONS.

"HALF OF ALL PEOPLE COMMIT VIOLENCE," THEY WROTE, "ONE-FIFTH PERPETRATE SOME CRIME, 6 PER CENT KILL SOMEONE AND 5 PER CENT ARE KILLED."

AND TV VIEWERS KNOW IT.

"ONE OF THE MOST TELLING RESULTS OF EXPOSURE TO THE PATTERN OF VICTIMIZATION SEEN ON TELEVISION IS THE FACT THAT HEAVY VIEWERS SIGNIFICANTLY OVERESTIMATE THEIR OWN CHANCES OF ENCOUNTERING VIOLENCE IN REAL LIFE..."

"OTHER COMPARISONS INDICATE THAT THE VIEWERS OF DAYTIME SERIAL PROGRAMS (WHO ARE NOT ALL WOMEN BY ANY MEANS) SHOW THE SAME CULTIVATION PATTERNS AS HEAVY VIEWERS IN GENERAL; IF ANYTHING, THEY SHOW STRONGER EFFECTS. SOMEWHAT MORE SURPRISING IS THE FACT THAT EDUCATION DOES NOT AFFECT THE OVERESTIMATES BY HEAVY TV VIEWERS, GERBNER AND GROSS SAID.



## La télévision a remplacé les mythes et les cultes

par Gilles Provost

Autrefois, c'étaient les mythes et les cultes religieux qui inculquaient à la population son échelle de valeurs et son interprétation de la réalité, légitimant ainsi sa structure sociale. Maintenant, sans qu'on s'en rende compte, cette fonction de renforcement culturel a été supplantée par un instrument autrement plus efficace: la télévision.

Telle est la thèse qu'a développée hier M. George Gerbner, de l'université de Pennsylvanie dans le cadre du congrès de l'International Communications Association qui se tient hors des États-Unis pour la première fois (à Montréal). M. Gerbner est considéré comme "le" spécialiste américain des relations entre l'évolution culturelle et l'importance de la télévision.

Selon M. Gerbner, l'écoute de la télévision tient une place tellement importante dans la vie des gens que ce médium est maintenant considéré comme

une "super-réalité" en fonction de laquelle les individus évaluent leur expérience personnelle limitée.

En se fondant sur les études menées jusqu'à maintenant, M. Gerbner conclut que la télévision présente à la population une certaine conception du monde implicite qui renforce les conditionnements sociaux et qui enseigne à chacun la place qu'il doit occuper dans la société.

A l'appui de sa thèse, il a cité l'exemple de la violence qui enseigne à la population qui est puissante dans la société et qui ne l'est pas. Si on fait un relevé, dans les émissions de télévision, des gens qui tuent pour une bonne cause, de ceux qui tuent par accident et de ceux qui tuent par malice, on constate que la classe sociale correspondant à chaque catégorie n'est nullement identique. Certains groupes sociaux sont favorisés, au détriment des autres...

De la même façon, il a signalé que les victimes ne sont nullement réparties également entre Blancs et Indiens, entre représentants des forces de l'ordre et les bandits, entre hommes d'affaires et étudiants contestataires, entre hommes et femmes, etc. De la sorte, signalait-il, la télévision enseigne à chaque groupe social la part de puissance et de risque qui lui revient, sans que personne ne s'en rende compte.

En un sens, a-t-il admis, cette fonction peut être utile pour les groupes dominants parce qu'ils n'ont pas à utiliser la violence réelle pour réduire en soumission les gens qui ont compris inconsciemment la leçon de la violence symbolique et qui ont pris la place qui leur revient.

La méthode d'étude mise au point par l'équipe de M. Gerbner consiste à étudier systématiquement les émissions

de télévision pour en discerner les enseignements implicites, en les considérant exactement comme des paraboles. Parallèlement, on essaie de voir la correspondance entre ces messages implicites et les valeurs sociales de la population que l'on évalue à l'aide de questionnaires et de tests plus élaborés.

De cette façon, on étudie la concordance et la divergence entre le consensus réel et l'image proposée par les médias. On recommence l'étude périodiquement pour déceler l'évolution des mentalités et déterminer les influences en jeu.

Selon M. Gerbner, même les émissions d'information ne sont nullement objectives puisqu'elles présentent toujours la réalité à travers le prisme d'une culture donnée, accentuant les événements qui vont dans le sens des idées reçues et escamotant les autres.

Les émissions de fiction sont beaucoup plus intéressantes pour cette étude, a-t-il signalé, parce que la marge de manoeuvre est beaucoup plus vaste et parce que, dans une oeuvre de fiction, il n'y a pas d'éléments insignifiants. Chaque élément de l'histoire est destiné à faire progresser l'intrigue et à développer une thèse.

Encore plus intéressantes sont les reconstructions historiques et les autres spectacles semblables qui présentent à la population une interprétation du passé qui cadre avec la réalité culturelle présente. De tels spectacles tendent souvent à "sacraliser" le présent en le décrivant comme une conséquence inévitable du passé, escamotant dans l'opération toute la contingence des événements en jeu.

La télévision, explique aussi M. Gerbner, est un instrument impérialiste par excellence. "Autrefois les conqué-

rants cherchaient à placer leurs hommes dans chaque village et chaque famille pour assimiler les vaincus. Maintenant, on n'a plus à occuper militairement les pays étrangers, on n'a qu'à émettre des émissions de télévision."

Les émissions de télévision forgent la culture en posant les problèmes d'une certaine façon, en escamotant un grand nombre sans que les auditeurs se rendent compte de ce qui "manque à leur agenda de réflexion", en définissant un ordre de priorité parmi les problèmes qui se présentent, etc.

Même la science fiction, a-t-il conclu, véhicule certaines conceptions de la science, du savant, du rôle des machines. Quand on examine ces oeuvres de près, on se rend compte qu'elles véhiculent une certaine conception du développement qui correspond étroitement aux visées de la société de consommation et de la grande industrie.

'Laughs let viewer know brutality all right'

The Montreal Star,  
Friday, April 27, 1973.

# TV reinforces violent society, prof says

By SUSAN PURCELL

Television comedies sometimes have to use canned laughter, a communications expert says, to let people know it's all right to enjoy violence.

George Gerbner of University of Pennsylvania says shows like Get Smart convey a "brutal message" aimed at reinforcing the values of a violent society.

He was addressing the International Communication Association conference here yesterday.

Prof. Gerbner, a specialist in the social aspects of mass communication, describes tele-

vision as a powerful tool used to "portray a set of values the dominant group wants to perpetuate and to cultivate a resistance to change."

Women, who have less power in our society than men, are relegated to background roles and seen either as mere decorations or as victims, the professor said.

Whenever women are shown as agents of change, TV "picks the most bizarre bra-burning manifestations of their movement to show what a great menace it is." As a result, "they've given the women's movement an undesirable image even among women."

Closely allied with television's aim of reinforcing the status quo is its preoccupation with selling products, to the extent that "programs are designed to establish a climate in which selling is possible."

This "constant effort to match the profile of the audience with the product," so that beer and cars are peddled through sports broadcasts and detergents through soap operas, means little attention will be given to programs that "lead people to look more critically."

Says Prof. Gerbner: "If they think, that's no good or sales."

Born in Hungary and a U.S. resident since 1949, the professor considers himself a "radical — but not a revolutionary because I'm not involved in revolutionary action."

Television, he said, must be counteracted by making "a critical view of one's own culture a standard part of education." People must begin to view "their mass-produced environment as they have just started to look at their physical environment, and realize their TV set is not the world."

"There was a time when we thought nothing could be done about the rivers," Prof. Gerbner said. "Now something is being done. Next, we must teach the hygiene of our symbolic environment."

Acknowledging that "no culture is going to educate children for another society," Prof. Gerbner said

the schools can nevertheless "bring a point of view that is not mass produced, which is necessary to maintain a spirit of critical intelligence."

TV perpetuates injustices of all kinds with shows like All in the Family, which "trivializes what is a deadly serious business."

"People who share Archie Bunker's prejudices feel better when they hear him making jokes of them. Now they can joke about it too. It's not as terrible as it was before."

"It also fosters its own class stereotypes by making people who are 'above' prejudice look down on people of Bunker's class."

Women are always portrayed in "romantic and family roles" while working women — 45 per cent. of the U.S. adult female population — are "vastly under-represented."

"The price of having a woman portrayed as a career type is that she cannot also be a mother, whereas the man has no trouble being both a worker and a father."

However inaccurate this sort of portrayal may be, audiences perceive what they see on the TV screen a "super-reality. Their own experience is seen as an exception to the rule. Reality is fiction and fiction is reality," he said.

When a social group such as women mount opposition to the existing order, coverage by television and other media may stress the "bi-

zarre manifestations" of their struggle, but the message still goes out and "consciousness is raised. This is the price the media has to pay for dealing with the issue."

At the same time, elements in the society rise up to repress women in what Prof. Gerbner calls a "counter-attack," which manifests itself by an increase in rapes and pornography.

"Pornography is essentially anti-woman," the professor said, "and rape is the

ultimate sex-power put-down. These acts are not the fault of the media, but their portrayal of the women's movement has led people to accept violence against women, to see women vulnerable."

A great deal must be done in the field of communications to make people aware of the effects of television on their value systems, Prof. Gerbner said.

"There is no other area of knowledge so important, in which we have no basis of information."

## Carroll Righter's HOROSCOPE

**GENERAL TENDENCIES TOMORROW:** A day and evening to get all of the small chores that take time, that bring little joy, but that have to be done before you are able to go forward to the soon-to-be-big opportunities. However, the best aspects are for handling activities or interests having to do with art, music, painting, sculpture, etc.

**ARIES (Mar. 21 to Apr. 19)** Get at all those small accumulated chores that have to be done sometime and get them behind you quickly. Schedule fun for evening. Make sure you help one who has been a good friend in the past.

**TAURUS (Apr. 20 to May 20)** Much work is needed on that personal plan you have if you want to be successful.

**CAPRICORN (Dec. 22 to Jan. 20)** Get that problem solved nicely during the day that has been difficult to do before. Make your home more attractive and scrupulously clean. The evening is fine for enjoying hobbies with friends.

**AQUARIUS (Jan. 21 to Feb. 19)** Put your energy into improving your property and making it more valuable.

According to study of viewers

# TV--a distorted view of US

Newhouse News

WASHINGTON — The first clear-cut evidence of widespread distortion of what heavy television viewers really know about the world is starting to emerge from a University of Pennsylvania study.

The pilot project shows, for example, that Americans who watch a great deal of television — including news programs — think they have more chance of encountering violence than they in fact do.

Influenced by seemingly-realistic TV fare, these viewers also overestimate the US population as a percentage of the world population, the density of the United States, the number of men in law enforcement jobs, the number of athletes and entertainers in real life and the number of court cases decided by a jury instead of by the judge.

George Gerbner and Larry Gross of Penn's Annenberg School of Communications, expect their project, part of a proposed longer-range study, will "represent the first clear-cut evidence of massive influence of television viewing and other media exposure upon public conceptions of social reality."

Their findings may appear to be simply what critics have contended for years: That TV presents a skewed version of the world — predominantly white, male and profes-

sional. But they have documented it all. First, they present a revealing analysis of what that TV world looks like and then results of their questionnaire and other tests completed by heavy and light TV viewers and also by newspaper readers.

As a sidelight, they found that newspaper and news magazine readers have a more nearly accurate picture of the real world.

Their pilot project was financed by a grant from the National Institute of Mental Health. It is an outgrowth of work done for the National Commission on the Causes and Prevention of Violence and for the federal Surgeon General's report on TV violence.

Looking at the significance of their findings, Gerber and Gross wrote that the effects of heavy TV viewing "are on a more basic level than those of attitudes, opinions and campaigns of information or persuasion . . . they go to the very definitions and assumptions of the facts of life and society . . ."

Gerber and Gross want to continue their study to determine, among other things, what a child's world will look like, "given relatively little exposure to the complexities of the 'real world' and a steady diet of exposure to the world of television."

This TV world, they have discovered, "is mostly domestic, urban and contemporary. Foreigners make up 14 percent of its population. The

fantastic and the implausible are more likely to occur far out in the county, or in other countries, than close to home. Wars, small towns, places of great wealth and poverty, and sparsely populated areas are more like to be abroad than in the US . . ."

"Poverty is funnier than wealth, even if it is rare (once in a hundred settings) and far away. Most of those employed in the world of television are professionals, but most are also unmarried and in the prime of life. Business, government, entertainment, law enforcement and crime are the major occupations.

"Half of all people commit violence," they wrote, "one-fifth perpetrate some crime, 6 percent kill someone and 3 percent are killed."

And TV viewers know it.

"One of the most telling results of exposure to the pattern of victimization seen on television is the fact that heavy viewers significantly overestimate their own chances of encountering violence in real life . . ."

"Other comparisons indicate that the viewers of daytime serial programs (who are not all women by any means) show the same cultivation patterns as heavy viewers in general; if anything, they show stronger effects. Somewhat more surprising is the fact that education "does not affect the overestimates by heavy TV viewers," Gerbner and Gross said.

# TV: What Is the Real Message?

By Kay Mills  
Newhouse News Service

The first clear-cut evidence of widespread distortion of what heavy television viewers really know about the world is starting to emerge from a University of Pennsylvania study.

The pilot project shows, for example, that Americans who watch a great deal of television — including news programs — think they run a greater risk of encountering violence than they in fact do.

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WASHINGTON STAR JUNE 20, 1973

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Education does not affect the overestimate by heavy TV viewers, Gerbner and Gross said.

STUDY FINDS OTHER DISTORTED VIEWS OF LIFE

# Violence feared more by 'heavy' TV viewers

By KAY MILLS

Newhouse News Service

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The pilot project shows, for example, that Americans who watch a great deal of television — including news programs — think they have more chance of encountering violence than they in fact do.

Influenced by seemingly realistic TV fare, these viewers also overestimate the U.S. population as a percentage of the world's, the population density of the U.S., the number of men in law enforcement jobs, the number of athletes and entertainers in real life and the number of court cases decided by a jury instead of by the judge.

George Gerbner and Larry Gross, of Penn's Annenberg School of Communications, expect their project, part of a

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of what that TV world looks like and then results of their questionnaire and other tests completed by heavy and light TV viewers and also by newspaper readers.

As a sidelight, they found that newspaper and news-magazine readers have a more nearly accurate picture of the real world.

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And TV viewers know it.

"One of the most telling results of exposure to the pattern of victimization seen on television is the fact that heavy viewers significantly overestimate their own chances of encountering violence in real life . . ."

"Other comparisons indicate that the viewers of daytime serial programs (who are not all women by any means) show the same cultivation patterns as heavy viewers in general; if anything, they show stronger effects. Somewhat more surprising is the fact that education" does not affect the overestimates by heavy TV viewers, Gerbner and Gross said.

Harrisburg Evening News

# TV Addict's View of Life Full of Fear, Distortion

By KAY MILLS  
Newhouse Service

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Influenced by seemingly-realistic TV fare, these viewers also over-estimate the U.S. population as a percentage of the world population, the density of the United States, the number of men

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# Penn University study says TV viewers don't see real world

By KAY MILLS

Washington Bureau, The Oregonian

WASHINGTON — Distortion of what television viewers know about the world is revealed in a University of Pennsylvania study.

The study shows Americans who watch a great deal of television—including news programs—think they have more chance of encountering violence than in fact they do.

Influenced by seemingly realistic TV shows, these viewers also over-estimate the U.S. population as a percentage of the world population, the density of the United States, the number of men in law enforcement jobs, the number of athletes and entertainers in real life and the number of court cases decided by a jury instead of by the judge.

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Their findings seem to be what critics have contended for years: TV presents a false version of the world—predominantly white, male and professional. But they have documented it all. They presented an analysis of the TV world and the results of their questionnaire and other tests completed by heavy and light TV viewers and newspaper readers.

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# TV Distorting the World For Habitual Watchers

By KAY MILLS

Newhouse News Service

WASHINGTON. — The first clear-cut evidence of widespread distortion of what steady television viewers really know about the world is starting to emerge from a University of Pennsylvania study.

The pilot project shows, for example, that Americans who watch a great deal of television — including news programs — think they have more chance of encountering violence than they in fact do.

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*Harry Harris is on vacation. His column will be resumed on his return.*

As a sidelight, they found that newspaper and news-magazine readers have a more nearly accurate picture of the real world.

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"Other comparisons indicate that the viewers of daytime serial programs (who are not all women by any means) show the same cultivation patterns as heavy viewers in general; if anything, they show stronger effects. Somewhat more surprising is the fact that education does not affect the overestimates by heavy TV viewers," Gerbner and Gross said.

## The Surprised Brain

Edward Schafer and Marilyn Marcus of the Brain-Behavior Research Center, Sonoma State Hospital, have discovered that sudden sound or light evokes a greater electrical discharge from a person's brain when the stimulus is presented unexpectedly than when the person controls the stimulus. What makes this information more than academic trivia is an indication that the difference in electrocortical response between a "surprised" and a "prepared" brain is related to intelligence.

Schafer and Marcus studied 50 people ranging in age from three years to 78 and in intelligence from institutionalized retardates to Ph.D. scientists. Describing the experiment in detail would require considerable space, but in essence, the subjects were presented auditory and visual stimuli under three conditions, described as:

*"self-stimulation*, in which the subject delivered flash or click stimuli to himself by pressing a microswitch with some attempt to deliver the stimuli randomly in time; *machine stimulation*, consisting of a tape recorder playback of the stimulus sequence generated by the subject during the self-stimulation condition; *periodic stimulation*, with clicks or flashes presented at the rate of one every two seconds."

"Initial results," the researchers said, "demonstrate that electro-cortical potentials evoked by self-delivered visual and auditory stimuli exhibit much smaller amplitude and faster post-stimulus timing than responses evoked by identical machine-delivered stimuli." After discussing the results in greater detail, they concluded: "Results indicate, therefore, that the more foreknowledge the brain has of stimulus timing, the smaller and faster the electro-cortical potentials evoked by that stimulus."

In analyzing the results further, Schafer and Marcus observed that there were substantial variations among individuals in what they call the "self-stimulation score"—the difference between voltages evoked by (expected) self-stimulation and (unexpected) machine stimulation.

Prompted by this difference and earlier work "relating aspects of the sensory evoked response to human intelligence," Schafer and Marcus "looked for a possible relationship between cognitive ability and the self-stimulation score. Results from nine retardates with Down's Syndrome, 10 technicians selected for average intelligence (Peabody I.Q. between 90 and 110) and 13 Ph.D. scientists, indicate a definite relationship between intelligence level and the self-stimulation score. The scientists scored higher than the technicians, who in turn outscored the retardates."

The researchers stressed that their results are preliminary; more work is needed before any firm relationship is established between these sensory-evoked responses and human intelligence. But the possibility of developing an objective, possibly culture-free measurement of intelligence appears intriguing and worth further investigation.

*Report will appear in one of the July issues of Science magazine. For a reprint, write Schafer, B-BRC, Sonoma State Hosp., Eldridge, Ca. 95431*

## It's a Tough Job

The stress-filled work of an air traffic controller is familiar to anyone who read the book, *Airport*, or saw the movie made from it. Sidney Cobb of Michigan's Survey Research Center and Robert Rose, Boston U. Medical School, decided to test the belief that this tension led to a high frequency of certain illnesses among ATCs. They compared medical records of 4325 male ATCs and 8435 second class airmen, using examination

data from the Civil Aeromedical Inst.

Cobb and Rose investigated hypertension, peptic ulcer and diabetes. Hypertension was four times as prevalent among ATCs as among airmen. This was partly due to differences in the weeding-out process: A higher percentage of airmen diagnosed as hypertensives are denied licenses and therefore don't show up in exam figures for succeeding years. Due to this, Cobb and Rose conclude, "the difference in prevalence between the two groups is exaggerated, but not enough to account for the fourfold excess of cases among the air traffic controllers."

Further analysis of the medical records backed this interpretation: New cases of hypertension were discovered annually among ATCs at a rate about six times that of second class airmen. Mean age at which hypertension was diagnosed was 41 for ATCs; 48 for airmen. And the prevalence of hypertension among ATCs working at high-density towers or centers was significantly greater than among those working in low-density areas.

Considering peptic ulcer, the researchers found it occurred twice as frequently among ATCs, had twice as high an annual incidence, appeared at a younger age and was considerably more prevalent at high-density towers. "The evidence on diabetes is appreciably weaker," according to Cobb and Rose, "but it is sufficiently suggestive for the matter to be examined in subsequent studies."

*Article appeared in the April 23 Journal of the American Medical Association. For reprint, write Cobb, SRC, U. of Mich., Ann Arbor 48106.*

## A Separate Reality

Heavy TV viewers perceive social reality differently than light viewers and much differently than news readers, according to preliminary findings in a pilot TV and cultural indicators study. Using a forced error choice questionnaire, George Gerbner of the Annenberg School of Communications found that heavy viewers consistently reflected a TV bias in their beliefs about occupations, geography and other matters.

For example:

- 11.3% more heavy viewers than light viewers overestimated the percentage of the world population comprising Americans.
- 14.4% more heavy viewers than light viewers overestimated the percentage of white Americans employed as professionals and managers.

Sex, age and education made no difference, and viewers of news programs showed the same pattern of TV bias as viewers of dramatic shows. The opposite response pattern was reflected in comparisons between heavy and light news readers. Heavy readers, especially newspaper readers, regardless of TV habits, were significantly more likely to choose an answer closer to the facts.

Gerbner notes that the findings "represent the first clear-cut demonstrations of significant media effects upon imagery and knowledge of critical social import." And he underscores the importance of the fact that heavy viewers significantly overestimate the incidence of violence and their own chances of encountering it in real life. "In order to have violence, you have to train victims," and "engender a climate of fear," Gerbner told BT. His study is an outgrowth of years of studying TV violence.

His latest violence index shows a decline in the number of violent characterizations for 1972. But, the rate of violent episodes rose and the number of victims for each violent character was the highest in six years.

*Gerbner has a limited number of copies of report for researchers. Write him at Annenberg School of Communication, U. of Pa., Philadelphia 19104.*

# NEWS

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The level of violence on 1972 network television was somewhat below the 1971 rate, although the average viewer could still expect to see some violence in eight out of every ten programs and nine out of every ten cartoons.

These are among the findings published in the fifth of a series of TV violence studies conducted by Dr. George Gerbner, professor and dean of the Annenberg School of Communications at the University of Pennsylvania, and Dr. Larry P. Gross, assistant professor of communications at Annenberg.

They also found that women and nonwhites are increasingly being portrayed as victims of violence, leading to what the report terms a demonstration of "an invidious pattern of fear and power."

Says Gerbner: "Those who see themselves in this role are likely to feel victimized also, for the way in which they see themselves is the way in which they will think of themselves." As a result, women and nonwhites are encouraged to feel fear and panic.

To measure the overall level of televised violence, Gerbner and Gross use a "Violence Index," based on the percentage of shows

(more)

containing violence, the number of violent episodes per show, and the percentage of leading characters involved in violence. Since the studies began in 1967 the percentage of programs containing violence has remained constant, as has the number of violent episodes per program (about five per hour and 17 per cartoon hour). The slight decrease in the 1972 violence index resulted from a drop in the percentage of leading characters involved in violence, which fell from 73 per cent to 58 per cent.

Of the three major networks, NBC programs increased in violence and were the most violent in 1972. ABC programs also increased in violence and were in second place, with CBS programs down from 1971 and the least violent.

The results are based on an analysis of a sample week of network dramatic programs broadcast in evening prime-time and Saturday daytime in the fall of the year.

The study, sponsored by a grant from the National Institute of Mental Health, is part of a larger study of television's power to cultivate social and cultural values. Previous studies were made for the National Commission on the Causes and Prevention of Violence and the Surgeon General's Scientific Advisory Committee on Television and Social Behavior.

# Night TV movies 'out-violence' cartoons

By KAY MILLS

Star-Ledger Washington Bureau

WASHINGTON — Any-night-at-the-movies has knocked off cartoons as the most violent television fare, a new University of Pennsylvania study shows.

The reason: The "explicit violence" in films is starting to show up in movies on television as well, says Dr. George Gerbner of Penn's Annenberg School of Communications.

However, the overall violence index for prime-time network television, created by Gerbner and his associate, Barry Gross, declined slightly

last year, keeping it below the peak murderous years of 1967-1969.

"Still," they wrote, "eight out of every 10 programs and nine out of every 10 cartoons contained some violence . . . the rate of violent episodes also remained about five per program and eight per hour (17 per cartoon hour)."

Gerbner's index gives more weight to killings than run-of-the-mill fisticuffs — and more of this violence occurs in movies than in cartoons, which have hardly any killing. Animated figures simply bob each other on the head or survive death-defying falls over a cliff.

\* \* \*

While movies and crime action stories hold a slight edge over these cartoons, Gerbner can understand the concern about cartoons because impressionable children watch them. Cartoons, he said, are still "highly saturated" with mayhem because they are so violent in so short a time span.

The violence index discussed in this current report was created initially during research for the Eisenhower Commission on Violence. Later work was done for the Surgeon General's advisory committee on television and social behavior and for the National Institute of Mental Health.

To measure "risks of life in prime time," the research-

ers monitored a sample week of television programs. Then they tallied such factors as the percentage of a program involving violence, the number of violent incidents and the number of violent characters — especially killers or their victims.

Gerbner and Gross found that in 1972 fewer leading characters in TV plays, action stories, movies, cartoons or comedies actually were engaged in violence than in previous years. There were also fewer victims but they didn't decrease as much as did murderers so the ratio of victimization was at a "new high."

In short, Gerbner said,

"less violence went further" in 1972.

Violence "struck particularly hard at women and non-whites," the researchers wrote.

\* \* \*

Discussing the TV victims, Gerbner and Gross said, "some commit and others suffer violence. The pattern of winners and losers provides a differential calculus of the risks of life in prime time. That is what cultivates a margin of fear and demonstrates a structure of power that television viewers may project upon reality."

In another project, the men

have documented distortion of knowledge by heavy TV watching. They found heavy viewers tend to overestimate their chances of encountering violence.

The Penn study also found:

• Programs which have been on the air since 1971 were more violent than shows started last year.

• NBC programs increased in violence and were the most violent in 1972. ABC programs also increased in violence and were in second place, with CBS programs down from 1971 and the least violent.

Also in:

Birmingham News 6/28/73

New Orleans Times-Picayune 7/8/73

Huntsville Times 6/29/73  
(Ala.)

*Philadelphia Inquirer 6/27/73*

# TV Boosts Fear of Violence, Penn Study Shows

By JOHN CLANCY

*Of The Inquirer Staff*

Women and nonwhites are increasingly being portrayed in network television programs as victims of violence and as a result they are encouraged to feel fear and panic, two University of Pennsylvania professors said Tuesday.

In the fifth of a series of TV

violence studies, Dr. George Gerbner, dean of Penn's Annenberg School of Communications, and Dr. Larry P. Gross, assistant professor of communications, also found that the level of violence on 1972 network television was somewhat below the 1971 rate.

Nevertheless the average viewer could expect some violence in eight out of every 10

programs and nine out of every 10 cartoons.

Gerbner said the portrayal of women and nonwhites as victims of violence leads to "an invidious pattern of fear and power."

"Those who see themselves in this role are likely to feel victimized also, for the way in which they see themselves is the way in which they will

think of themselves," Gerbner explained.

Gerbner and Gross base their "violence index" on the percentage of shows containing violence, the number of violent episodes per show and the percentage of leading characters involved in violence.

Since the studies began in 1967, the percentage of violent programs and the number of

violent episodes per program (about 5 per hour and 17 per cartoon hour) have remained constant. The slight decrease last year resulted from the percentage of leading characters involved in violence dropping from 73 percent to 58 percent.

NBC programs increased in violence and were the most violent last year according to the study. ABC programs also

showed a violence increase and the network was in second place. CBS programs declined in violence and were the least violent of the networks.

The study, sponsored by a grant from the National Institute of Mental Health, is part of a larger study of television's power to cultivate social and cultural values.

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Toronto Star, July 5, 1973

# Facts distorted by TV, study shows

Special to The Star

WASHINGTON — The first clear-cut evidence of widespread distortion of what heavy television viewers really know about the world is starting to emerge from a University of Pennsylvania study.

The pilot project shows, for example, that Americans who watch a great deal of television—including news programs—think they have more chance of encountering violence than they in fact do.

Influenced by seemingly realistic TV fare, these viewers also over-estimate the U.S. population as a percentage of the world population, the density of the United States, the number of men in law enforcement jobs, the number of athletes and entertainers in real life and the number of court cases decided by a jury instead of by the judge.

George Gerbner and Larry Gross of Penn's Annenberg School of Communications, expect their project, part of a proposed longer-range study, will "represent the first clear-cut evidence of massive influence of television viewing and other media exposure upon public conceptions of social reality."

Their findings may appear to be simply what critics have contended for years: That TV presents a skewed version of the world—predominantly white, male and professional. But they have documented it

world' and a steady diet of exposure to the world of television."

This TV world they have discovered, "is mostly domestic, urban and contemporary. Foreigners make up 14 per cent of its population. The fantastic and the implausible are

more likely to occur far out in the country, or in other countries, than close to home. Wars, small towns, places of great wealth and poverty, and sparsely populated areas are more likely to be abroad than in the U.S. . . ."

"Poverty is funnier than

wealth, even if it is rare (once in a hundred settings) and far away. Most of those employed in the world of television are professionals, but most are also unmarried and in the prime of life. Business, government, entertainment,

law enforcement and crime are the major occupation

"Half of all people commit violence," they write. "one-fifth perpetrate serious crime, 6 per cent kill someone and 3 per cent are killed."

And TV viewers know

Newhouse news service

For example, that Americans who watch a great deal of television—including news programs—think they have more chance of encountering violence than they in fact do.

Influenced by seemingly realistic TV fare, these viewers also over-estimate the U.S. population as a percentage of the world population, the density of the United States, the number of men in law enforcement jobs, the number of athletes and entertainers in real life and the number of court cases decided by a jury instead of by the judge.

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Their findings may appear to be simply what critics have contended for years: That TV presents a skewed version of the world predominantly white, male and professional. But they have documented it all. First, they present a revealing analysis of what that TV world looks like and then results of their questionnaire and other tests completed by heavy and light TV viewers and also by newspaper readers.

As a sidelight, they found that newspaper and news-magazine readers have a more nearly accurate picture of the real world.

Their pilot project was financed by a grant from the National Institute of Mental Health. It is an outgrowth of work done for the national commission on the causes and prevention of violence and for the federal surgeon general's report on TV violence.

Gerbner and Gross want to continue their study to determine, among other things, what a child's world will look like, "given relatively little exposure to the complexities of the real

# Study Bares Pervasive TV Violence

7-9-73  
George -  
ASC Same  
Crosses the  
"Border" to  
all Mexico.  
Chick

PHILADELPHIA (UPI) — The average television viewer saw violence depicted in eight of every 10 programs and nine of 10 cartoons he watched last year, according to the dean of the University of Pennsylvania's Communications School.

Dr. George Gerbner dean of the Annenberg School, said in a report released June 28 the level of televised violence in 1972 was slightly below the 1971 rate.

According to the study, NBC network programs increased in violence in 1972, while ABC programs increased at a lesser rate. CBS programs showed a decline in violent content.

The study also found that women and non-whites were increasingly portrayed as victims of violence, leading to what the report termed "an invidious pattern of fear and power."

The study was based on an analysis of a sample week of network dramatic programs telecast in evening prime time and Saturday daytime during the fall. It was sponsored by a grant from the National Institute of Mental Health.

Gerbner, assisted by assistant communications professor Dr. Larry P. Gross, measures the overall level of TV mayhem on a "violence index," based on the percentage of shows containing violence, the number of violent episodes per show and the percentage of leading characters involved in violence.

The slight decrease in the 1972 index, according to the researchers, resulted from a drop in the percentage of leading characters involved in violence from 73 to 58 per cent.

Since the yearly studies were begun in 1967, the percentage of programs containing violence and number of violent episodes per program have remained constant.

## TViolence Level Down But Not Out New Report Shows

The level of violence on the 1972-73 network tv programs was somewhat below the 1971-72 season rate, according to the findings of the fifth in a series of tv violence studies conducted by Dr. George Gerbner and Dr. Larry P. Gross, professor-dean and assistant prof of communications, respectively, at the U. of Pennsylvania's Annenberg School of Communications.

The findings said the average viewer in '72-'73 could still expect to see some violence in eight out of every 10 programs and nine out of every 10 animated cartoons — based on the Gerbner-Gross "violence index," which measures the percentages of shows containing violence, the number of violent episodes per show, and the percentage of leading characters involved in violence. The slight decrease in the 1972-73 violence index (from 70% to 58%) resulted from a drop in the percentage of leading characters involved in violence, according to the report.

Gerbner & Gross also found that women and non-whites were increasingly being portrayed as violence victims, which the report termed a demonstration of "an invidious pattern of fear and power."

Of the three major programs, NBC programs increased in violence and were the most violent in 1972-73, with ABC violence also increasing enough to place second. CBS shows were down from the previous season and adjudged the least violent.

The results were based on an analysis of a sample week of network primetime dramatic programs and Saturday daytime shows, checked in the fall of 1972.

July 18, 1971

# Over-Emphasis Of Violence On TV Is Claimed

By **NORMAN MARK**  
Chicago Daily News Service

CHICAGO — I'd like you to meet Dr. George Gerbner because you'll be hearing more about him in the next few years and because of his fascinating conclusions about violence and television.

Dr. Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, has been studying TV violence intensively since 1967.

He figured strongly in the U.S. Surgeon General's report on TV and violence which last year condemned televised violence as harmful to the nation. And each year he and his students issue a violence profile of TV shows that is quietly damned by the networks.

Most people who study violence on television are seen as crackpots. Perhaps a few words about Gerbner's background would help before we get into his specific conclusions.

## BORN IN BUDAPEST

He was born in Budapest in 1919. After receiving a bachelor's degree in journalism from the University of California, he worked as a reporter and copy editor for the San Francisco Chronicle.

During World War II, he joined the OSS (Office of Strategic Services, the predecessor of the CIA), received a field commission and a Bronze Star, and was discharged as a first lieutenant.

After working in the state Department and as a free-lance writer, Gerbner returned to college and received his doctoral degree in communications in 1955. He has a three-page list of publications to his credit and has been at the Annenberg school since 1964. He is married, is a U.S. citizen and has two children.

In the summary of his findings on violence seen on network TV in 1971, Gerbner, who chooses his words carefully, concluded:

"The four-year trend toward lower levels and less lethal violence was reversed in 1971.

## CARTOONS MODERATED

"Only cartoons continued to moderate what is still the highest dose of violence.

"CBS programs, traditionally the least violent, became the most violent of the three major networks, and ABC the least violent.

"Feature films and new programs in 1971 spearheaded the trend toward more lethal violence by depicting record high proportions of screen killers."

In every hour of cartoon programming, Gerbner's observes recorded 25.4 violent episodes. In all network programming (including cartoons), the average was 8.2 violent episodes per hour.

In earlier studies, Gerbner found that unmarried, white males (your average TV detective, for instance) perpetrated the most violence, while nonwhite females and cartoon animal characters judged to represent nonwhites are most often the victims of violence.

In 1970, Gerbner noted that "violence was involved in three-fourths of all plays in a contemporary or domestic setting. But it was featured in 98 per cent of plays set in the past, every single play set in the future, and 92 per cent of all plays depicting foreign lands or people."

## DEFINING WORLD

My telephone talk with Gerbner began with his observation that "television helps us define the world. It teaches the inevitability of the status quo."

Why are dramas set in the past and in foreign lands usually so violent?

Gerbner: "Certain types of social relationships are touchy and can be made more acceptable if placed in the past, the future, or foreign lands. If you want to portray a nonwhite character as a savage brute, you must take him into the past, or send him to Africa, or fictionalize him in the form of a cartoon animal character."

Network executives have accused Gerbner of counting every time Jeannie popped into her bottle during the I Dream of Jeannie series as a violent episode. How do you respond to that?

Gerbner: "We carefully define violence. In our studies it is the overt expression of physical force, compelling action against one's will on pain of being hurt or killed, or actually hurting or killing.

"This is a conservative definition. However, we do count violent gestures, even if they are in a comedy because comedy is a superb instrument of aggression. In comedy, we can present material which would be offensive in other ways."

## ANALYZE TAPES

For his violence profiles, Gerbner and his students videotape a sample week of network television and then analyze the tapes. The Department of Health, Education and Welfare has given \$100,000 to Dr. Gerbner to work on his research.

But isn't life violent? Isn't television merely reflecting that?

Gerbner: "Life is violent, but it is not as saturated with it as television is. Violence in television portrays social relations and makes people afraid of violating them.

"If you can portray through the systematic and ritualistic use of violence what society expects and if you can get people to accept that, then you do not have to resort to force as much in real life. Televised violence performs the actual functions of real life violence more cheaply than police or armies."

Then television is attempting to slow or halt change?

Gerbner: "Precisely. Any major communications medium is a medium of social stability. In fact, all of culture is calculated to cultivate those attitudes and behaviors which society, or the dominant groups, want to pay for.

"Thus television may reduce violence in the long run, if there is a just society. To the extent that it is not a just society then enforcing its norms and patterns will eventually lead to the outbreak of large-scale social violence."

# Steady TV Watching 'Changes Viewpoints'



**WATCHDOG**—Larry Gross keeps one eye on paper reports and one on TV shows which are analyzed for their impact on viewers. He is co-boss of a continuing University of Pennsylvania study on the cultural effects of heavy TV viewing.

By FRANKLYNN PETERSON  
Special to the Mercury-News

A steady diet of TV watching does something to its viewers, no doubt about that. The question that intrigues social scientists and psychologists is exactly how TV changes its fans — for better or worse?

Now, from the University of Pennsylvania comes the message that heavy TV-viewing (four hours a day or more) distorts a person's general view of reality. Heavy TV viewers see the world not so much as it is but rather the way that writers for Maude, Mannix, Mary Tyler Moore, Hawaii Five-O, etc., see it.

Gerbner, Dean of the Researchers at Penn, under the direction of George Gerbner, Dean of the School of Communications, have conducted a series of elaborate personality tests among heavy viewers, light viewers and sporadic viewers, and discovered that the heavy viewers are much more likely to have misconceptions about crime, crime victims, working women, minorities, U.S. job opportunities, medicine — and even politics — to name just a few areas.

Initially, Gerbner was interested in how much violence was depicted on the tube. His report on this subject a few years ago helped to stir up a lot of controversy and caused rating-conscious network execs to re-study some of their program content.

Nothing much really changed in TV fare, except in Saturday morning kiddie time, and Gerbner doesn't expect much change to result from his expanded studies. But along with his colleague, psychologist Larry Gross, and their crew of 25 students and assistants, Gerbner wants to record what he considers a profound change in the outlook of millions of Americans.

The data points out that TV fare is producing a vast tribe of narrow-minded,

ill-fed, frightened people.

Says Gerbner about TV's mass impact: "Never before have such large and varied groups — from nursery to nursing home, from ghetto to penthouse—shared so much of a system of messages and images and the assumptions embedded in them."

The key to mass attitudes is held by very few people, and while their motives are not suspect their judgment certainly is. Adds Gerbner, "In a highly centralized mass-production structure such as modern communication 'freedom' is the right of a relatively few media managers to decide what the public will be told.

"More heavy viewers of TV than light or non-viewers tend to conceive of reality as they experience it in the symbolic realm of TV drama and comedy series," he adds. *FALSE*

Eventually, researchers fear, the attitudes engendered by false TV situations will shape the laws of the land and course of society. That may be a lot to hang on the likes of Archie Bunker and Kung Fu, but the scholars believe it's happening.

Gerbner, Gross and company have been analyzing prime time TV fare for the past six years. After the start of each new TV season (roughly October), they videotape every prime time program from 7 to 11 P.M. for a whole week, plus the full day's menu on Saturday. So far the project has accumulated 656 plays and dramatic programs (including detective series, westerns etc.), focused a galaxy of 1,907 featured characters, and recorded 3,505 acts of comedy episodes.

Trained researchers have scanned and re-scanned these programs until they feel confident that content with social and psychological significance has been noted and set up on computer cards. The printout provides an exceptional por-

trait of conditions in TV-land.

Here are some of the conditions:

Better than nine out of ten dramatic programs, other than cartoons, present an apparently realistic environment; the past is rarely comic and the future never; foreigners make up 14 per cent of TV-screen population; poverty is funnier than wealth, although quite rare as a setting (one in a hundred, e.g. Sanford and Son, The Waltons); most of those with established careers in TV episodes are professional, most of them unmarried, and most in the prime of life; entertainment, law enforcement and government are the major occupations; males outnumber females four to one; children and old people are scarce, each comprising only about 6 per cent of the on-screen population; more females than males are young, but TV women age earlier and Master than men; older people on TV are more likely to be up to something evil, and fail at it, than the middle-agers; half of all people shown commit some kind of violence, 6 per cent kill someone and 3 per cent are killed. Only 21 per cent of prime time characters are women, but they make up 30 per cent of murder victims.

Gerbner and Gross then tested random samples of people around the country to determine how their beliefs varied from actual facts. They tested admitted heavy viewers against light viewers (less than two hours a day) and found that the distorted views of heavy viewers steadily reflected the distortions and exaggerations contained in TV programs.

For instance, over half of the heavy viewers grossly overestimated their chance of meeting with foul play. The same people are convinced, despite overwhelming real life evidence to the contrary, that strangers rather than friends, relatives or neighbors, would

be the perpetrators of violence against them.

Observes Gross: "In order to use violence as a dramatic lure, you have to train victims and engender a climate of fear. And that's what TV is doing."

In the Gerbner-Gross studies, the most extreme distortion in reality occurred in how steady watchers estimate their chance of being murdered or mugged. Adds Gross, "It's pathetic, but most of the audience today identifies more with a TV corpse than with the bad guy who did the corpse in or the good guy who sees justice is done."

In 1968, the researchers observe, violent characters on TV averaged 1.13 victims. In 1972, this climbed to 1.26 victims. There's a trend to mass mayhem on TV and, says Gross, "If this gets any worse, we're going to have a whole nation of terribly scared people." *from papers, not TV*

Education, it seems, is no barrier to TV influence. Heavy TV watchers with college degrees fell victim to the same wrong impression about crime probability as did high school dropout viewers. Educated tube watchers also were out of line more often in estimating the number of people living below the poverty line in America as non-watchers, with or without a degree. *due to TV? No*

When asked to estimate the number of married women who are employed at paying jobs, the college set that watches a lot of TV greatly underestimated the number in 60 per cent of the responses, as compared to the less educated, infrequent viewers who underestimated similarly only 49 per cent of the cases.

The most accurate estimates on employment figures for married women came from heavy viewers of daytime soap operas. Chuckling at the irony, Gross adds, "We've got no complaints about these lit-

tle dramas. Those who watch them are at least exposed to more real-life situations and a more realistic mix in terms of sex and age."

As to the small fry, TV commercials are apparently having as much of a distortion effect as the program content. In a special study in which youngsters were asked to name a food high in protein, soda pop was the most popular answer.

The study of nutrition vs. TV watching is still going on but, according to Gross, what the younger TV generation knows about proper eating could be written on a box top. "And as you might expect," Gross *adds* throws in, "the more TV watched, the worse the eating habits."

All this TV watching and related testing is financed by grants from the distinguished National Institute of Mental Health, a government agency which wants a view on viewers. How these findings might affect future laws or edicts on TV content depends as much on politics as science.

There is, the study shows, at least one strong antidote to heavy TV watching. All the studies have pointed out that viewers who leaven their TV watching with a healthy amount of newspaper reading eliminate the distortion effect. Moderate doses of news magazines helps too.

To explain this, Gross offers a highbrow hypothesis. "People seem obliged to watch a TV show from start to finish, no matter how bad it is, or what its distortion effect. A newspaper reader usually skips around and selects parts which interest him, and doesn't feel he has to complete everything. Newspaper information is more balanced and therefore will undo distortions without, likely, building up new ones. TV meanwhile keeps intensifying misimpressions of social reality." *go on*

Remarks Gross, cynically, about where it will all end, "We won't be a nation free of bias, distorted values or fear of violence, but at least we may all be uniformly scared, hold the same biases and hate the same people." *believe!!*

*FALSE SINCE WHEN*

All sessions at the Hilton. Session numbers are in parentheses.

### Monday, Aug. 27

**8:30 a.m. Murray Hill A (3). Problems and Developments in Sociological Theory.** Chair: Peter Park, U. of Mass. Ready for some inter-disciplinarity? Robert Friedrichs, Williams College, explores the conceptual and methodological impact of B.F. Skinner on contemporary sociology and examines specifically how a Skinnerian posture fits neatly with the government's drive for applied research.

**8:30 a.m. Mercury (4). Sociology of Social Welfare: Results of Income Maintenance.** Ch. Henry Meyer, U. of Mich. and Wyatt Jones, Brandeis U. A major myth-blowing session on results of income maintenance experiments. A companion session is Tuesday at 2:30 in Beekman Rm. on (77) Sociology of Social Welfare.

**8:30 a.m. Gramercy B (9). Contributed papers.** Ch. Lawrence Streicher, Illinois Inst. for Juvenile Research, Chicago. A potpourri. Streicher updates his work on caricature with a paper on political caricature as a predictor of world events, specifically conflict. Streicher's subject is the late British caricaturist David Low and complex findings support the predictive validity of Low's work. Now, didn't we see somewhere a cartoon of a rat emerging from a sewer?

**8:30 a.m. Trianon (6). Minority Research: Methodological Issues in Mental Health and the Social Sciences.** Ch. Mary Harper, Center for Minority Mental Health Programs, NIMH. A first-rate panel looks anew at the study of minorities in the aftermath of recent furious charges of methodological bankruptcy. Panel includes Maurice Jackson, Rodolpho Alvarez, Cora Marrett, Hubert Blalock, Karl Schuessler, Joseph Trimble, others.

**10:30 a.m. Gramercy A (13). Taking the Law in Their Own Hands.** Ch. Malcolm Spector, McGill U. Legal and paralegal trends. Session includes look at vigilantism from Marion Goldman and review of Nebraska's pot statute.

**2:30 p.m. Mercury Rm. (27). Political Decisions and Decision-Makers.** Ch. Mildred Schwartz, U. of Ill. Charles Kadushin reports on his latest installment of The Influence Structure of Elite American Decision-Makers.

**2:30 p.m. La Petite Trianon (29). Citizen Participation in Community Decision-Making.** Ch. Willis Goudy, Iowa State U. Or, what ever happened to old federalism? Gerard Hunt U. of Md. School of Medicine, uses investigation of participation in mental health programs to suggest improvements in participatory decision-making.

**2:30 p.m. Nassau A (34). Textbook Publishing in Sociology in the Seventies.** Panel was organized by the Assn. of Amer. Publishers to give sociologists useful tips on the publishing game and to discuss problems.

**4:30 p.m. Gramercy A (41). Social Indicators.** Ch. Paul Eberts, Cornell. One indicator freak tells us that there's a mainstream developing out of the muddied waters of recent developmental indicators work and debate over definition, concept and methodology. Drop in and see if you can detect it. Frank Andrews will review ISR's recent efforts in measuring quality of life along dimensions of roles and values and Jonathan Slesinger, U. of Wisc. will report on Developing a Policy-Oriented Methodology for Analyzing Community Health.

# ASA

New York City

# 1973

#### Meet The Press, ASA Style

BT managing editor Jack Horn will be available to readers, researchers or others with a story, a gripe or what have you. Leave messages at the hotel desk or the ASA Press Room.

**8:30 p.m. East Ballroom. Presidential Session.** Ch. Raymond Mack, Northwestern U. Bernard's Mirra Komarovsky's presidential address. A big surprise.

### Tuesday, Aug. 28

**8:30 a.m. Mercury (50). The Black Family.** Ch. Albert McQueen, Oberlin. New research and a reexamination. Frank Furstenberg on Family Structure, Ethnicity and Social Mobility; Charles Willie on Life Styles of Black Families: Variations by Social Class; and Alan Berger on Black Families and the Moynihan Report: A Research Evaluation.

**8:30 a.m. Main Ballroom (52). Occupations and Professions.** Ch. Marie Haug, Case Western. Economist Jane Cassels Record reports on the differential acceptance of new types of health professionals among the meds at Kaiser. Record is from Health Services Research Center, Portland.

**10:30 a.m. Gramercy B (65). Research in Community.** Ch. Peter Rossi, Johns Hopkins. John Walton, Northwestern, on the Structural Bases of Political Change in Urban Communities and Berkeley's Claude Fisher on Toward a Sub-Cultural Theory of Urbanism.

**10:30 a.m. Regent Rm. (67). Sociology of Education.** Ch. Ronald Corwin, Ohio State. Paul Roman reports on Career Changes Among Academicians in Mid-Career. A relevant topic, considering session 114 on the labor market for sociology.

**2:30 p.m. Main Ballroom (75). Political Socialization and Social Change.** Ch. Mildred Schwartz, U. of Illinois. David Segal's Emerging Independent emerges as a full-blooded political participant, a far cry from the spectator on the periphery of political activity.

**2:30 p.m. W. Ballroom (81). Federal Funding of Sociological Research.** Ch. Albert Reiss, Jr., Yale. A panel of research administrators to tell you that there's still money in them thar hills—for good research proposals. Of course, the definition of a "good" proposal is up for grabs. Jim Cowhig, NSF,

RANN; Donald Plock, NSF Social Sciences Div.; Ward Mason, NIE; David Pearl, NIMH and David Segal, Army Inst.

**4:30 p.m. O. Henry Rm. (94). The Science of Genetics in the Domain of Medicine: A Study in the Sociology of Applied Knowledge.** Princeton U.'s James Sorenson reviews his current study of human genetics and genetic counseling, examining how a body of scientific knowledge is translated into action. Sorenson argues the importance of researching the utilization of research.

**8:30 p.m. E. Ballroom (97). Plenary II: The Roles of Sociologists on Government Commissions.** Ch. Marvin Wolfgang, U. of Pa. Last year the vets of four major federal commissions swapped war stories, showed off battle scars and reminisced. This year, the big guns—Merton and company—will be on hand (at Plenary III, Wed. 8:30 p.m.) to do a little analyzing and point the way to where we go from here. Participants at Plenary II include Lloyd Ohlin, James Short and Charles Westoff. Otto Larsen will lead off with a reexamination of the work of the Commission on Obscenity and Pornography. It had the distinction, you remember, of being censured by Congress, condemned by the White House and, most recently, brushed off by the Supreme Court. And, according to Larsen, it "had more input from sociologists and other social scientists than any other commission in government history." Could there be some connection?

**10:30 p.m. W. Ballroom. Jazz Session.** This is where the real talent shows. Larsen calls it "sociologists playing somebody else's tune." Howie Becker on piano. Ray Mack on piano. Karl Schuessler on clarinet. Stan Wheeler on the flugelhorn? And, Otto Larsen on the pornograph.

### Wednesday, Aug. 29

**8:00 a.m. Business Meeting. Beekman, Section on Medical Sociology.** If you can get up for it, this is a session to make. David Mechanic and other health pros—sociologists and nonsociologists—review progress on a far-flung study of issues which have implications for public policy on health. Study is supported by a Carnegie grant.

**8:30 a.m. Bryant Rm. (107). Tolerance of Nonconformity in the U.S.: 1954-1972.** Clyde Nunn from Center for Policy Research, Inc., reports an undramatic but sizeable shift toward increased tolerance. But, he notes, increased tolerance of Communists doesn't tell all. "Could it be that we have merely switched brands rather than kicking the intolerance habit?" Etzioni and others discuss the social drift.

**10:30 a.m. East Ballroom. ASA Business Meeting.**

**2:30 p.m. Main Ballroom. Conflict Resolution.** Ch. John Spiegel, Brandeis U. Edith

#### SSSP Meeting

Society for the Study of Social Problems meets prior to the ASA convention at the Hotel Warwick in New York, Aug. 25-27. Interesting session on Death and the Family (4:00 p.m., Aug. 25) will be chaired by Rose Somerville, with Helena Lopata and others discussing widowhood, motherless homes and other sad topics. On Aug. 27 at 2:00 p.m., Craig Gilbert interacts with A. Weitzman and Jerry Skolnick on mass media reflections of family realities.

Flynn, U. of Ill., looks at control of prison violence and Richard Tomasson, U. of N.M., reports on Conflict and Its Management in One Department of Sociology.

**4:30 p.m. Beekman (131). Social Components of Disability.** Ch. Richard Smith, Johns Hopkins. A bevy of health related topics. Sexual Socialization of the Disabled from Gary Albercht, Northwestern; Patient-Audience Social Class and the Social Construction of Psychiatric Disorders from Gregg Wilkinson, Duke; and Effects of Social Epidemiological Factors on the Severity of Disability for the White and Nonwhite Disabled from Thomas Wan, Cornell.

**10:30 p.m. W. Ballroom. Departmental Alumni Student & Faculty Cash Bar Cocktail Stand-Up Conversation and Meet Your Old Friends Under Your University Standard.**

Someone had the idea that it would be a nice change from all those little, intimate parties in someone's room—Wisconsin in 114289, Duke in 2—to congregate under the school banner in one huge ballroom. Instead of roving from room to room, conventioners can go from banner to banner. Somehow, it's not the same.

#### Thursday, Aug. 30

**8:30 a.m. East Ballroom. ASA Business Meeting.**

**10:30 a.m. Trianon (143). Is Anatomy Destiny or the Second X.** Pauline Bart, U. of Ill. chairs panel on sex, sex roles, socialization and stereotyping. Interdisciplinary group includes Karen Paige, Susan Greenwald, Beverly Chinas, Anne Seiden and Ruth Bleier.

**10:30 a.m. Madison Rm. (146). A Model**

**for the Prediction of Lower-Class Leftist Radicalism.** Alejandro Portes, U. of Texas, heaves a new model for leftist radical orientation into the arena of political sociology. A pragmatic theoretical excursion that rejects popular hypotheses, seeks out the rational components in the evolution to radicalism, especially within-class differences.

**4:30 p.m. Trianon (164). The Black Community.** Ch. J. Herman Blake. Harold Pfautz, Harry Hughley and John McClaine report on Changes in Reputed Black Community Leadership: 1962-1972 and Robert Kaspis tracks Delinquency Patterns in Black Residential Areas at Varying Levels of Racial Change.

**4:30 p.m. Main Ballroom (167). Sexism and Sexuality.** Laud Humphreys leads a panel on sex—a panel discussion, that is.

## New York, New York, it's a hell of a town. . .

But you need a friendly native to show you the way. Your guide this trip is Henry Marks, Director of Advertising Sales in Psychology Today's New York office. He makes one disclaimer: "I'm not responsible for bitches about price." So be warned.

To which BT adds three bits of time-tested advice: Don't eat at a place called Mom's; play cards with a man named Doc; or examine the flora and fauna (especially the latter) in Central Park after dark.

### Close By

**Orsini's 41 W. 56 St.; PL7-1698.** See the beautiful people at lunch. Passable Italian food. Colorful room. Expensive.

**Seafare of the Aegean, 25 W. 56 St.; 581-0540.** Can't beat them for seafood outside Fulton fish market. Tasteful room, excellent and imaginatively prepared selections.

**La Grenoville, 3 E. 57 St.; PL2-1495.** Don't flinch at the prices. Cascades of flowers festoon room filled with equally beautiful women and superb food. Fashionable lunch crowd.

**Le Mistral, 14 E. 52 St.; 421-7588.** For \$50 two can have a lovely dinner and wine in romantic setting. Go with the speciality of the day.

**Top of the Six's, 666 Fifth Ave. (53 St.); 765-1666.** High-rise cocktail lounge with a view. Great free meatballs make it worth the trip up around 5:30 p.m.

**Beefburger, 9 E. 53 St.** Get a coffee to go and sit in the park next door, under the trees, and watch the waterfall. Good for the soul from 8 a.m. to 10 p.m.

**The Palm Court (lobby of the Plaza Hotel), Fifth Ave. & 59 St.** Delightful dessert, schmaltz music and one of the grandest rooms in New York. Interesting crowds to 1 a.m. See Central Park by Hansom cab. Pick one up right outside. Haggle over price.

**Giambelli's, 46 E. 50 St.; MU8-2760.** Moderate price. Great variety of dishes. Delicate Italian kitchen. Gracious service.

### Here and There

**Casa Brazil, 406 E. 85 St.; 288-5284.** One of New York's most intimate, charming restaurants. Bring your own wine. Consistently excellent Continental food. Moderate prices. Two settings an evening. Reservations a must. Brazilian food Wednesdays only.

### Le Veau D'or, 129 E. 60 St.; TE8-8133.

Very French, alive, noisy, crowded. Excellent selection at moderate to high prices.

**The Palms, 837 Second Ave. (45 St.); 682-9515.** Giant steaks and lobster in sawdust floor, Damon-Runyan-types hangout. Great deep fried potatoes.

**BoBo's, 20½ Pell St.; 962-9458.** Take a cab to Chinatown and squirm into this moderately-priced restaurant. One course after another, on into the night.

**Lutece, 249 E. 50 St.; PL2-2225.** Bring your wallet and someone else's. Possibly New York's best French restaurant. From \$125 to \$175 for four, depending on wines and courses. Gourmets' delight.

**Brasserie, 100 E. 53 St.** Can't sleep? Try a bowl of French onion soup or steak tartare, and a carafe of wine. Open virtually all night. Crowd is interesting. Also, onion soup for breakfast if you eat like a dock walloper. Moderate prices.

**The Flick, 1074 Second Ave. (57 St.).** For icecream-aholics. All night, old-fashioned ice cream parlor. Home of the five-baller sundae, with lots of goo. Old movies shown. Take three friends; have a 22-scoop special.

**Goldberg's, 996 Second Ave. (52 St.).** For pizza with great crust, lops of glop. Open till midnight.

*Walk up First Ave. and watch the singles action in the 60s. Stop at:*

**Maxwell's Plum, 1185 First Ave. (64 St.).**

Ornate bar equal to the best in San Francisco. Interesting scene of singles grope. Good late night snackery. Moderate prices. *See the counterculture belly-up. Take a cab to:*

**Max's Kansas City, 213 Park Ave. South; 777-7870.** Great salad, good steak at moderate price in a restaurant you'll swear is run by Andy Warhol.

**Marchi's, 251 E. 31 St.; OR9-2494.** Eat, eat, eat. Family-run Northern Italian kitchen pours it on in a warm brownstone restaurant. Good food, great value.

**Le Moal, 942 Third Ave. (56 St.); MU8-8860.** Good Breton restaurant. Moderate prices.

**Laurent, 111 E. 56 St.; 753-2729.** Sumptuous, spacious room. French. Moderate to expensive.

**Shepherd's, 440 Park Ave. (56 St.).** Loud, colorful discotheque, located in Drake Hotel. Stop for a drink and rubberneck.

**Giambelli's, 46 E. 50 St.; MU8-2760.** Great variety of dishes, gracious service, delicate Italian kitchen. Moderate prices.

### Take a \$5 cab ride down the Hudson to:

**Oscar's Delmonico, 56 Beaver St. (corner of William St.); 269-1180.** In the Wall St. district. See brokers, shipping magnates and other tycoons unwind in a room fit for Jay Gould. Expensive. Steak dinner is dramatic and good.

**Christ Cella, 160 E. 46 St.; 697-2479.** Mouthwatering, big servings of steak and roast beef. Expensive, but great.

*If you like Japanese food, one of the town's best buys is:*

**Akasaka, 715 Second Ave. (38 St.); 867-6410.** Lunch, noon to 2:30 p.m. Dinner, 5:00 p.m. to 10 p.m. Very modest prices. Great for six or eight people; order three courses for every two people. Relaxed, terrific value.

### Culture Corner

*A phone call will get you hours and special events at:*

**Museum of Modern Art, 11 W. 53 St.; 245-3200**

**Pierpont Morgan Library, 29 E. 36 St.; 685-0008.**

**New York Public Library, 42 St. & Fifth Ave.; 695-4200.**

**Metropolitan Museum of Art, 82 St. & Fifth Ave.; 879-5500.**

**Whitney Museum of American Art, 945 Madison Ave. (75 St.); 249-4100.**

**New York Historical Society, 77 St. & Central Park West; 873-3400.**

**American Museum of Natural History, 79 St. & Central Park West; 873-1300.**

**Hayden Planetarium, 81 St. & Central Park West; 873-1300.**

### Sightseeing

**Circle Line Sightseeing Yachts.** Three-hour trip around Manhattan. Leaves from Pier 83 on Hudson River at end of West 42 St.; 563-3200.

**Empire State Bldg., Observation Deck, 350 Fifth Ave. (34 St.); 563-3100.**

**Rockefeller Center, 30 Rockefeller Plaza (49 St.); 245-9000.**

**New York Stock Exchange, Wall & Broad Sts.; 422-4200.** Guided tours.

**United Nations Bldg., 45 St. & First Ave.; 754-1234.** Guided tours.

**2-4:50 p.m. People, Perceptions and the Arts, 1, La Huronie, LCC.** Ch. John Hartman, U. of Mich. A left-handed architect and right-handed psychologist report on left-handedness in architects, facility of lefties for drawing a spatial maze perfectly and then speculate on cerebral dominance.

**3:00 p.m. Invited Address, Marquette Rm., QE.** Ch. Ken Little. A must if you want to get the flavor of where health policy is going. Asst. Sec. for Health Charles Edward's right hand man, Henry Simmons will do the honors with a talk on "The New Federalism and Its Implications for Psychology." Watch out for straw men who will be effectively felled and listen hardest to what is not said.

**3:00 p.m. Using Social Science for Public Policy Decisions, Brittany Rm., SMR.** Ch. Abraham Levine, Office of Research and Demonstrations, HEW. Keeping the subject alive are Hannah Levin, Rutgers, Oliver Moles, OEO, and Canadian colleagues on how the neighbors do it.

**5:00 p.m. Invited Address, Outremont Rm., HB.** Ch. John Campbell, Univ. of Minn. If you're good for one more session before taking a whiff at APA's 6:00 social hour (Mount Royal Rm., HB), drop in on Edwin Chiselli's address. In a speech on perspectives for industrial psychology, he notes that since psychologists are trained alike, work in similar settings, talk alike, write alike, "it is not surprising that there is some sameness amongst us in the particular variables we perceive as pertaining to people in important ways."

## Tuesday, Aug. 28

*If you can take the brain so soon after breakfast, you have two major choices:*

**8:00 a.m. Neuropsychology, Proprioception and Arousal, Saguenay Rm., QE.** Ch. Michael Strobel, U. of Montreal for a session on clinical findings with focus on schizophrenics.

**8:00 a.m. Electrical Stimulation of the Brain, Outremont Rm., HB.** Ch. E.E. Coons, New York U. For rat types only.

**8:00 a.m. Symposium on Conversion to the International Metric System, Meeting Rm. C, PB.** Ch. Albert Chalupsky, AIR, Palo Alto. Focus is on preparing the public with Theodore Dunn opting for major educational campaign via advertising. He's from Benton & Bowles.

**8:00 Workshop: National Health Insurance and Professional Psychology's Survival, Galerie 1, QE.** Ch. Ronald

Fox, Ohio St. U. An all morning rap and strategy session on the pursuit of parity and freedom to choose a psychologist. With the Blue Cross suit, activity by states enacting freedom of choice legislation and the on-again, off-again promised Administration proposal, talk should be lively.

**9:00 a.m. Symposium: How Well Is the Community Mental Health Centers Program Achieving Its Goals? Saguenay Rm., QE.** Ch. Eugene Cogan, HumRRO. NIMHers and others try to decide whether it's angel, monster or a new dinosaur. And Seymour Bellin tackles participation issue again.

**9:00 a.m. Crime and Delinquency, Champlain Rm., SMR.** Ch. Pier Angelo, Achille, Ecole de Psycho-Education, U. Montreal. If you're one of those who has liked to think of forgers in a class by themselves, skip this session.

**9:00 a.m. Is the Military Application of Psychological Knowledge Consistent with the Promotion of Human Welfare, Duluth Rm., QE.** Ch. Herb Kelman, Harvard U. and John Rasmussen, Battelle. The question becomes even more tantalizing when you figure the allure of research dollars coming from the Army's Research Institute for the Social and Behavioral Sciences. Glenn Bryan and Paul Nelson from Navy, Hannah Levin and Marc Pilisuk, UC Berkeley. Considering Kelman's recent tussle with DOD over silencing of Navy POW research personnel, we can anticipate his comments. (DOD recently lifted talk ban).

**9:00 a.m. Symposium: A Psychohistorical Study of Contrasting Methods to Achieve Social Change: Peace Activism, Participatory Politics, and War Resistance, Gatineau Rm., QE.** Ch. Lea Blumberg Lapidus, Columbia U. Battle stories and theories from veterans of social change efforts. Jerry Gordon, National Peace Action Coalition; Richard Sterns, National McGovern for President Organization; Jan Barry, Vietnam Veterans against the War. Also, Elizabeth Douvan, U. of Mich., and Teresa Levitin, Yale, on the role of women in social and political change.

**9:00 a.m. Women and the Communal Experience, Galerie 3, QE.** Ch. Sandra Tangri, CUNY. A joint symposium of Div. 9 and APA's ad hoc Committee on Women in Psychology. Martha Mednick, Howard, on Women in the Kibbutz; Rosabeth Kanter, Harvard, on De-housewifing. And, the one and only Jessie Bernard as discussant.

**9:00 a.m. Consultation and Advocacy, Ballroom, Le Chateau Champlain, LCC.** Ch. Sarah Wing, Washington State Reformatory. A morning-long workshop mashing the concepts and roles of consultation and advocacy with specialized subsessions on child advocacy and training for advocacy. Participants include Jean Reynolds from National Center for Child Advocacy, HEW.

**10:00 a.m. Symposium: Field Research with Military Units: Adventures with the Green Machine, Meeting Rm., E, PB.** Ch. Stanley Bolin, Army Research Institute for Behavioral and Social Sciences, Arlington. A good time to check up on what the Institute is doing. Donald Kristiansen on Psychologist as Grunt and Thomas Houston on Psychologist as Detective. Ralph Center, Office of Sec., DOD is discussant.

**10:00 a.m. Locus of Control, Laurentien Rm., SMR.** Ch. Bonnie Strickland. A quickie on LOC with cross-cultural comparisons and such topics as Persistence as a Function of LOC.

**10:00 a.m. New Product Adoption Processes, Meeting Rm. D, PB.** Ch. Alin Gruber, Norton Simon Communications, Inc., N.Y. A highlight of this session focuses on how to put the squeeze on alumni for donations. Warren Blumenfeld from Ga. State, with an old but comfortable hat method, has developed a means of predicting success of passing hat—at GSU, anyway.

**10:00 a.m. Applied Behavior Analysis in Educational Settings, Meeting Rm. H, PB.** Ch. Barbara Etzel, U. of Kans. If you missed Monday's several sessions on the topic, you can catch many of your favorite behavior ed researcher-practitioners here. Focus on group care and home-based reinforcement. Todd Riskey, Montrose Wolf and others. A newcomer is Calcumate, a teaching device from the folks who brought you Juniper Gardens that helps teach the mechanics and concepts of subtraction with borrowing.

**11:00 a.m. Liking and Love, Matapedia Rm., QE.** Ch. Robert Suchner, Northern Ill. U. Alvin Pam unfolds the Love Scale. If you score over 340, you've had it. George Breed of U. of S.D. on Touch Me, Like Me: Artifact? notes there is touching. . . and then there is touching.

**11:00 a.m. Suicide, Depression, and Mania, St. Maurice Rm., QE.** Ch. Erika Gutbrodt, Douglas Hospital, Montreal. James Scholz, Milwaukee County MHC finds three major categories of defense styles in suicide at-

tempters and Marvin Kahn, U. of Ariz., reports on Epidemiological Study of Suicide and Suicide Attempts among Papago Indians.

**11:00 a.m. College Students and Politicians in the Community, Laurentien Rm., SMR.** Ch. Donald Routh, U. of N.C. Session on grass roots field work for students in nontraditional settings. Cary and Deborah Cherniss, U. of Mich., on Ward Healing: "An Alternative "Service-Delivery System," for example.

**1:00 p.m. Research with Puerto Ricans: A Challenge to Imagination, Gatineau Rm., QE.** Ch. Angel Pacheco, Harvard. Short state of art.

**1:00 p.m. Symposium: Psychosurgery: Current Evaluation of Therapeutic, Legal, Ethical and Political Issues, Ballroom, LCC.** Ch. Charles Butter, U. of Mich. This session may generate some heat. William Scoville, Yale Medical School, speaks to his stand in letter to the Journal of Neurosurgery back in April:

"Methods should limit lesions and alter function to that amount which will remove pathological thoughts and feelings but preserve normal function." MIT's Stephan Chorover surveys the psychosurgical scene and warns against political misuse of social and behavioral sciences and what he calls the dangerous "coalescence of political and technological viewpoints." Social and behavioral sciences must guard against the political use of an ostensibly enlightened process to achieve essentially inhumane and repressive ends."

**1:00 p.m. Behavior Analysis in Community Settings, Meeting Rm. C., PB.** Ch. Robert Burgess, U. of Wash. From quarters to bananas. Peter Everett from Penn State found that you can increase bus riding by making the bus pay riders. Hal Markowitz at Oregon's Zoological Research Center in Portland reports on successes of intensive research and humanizing program at Zoo. Taught gibbons to retrieve their food so they can eat at any time of day. Keith Miller and Rich Feallock from U. of Kans. report Experimental Analysis of a Behavioral System for Communal Living. It's the first full report on the project developed as an alternative to dorm living as well as experiment. From results Miller says Walden II may not be far off. (Miller is publishing handbook). And, Scott "Mr. Clean" Geller, VPI, reports additional findings that prompting messages on products increases the probability of anti-litter responses.

**1:00 p.m. Operant Conditioning, Meeting Rm. 1, PB.** Ch. William Farthing,

U. of Me. To fill our pigeon quota. William Ghiselli, Johnston Training and Research Center, Bordentown, N.J., reports a possible "need state," as opposed to mere stimulus change, underlying light reinforcement. When Ghiselli decreased the duration of the light produced by his pigeon's conditioned response, the pigeon tended to increase the number of responses while decreasing the total daily exposures to light. Or, maybe the pigeon got tired.

**1:00 p.m. Symposium: Psychotherapy is Effective with Schizophrenics, Salle Doree, SMR.** Ch. Bertram Karon, MSU. Would you argue with Carl Rogers?

**1:00 p.m. Symposium: Human Engineering Issues in Health Services Delivery, Cote St. Luc Rm., HB.** Ch. Gustave Rath, Northwestern. Participants from service delivery research settings and Senate health subcommittee staff debate the how to's of health service delivery systems. They include U. R. Rheinhart, Princeton; Harry Becker, Albert Einstein College of Medicine and Mitchell Greenlich, Kaiser-Portland Health Services Research Center.

**1:00 p.m. Symposium: Structure and Function of Emotion, Outremont Rm., HB.** Ch. John Dullin, Case Western. Finger-tapping with Manfred Clynes, Rockland State Hospital, Orangeburg, N.Y. (See BT Jan. 71). After you listen to his research findings and theory of sentics, a method of instant emotional measurement, coax him to a piano.

**2:00 p.m. Invited Address, Div. 9, Marquette Rm., QE.** Ch. Harold Proshansky, CUNY. SPISSI invited U. of Mich.'s Daniel Katz to discuss Some Problems in Affecting Social Change. In 50 minutes?

**2:00 p.m. Invited Address, Div. 15, Westmount Rm., HB.** Ch. David Krathwohl, Syracuse. . . plays host to Thomas Glennan, director of the year-old NIE. Go see Glennan in action. A very political research administrator whose budget hasn't been gouged yet. You may pick up some funding tips.

**4:00 p.m. Demonstration of Emotion Generation with Sentic Cycles, Outremont Rm., HB.** A demo with Manfred Clynes. If you missed Clynes earlier, catch him now.

**5:00 p.m. Address by Recipient of 1972 Distinguished Professional Contribution Award, Le Grand Salon/Marquette Rm., QE.** Carl Rogers on the Emerging Person: A New Revolution.

**9:00 p.m. The APA Dance, Le Grand Salon/Marquette and Jolliet Rms., QE.**

Drop in long enough to see if there's a new song from APA's own George Gershwin.

**Wednesday, Aug. 29**

**8:00 a.m. Symposium, The Role of the Psychologist in Assisting the Courts: The Psychoforensic Mission, Meeting Rm. E, PB.** Ch. Carl Bauer, St. Elizabeth's Hospital, Wash., D.C. Entire panel from St. E's discuss problems from perspective of a group that really gets the business from the courts.

*The following two sessions are complementary. Both take a social systems and behavioral view of health. Hop back and forth if you can.*

**8:00 a.m. Symposium: New Systems Approaches to Health, Galerie 3, QE.** William Loring, Lyle Spencer and Ed Kely—all from HEW—discuss health from human services angle. Spencer focuses on HEW projects pulling together various services in single setting. Kely reviews progress of experimental health systems, local tests in service delivery and financial management.

**8:9:50 a.m. Symposium, Toward New "Health Care" Models: Implications of Social and Behavioral Science Findings, St. Laurent Rm., QE.** Ch. David Chiriboga, UC, San Francisco. Models based on broad definitions health.

**8:00 a.m. Symposium, Clients as Informed Participants: Progress in Practice, Brittany Rm., SMR.** Ch. Constance Fischer, Duquesne U. As participant Stan Brodsky puts it, that means opening up the prison files, therapy notes, anything that works. And, Brodsky reports, it does work.

**9:00 a.m. Symposium: Research Designs in Studies of Sexuality, Jolliet Rm., QE.** Alan Bell, Institute for Sex Research, Bloomington, gives preliminary report of study of homosexuality and urges view of sexuality as a spectrum with homosexual and heterosexual behavior at various places at various times. Judith Long Laws, Cornell U. proposes model for study of female sexual identity.

**9:00 a.m. Symposium, NIMH: What Can We Expect in the Future, Mackenzie Rm., QE.** Ch. Allen Leventhal, American Univ. By the time the answer is in, it will be out of date. Turn out anyway. You may get some helpful, if fuzzy, advice from Stan Schneider, Fred Spaner, John Wolfe, Lonnie Mitchell. Or maybe you can give some to them.

**10:00 a.m. SPISSI Presidential Address, St. Laurent Rm., QE.** Ch. Bertram Raven, UCLA. Harold Proshansky on The Crisis in Human Dignity.



The show "Owen Marshall," starring Arthur Hill (right) and Lee Majors, is typical of the researchers' finding that men on television are in the prime of life and single. Also, in the TV-series mild, middle-aged men can be constantly successful, but not middle-aged women.



"Even the traditional sex stereotypes about women's work are disregarded by TV producers," says Dr. Gross, pointing out that "Room 222" stars Lloyd Haynes (center) and Michael Constantine (right). In real life, women hold 63% of the teaching jobs; on television, they have only 45% of the jobs.

# Warning: TV-Viewing May Be Hazardous To Your Mind

*It may also frighten you and contribute to malnutrition, according to researchers at the University of Pennsylvania. (If you'd like to check their theory, take the distortion test at the end of this story.)*

By FRANKLYNN PETERSON

A STEADY diet of TV watching does something to its viewers, no doubt about that. The question that intrigues social scientists and psychologists is exactly how TV changes its fans. For better or worse?

Now, from the University of Pennsylvania comes the message that heavy TV-viewing (four hours a day or more) distorts a person's general view of reality.

Heavy TV-viewers see the world not so much as it is but rather the way writers for "Maude," "Man-

nix," "Mary Tyler Moore" or "Hawaii Five-O" might see it.

Researchers at Penn. under the direction of George Gerbner, dean of the School of Communications, have conducted a series of elaborate personality tests among heavy viewers, light viewers and sporadic viewers, and discovered that the heavy viewers are much more likely to have misconceptions about crime, crime victims, working women, minorities, job opportunities and medicine, to name just a few areas.

Initially, Gerbner was interested in how much violence was depicted

on the tube. His report on this subject a few years ago helped to stir up controversy and caused rating-conscious network execs to re-study some of their program content. Nothing much really changed in TV fare, except in Saturday morning kiddie time, and Dean Gerbner doesn't expect much change to result from his expanded studies. But along with his colleague, psychologist Larry Gross, and their crew of 25 students and assistants, Gerbner wants to record what he considers a profound change in the outlook of millions of Americans. The data points out that TV

*Continued*

Warning:  
TV-Viewing May  
Be Hazardous  
To Your Mind

fare is producing a vast tribe of narrow-minded, ill-fed, frightened people.

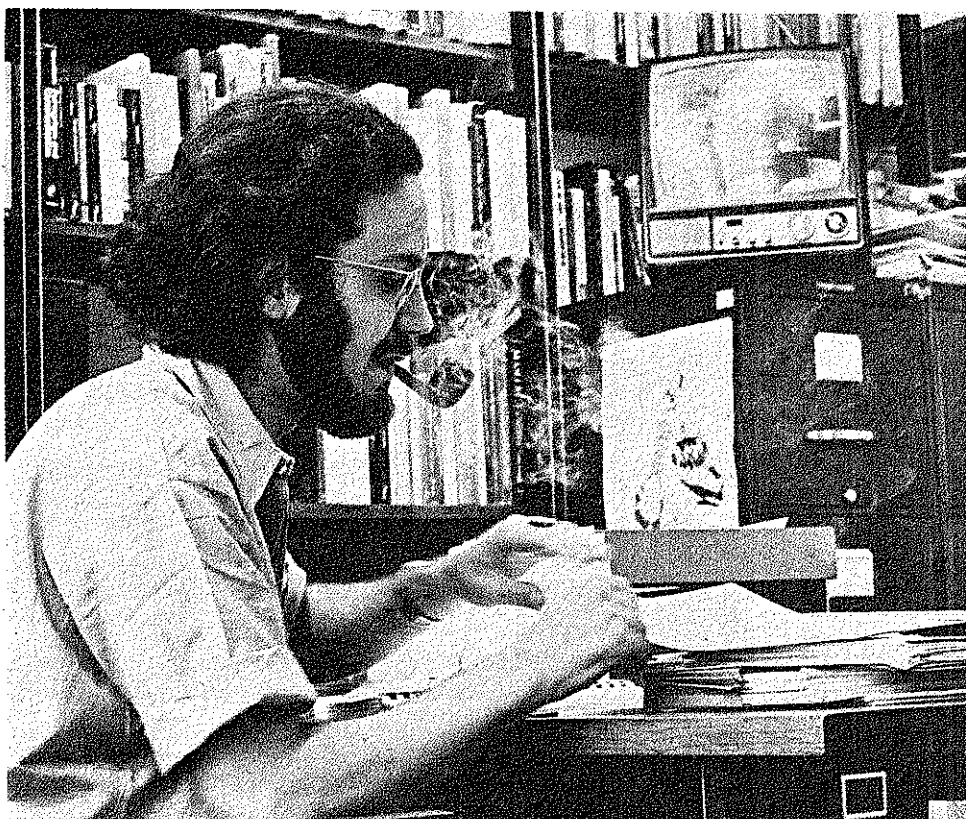
Says Gerbner about TV's mass impact, "Never before have such large and varied groups — from nursery to nursing home, from ghetto to penthouse — shared so much of a system of messages and images and the assumptions embedded in them."

Adds the dean, "In a highly centralized mass-production structure such as modern communication, 'freedom' is the right of a relatively few media managers to decide what the public will be told."

Surprisingly, Gerbner and Gross do not believe that TV news plays a very important part in public mind-bending. What their data points up is that, "More heavy viewers of TV than light or non-viewers tend to conceive of reality as they experience it in the symbolic realm of TV drama and comedy series." Eventually, they fear, the attitudes engendered by false TV situations will shape the laws of the land and course of society.

Gerbner, Gross and company have been analyzing prime time TV fare for the past six years. After the start of each new TV season (about October), they videotape every prime time program from 7 to 11 p.m. for a whole week, plus the full day's menu on Saturday. So far the project has accumulated "656 plays and dramatic programs (including detective series, Westerns, etc.), focused on a galaxy of 1907 featured characters and recorded 3505 acts of comedy episodes." Trained researchers have scanned and re-scanned these programs until they feel confident that content with social and psychological significance has been noted and set up on computer cards. The printout provides an exceptional portrait of conditions in TV-land.

Here are some of the conditions: Better than nine out of 10 dramatic programs, other than cartoons, present an apparently realistic environment; the past is rarely comic and the future never; foreigners make up 14% of TV-screen population; poverty is funnier than wealth, although quite rare as a setting (one in a hundred, e.g. "Sanford and Sons," "The Waltons"). Most of those with established careers in TV episodes are professional, most of them unmarried and most in the prime of life; entertainment, law enforcement and government are the major occupations; males outnumber females four to one; children and old people are scarce, each comprising only about 6% of the on-screen population; more females than males are young, but TV women age earlier and faster than men; older people on TV are more likely to be up to something evil, and fail at it, than the middle-agers; half of all people show



In shirt sleeves, social psychologist Larry Gross keeps one eye on paper reports and the other on television shows, which are analyzed for their impact on viewers.

commit some kind of violence, 6% kill someone and 3% are killed. Only 2% of prime time characters are women, but they make up 30% of murder victims.

**G**ERBNER AND Gross then tested random samples of people around the country to determine how their beliefs varied from actual facts. They tested admittedly heavy viewers against light viewers (less than two hours a day) and found that the distorted views of heavy viewers steadily reflected the distortions and exaggerations contained in TV programs. For instance, over half of the heavy viewers grossly overestimated their chance of meeting with foul play. The same people are convinced, despite overwhelming real-life evidence to the contrary, that strangers rather than friends, relatives or neighbors, would be the perpetrators of violence against them.

Observes researcher Gross, "In order to use violence as a dramatic lure, you have to train victims and engender a climate of fear. And that's what TV is doing." In the Gerbner-Gross studies, the most extreme distortion in reality occurred in how steady watchers estimated their chance of being murdered or mugged. "It's pathetic, but most of the audience today identifies more with a TV corpse than with the bad guy who did the corpse in or the good guy who sees justice is done," Gross adds.

Education, it seems, is no barrier to TV influence. Heavy TV watchers with college degrees fell victim to the same wrong impression about crime probability as did high school dropout viewers. Educated tube

watchers also were out of line more often in estimating the number of people living below the poverty line in America as non-watchers, with or without a degree. And when asked to estimate the number of married women who are employed at paying jobs, the college set that watches a lot of TV greatly underestimated the number in 60% of the responses, as compared to the less educated, infrequent viewers who underestimated similarly in only 48% of the cases. The most accurate estimates on employment figures for married women came from heavy viewers of daytime soap operas. Chuckling at the irony, Gross adds, "We've got no complaints about these little dramas. Those who watch them are at least exposed to more real-life situations and a more realistic mix in terms of sex and age."

As to the small fry, TV commercials are apparently having as much of a distortion effect as the program content. In a special study in which youngsters were asked to name a food high in protein, soda pop was the most popular answer. The study of nutrition vs. TV watching is still going on but, according to Gross, what the younger TV generation knows about proper eating could be written on a box top. "And as you might expect," Gross throws in, "the more TV watched, the worse the eating habits."

All this TV-watching and related testing is financed by grants from the distinguished National Institute of Mental Health, a government agency which wants a view on viewers. How these findings might affect future laws or edicts on TV content

*Continued*

## Warning: TV-Viewing May Be Hazardous To Your Mind



Nancy Tedesco and Mike Eley, research associates on the television project, look for new results in the computer print-outs of prime time characters and episodes.

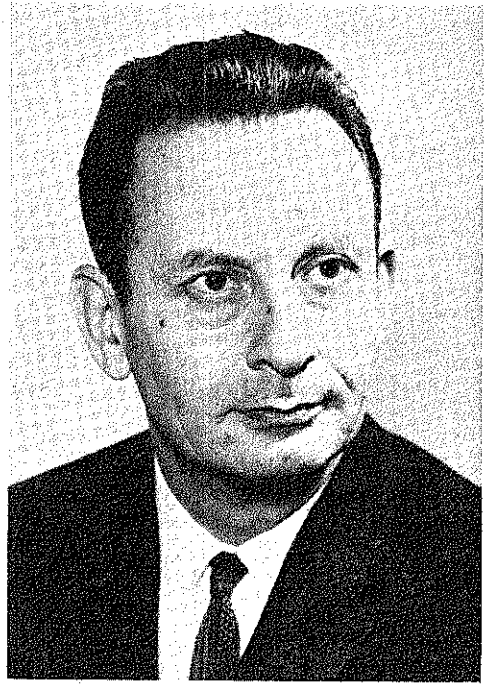
depends as much on politics as science. After all, wrong impressions aren't necessarily harmful and it's yet to be proved that keeping your eyes glued to TV for four or even eight hours a day causes crime, delinquency or poor health. Even Dr. Gross, who deplores the tendency of children to watch TV hour upon hour while doing nothing useful, adds, "It's the puritanical streak in me that objects, not the psychologist."

There is, however, a strong antidote to heavy TV watching. All their studies have pointed out that viewers who leaven their TV watching with a healthy amount of newspaper reading eliminate the distortion effect. Moderate doses of newsmagazines help, too. To explain this, Gross offers a highbrow hypothesis. "People seem obliged to watch a TV show from start to finish, no matter how bad it is, or what its distortion effect. A newspaper reader usually skips around and selects parts which interest him, and doesn't feel he has to complete everything. Newspaper information is more balanced and therefore will undo distortions without, likely, building up new ones. TV meanwhile keeps intensifying misimpressions of social reality."

Gross remarks, cynically, about where it will all end, "We won't be a nation free of bias, distorted values or fear of violence, but at least we may all be uniformly scared, hold the same biases and hate the same people."

### WHAT'S YOUR DISTORTION INDEX?

These are questions similar to those posed in the Gerbner-Gross studies:



George Gerbner, professor of communications at the University of Pennsylvania, conducts the studies to assess the effects of television on viewers' conceptions of the real world.

1. What percent of the world's population lives in the United States?  
a-1% b-5% c-10% d-15% e-20%
2. What percent of U.S. workers are in law enforcement jobs?  
a-¼% b-½% c-1% c-2% e-5%
3. What are your chances of suffering from a serious crime this year?  
a-1 in 100% b-2 in 100% c-3 in 100%  
d-5 in 100% e-10 in 100%
4. What percent of the victims of crime are black?  
a-70% b-55% c-40% d-25% e-10%
5. What percent of victims of crime are under 30 years old?  
a-70% b-55% c-40% d-25% e-10%
6. What percent of married women work (at jobs outside the home)?  
a-50% b-40% c-30% d-20% e-10%
7. What percent of U.S. workers are employed in managerial or professional jobs?  
a-5% b-10% c-15% d-20% e-25%
8. What percent of workers have jobs in professional athletics or entertainment?  
a-¼% b-½% c-1% d-2% e-3%

The most nearly correct answer in every question is "b." For every answer in which you checked "a" or "c," score 2 points; for every "d" you checked, score 5 points; for every "e" score 10 points.

Add up your points. If you've scored 50 points or more, you're suspected of watching too much TV; 30 points or more, and you may be in the twilight zone.



ABOUT THE AUTHOR: *Franklynn Peterson is a writer for the Metro Group.*

# Annenberg Violence Study Links T.V. Viewing and Social Norms

Daily  
Perm

9/19/73

By STEVE STECKLOW

The Annenberg School's most recent report on television violence has concluded that there is "clear evidence of a relationship between television viewing and conceptions of social reality that conform to the world of television but contrast with real life."

For example, the report shows that significantly more heavy viewers than light viewers of T.V. think they have a greater chance of encountering violence than they in fact do.

Influenced by seemingly realistic TV programs including news shows, these viewers also overestimate the U.S. population as a percentage of world population, the number of males with law enforcement jobs, the percentage of white Americans employed as professionals and managers, and the number of crimes that are violent.

As in the previous four violence reports prepared by the Annenberg School, a composite index of dramatic violence on prime-time network TV was included. It shows that in 1972, the actual prevalence of violence (percent of programs and hours containing violent action) remained the same as it has in every year since 1967. However, the ratio of victimization - the number of victims compared with the number of perpetrators of violence - rose to a new high, and struck particularly hard at women and nonwhites.

The statistics reveal that eight out of every ten programs and nine out of

every ten cartoons contained some violence. NBC took the lead in violence programs, with ABC second, and CBS third. CBS was the only major network to decrease in violence from 1971.

According to Annenberg Dean George Gerbner, violence indexes in programs are calculated over several months by trained analysts, viewing videotaped shows. Four analysts are used at each sitting and an act of violence is only recorded if all four analysts agree. The definition of dramatic violence used is "the overt expression of physical force, compelling action against one's will or pain of being hurt or killed, or actually hurting or killing."

Gerbner said he does not believe that violence on television is necessarily unjustifiable. "There's nothing more educational than

dramatic entertainment. Violence is very educational."

When asked what he attributes the amount of violence on TV to, Gerbner replied, "There's so much violence since it's cheap and requires little talent." He would like to see more time, talent, and money going into programming.

Gerbner said he believes that violence is related more to fear than aggression and is more likely to contract a sense of fear in the viewer. The danger lies in that "fear is a much more exploitable commodity than aggressiveness." "Television," he said "makes people afraid to resist."

This year's findings are the fifth in a series of reports on televised dramatic violence, sponsored by a

(Continued on page 6)

# Annenberg

*(Continued from page 1)*

grant from the National Institute of Mental Health. The research was initiated under contract with the National Commission on the Causes and Prevention of Violence and the ~~Surgeon General's Committee on TV~~ and Social Behavior.

This year's report is a by-product of the pilot study of the feasibility of developing a set of Cultural Indicators that trace trends in both media content and effects.

Violence is no longer the major concern of the study, Gerbner said. In future reports, the television representations of sex, age, and public authority will be studied.

The television roles of men and especially women will be of major importance in future studies. Research is currently in progress and new findings will be released in December or January.

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**SUGGESTED READING**

by Mary Mullen

**NEWS**

- Aronson, James, "Packaging the News: A Critical Survey of Press, Radio, TV," 1971, Internat'l Publishers, paper \$1.45
- "Delayed Reaction," Newsweek (June 18, 1973, p. 74). (CBS drops "instant" analysis.)
- Epstein, Edward Jay, "News from Nowhere: Television and the News," 1973, Random House, \$7.95.
- "Instant Analysis," New Republic (June 30, 1973, p. 8).
- Lord, John, "Cucumbers Into Sunbeams," Atlantic (May 1973). (Reviews of News From Nowhere by E. J. Epstein and Politics of Broadcasting, ed. by M. Barrett)
- Powers, Ron, Review of News from Nowhere, Columbia Journalism Review, (May/June 1973).
- Smith, Desmond, "Wounded Knee: the Media Coup d'etat," Nation (June 25, 1973, p. 806). (Newsmen as "helpless victims in the adventurist game of media blackmail.")
- "TV Journalism: More Meaning, Wider Range, Harder Work, Bigger Budgets," Broadcasting, (Aug. 20, 1973). (Investigative reporting at major TV stations.)

**GOVERNMENT AND THE MEDIA**

- Bagdikian, Ben H., "The Effete Conspiracy: And Other Crimes by the Press," 1972, Harper & Rowe, paper \$5.95.
- "Both Sides of Debate over Television News," U.S. News (Feb. 19, 1973). (Interviews with Nixon representative C. T. Whitehead and broadcasting representative Fred W. Friendly.)
- Foreign Policy Association, The Right to Known and Foreign Policy, 345 E. 46th, N.Y. 10017. (Great Decisions discussion.)
- Hohenberg, John, "Free Press, Free People, the Best Cause," 1971, 1973, Macmillan Co., a Free Press Paperback, 511 pp.
- "Limited Access," Newsweek (June 11, 1973, p. 73). (On Supreme Court decision that stations and networks do not have to accept paid ads.)
- Twentieth Century Task Force on Gov't and the Press, Press Freedoms under Pressure, 41 E. 70th, N.Y. 10021, on request.
- Whitehead, Clay T., "Broadcasters and the Networks," Vital Speeches (Feb. 1, 1973, p. 230). (The speech that includes his remarks on "ideological plugola" and "elitist gossip.")

**CATV**

- Broadcasting Magazine (June 25, 1973). (Coverage of the Nat'l Cable Television Association convention.)
- Educational & Industrial Television (June 1973). (Includes "Education and the Cable" by Ethel G. Booth, "CATV and KETC-TV: A Beneficial Partnership" by Jill Bamburg, and "Portable Videotape and CATV in Appalachia" by Charles W. Childs.)
- National Cable Television Association, Cable Television and Education: A Report from the Field, 918 16th St., N.W., Washington, D.C. 20006.

**OTHER**

- Bower, Dr. Robert T., "How America Sees Television," (July 14, 1973, p.4). (Re-

**TV VIOLENCE RISING**

Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, has been studying TV violence since 1967. In the summary of his findings on violence seen on network TV in 1971 he concluded: "The four-year trend toward lower levels and less lethal violence was reversed in 1971. Only cartoons continued to moderate what is still the highest dose of violence."

Dr. Gerbner also noted that "CBS programs, traditionally the least violent, became the most violent, while nonwhite females and cartoon animals were the least violent."

"Feature films and news programs in 1971 spearheaded the trend toward more lethal violence by depicting record high portions of screen killers."

Gerbner observed 25.4 violent episodes in every hour of cartoon programming and 8.2 violent episodes per hour of overall network programming.

Network executives have been critical of Gerbner's methods of assessing and counting violent episodes. However, Dr. Gerbner states: "We carefully define violence . . . It is that overt expression of physical force, compelling action against one's will on pain of being hurt or killed, or actually hurting or killing." And he adds, "This is a conservative definition."

**STUDENTS SEEK "VIOLENCE INDEX"**

A group of George Washington University students has petitioned the FCC to require television stations applying for license renewal to list individual episodes in the renewal application's composite week that, in their opinion, contain or suggest violence.

According to the students, the proposal is in line with the surgeon general's report on the effects of violence on children, and would produce a "data base from which to discuss and evaluate the detrimental effects of violent programming."

Susan D. Fosdick

**PLEADS FOR NEW IDEAS**

Herbert S. Schlosser, President of NBC, told the Hollywood Radio and Television Society that television would become the national dramatic theatre for this country. He urged creativity. "If there is a single point I want to impress on you, it is that the NBC Television Network is eager for new ideas. Don't bring to us only what you assume we will like. Come to us with what you believe we ought to like and what you believe the audience ought to have."

sults of a recent survey.)

Cyclops, "Women on TV," Newsweek (June 18, 1973, p. 79).

LaPota, M. and LaPota, B., "Soap Opera: Literature to Be Seen and Not Read," (Excellent for teaching visual literacy!) English Journal (April 1973, p. 556).

Monahan, Anthony, "Sex and the Not Quite Candid Camera," PTA Magazine (June 1973, p. 2). (TV as instructor on attitudes toward sex.)

**"THE QUESTION OF TV VIOLENCE"**

When in January, 1972, the Surgeon General's report, "Television and Growing Up: The Impact of Television," was issued, there were complaints that some eminent scholars had not been included; that the summary of the report was thought to be biased; that the press had belittled the findings.

In the spring Senator Pastore held hearings which included Doctors Bandura, Berkowitz, Bogart, Eisenberg, Garry, Larsen, and Tannenbaum, "whom the networks and the NAB 'blackballed' as 'having their minds made up', thereby keeping them off the Surgeon General's Committee."

A 56-minute, uncensored film of these hearings has been made and is available. (Address: Canadian Film Board, P. O. Box 6100, Montreal 101, Quebec, Canada.) The research people mentioned above, several senators, the presidents of the networks, and others are on the film.

Professor Harry J. Skornia of the University of Illinois has seen the film and says it "should be shown in all possible concerned groups to correct impressions created by earlier Press Releases."

**NARB AT WORK**

When, about two years ago, the National Advertising Review Board was set up by advertisers to regulate the quality of advertising, hope was high that advertisers could regulate themselves. But when, at first, the Board did not make public either the complaints or the names of the people complained against, many people lost faith in the Board's chance to be effective.

However, since November of 1972, names and complaints have been given to the press. The NARB now regularly processes complaints and publicizes both its findings and those of the National Advertising Division (NAD) of the Council for Better Business Bureaus. Recent press releases show that since NARB's establishment in late 1971, 563 complaints were received by NAD/NARB to change the advertisement. 86 complaints still remain to be settled. NARB looks into disputes that the NAD cannot resolve with advertisers. Complainants may also request an appeal to NARB on matters dismissed by NAD.

The most recent cases delivered to NARB concern TV commercials for Miles Labs' One-a-Day Vitamins — Iron, and Schick's "Flexamatic" Shaver. The Vitamins — Iron case was an appeal from a dismissal. The dismissal was upheld, but the NARB panel recommended that future commercials be directed more specifically to women of child-bearing age. The Schick advertisement, which claims superiority in shaving closeness, has not yet been disposed of.

Complaints about specific national advertisement may be sent to The National Advertising Review Board, 850 3rd Ave., New York, N.Y. 10022.

**"FACE THE NATION"**

"Face the Nation" (11:30 A.M. Sundays) now has a full-time sponsor—IBM. It is an excellent program, though at an inconvenient hour.

## RESEARCH

## Follow the Leader

How much does the example of another person influence someone to observe or violate a minor traffic regulation such as a Walk/Don't Walk sign? Sociologist Lionel Dannick of New York's Cazenovia College first established a baseline by observing how many people waited for the Walk signal when no one else was there. Ninety % of the 1280 males and 75% of the 775 females crossed without waiting.

Next, two experimental conditions were set up in which a confederate/model (a 34-year-old white man) arrived at the crossing immediately before each subject, and either waited for the Walk signal or crossed immediately. When the model violated the law, 94% of the men (compared to the baseline figure of 90%) and 89% of the women (compared to the baseline figure of 75%) followed his example. When the model observed the law, 66% of the males and 48% of the females crossed the street anyway.

In both conditions, the model influenced female subjects more than the male. Dannick questions whether this means that "females in an American city may be guided more by external sources than males are," or whether the results would have been different if the model had been female. He also points out that "generality of the findings is limited because the study explored subject behavior in what might be considered an 'almost-sure-winner' condition." "There were no police in sight and not much traffic.

*Paper appeared in The Sociological Quarterly, Winter 1973. Dannick is Chairman, Dept. of History and Social Science, Cazenovia Coll., Cazenovia, N.Y. 13035.*

## The Square Tube

Much television research—notably George Gerbner's continuing work on TV violence—has concentrated on the possible harmful effects of certain material. U. of Colorado psychologists Russell Weigel and Richard Jessor explored another aspect in the Spring 1973 Public Opinion Quarterly: "the degree to which involvement with television is associated with values, attitudes and behaviors reflecting conventionality."

They measured the television involvement of

276 college and 687 high school students, considering not just the number of hours spent on TV, but also how the students perceived its importance and influence on them. On the basis of all three scores (exposure, importance, influence), students were assigned to low, moderate and high involvement groups. They were then given tests measuring 10 areas of conventionality in attitudes, values and behavior (social criticism, independence, marijuana use, etc.). Conventionality scores in each area were then compared for the low, moderate and high involvement groups.

Patterns were similar for both high school and college students. The more involved they were with TV, the more conventional their thinking and actions, and vice versa. The trend held for both males and females, the researchers found, but were "much stronger for college males than for college females. . . for the high school subjects, the findings for females are almost as strong as for males."

*For reprint, write Jessor, Inst. of Behavioral Science, UC, Boulder 80302.*

## Those Bright Old Folks

Twenty-nine years ago USC doctoral candidate Morris Kimber administered the Army Alpha test of intellectual capabilities to a group of students as part of his dissertation research. Last year another USC doctoral candidate, Walter Cunningham, gave the same test to 36 of the same people. He found that verbal ability scores had increased significantly, reasoning and problem-solving declined significantly, and numerical skills were unchanged. "All in all," Cunningham reported, "individual differences tended to remain highly stable. If they were particularly bright when they were young, they stayed bright or have become brighter as they've grown older."

He also pointed out that the problem-solving section of the test was highly speeded. "It's likely that the lower post-test scores reflect more a decline in the speed of processing information than a loss in the latent abilities of reasoning and problem-solving."

*Info: Cunningham, Ethel Andrus Percy Gerontology Center, U. of So. Cal., Univ. Park, Los Angeles 90007.*

## calendar

November

1-3: **Psychonomic Soc., Inc., St. Louis, Mo.** Info: F.A. Mote, Psychology Dept., U. of Wisconsin, Madison 53706.

1-4: **American Folklore Soc., Nashville, Tenn.** Info: R. Bauman, Folklore Dept., Room 306, Social Work Bldg., U. of Texas, Austin 78712.

7-10: **Gerontological Soc., Miami, Fla.** Info: E. Kaskowitz, GS, Suite 520,

One Dupont Circle, N.W., Wash., D.C. 20036.

7-10: **Society for Neuroscience, San Diego, Ca.** Info: B.C. Nichols, SN, 9650 Rockville Pike, Bethesda, Md. 20014.

11-16: **Latin Amer. Congr. of Gerontology and Geriatrics, Buenos Aires, Argentina.** Info: Congr. Secretary, Marcelo T. de Alvear, 2149, 50 piso A. Buenos Aires.

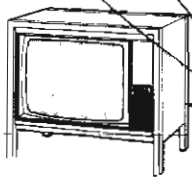
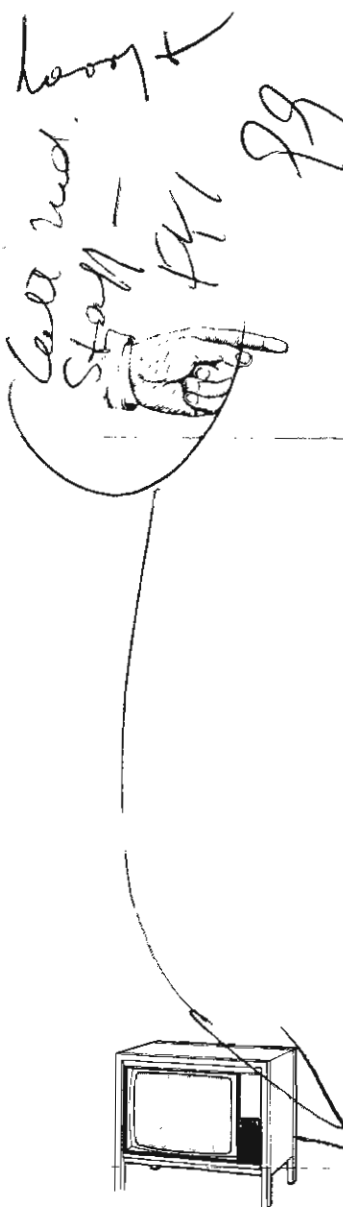
14-18: **Amer. Assn. of Psychiatric Services for Children, Chicago, Ill.** Info: AAPSC, 1701 18 St., N.W., Wash., D.C. 20009.

18-21: **Academy of Psychosomatic Medicine, Williamsburg, Va.** Info: K. Shannon, Jr., 813 River Rd., Shreveport, La. 71105.

27-Dec. 2: **Society for Clinical and Experimental Hypnosis, Newport Beach, Ca.** Info: M. Kenn, SCEH, 140 West End Ave., New York 10023.

28-2: **Amer. Anthropological Assn., New Orleans, La.** Info: E.J. Lehman, AAA, 1703 New Hampshire Ave., N.W., Wash., D.C. 20009.

30-3: **Amer. Psychoanalytic Assn., New York, N.Y.** Info: S. Goodman, APA, One E. 57 St., New York 10022.



# Mass Transport: Save the Bus Lines

To the Editor:

The Federal Environmental Protection Agency mandate to reduce automobile traffic in the United States as a means of improving air quality has focused serious attention on mass-transportation systems throughout the country. Regrettably, there has been a startling lack of awareness at all levels of government that in helping to solve our mass-transit problems, buses, not rails, will bear the brunt of the task over the next ten years.

In New Jersey, by a ratio of 2 to 1, buses carry more commuters to and from New York during the morning and evening rush hours than all the state's commuter railroads combined. Yet, officialdom continues to pour more and more public money into rail subsidization while the backbone of this country's mass-transit system, the bus industry, continues on the road to bankruptcy and abandonment.

The controversy over the proposed PATH fare hike highlights the discriminatory nature of present public policies whereby rails are substantially subsidized at the expense of buses. As a means of preserving the artificially low fare now charged by PATH, it has been hinted that the Port Authority may seek to increase tunnel and bridge tolls. If this be the case, the bus commuter, already burdened with \$3.5 mil-

lion paid annually in tolls and other fees to the Port Authority, will be forced to shoulder an even greater portion of the more than \$20-million PATH deficit, since increased tolls would result ultimately in increased bus fares. Hence, the bus commuter will be paying the burial expenses of his own bus carrier.

The last thing that the metropolitan region can afford now is to have commuters return to their private automobiles. Therefore, I am unalterably opposed to measures which would help the rail rider at the direct expense of the bus rider. In the face of this apparent dilemma of providing improved bus and rail service at a minimal cost, it is urgent that our nation's leaders finally realize that they must begin to do for the bus industry what has been done for the railroad industry all along.

Enactment of recently passed legislation sponsored by Representative Joseph G. Minish (D-N.J.) in the House and Senator Harrison A. Williams (D-N.J.) in the Senate would provide the direct financial assistance that mass transportation systems, and particularly the bus industry of New Jersey, so desperately need.

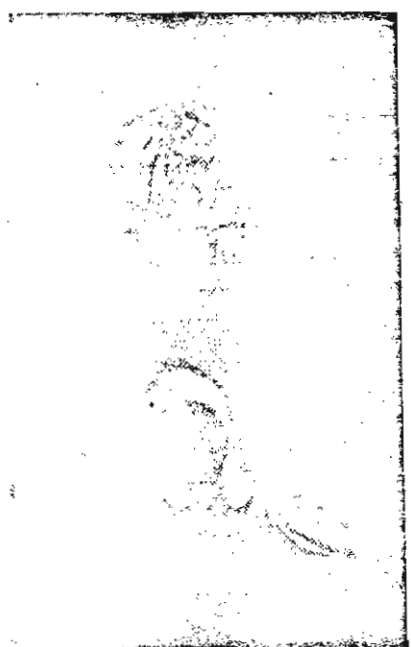
JOHN J. GILHOOLEY  
President, Transport of New Jersey  
Maplewood, N. J., Oct. 10, 1973

# Violence on TV: No One Turned at the Turning Point

To the Editor:

Your editorial (Oct. 5) on the potential dangers of excessive televised violence is a commendable warning. However, you should have noted that the three network presidents and the head of the National Association of Broadcasters all acknowledged the need for reduced violence on March 23, 1972, when they testified before Senator Pastore on the report of the Surgeon General's Scientific Advisory Committee on Television and Social Behavior. The network officials agreed that the report contained sufficient new scientific evidence to warrant the reduction of televised violence.

Mr. Wasilewski, president of the N.A.B., and a staunch defender of prior network policy, complimented the committee and quoted the major finding that there was an "indication of a causal relation between viewing violence on television and aggressive behavior." Mr. Wasilewski, presumably speaking for the industry, further



# Judgments of the Military

To the Editor:

In the Oct. 3 editorial "Defense Unlimited" The Times complains that "many civilian legislators simply cannot bring themselves to challenge the judgments of the military when it comes to defining what the national defense is all about." Why this eminently sensible and prudent attitude of our civilian legislators should surprise and disappoint The Times is beyond comprehension.

Our nation's carefully educated, well-trained and experienced military leaders are the best source of realistic estimates of our national defense requirements. The unpleasant fact that the costs of an adequate defense establishment are enormous is no reason to infer that the military are capriciously feathering their own nest. Our military are well aware of the nation's urgent requirements for many expensive social reforms involving crime, housing and pollution. But the primary and overriding consideration in our jural world of today is, quite properly, to insure that we continue as a strong and secure democracy in which we can all live in freedom.

If this requires an \$50-billion Pentagon budget—so be it.

Do thank goodness that our civilian legislators and the millions of thoughtful citizens they represent realize this fact—even if The Times does not.

(Col.) P. W. GENEY Jr. (retired)  
West Point, N. Y., Oct. 4, 1973

for entropy, the continuation of public policies that for the last twenty years or so have made this city unattractive to surplus providers, the skilled and vigorous who can take care of themselves and still do some good for others less skilled and less vigorous. Being skilled and vigorous, those people are capable of moving away, and many do. Surplus consumers, on the other hand, have been encouraged by a host of city policies to come here and to stay here. As the balance shifts it accelerates.

There are, indeed, some sensible things that can be done. For a start, it might be good simply to let people who can care for themselves and who want to come here to work and to live do so. I suggest we will all be pleasantly surprised to discover how quickly the patient can recover if only we discontinue the tender ministrations of the barber-surgeons of urban planning.

DAVID J. MANDEL  
New York, Oct. 5, 1973

# Exploited Women

To the Editor:

It is very interesting that Jill Ruckelshaus, a consultant in the White House and well-known proponent of women's causes, should hire an immigrant au pair girl whose job includes taking care of the family when Mrs. Ruckelshaus is not home, "housecleaning, including washing and ironing," with a

said, "... even if only a small fraction [of children] are negatively affected, we recognize the need to determine how the negative effects can be alleviated."

Those of us who participated in this major research program and who heard the response of the networks more than a year and a half ago believed that a real turning point had been reached. However, neither the 1972 nor the 1973 programs seem to show any significant change toward less violence. Indeed, a careful analysis of the 1972 content by Dr. George Gerbner, dean of the Annenberg School of Communications, shows no significant reduction in violence from previous years. Obviously, something still needs to be done.

Eventually, there will be less violence on television. The problem remains to accomplish this goal sooner than later.

ELI A. RUBINSTEIN  
Stony Brook, L. I., Oct. 8, 1973  
The writer was vice chairman for

# U.S. News & WORLD REPORT

THE UNITED STATES

WORLD REPORTS

# MIDEAST How Far Will Nixon Go?

# VIOLENCE ON TV

## Why People Are Upset



# WAYS TO SAVE ON '73 TAXES

# VIOLENCE ON TV

## Why People Are Upset

After a short spell of moderation, television programs are turning again to violence—grimmer, more shocking, bloodier than ever. Reaction is just as strong. From Congress, critics and viewers comes a cry for a crackdown.

**M**URDER AND MAYHEM, bigger and bolder than ever, again is erupting on U. S. television screens—to the rising anger of Congressmen, press, clergy and other citizens across America.

The point made by critics: All this comes only 18 months after the nation's television industry was urged by Congressmen to review its policies on violence—and indicated it would do so.

A sampling of current programs shows that already this season networks have aired such films as "Bonnie and Clyde," "The Wild Bunch" and "In Cold Blood" that graphically depict scores of bloody shootings. Such shows would have been held off the screen a few years ago.

Other tailored-for-TV dramas—such as "The Rookies," "Kung Fu," "Hawaii Five-0," "Toma," "Shaft," "Kojack" and a host of cartoons—rely heavily on violent action to hold viewers' attention and attract advertisers.

The result, critics charge, is that prime-time television—and even news and comedy hours—often seem to be a succession of beatings, stabbings, tortures, muggings and karate chops.

**Angry mail.** Letters from irate citizens are flowing into Congress and the Federal Communications Commission. TV columnists again are urging networks to tone down programs—especially those that children are likely to watch.

Members of Congress, particularly Senator John O. Pastore (Dem.), of Rhode Island, who conducted an inquiry into television programming practices last year, now are suggesting that the time may be ripe for a new round of hearings.

"I am concerned with the affirmations that as time goes on the network standards are becoming looser and looser," Senator Pastore said.

This concern is escalating because of a rash of real-life crimes in which some officials see possible links to violence on television.

In Boston six youths, on October 2, set upon a young woman carrying a can of gasoline to her car, forced the woman to douse herself with gasoline and then set her afire, burning her to death. Po-



Brutality and bloodshed on television, many psychologists believe, can have harmful effects on adolescents. Some police officials have linked recent crimes to violent programs.

lice noted that the incident followed by two nights the nationwide showing of the movie "Fuzz"—a police drama set in Boston—which contains a scene portraying teen-agers burning a derelict to death simply for "kicks."

Police in Baltimore, Detroit, Miami and New York City have noted increasing use of "karate sticks"—two 12-inch lengths of wood joined by a leather thong that can garrot or bash a victim. The devices—which were used by a street gang to kill one man in Miami—are seen in the popular martial-arts films that feature karate experts, and have been shown widely on television.

Other cases include two adolescents who attempted to extort money through bomb threats, and an 11-year-old burglar and his 7-year-old accomplice who told police that they had learned burglary techniques on TV.

**Causal relationships?** These incidents—coincidences or not—are raising anew some old and still-unanswered questions about violence and TV.

Is there a link between TV violence and subsequent criminal behavior by viewers? Why do violent programs continue to pull high viewer ratings when

polls show the public believes there is too much mayhem on TV?

The television industry insists that there is no solid scientific evidence that violence on TV spawns crime and violence in society. TV executives also contend that the rate of violence on television has declined sharply in the past three years.

On the other hand, "Washington Star-News" television critic Bernie Harrison wrote recently:

"Commercial TV has really been asking for it this new season. There are at least a score of police and private-eye dramas and in all of these violence is one of the essentials. In the competition, shocking detail is an inevitable trend."

Anthony La Camera, television critic of "The Boston Herald-American," made this comment:

"There is a growing stench about prime-time programming that may well lead to civic outcries for a congressional or FCC deodorant. Too much of the programming is dehumanizing, desensitizing, cynical and depressing."

The public seems to agree with such comments. Almost two thirds of Ameri-

(continued on next page)

## VIOLENCE ON TV

[continued from preceding page]

cans believe there is too much violence on television, according to a Gallup Poll published recently in "TV Guide."

The poll found also that the viewing public objects more to televised violence than to sexual frankness. Contrarily, networks often show more concern about sexual candor, nudity, vulgar language and racial and religious slurs than they do about violent scenes. Commented another TV critic:

"It appears to be O.K. for a television actor to shoot a woman, or stab her or hit and maim her. But he has to be very careful about caressing her."

**Survey figures.** Dr. George Gerbner is conducting a study by the University of Pennsylvania's school of communications on behalf of the National Institute of Mental Health. The aim



"THE BABY SITTER"

is to develop a "violence index" for rating violence content in TV shows.

The study has found that killings shown on television have gone down about one third in the past four years. But it also found that the average TV viewer saw violence depicted in 8 out of every 10 programs and 9 of every 10 cartoons during the 1972-73 season.

Dr. Gerbner said:

"Half of all people on TV commit violence, one fifth perpetrate some crime, 6 per cent kill someone and 3 per cent are killed."

Specific instances in the 1973-74 season indicate that violence on TV is just as frequent as ever.

In "Bonnie and Clyde," one massacre



The hit movie, "Bonnie and Clyde," would have been banned from home television a few years ago because of scenes of violence and murder the film graphically portrayed.

ends with bodies piled in the back seat of a car, covered with blood.

In a recent cartoon segment, Bugs Bunny gives a "hotfoot" to Elmer Fudd, who gets even by napalming Bugs' hideaway. In the cartoon series "Speed Racer," the automobile is often used as a weapon by the driver.

Even comedy hours occasionally portray violence. The "NBC Follies" one night carried 22 acts of violence—seven of them "killings"—all in fun.

News programs, too, depend on violence to some extent to maintain viewer ratings, particularly at the local level. Example: the portrayal of a child found shot to death on a New York City rooftop with his hysterical mother nearby.

Child psychologists point up their growing concern by noting this:

By the time a youngster graduates from high school he has spent more time watching television (15,000 hours) than he has going to school (12,000 hours). Increasingly, mental-health experts are concluding that excessive violence on TV does have a detrimental effect on children.

**Realism vs. fantasy.** Dr. Seymour Feshbach, professor of psychology, University of California at Los Angeles and coauthor of "Television and Aggression," notes that the new realism of television programing in recent years is more likely to cause aggression in children than would be the case with make-believe or fantasy shows.

"Feature-length movies that are becoming the networks' mainstay in prime time, real violence in news and documentaries and even fiercely competitive athletic events may stimulate more aggressive behavior than most programs," Dr. Feshbach maintains. "Fantasy is less likely to be translated into everyday behavior."

Dr. Robert Liebert, a psychologist at

State University of New York, Stony Brook, and coauthor of "The Early Window: Effects of Television on Children and Youth," believes the networks have chosen to ignore the bulk of the evidence built up on TV violence. He asserts:

"It's awfully clear that some of the most popular TV programs have been the family-oriented drama and variety shows such as 'The Flip Wilson Show' and 'The Waltons.' But the networks make little investment in promoting these kinds of programs and keep on putting out low-cost police and crime serials.

"Our studies prove that children tend to watch television regardless of what kinds of programs are shown, but the networks persist in relying on violence because it is easier and cheaper to produce."

**The other side.** Network executives and industry officials, reacting to the mounting criticism, respond that they are conscientiously trying to abide by the National Association of Broadcasters Code and their own long-established program standards.

They point to a recent survey conducted in Boston on the three networks that showed a marked reduction in the number of violent acts in 1973 programs compared with previous years.

"If TV causes violence, it is only in those disturbed people who already have a propensity toward violence," contends one network programmer in New York City. "We know that some people who watch TV violence are comforted by the fact that it's not happening to them. They feel vicariously relieved and lucky."

Herminio Traviesas, vice president for broadcast standards at the National Broadcasting Company, said his network has eliminated much of the gratuitous



Popular "Colombo" series, depicting a plodding, low-key police investigator, is cited as an example of the way a crime program can be made without needless violence.

violence that is unnecessary to a dramatic plot. He says:

"At every stage of a show—from script to rough-cut to final editing—the producers have to prove that a violent act is vital to the story. And we cut out a lot of violence.

"We try not to show killings and stabbings and we don't have anyone brandishing a gun but a police officer. But suppose you have a feature film that is basically violent in theme, where a murder actually motivates the plot. You edit it down and you still have a violent picture. Then you either have to show it or throw it out altogether."

Barry Diller, vice president for prime-time television at American Broadcasting Company, commented on the recent airing of the movie "Fuzz" on ABC:

"I did not feel that 'Fuzz'—given the editing we had done prior to its showing—went beyond historical television standards."

"**Very sensitive.**" Grace Johnsen, vice president in charge of standards and practices at ABC, commented to one interviewer:

"We are very sensitive to violence. We take out any overt or sadistic violence and any 'how-to'—that is, any material portraying how to commit violent acts."

One hindrance to eliminating TV mayhem, some in the industry say, is statistical evidence that shows often lose their high ratings in audience viewing when the violence is cleaned up—and, conversely, ratings rise when the action gets rougher.

"Ultimately, network programmers are guided only by the viewer ratings, because that's the only thing the advertisers understand," says a former top industry programmer. "Network censors are not basically motivated by any great social conscience. They are motivated

rather by what will be acceptable. They're trying to pacify federal agencies, religious groups, educational groups, moral critics of all kinds who are coming at them—and still put together entertainment which people will enjoy enough to keep them in business."

West Coast production studios, where most network dramas are made, now say they are switching emphasis away from story lines that rely on fighting and bloodshed. Examples of the new approach include "Colombo," "Ironside," "Police Story," and "The Blue Knight," a forthcoming four-part series about a veteran Los Angeles policeman.

"Detective and police dramas these days are more investigative in nature," said one Hollywood studio official. "This season you'll see a number of detective stories in which the plot is like an old 'whodunit?' movie. Solving the crime in a low-key manner is the theme of the plot, with hardly any violence."

This executive explained:

"The 'chase' is becoming more and more important to create excitement. You'll have cars careening through town or down a highway, maybe with a helicopter following. There are ways to establish excitement and action without shootings and beatings."

**Shifting in techniques.** Some technical tricks also are being used to imply violence without risking the network review board's scissors. A director of an "action" series will instruct that victims be shot "off camera" so that the viewer doesn't see a body riddled with bullets.

In one recent episode, a girl who co-operates with the police is hunted down by gangsters. The audience gets the idea that they are going to mutilate her with knives, but what they see, after the hunt, is the girl in the hospital, swathed in bandages.

However, one industry official argues

that violence has always been a peculiar American fascination. He said:

"Violence is the basis of all drama. Violent conflict is necessary to a story. Without violence, at least implied, there is no drama."

Robert D. Wood, president of the Columbia Broadcasting System's television network, defended controversial and adult programming on CBS in a speech October 16, citing the network's commitment to "participate in the present" and avoid the reputation of being a "vast wasteland."

"Part of being fully responsive to our public," he said, "is to make sure that we do not allow a small, vocal and, at times, highly organized minority to determine what can be seen on your television set."

**Readying for battle.** Still, a number of parents' groups are girding for another showdown with networks to bring a toning-down of programs that children are likely to watch—and they are getting support from Government and private agencies.

In a precedent-shattering action in early October, the Los Angeles-based National Association for Better Broadcasting and the Boston-based Action for Children's Television pressured a Metro-media-owned Los Angeles station, KTTV, to ban 42 cartoon and children's programs because of their violent content.

In addition, a "caution to parents" warning will precede episodes of 81 syndicated series—such as "The Untouchables," "The Avengers," "Wild, Wild West" and "Man From U.N.C.L.E."—regarded as excessively violent.

Such efforts are beginning to get verbal support of the Federal Communications Commission, whose Chairman, Dean Burch, warned broadcasters in early 1972 to "reduce to near-zero all gratuitous and needless violence . . . that is specifically directed to children or that children tend to watch."

The FCC has little power to pull objectionable programs off the air. But the influential Senate Communications Subcommittee, under Chairman Pastore, appears ready to renew its efforts to purge the airwaves of unnecessary violence.

Senator Pastore said he is aware of widespread feeling that television is overly preoccupied with violence and that the medium may be the direct cause of some crime.

"All you have to do is walk down Main Street and you hear about it," he said. "People say crimes like the one in Boston are caused by television. That's the general impression."

**Bid for a profile.** Senator Pastore's committee has been pushing for a "violence rating" that could be published

(continued on next page)

## VIOLENCE ON TV

[continued from preceding page]

with TV listings to warn viewers of violence in programs—despite industry contentions that such ratings would only increase audiences for the more violent shows. Senator Pastore said the Department of Health, Education and Welfare had promised early in 1972 to produce such a profile on the impact of television violence.

A "violence index," Senator Pastore

said, could be used by parents to help keep children from watching undesirable shows.

"Most sophisticated viewers can take violent programming in stride," he explained. "But in television, the shows are seen by the whole society, not by just the sophisticated. It's not like going to see a movie because it's all right there in your living room. Many people react differently to violent programming, especially children. Television is supposed to be for the use of the entire family,

but there are some people who aren't sophisticated enough to cope with it."

With or without new congressional hearings, the industry is beginning to be held accountable for televised violence by a considerable segment of the public—particularly as the consequences of life imitating art become more evident.

Explicit portrayals of violence on the screen—make-believe or real—are being weighed increasingly against public concern over the rising scale of violence in real-life America.

## WHEN TV VIEWERS COMPLAIN TO WASHINGTON

Rise in public concern over violence on television is measured in part by letters from ordinary citizens to the Federal Communications Commission.

During the year ended June 30, 1973, complaints about "shock" programming on television skyrocketed to 1,058—nearly triple the 369 received a year earlier. Here is a sample of the letters received by the FCC:

• Mr. and Mrs. Timothy McEnroe, of Manitowoc, Wis., complained about the "lack of taste" exhibited by a local television station:

"For example, a recent 'crusher' wrestling event showed the two fighters inflicting quite cruel blows, but the really repulsive thing about the feature was an interview with the two after the fight. Both were blood-covered (one's face completely blood-drenched) and repulsive. This was done at dinner time, and we were only saved from sickness because our TV is black and white."

• Robert Williams, of Levittown, N. Y., wrote:

"As a parent of two boys, ages 5 and 9, I wish to convey my dissatisfaction with the type of advertisements shown in New York City during the hours of 6:30 til 8 p.m. A case in point is an advertisement for a PG-rated film entitled, 'Happy Mother's Day, Love, George.' The clip shown is a very frightened woman entering a house, looking back furtively. Then, screaming, she runs down a flight of stairs, and the next thing you see is her jumping out of a closed, second-story window. The clip ends with a shot of a Mother's Day card and a knife being struck through the heart."

• Gary Fouts, Glendale, Calif., wrote a Los Angeles television station—with

a copy to the FCC—about the antiwar drama, "Sticks and Bones," which ends with the portrayal of a Vietnam veteran's suicide and removal of his body in a garbage bag:

"What kind of a sick mentality would choose to broadcast on public airways that vile trash labeled 'Sticks and Bones'? Who is the person responsible? What is the name of the man who made this decision? Let's have an answer before our families are subjected to more of this."

• Margaret Bonnefil, Culver City, Calif., complained about a telecast movie, "Curse of the Crying Woman":

"My 6½-year-old daughter turned on our television set sometime during the broadcast, and the movie—which from her description sounds terrifying and totally unsuited for Saturday-afternoon airing—upset her so much that she has been suffering from insomnia, nightmares and symptoms of anxiety since then. She is normally a very well-adjusted, bright child who has never shown signs of emotional disturbance."

• Conrad A. Drexel, Arlington, Va., complained to a Washington, D. C., station about a movie commercial he had seen:

"I witnessed a film clip from a motion picture now being shown in the D. C. area entitled 'Cleopatra Jones,' which depicted a man pleading for mercy from an automobile held high by a crane. The automobile was later thrown into a scrap-metal machine with the man still in it. The last scene showed bits of metal coming out of the machine.

"To say I was appalled and outraged is putting it mildly. I was actually

made nauseous. . . . When is the FCC going to do something to put a stop to violence, profanity and sex on television, which is a continuing insult to the American viewing public?"

• Brad Nobbman, 10, Pleasantdale, Nebr., wrote the President:

"Dear Mr. Nixon: I would like you to know that people are putting too much killings on TV. Therefore, I would like (I am not demanding) you to do something about it."

• Michael R. Emrick, Wabash, Ind., was outraged by an episode of "Nightmare Theater," telecast in Indianapolis, in which the host—clad in a shroud and talking in a ghoulish voice—joked about Nazi concentration camps.

"There were three rather questionable attempts at humor in this segment," he said. "The first alluded to the 'fun' to be had at playing 'skin games' in the camps, referring to the grim practice of making lampshades and other artifacts out of the remains of dead prisoners. The second joke told of searching for gold. This search took place in the mouths of prisoners, the host noted.

"The supposed climax of this sequence was a gleeful report about the gas chamber. 'There you could have all the gas you wanted,' he said, referring, I suppose, to the nation's present gasoline shortage."

Normally, the FCC responds to complaints such as these by sending the complainants a copy of an FCC statement explaining the agency's function. Then, the complaint is filed under the call letters of the station or network involved. Rarely is the station or network contacted by the FCC concerning a complaint.

Nevertheless, the FCC's complaint files are open to the public and can be used in challenging a station's license.

# 'Will the Real George Gerbner Please Stand Up?'

By LEE LEVINE

"My name is George Gerbner!"

"My name is George Gerbner!"

"My name is George Gerbner!"

"Panel, which one of these three men is George Gerbner, noted expert on the effects of the mass media upon society?"

George Gerbner, the real one who is dean of the University's Annenberg School of Communications and two imposters have taped a segment of the popular television game show "To Tell the Truth."

The Dean became involved when Goodson-Todman, the show's producers got wind of Gerbner's research on the levels of TV violence. A representative phoned the Dean and asked him if he would be interested in trying to "stump the panel."

"I was pressured by my family," Gerbner said, explaining his decision. "Besides, they did give some discussion to my research."

Gerbner spent one afternoon two weeks ago training his imposters so they would have enough practical knowledge to fool such game-show professionals as Peggy Cass and Joe Garagiola. One imposter, a southern gentleman, was to pretend he was a professor at Duke University. The other, a retired engineer, was to tell the panelists he did research for a private institution.

The process of deciding "Who is the real George Gerbner?" took up the second half of the show, which will be aired in Philadelphia November 29. After a short introduction of Gerbner's research, the questions began.

"The other two got the juicier questions," Gerbner said, "but the questions were all good common sense questions. They asked about my interpretation of the conclusions and so on."

Gerbner said he was not nervous being on the "other side" of the media he specializes in scrutinizing. "The show is run in a manner that helps put people at ease," he said.

As the questioning drew to a close, the usual tension began to mount. The panel was given one commercial break to pass judgement on the validity of the spiels of three contestants.

"It's silly that they call us contestants," Gerbner said. "We're not competing for anything. I just told my story, which of course happened to be the truth."



**THE REAL GEORGE GERBNER**

**'Would not consider making this kind of thing a permanent career'**

*(Continued on page 14)*

~~Source?~~ DP

Monday, November 12, 1973

# Gerbner

*(Continued from page 1)*

In fact, not only weren't the three men competing, but they were working together. If successful in deceiving the whole panel of five, the contestants would divide up a prize of \$500.

As the Dean astutely pointed out, he had "trained his imposters well." All five members of the panel chose the wrong George Gerbner, evidently doubting the validity of the dean's story.

"It was fun," Gerbner said. "I would not consider making this kind of thing a permanent career. I much prefer what I'm doing now."

**MITCHELL BERGER**

Night Editor

**MARTIN SIEGEL**

Copy Editor

**CHARLIE SERVICE**

Sports Copy Editor

# Anthropology

*(Continued from page 1)*

the dig, he said. Over a three year period, this excavation cost nearly \$17 thousand.

Archaeology might evoke images of maps where "X" marks the spot and grand finds of ancient civilizations, but Sharer said this is not the case on a real archaeological excavation.

"A systematic manner, it is the matter of not treasure hunting, the results are most of the time not glamorous, exciting or spectacular. The goal is to prove or disprove a hypothesis," he explained.

Sharer said archaeology can shed light on the process by which any human group forms a complex society and why it falls apart. "The more we understand about the growth of societies the better off we are. Perhaps it is inevitable that we will fall apart," he added.

Results of 6-Year Study by University of Pennsylvania Research Team Show . . .

# Watching Too Much TV Can Distort Your View of Reality

By RON CAYLOR

Watching too much TV can distort your view of reality, according to researchers at the University of Pennsylvania.

And 4 hours a day is considered heavy viewing by Dr. George Gerbner, dean of the school of communications, who told *The ENQUIRER*:

"A lot of people live more in the world of TV than they do in the real world. And to millions, the world that's outside their own immediate personal experience is what they see on TV."

Dr. Gerbner, psychologist Dr. Larry Gross, and a team of 12 researchers have just concluded 6 years of analyzing TV shows and the viewing habits of Americans.

"Television is our most widely used entertainment and information source," Dr. Gerbner said. "We found that for most people, it is the only cultural participation they have. It presents a complete world of ideas, values, thoughts and information."

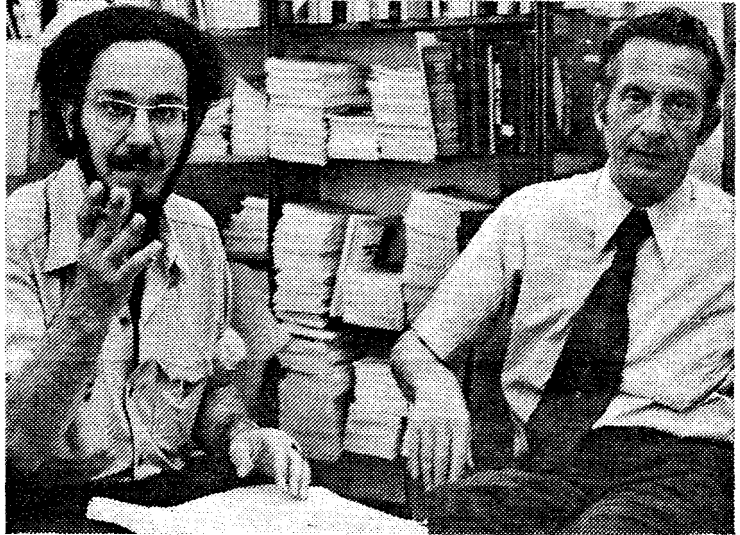
During their 6 years of research, Dr. Gerbner and his team video-taped and evaluated 656 plays and dramatic programs, 1,907 leading characters and 3,505 acts or episodes.

"We gained a lot of information," Dr. Gerbner said. "For example, in the world of TV half the people commit violence, a fifth perpetrate some crime, 6 percent kill someone and 3 percent are killed."

"The killers are young males, and the victims young females and older males."

"We also found that the fantastic and the implausible in the world of TV are more likely to be shown occurring far out in the country or in other countries. And wars and great wealth or poverty are more likely to be shown abroad than in the U.S."

"Most people pictured in the TV world are professionals, unmarried and in the prime of life. Business, government, entertainment, law enforcement



**TOP RESEARCHERS:** Dr. George Gerbner (right) and psychologist Dr. Larry Gross headed research team — analyzing the TV viewing habits of Americans.

and crime are the major occupations."

From the information they gained, Dr. Gerbner and his team developed a telephone survey questionnaire to determine if heavy TV viewers tended to see the world as it is depicted on television.

Results of the survey, said Dr. Gerbner, indicated that people who spend 4 hours or more a day in front of the tube live in a world created by television script writers.

"For example, they overestimated the number of professional people and law enforcement workers in America," he said.

"More important, heavy TV

viewers overestimated the amount of violent crime in the country, and so exaggerated their chances of becoming a victim of a crime of violence.

"This makes them more frightened, and easily manipulated by fear-producing political campaigns."

Asked if he thought his survey might prompt changes in network programming, Dr. Gerbner said:

"I don't think the networks respond very much to academic research findings. Any changes would depend on government agencies like the Federal Communications Commission, or on what the public demands."

## COVER STORY

# A Cop (And A Raincoat) For All Seasons

His tie is askew. His third-day shirt has ring-around-the-collar. His thick, wavy clump of dark hair overhangs eyes screwed tight in a lopsided squint, a brow that is permanently furrowed and a leathery puss smudged with unshavable stubble. With stocky shoulders hunched forward at a 45° angle, he looks like an ambulatory cypress stump in baggy brown pants. And the raincoat. The raincoat is an oversized, unhung affair in the last stages of decomposition, scarred and seasoned with the grease of a thousand fingers, its hems frayed and stringy, its pockets attached more by habit than by thread.

This one-man disaster area hardly resembles a detective lieutenant of police, much less the hero of a successful television series. But he is both. He is Peter Falk as Columbo, on the NBC series of the same name. Every fourth week, some 37 million viewers tune in avidly to watch him shamble, sniffle, fidget, mutter and gesticulate his way through a case. The fans may be slower to pounce on a clue than he is. But usually they anticipate their favorite Columbo routines—deceptively plodding, cunningly naive—and see them coming a mile off, which is half the fun.

Columbo treats his invariably rich and stylish suspects with politeness, even deference. He apologizes for taking up their valuable time. He prattles incessantly in a New York accent that seems to be coming down with a sore throat. He gee-whizzes over their luxury houses, stopping in mid-sentence to ask ingenuously what the property taxes might be on such a splendid estate, pausing to work them out in terms of his \$11,000-a-year salary. His darting, jabbing gestures carve lexicons in the air. He interrupts interrogations to rummage in pockets crammed with scrap-

paper reminders of marketing chores as well as murder clues.

He always just happens to be in the neighborhood, hounding his prey relentlessly, unnerving them, distracting them. Then he walks away. But wait. He turns and takes a few steps back into the room. Here it comes. The zinger. "Oh, excuse me, sir, but just one more question. I been thinkin', and you know it strikes me kinda funny that..."

Such antics have made Columbo conceivably the most influential, probably the best and certainly the most endearing cop on TV. Which is saying something, since prime-time TV this year is a parlor game of dial-a-cop, a badlands preserve patrolled by a superfluity of sleuths.

A crowded police-court docket, said Mark Twain, is the surest sign that trade is brisk and money plenty. The current season would seem to bear him out, with a slight twist. There is brisk betting and plentiful money riding on a schedule that is up to its antenna in crooks and crime, cops and private eyes, crusading attorneys and special investigators.

In all, there are 29 crime shows on the network schedules, plus a few in syn-

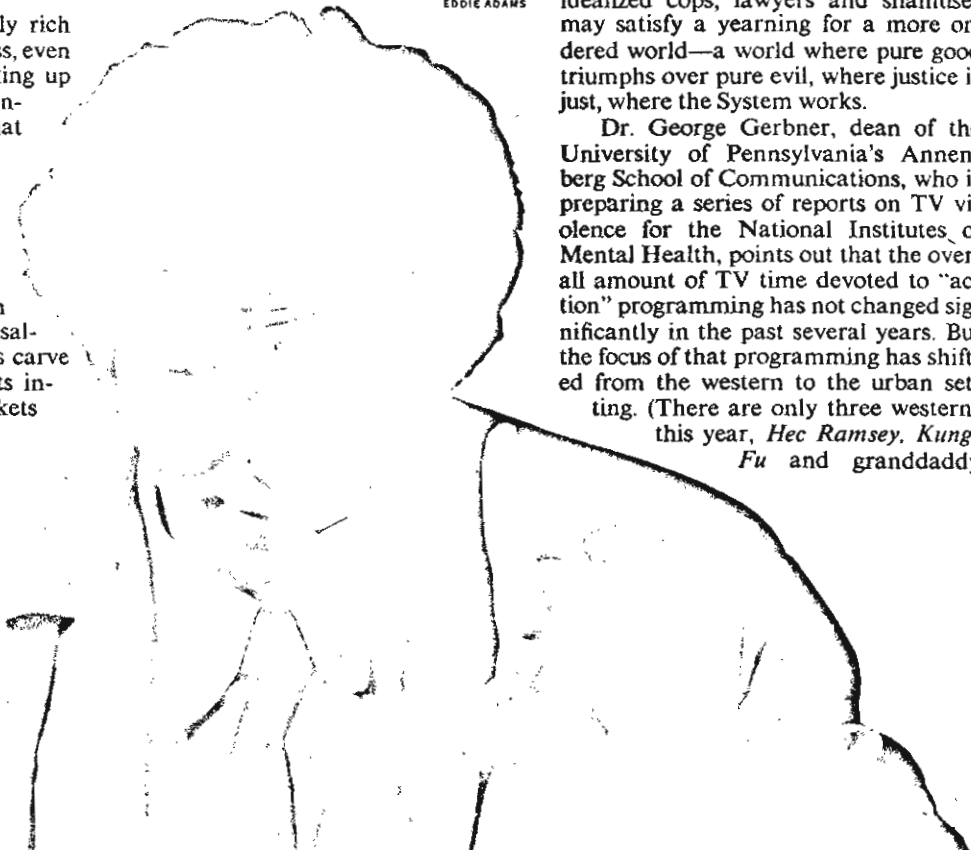
dication, accounting for roughly 21 of the 63 prime-time hours each week (last fall's average total: 16½ hours). When this fall's program lineup was unveiled, 13 of the 24 new offerings were crime shows (see box page 118).

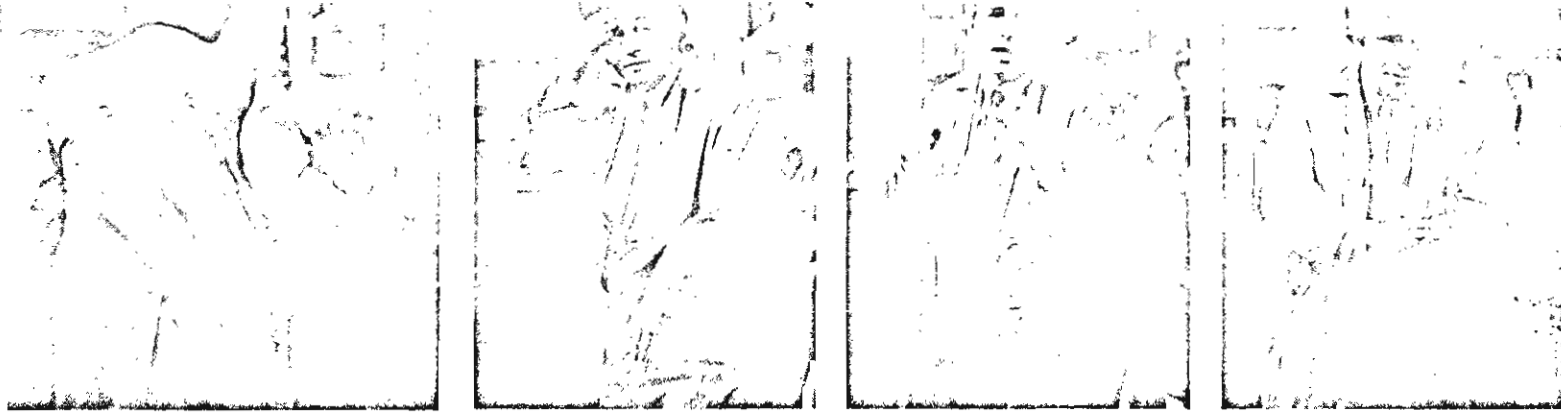
Even the instigators of the trend now feel that it has gone too far. "We've over-extended ourselves in this form," says NBC Program Chief Lawrence White. As a result, notes Fred Silverman, CBS's vice president of programming, there is a "public thirst for comedy" and for positive, nonviolent drama. Both executives agree with the president of ABC entertainment, Martin Starger, that "there's going to be a drift away from the law and order shows." If so, the drift will be so gradual as to be barely noticeable this year. Among the midseason replacements being readied for January are at least two more cop shows.

Why is catch-the-criminal so overwhelmingly the name of the game on TV? It makes for sheer escapist fantasy, of course. It also caters to the immemorial fascination with a puzzle, something which has enthralled and tantalized generations of mystery addicts. On a deeper level, however, TV's idealized cops, lawyers and shamuses may satisfy a yearning for a more ordered world—a world where pure good triumphs over pure evil, where justice is just, where the System works.

Dr. George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications, who is preparing a series of reports on TV violence for the National Institutes of Mental Health, points out that the overall amount of TV time devoted to "action" programming has not changed significantly in the past several years. But the focus of that programming has shifted from the western to the urban setting. (There are only three westerns this year, *Hec Ramsey*, *Kung-Fu* and granddaddy

EDDIE ADAMS





THE FALSE EXIT:

"OH, ALMOST FORGOT ...

ONE THING BOTHERS ME ...

JUST SEEMS STRANGE ...

*Gunsmoke*.) "When the norm shifts to the urban and contemporary," says Gerbner, "it implies an increased preoccupation with law-and-order and a general fear about the quality of life in our cities."

Another theory is that the crime shows do not reflect the tastes and pre-occupations of viewers so much as the conservatism of advertisers, who prefer the lesser risk of wrapping their commercials around variations of a tried and true formula. Attempts to vary that formula have stretched as far as TV writers' imaginations can fetch. The good guys come in wondrous array: in uniform (*Adam-12*, *The Rookies*), in disguise (*Toma*), in court (*Perry Mason*, *Owen Marshall*) and in hayseed (*Lawyer Hawkins*, *McCloud*). They are black (*Shaft*, *Tenafly*), elderly (*The Snoop Sisters*), bald (*Kojak*), Polish (*Banacek*), portly (*Cannon*), paralytic (*Ironside*) and partly computer (*The Six Million Dollar Man*). They work alone (*Mannix*), in pairs (*The Streets of San Francisco*, *Faraday and Company*, *McMillan & Wife*), and in precision-movement teams (*Chase*, *Hawaii Five-O*).

**Loves of a Blonde.** Their methods of operation (M.O.'s) are predictably diverse. Take, for example, a time-honored triangle: a beautiful blonde, her millionaire lover and her poor but estranged husband. The blonde is found dead, floating in her millionaire lover's swimming pool. Mannix (Mike Connors) would suspect the estranged husband of her murder until the millionaire dispatched his three karate-black-belt Korean houseboys to give him a discouraging work-over. Mannix would then pursue the millionaire in a grand helicopter chase over Lake Tahoe, Nev., finish him off in a fistfight in the red plush office of a casino, then reveal that the millionaire had murdered the girl because she was about to disclose his illegal gambling operation.

*Cannon* (William Conrad) would trail the estranged husband to a tiny town in the mountains, befriend him, discover that he still held a multimillion-dollar insurance policy on his not yet ex-wife, sorrowfully turn him in and return to a gourmet dinner *chez* millionaire lover. Hawkins (James Stewart) would agree to defend the estranged husband

after he was arrested for the girl's murder, force the millionaire to admit his gambling operation on the stand and then reveal that the girl was pushed into the pool by her 90-year-old maiden aunt, who disapproved of her extramarital misconduct.

And on *Columbo*? Well, on *Columbo*, the millionaire would plot the perfect murder. He would attend a business convention in another city, secretly fly back by hot-wiring an associate's private plane, drown the girl, leave a soggy suicide note near the pool, and speedily return to his convention. The girl's death would be written off as suicide by all but *Columbo*, who would realize that she had drowned while still wearing her Yves Saint Laurent shoes. A girl like that just wouldn't mess up an expensive pair of shoes, he would reason.

So he would doggedly harass the millionaire, turning up unexpectedly during his polo game or in his private sauna. Finally he would apologetically ask the millionaire "just one last question": Why does his conventioneer's name tag smell of chlorine unless, maybe, it got splashed as he held that poor girl's head under water? The millionaire would not even offer an explanation, just a small salute to *Columbo's* ingenuity as he is carted off to the pokey.

Of all TV's variations on the cops-and-robbers theme, *Columbo's* is at once the most classic and the most original. The title character's M.O. dates back at least to Sherlock Holmes—detection through pure deduction. There is no gunplay, no chase sequence, and the audience usually knows the identity of the culprit. The only puzzle is how and when *Columbo's* seemingly bumbling pursuit will lead him to the clue—the one misstep in an otherwise perfect crime. But, notes Actor Peter Falk, "*Columbo* is Sherlock Holmes ass-backward"—the opposite of the suavely self-assured and slightly pompous Englishman. And therein lies his infectious charm.

**Wealthy Villains.** His cases are always set amidst the manicured lawns and porticoed mansions of the wealthy for two reasons. One is to enliven an essentially nonviolent show with colorful backgrounds. The other is to play off a well-heeled villain against the down-at-the-heel *Columbo*. Last season he tan-

gled with a famous actress on a movie set and an art dealer in a chic gallery. This season he has already stalked the owner of a cosmetics empire on her luxurious fat farm, a wine connoisseur in a wine cellar and a big-time politician in the corridors of power. Last week he also turned up in Humorist Art Buchwald's syndicated column, investigating the disappearance of President Nixon's mandate. Buchwald had Nixon telling *Columbo* that the tapes of presidential conversations "are in my bedroom, ex-

## The New Recruits: Old Faces & Tricks

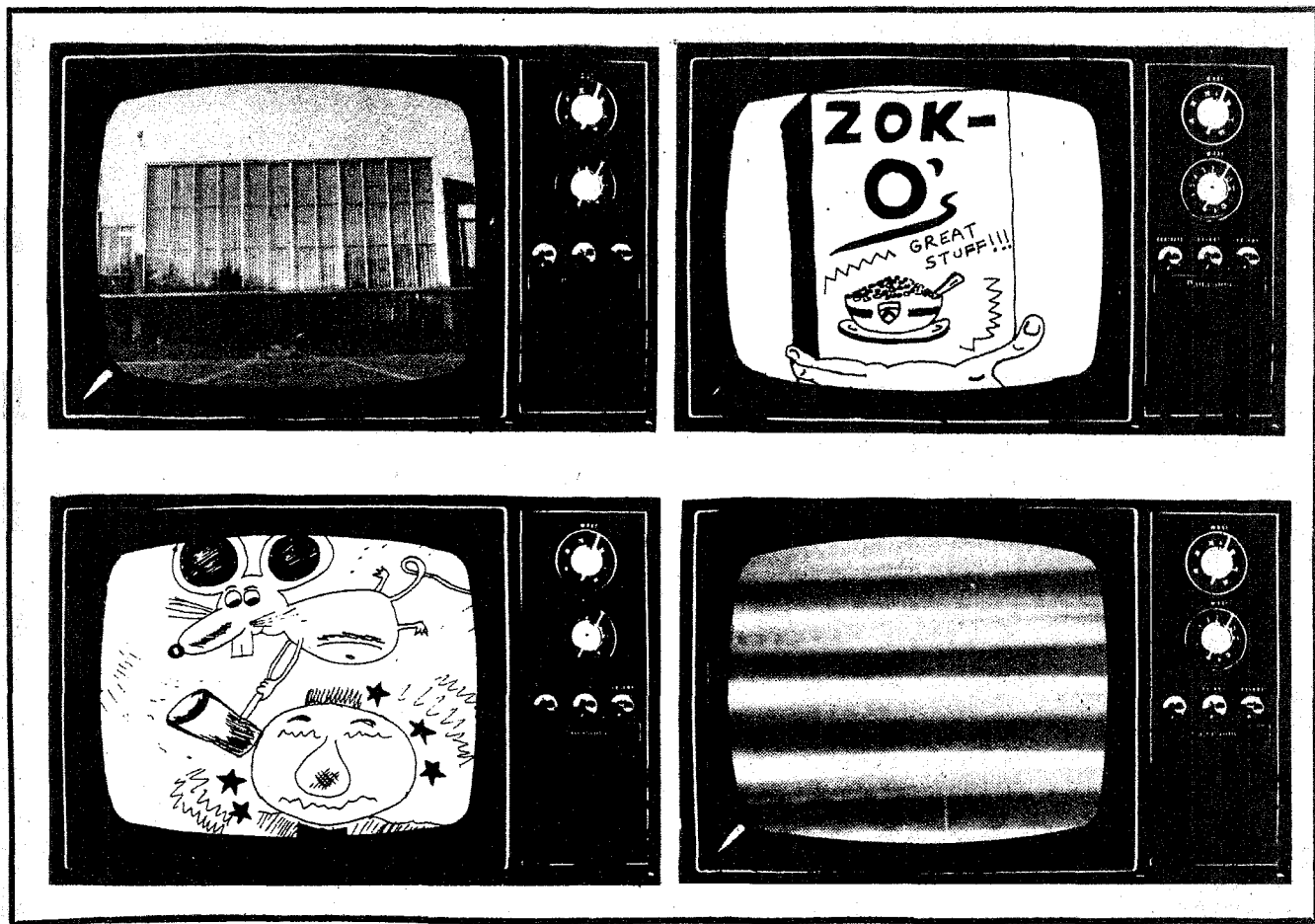
Familiar faces in new situations, familiar situations with new faces and a few far-out fancies worked around the standard detection plot. So it goes with this season's new recruits in TV's crime-fighting force.

Lorne Greene, for example, formerly the gruff boss of the Ponderosa ranch on *Bonanza*, is reincarnated as *Griff* (ABC), an ex-police captain who opens an antique-filled office as a Los Angeles private eye. The impossible-mission gambit is given a new workout by shows like *Chase* (NBC), which stars Mitchell Ryan as the head of a police unit assigned to cases other departments cannot handle.

Tough cops still come in two styles—young and hip, and old and grizzled. The former category is represented by Tony Musante as *Toma* (ABC), a narc whose specialty is disguises. The latter style was best exemplified by last week's *The Blue Knight* (NBC), a four-hour special strung out over four consecutive evenings. Based on the novel by the Los Angeles policeman and bestselling author, Joseph Wambaugh, it gave William Holden a solid TV dramatic debut as a patrolman who has been on the same beat for 20 years and decides to bail out.

In keeping with the Thanksgiving season, the networks have begun killing their ratings turkeys. *The New Perry Mason Show* (CBS), with the

# *Annenberg's Television Watchers Probe Cultural, Economic Impact of the Media*



By LEE LEVINE

The hero, a private detective, enters his plush penthouse apartment through a rear entrance. Cautiously entering his living room he is ambushed by three black men, who head toward him with clubs. After taking an initial beating, the hero counters with a few well placed blows and renders his attackers unconscious.

Time for a commercial.

The hero, refreshed after the just-concluded encounter, invites the children in the home audience to purchase an exact replica of his gun now available at local toy stores. It looks and works just like his, but don't worry mom, it isn't dangerous.

What effect will this type of commercial television have on a viewer? What possible steps should or could be taken to remove this type of broadcasting?

Recent research at the University's Annenberg School of Communications has addressed these questions. Studies by faculty members have scrutinized the content of TV programming, developed formulas for removing advertising from children's shows, and analyzed the availability of alternate forms of telecommunications.

Dean George Gerbner and Dr. Larry Gross have recently completed a two year pilot study of "cultural indicators." The study, Gerbner said Monday, was concerned with an "exploration of the content and meaning of mass media."

Dr. William Melody has published a book entitled, *Children's Television, The Economics of Exploitation*. The book is based on research into the TV industry's use of children as "conduits for selling things to adults as well as lobbyists for the purchase of children's products."

Dr. Robert Lewis Shayon has recently completed a study into cable television development in the U.S. and Canada. The study focuses on the "considerable gap between the rhetoric and the reality" of cable systems that could eventually provide services ranging from push button grocery

shopping to first run movies on T.V.

All three studies begin with the premise that television programs are nothing more than "crowd catchers," a term coined by Shayon in a recent book. He asserted Saturday that broadcasters "are in the business of cultivating crowds and selling them to advertisers."

Melody said last week that this primary function of the medium is responsible for most of its problems. "In a commercial broadcast system," he said, "the paying customer to whom the market responds is not the viewing audience but the advertiser. The show is merely bait to attract an audience."

Television content, Gerbner said, "is an agency of society, a cultural arm of business and industry. Programming advances the interests of advertisers and of broadcasters."

Gerbner's "cultural indicators" study has sketched an outline of the world that TV portrays, and has attempted to compare these findings to actual conditions in society.

Gerbner said the findings are nothing less than "striking."

"The underlying message of TV drama is to a significant extent absorbed by people in the course of their daily entertainment," he said.

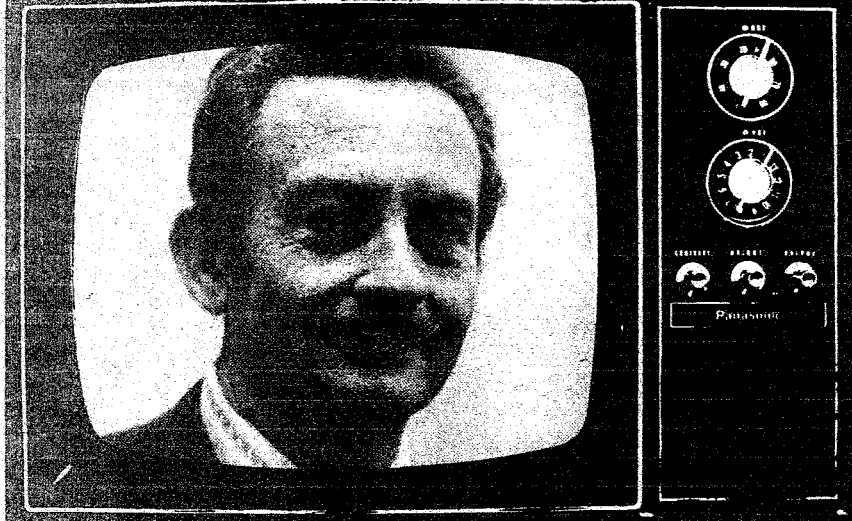
Gerbner and Gross found that as a result of the overabundance of Americans on television, heavy viewers tend to overestimate the percentage of Americans who make up the world population. Heavy viewers also perceive the population density of the U.S. as greater than that of other countries.

In viewing television drama, the researchers found that most of the persons portrayed are either professionals (doctors, lawyers) or entertainers (athletes, artists). Again, heavy viewers tend to overestimate the number of people who actually hold these kinds of jobs.

Television also presents a disproportionate number of

(Continued on page 3)

Daily Penn, Dec 7, 1973



**GEORGE GERBNER**  
Explores Effects on Perceptions of Reality

Friday, December 7, 1973

*(Continued from page 1)*

males who are involved in "law enforcement" related occupations. Heavy viewers believe that the numbers of private investigators, policemen, and detectives are greater than they are in real life.

In previous studies, Gerbner and Gross assessed the levels of violence in television drama. They found that violence, especially that perpetrated by males, is much more frequent on TV than in actuality.

Consequently, they found that heavy viewers of TV overestimate the amounts of violence in the actual world. They also believe their chances of encountering violence are greater than they really are.

"The result," Gerbner said, "is that people are more afraid of their own safety than they need be."

Gross said that TV viewers are more exposed to the entertainment media than at any other time at history.

"Children today do the equivalent of spending every day at the movies," he said. "That was unthinkable when I was young."

Gross said that there are many things people know "almost exclusively from television." He said that through a " sleeper effect," viewers eventually forget they obtained their information through a fictionalized drama and accept it as fact.

"For example," Gross said, "people can give a fairly detailed description of courtroom procedure. The only time they've probably ever seen a courtroom trial is on TV."

He added that TV courtrooms do not reflect the reality of the administration of justice:

"A lot of it is untrue," he said. "guilt or innocence is determined in the courtroom during the course of the trial. Plea-bargaining, which accounts for the handling of most cases, is almost non-existent."

Gerbner said that this perception of reality has an effect on an individual's assessment of contemporary events. "When a Vice-President is accused of plea-bargaining," he said, "these people think it is out of the ordinary."

Even when television confronts an opposing reality of which the viewer is knowledgeable, Gross said he will usually accept TV's version of the truth. He assented that children believe that there are more male than female teachers even though there actually exists many more females in the field. However, TV's portrayal of the world includes many more male teachers.

Viewers often prefer the television world to the reality, and sometimes use TV personalities as references in their day-to-day lives. Gross said Marcus Welby, Owen Marshall, and other TV professionals often receive mail from people asking legal and medical advice.

"These shows even get mail from real doctors seeking advice," he added.

Gross asserted that the effects of television are to some extent blunted by formal education. He said the two seem to work in opposite directions as viewers with high levels of education tend to be those least influenced by TV content.

The researchers agreed that the values inculcated by TV "by and large reinforce the middle class view of society." Gerbner said TV "reinforces our prejudices rather than what we pay lip service to."

The Gerbner study found that the levels of violence on children's television are much higher than on adult shows and that this further distorts a child's perception of reality. Action for Children's Television (ACT), a public interest group based in Boston confirmed Gerbner's findings, adding that there are twice as many commercials on children's

# Annenberg's Television Watchers

shows as there are on prime time adult broadcasts.

ACT found that children's shows are aired mostly on Saturday and Sunday mornings, creating what Annenberg's William Melody called a "children's ghetto" during this period. ACT also noted that there is no clear cut distinction between the ads and the programs, thereby increasing the influence the ads have on the individual child.

In an effort to force the networks to reform these practices, ACT appealed to the Federal Communications Commission to remove all commercial advertising from children's shows. In response, the television industry asserted that if forced to remove the ads they would suffer losses that would force them to cancel all children's programming.

The broadcasters also claimed that any intervention by the government would violate their first amendment right of freedom of the press. However, their basic argument centered around the economic question.

At this point, ACT commissioned Melody to "address the economic side of the question." In the study, which was published by Yale University

Press in book form, Melody developed a formula for eliminating advertising from children's shows without causing the broadcasters severe economic losses.

In addressing the problem, Melody first outlined the evolution of children's shows. "In the fifties," he

said, "they produced high quality kid's shows so that people would go out and buy sets."

Starting with the early sixties, TV went through "a period of maturation," according to Melody. Networks began to "deliver large mass audiences to advertisers." These audiences were basically the same for all programs.

Now, Melody pointed out, television broadcasters are able to offer their advertisers "specialized audiences." Under this procedure, tire companies and razor blade manufacturers can reach a specialized audience through Sunday football games. Similarly, toy and cereal manufacturers can reach their specialized audience, children, through Saturday morning cartoons or "the children's ghetto."

On the horizon, Melody contended that not only will kids "lobby" to force their parents to buy them toys, they will be used to influence their parents to purchase things for themselves. "It has been found that kids are much more effective than advertisers in forcing adults to purchase things," he said.

"On the whole things are going in a direction where the situation will get more and more severe rather than better," he added.

Melody's proposal provides for the gradual phasing out of advertising on children's shows. The advertisements would be replaced by institutional ads by companies such as Xerox and the Bell System who are recognized for producing superior programming. Also, foundations and government agencies would provide assistance in funding children's broadcasts.

Since the audience for children's

programs is constantly changing, Melody asserted that new programs would not have to be continually produced, thereby saving more money for the broadcaster. "Good children's programming is priceless," he said. "The same show can be continually shown to new generations."

"We can phase out ads on kids' shows over as long or short a time period as we want to," Melody said. "By doing so we shoot down the industry's argument about economics."

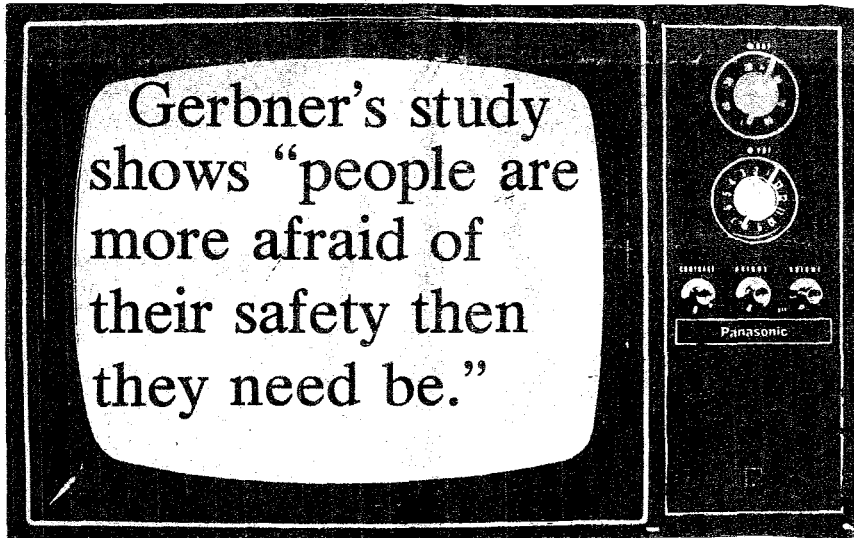
In a review of the book in the Nov. 25 New York Times Book Review Section, Stephanie Harrington said that Melody's solution raises "very serious problems."

"This is no magic wand proposition," she said, "but neither are the present arrangements immutable. And if the government were committed to freeing children's television from commercial limitations without threatening the first amendment as vigorously as Clay Whitehead (Chairman of the Office of Telecommunications Policy) was committed to shielding Richard Nixon from the ramifications of the first amendment, children's television programming just might get off the dime."

In seeking to protect their interests in television, broadcasters not only seek to preserve the status quo in programming but, Shayon said, they also attempt to block rival forms of communications from competing for the attention of their audience. One such competitor broadcasters wish to eliminate, he asserted, is cable television.

Cable, Shayon explained in the

study he has completed for the United Church of Christ, was originally developed in this country "to bring TV to areas which otherwise were n't able



to receive TV signals." These areas were usually located behind mountains which blocked broadcast signals, so cables were laid from a receiving antenna on the other side of the mountain to the sets of the viewers in the blacked out area. In this way, they could receive the same programs as persons residing in regular broadcast areas.

It soon became apparent, however, that cable offered a much greater variety of services than conventional broadcast signals could provide. Most obviously, by use of cable, an individual viewer would have access to an unlimited number of TV channels and programs piped in from all over the world. No longer would there be any problem of crossing signals and

garbling transmission. In addition, on a subscription basis, viewers could pay for and receive telecasts of first run motion pictures, live sports events, operas, and other visual spectacles not offered over the broadcast medium.

However, this too could become a minor facet of the application of cable television. With the advent of the two way cable service, Shayon asserted, "a whole variety of services would become available to subscribers."

By pressing buttons attached to their TV sets, Shayon said, "people will be able to interact with a computer. The subscriber will be able to tie his TV in the home with a whole series of services outside of the home."

With the addition of two way cable people could conceivably shop, vote, get weather reports, and go to school all by watching their sets and pushing buttons. In the future, cable systems



WILLIAM MELODY

Proposes New Financing for Children's T.V.

could be employed in controlling traffic, providing airline reservations and "other services of a diversified nature."

Shayon said that the technology to implement cable systems has existed for some time. However, the fact remains that cable has failed to take hold in any more than its simplest form.

To attempt to account for the lack of activity in the cable field, Shayton undertook to examine cable systems in both the U.S. and Canada. "I tried to see what exactly hardware manufacturers in the field are doing," he said. "I also tried to discover as much as I could about the experience of communities who have community cable systems."

As expected, Shayon found the extent of development of cable systems was "somewhat disappointing." He found that in the U.S. both the television industry and the government have blocked attempts to implement cable services on any large scale.

Shayon asserted that the reason for this lack of development "is basically economic."

"It's really a chicken and egg situation," he said. "A cable system requires a great deal of capital investment. There has to be a demand for programming before anyone will make the investment. Investors want to see what the public is willing to pay for."

The most logical solution, according to Shayon, is a process of "test bedding." Under such a situation a pilot cable system would be set up to assess the demand for cable services.

"Actually, there is no significant testing going on in the market at this time," he said. "There will have to be if we're ever going to turn the corner."

Shayon also found that "Canada is far ahead of the U.S. in research in the field. Some of the Canadian provinces have taken over control of cable development."

Part of the reason behind the United States' lack of activity in the area of cable is reflected in the attitude of the government, specifically the Federal Communications Commission.

"The FCC position," Shayon said, "has always reflected the interests of the over the air broadcasters. The FCC has given something of an orange light to cable developers. It hasn't prohibited cable but it hasn't helped its development at all either."

The Gerbner-Gross findings have also been the focus of much government attention. Last year, New York Congressman John Murphy introduced a bill in the house designed

to limit the amount of violence permitted on television. However, Congress has failed to take any definitive action on the proposal.

Gerbner said he hopes the pilot will develop into an "institutionalized kind of study."

"The ultimate hope," he said, "is that this kind of work will be put on a regular institutionalized basis somewhat like public opinion polling. This kind of index will be more decisive and less manipulable."

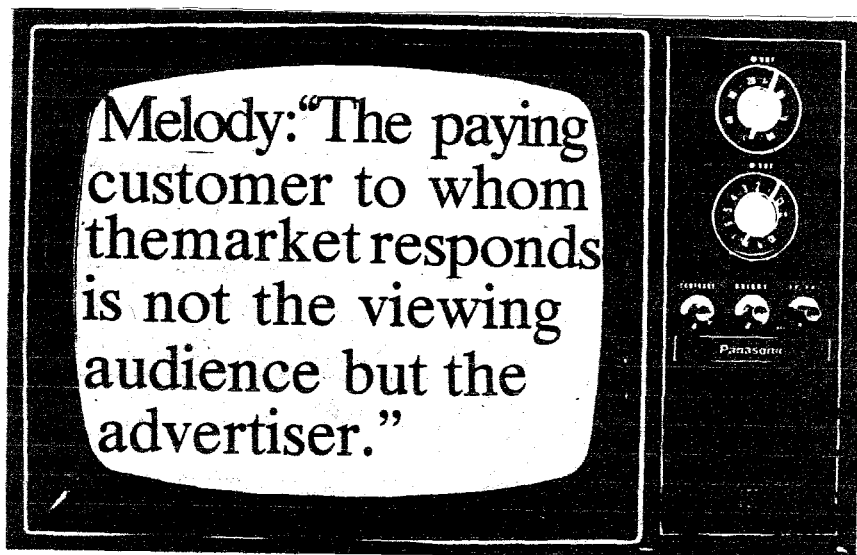
The project has been funded by the National Institute of Mental Health, and Gerbner and Gross have made a proposal to the organization for the continuation of the research on a permanent basis.

Gerbner said that the Senate's Pastore Committee has shown an interest in keeping alive the violence index which was included in the "cultural indicators" study. Senator Pastore recently told U.S. News and World Report that he hopes to hold hearings probing violence on the media.

However, Gerbner also said the government has steadfastly supported commercial broadcasters. "The government has backed itself into a corner," he said. "They really don't know what they can do."

In the case of cable, The United Church of Christ hopes to use the Shayon study in its quest for three cable franchises in Connecticut. Shayon said he will be named program director if the FCC grants the franchises to the group.

Perhaps the most interesting case of government response is in the field of children's programming. Melody said that as of now the FCC is "still



Melody: "The paying customer to whom the market responds is not the viewing audience but the advertiser."

sitting on" his proposal.

"The industry has come out with a code that reads like the ten commandments," he said. "The net effect of it will really be zero. There is nothing that will hold anybody to it."

Melody asserted that based on "past performance" the FCC will take the broadcasters on their work and not press for official regulations.

"The code is the industry's way of trying to stop the FCC from coming to grips with the problem," Melody said. "This approach is usually successful. The FCC will say things are looking a little better or that they aren't as bad as they used to be. That is the most probable course of events."

In addition, Melody said, the Commission will be losing two of its "more active" members before this spring. There are "rumors," Melody said, "that Chairman Dean Burch will be out" and Nicholas Johnson's term is due to expire. Johnson has long been recognized as the viewer's advocate on the Commission. As a result of the personnel changes, Melody said, "the influence of the industry on the Commission will probably go up." Melody is a former member of Johnson's staff.

Foreign countries have also taken an active role in children's programming, Melody said. "Other countries take a much more serious view of the problem," he asserted. "Canada, England, Japan and the countries of Western Europe have given every indication that they are taking some sort of action."

The reaction of other groups to the Melody findings have been "typical."

"The industry generally dismissed it as the idle ramblings of an academic," Melody said. "All the interest groups think it's great."

However, Melody said, support from the interest groups has not been as strong as might be expected. "They seem to want to work through the industry," he said. "They want to work through revamping commercials instead of eliminating them."

Although the Annenberg School is a graduate school, all four of its principle "TV watchers" have taught undergraduates.

Last fall Melody taught a freshman seminar entitled *Public Policy and Communications Institutions*. In the course he discussed the cable situation, the FCC and other agencies, as well as his study into children's programming.

Melody has said he might teach undergraduates again in the future.

Both Gerbner and Gross teach undergraduate courses. Gerbner said his course, entitled *Mass Media and Society*, "is trying to exercise what it means to achieve a critical viewpoint of the cultural environment."

Gross is teaching an undergraduate course which he calls *Art as Communication*. He said the course explores "the nature of artistic activities and aesthetic activities seen as forms of symbolic communications." In particular, the course attempts to assess "the cultural reasons for the irrelevance of art in this society."

Shayon, who is still active in television as the moderator of the KYW program *Speak Out*, is teaching a Wharton-Sloan College of Thematic Studies course entitled *Management Leadership in the Media Revolution*. Through the course, Shayon said he will "reflect to the students the results of research in cable as well as other areas of media."



ROBERT LEWIS SHAYON  
Studies Potential of Cable