

Annenberg Dean Tells Senate Unit Rate of Television Violence Rising

By PEGGY FINN

Annenberg Dean George Gerbner told a Senate subcommittee Thursday that the percentage of television programs containing violence and the rate of violent episodes in them have gone up, even though violent roles in T.V. scripts have actually decreased.

Gerbner presented the latest results of his Violence Profile to the Senate Subcommittee on Communication, headed by Senator John O. Pastore (D-R.I.). The committee is investigating the Department of Health, Education, and Welfare's progress in developing an index of T.V. violence.

Women and non-white comprise the greatest portion of television victims, Gerbner said. In the networks' attempts to decrease violence in television since a series of hearings two years ago, the "first to go," according to Gerbner, were violent women.

"While the level of male involvement remained constant and the level of female involvement declined," he said, "women involved in violence bore a higher and increasing burden of victimization."

Gerbner said there was an increase in crime shows, while action-adventure programs and Westerns declined. General drama, even in cartoons, he said was becoming more "contemporary, domestic, and urban." He added that cartoons scored highest in violence levels, although the levels have decreased.

Gerbner called his Violence Profile a "basis for judgment and action by legislators and network administrators." His profile, he said, "will provide more conclusive and cumulative evidence of trends in television content and its correlates in viewer conceptions than we have ever had before."

Gerbner told the committee, "It can be convincingly argued that violence is a display of power that instills fear and a set of assumptions about how conflicts are resolved in the real world, assumptions that evoke different responses from different people."

The Violence Profile, Gerbner said, is a "multidimensional indicator of violence in network television drama and of some correlates between T.V. viewing and audience conceptions of

reality." It is composed of four main parts: trend indicators in program types and themes, a Violence Index, Risk Ratios ("a measure of basic social relationships involved in violence"), and Cultivation Differentials, which measure what viewing "cultivates in the minds of viewers."

He said, "The main question in the area of Risk Ratios is 'who gets hurt?'" The Cultivation Differ-

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T.V. Violence

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entials, on the other hand, indicated that heavy television viewing "engenders a sense of exaggerated fear," he said.

A text conducted among television viewers of different age groups and educational status indicated that those who are heavy viewers estimate much higher "chances of being involved in some type of violence" in any given week, Gerbner indicated. Normal probabilities of encountering violence are less than one in one hundred, he said, yet with heavy viewers the chances are closer to one-in-ten.

Heavy viewers with some college education select the "television answer" in the same proportion as do light viewers who have never gone to college, Gerbner reported. But within each group the differences between light and heavy viewers are significant. Television seems to cultivate a

similar margin of fear in both educational groups," he added.

In his overall presentation of all programs rated, Gerbner said, six stereotyping played a significant role in "involvement in and risks of violence." While 78 per cent of male characters were involved in violence, only 44 per cent of the female characters were involved. For each male "violent" there were 1.1 male victims. There were 1.4 female victims for every female "violent." The killer to killed ratio for men was 2.1 and for women 3.0, he added.

Studies on trends in network television were first begun in 1967 for the Eisenhower Commission on the Causes and Prevention of Violence. They were continued for a Surgeon General's Scientific Advisory Committee on Television and Social Behavior and are now conducted under a National Institute of Mental Health (NIMH) grant.

April 8, 1974

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Sue Kaufman

ANNENBERG DEAN George Gerbner testifies before a Senate Subcommittee on Communication investigating television violence. Gerbner, who has developed a Violence

Profile to measure T.V. violence, presented his finding before Senator Pastore's subcommittee Thursday.

TV violence—and TV quality

The first headlines made it sound as if violence had declined in television entertainment. But this was the version according to TV industry spokesmen before a Senate subcommittee. To a nonindustry observer, as reported in this newspaper, "there has been no significant reduction of televised violence on network dramatic programming in the past two years."

The latter witness was Dr. Eli A. Rubinstein, professor of psychiatry and former official of the National Institute of Mental Health. After a five-year study of TV violence, another testifier found that it had decreased only in the still excessively violent realm of children's cartoons. Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, also reported on the social implications of typical TV violence:

"On TV, lower-class charac-

ters, especially women, are most likely to be cast in the role of victims, as are nonwhites — again especially women — and characters clearly belonging to nationalities other than U.S."

In view of all this, one is cautiously encouraged to hear Senator Pastore, subcommittee chairman, say that "it appears that progress has been made." Industry spokesmen can point to research they are doing, and improvements according to their own definitions. Any outsider must recognize the difficulty of determining what constitutes violence in dramatic terms, what is harmful, what may be permissible. Mr. Pastore is right to promise continued pressure as long as violence remains a problem.

More and more instances of apparent cause-and-effect between TV violence and actual crime are being cited. But this remains a highly controversial subject, with many psychological variables made part of the argument.

What simple common sense and human sensitivity dictate is that some things must be better than other things in any medium — and a steady diet of dramatized violence, whatever its specific effects on individuals, excludes the better things that TV could be bringing to its mass audience. There are many examples of how good such things can be.

It is too easy to say that it's up to viewers, that violence will diminish to the extent they stop tuning it in and giving it higher ratings. Viewers can "vote" with their dials and their letters to a certain extent — but they won't know what they may be missing unless they have plenty of first-rate alternative programming to turn to.

Sponsors could play a major role, if more followed the lead of those who refuse to back violent programming. But again the need is not simply the negative one of reducing violence but the positive one of driving out bad programming with good programming, supplying entertainment of the maximum excellence possible under TV's demanding schedule.

THE CHRISTIAN SCIENCE MONITOR

"First the blade, then the ear,  then the full grain in the ear"®

Tuesday, April 9, 1974

The Monitor's view

Opinion and commentary

TVIOLENCE: PASTORE, PRESENT & FUTURE

Update on 'Violence Profile' & Index

Washington, April 9.

One of the principle reasons for conducting last week's TViolence hearings was to obtain a progress report on a so-called "violence profile," an attempt to trace the "nature and role of televised violence on the screen and in the lives of viewers."

Communications Subcommittee chairman John O. Pastore (D-R.I.) got that update from Dr. George Gerbner, dean of the U. of Pennsylvania's Annenberg School of Communications, which is developing the profile under a grant from the National Institute of Mental Health. Begun last year, the profile is scheduled for completion within two years.

Gerbner told the subcommittee that the profile will measure four different areas to peg the link between video and real-life violence: (1) Trends and themes in program types, (2) Social relationships of violence (how often men bludgeon women, for example), (3) The assumptions of violence gained by light and heavy viewing, and (4) A violence index.

The index, which will no doubt be the subject of much discussion, attempts to classify the violent nature of television, measuring such tangibles as the percent of programs containing any violence, the rate of violent episodes per hour, and the percent of leading characters involved in killings.

Gerbner's index, which works from a data base of some 618 programs and 3,022 violent episodes collected between 1967-72, consists of a flotilla of charts and diagrams that trace the violent nature of adventure shows, cartoons, feature films and westerns through the period. Gerbner plans to complete his study of 1973 programs this year, and invites comments and criticisms from the industry.

Three-Year Study For ABC Finds Kidvid Violence Down

A three-year study by Lieberman Research Inc. has concluded that kidvid cartoons on ABC-TV tended to "generate much less aggression during the 1973-74 season" than did children's cartoons shown in the preceding year.

Results of the third year of the study, commissioned by ABC, were included, along with summaries of findings of the first and second years of the survey of tv programs and violence, in ABC's presentation at the tv violence hearing held by the Senate Communications Subcommittee last week (see separate stories).

The researchers allowed 2,300 boys between the ages of seven to 14 to see eight ABC kidvid shows. The boys were mostly white and represented working-class to upper-middle-class boys in metropolitan New York.

It was found that humor, when used within violent programs, may be a "defuser" of aggression. It was also learned that character identification may be a factor in reaction behavior. When young people were in danger or when the situations were realistic, reaction was stronger than when older

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Senate Now Wants Polls To Close At Same Time

Washington, April 9.

The Senate, in the midst of considering its amendment-laden Federal Election Campaign Financing bill, last week voted to require polls in each state to close at the same time.

The amendment would require that in Presidential elections, polls will close at 11 p.m. EST, 10 p.m. CST, 9 MST, and 8 p.m. PST. The provision, introduced by Sen. Pete Domenici (R-N.M.), was endorsed by broadcasters. An amendment passed earlier in the week would have barred election officials from releasing results until midnight on the East Coast (Variety, April 3).

The campaign bill has been on the floor for over three weeks, and still faces a barrage of amendments, most proposed by opponents of the public financing concept.

Wiley & Monroe

Washington, April 9.

FCChairman Richard Wiley and NBC's "Today" show Washington editor Bill Monroe will be featured speakers at the annual conference of presidents of state broadcasters associations.

The conference, sponsored by the National Assn. of Broadcasters, will be held April 23 at the Ramada Inn, Rosslyn, Va., just outside D.C.

Overtime In Quiz On TV 'Overkill'

Washington, April 9.

A tardy witness added some much needed zest to the three days of hearings on television violence before the Senate Communications Subcommittee last week.

Shortly after the Friday (5) hearings had adjourned, and the parade of network officials, flacks and assistants had filed out of the hearing room, subcommittee chairman John O. Pastore (D-R.I.) slammed down the gavel again.

The hearings were back in session for the benefit of Robert L. Thompson, a fiery Texas law student who had summured at the FCC's broadcast bureau last year. He had been scheduled to testify earlier in the day, but took an early exit to rewrite his statement in response to a public relations barrage of the network toppers.

Network 'Bones'

"The litany of planned programming, such as ABC presented this morning, really misses the point of this inquiry," Thompson told the panel, represented only by its chairman. "Throwing a few bones—even if those bones have some high quality meat on them—cannot excuse or cancel the effect of excessive violence in other programs."

"In this regard, Mr. Chairman, I very much hope someone on your staff or even yourself will be able to watch ABC tonight (Friday), because interestingly enough, Mr.

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MIXED INPUT AT SENATE HEARINGS

By PAUL HARRIS

Washington, April 9.

Congressional pressure to reduce violence on television received its second exhibition last week amidst two contradicting themes: claims by researchers that TViolence is still rampant, and network evidence that the situation is well in hand.

The conflict was plainly a conundrum for Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.), who wasn't sure whether to chide or congratulate the industry. So he did both. Praising the webs for their strides in peaceful programming, he vowed to "keep your feet to the floor," and to make another reassessment next year.

The three-day violence airing was Pastore's first look at the situation since he first tore into the industry in 1972. That gathering highlighted a Surgeon General's report that officially linked televised violence and antisocial behavior, producing shockwaves at the networks and bloodless battles on the tv screen. Network schedules rested in limbo until the climate of the opinion could be gauged.

And although the S.G.'s conclusions were a launching pad for last week's testimony, none of the same anxiety was present. Unlike last time, Pastore took pains to convince all that he is not interested in meddling in programming, or to advocate that fluff replace fury. "But it's excessive violence only to boost ratings and make money that is a blot on the broadcast industry," said the chairman who insisted his watchdog committee can bark, but it can't bite. The panel is not contemplating any legislation.

Claim Levels Are Up

But there seems little doubt, insisted the Senator, that televised gore is back up to its pre-1972 levels, particularly on Saturday mornings. That opinion was seconded by Dr. Eli Rubinstein, professor of psychiatry at State U. at Stony Brook, N.Y. "So far as I know, there is no scientific evidence that the prevalence of tv violence on network dramatic programming has been significantly reduced in the past two years," said Rubinstein. He presented the S.G.'s report to the panel in 1972 as a researcher for the National Institutes of Mental Health.

The subcommittee also heard from other researchers in TViolence, and network toppers who ticked off their programming achievements and studies of the effects of television on youth.

Rubinstein said there has been almost no Government follow-through on studies begun in 1972, and no money appropriated for new studies next year. The biggest achievement, he said, was in the development of a complicated "violence profile" that will be workable within two years.

Rubinstein called for 1) a continuing research program to study ways of enhancing the value of tv to children, 2) a distribution centre for progress reports, and 3) "a public advocate role to provide testimony on matters relating to children and violence."

Dr. Bertram S. Brown, director of the National Institutes of Mental Health, said that the Government's efforts in tv viewing research will

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Women Protest Cancellation Of 'CBS Daytime 90' Dramas

McIntyre's March

Washington, April 9.

The Rev. Carl McIntire's week of spirited protests before the Senate Commerce Committee (see story) was capped Saturday (6) by a "First Amendment march" on the Washington Monument grounds here.

About 1,500 people participated in the march that protested the FCC action stripping McIntire of his Media, Pa., radio station.

Baptism of Fire For Holcomb From Opposing Pastors

Washington, April 9.

Luther Holcomb, President Nixon's nominee for the FCC, received unofficial endorsement from the Senate Commerce Committee last week despite attempts by the Rev. Carl McIntire to question his religious status.

McIntire and several other fundamentalist ministers have opposed the nomination because they feel Holcomb, a former Baptist minister, will side with those opposing the clerical conservatives who depend upon radio for their pulpits. McIntire credits the World Council of Churches, the leading ecumenical force, with driving his WXUR Red Lion, Pa., off the air. The ministers made a passionate plea to the committee to avoid weakening the separation of church and state.

FCC Commissioner Benjamin Hooks is also a former Baptist minister, prompting fears that the two could exert tremendous influence against the group, which already claims persecution by the commission. The parade of pastors appealed for complete neutrality by the agency on controversies that "could touch upon infringement of the First Amendment."

Answering those charges last week, Holcomb insisted that he is a former Baptist minister and currently has no ecclesiastical ties. He's been a member of the Equal Employment Opportunity Commission for eight years, but has been away from the pulpit for the past 15 years, Holcomb pointed out.

"I've done my best to see that religion is not an issue in political matters, and I should not be penalized for my years as a minister," the nominee said.

He'll Target On Violence

Communications Subcommittee chairman John O. Pastore (D-R.I.) asked Holcomb what he thought of tv violence, the issue that a host of psychiatrists and Government officials had been gathered to discuss (see separate stories). "I was just about to mention," said Holcomb, "that if approved, in the first conversation I have with chairman Richard Wiley, I'll tell him that I want tv violence to be my special interest."

Holcomb, along with another FCC Democratic nominee, James Quello, is expected to be easily confirmed for the post. But Pastore has insisted that he won't approve the two names until the White House submits a nominee for the final FCC

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A wire protesting the cancellation of "CBS Daytime 90" was sent last week to top execs at the network. Carrying more than 100 signatures of primarily Coast writers, the wire stated:

"We protest your cancellation of 'CBS Daytime 90' on the basis of a one-week unpromoted showing in a game show slot. You are aborting without fair trial a program which could afford a market, now non-existent, for women writers, whose absence from the credits on network nighttime drama has been a serious omission for too long. You are cutting off opportunities for actresses to be presented in strong roles which reflect the changing status of women in the United States, another omission now just barely being rectified in primetime tv. It would also afford an opportunity for women directors, producers, and technicians, who are now almost totally unrepresented in television. The sexiest stereotypes of women prevalent on the air could be at least mitigated by an anthology program of interest to contem-

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TVN Lineup Grows; Starts Barter Deal

Television News Inc. has added eight new stations to its client roster for its independent on-line tv news service. The additions bring its total station list to 19.

In addition, TVN began to service WBBM-TV Chicago on Monday (8) and will start with KMOX-TV St. Louis next Monday (13) and with WCBS-TV New York on April 24. Those three CBS-TV o&os will each take the service for a little over a month as part of an experiment involving all its stations. At the end of the prescribed time, the three TVN stations will switch to UPITN, rival indy, and the other CBS o&os, KNXT Los Angeles and WCAU-TV Philadelphia, will join TVN.

The new stations include five CBS affils, one ABC outlet and two indy stations. TVN now services 10 CBS stations (excluding the CBS o&os), two NBCers and one ABC affil.

TVN president John O. Gilbert has also concluded a deal for Bristol-Myers to barter the news service in the top 25 markets in the country. Both the news service and Young & Rubicam, B-M's ad agency, are now lining up stations for the deal. Deal calls for stations to give the advertiser 50 ratings points a week in 30-second spots in exchange for the service.

Broadcasters Ask Court To Return FCC Fees

Washington, April 9.

Fourteen broadcasters have filed suit with the U.S. Court of Claims here to obtain fees they say were illegally collected by the FCC. Action is the first suit by broadcasters since the U.S. Supreme Court ruled last month that cable systems do not have to pay annual subscription fees.

The joint petition, filed by the law firm of Dow, Lohnes & Albertson, seeks some \$510,594 in license and assignment and transfer fees. Unlike cable operators' legal bid to regain fees, the broadcast action is not a class action suit.

Pastore & TViolence

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yield not only a useful violence profile, but also an index in the medium's positive effects on mental health. He said the institute is supporting 11 active grants in tv, and is currently processing one more. Among its studies: the causes and consequences of credibility in tv news, longterm effects of aggressive-prosocial tv programs, and televised violence the tolerance of aggression.

But Dr. Brown cautioned the panel that although NIMH will soon produce a violence profile, the use and enforcement of its findings will create new problems. "Would it be used by parents to determine acceptability of individual programs? Would producers use it to plan programs? Would it lead to lowering the number of violent events but perhaps increase the intensity and inhumanity of those that were left?"

Singer's Song

Brown was followed by Leo Singer, prez of the Chicago-based Miracle White Co., who gave a lengthy documentation of tv-associated crime. "Television is nothing but gore," said the soapmaker who vowed never to advertise on another violent show again.

The most popular standard for tv-associated violence — used by Singer and Pastore throughout the hearings — was the fiery death six months ago of a Boston woman who was doused with a can of gasoline by three hoodlums shortly after a similar episode occurred in the televised pic, "Fuzz." Singer insisted that advertisers are indirectly responsible for excessive TViolence because television time is purchased without regard for program content. The soapmaker said that since

he publicly announced his decision not to advertise on violent shows, he's received more than 35,000 letters of support.

Schneider's Rosy View

The alarmist findings of Rubinstein and Singer were followed by a landslide of cherubic testimony from network toppers chiming in with blue sky predictions and a barrage of prosocial programs next fall. Said CBS Broadcast Group prexy (and company Congressional spokesman) John A. Schneider: "I am pleased to note that violence in primetime has been on a downward course. In fact, between the 1971-72 season and the current broadcast season, the number of acts of violence has declined by about 25%, based on analysis by the CBS Office of Social Research."

Schneider noted that in the web's action-adventure shows, gratuitous violence has been eliminated. In "Gunsmoke," "Cannon," "Man-nix," "Barnaby Jones" and "Kojak," for example, violence is often referred to and the crimes resolved, the act itself is not seen by the audience. Explaining new strides in kidvid, he said present plans call for children's specials on seven out of every eight Saturday nights, from 7:30 to 8 p.m., starting Sept. 14.

Schneider's rosy assessment of the violence problem, followed by equally optimistic outlooks by the other webs, prompted a logical response from the eternally skeptical Pastore. "You people are telling me that you have experts to guide you and the problem is well in hand. Then I am confronted by testimony that violence has increased since 1972. I'm beginning to wonder what the answer is here —

it's getting more perplexing by the second." The conflict was effectively sidestepped by the network boss then seated at the witness table.

ABC, NBC Too

But Pastore — the only subcommittee member to sit through the detailed and sometimes tedious three-day testimony — seemed generally impressed with network efforts, and particularly with a study noted by ABC veepee Alfred R. Schneider (see separate story). He said that by October 1974, the web will have spent \$800,000 for in-dependent research into the effects of televised violence and other program content.

ABC Television prexy Walter A. Schwartz outlined major revisions in kiddie programming, which includes a more civic look to "Schoolhouse Rock." One story line: a musical look at the preamble to the Constitution and an illustration of how a bill proceeds through Congress. Approving nods came from the chairman on that one.

NBC board chairman Julian Goodman, not to be outdone by his colleagues, summarized his network's sampling of midwestern elementary schoolers and tv-associated aggression. He said the web's approach to programming has been on a judgmental basis, case by case, to decide whether each violent act is classified as gratuitous.

Everyone Seems Happy

In all, the hearings were useful, and remarkably productive. Pastore was soothed in knowing that the Government is being prodded into producing reliable data on the violence problem, and the network toppers filed out of the hearing room confident that their convincing display of goodwill and good deeds will hold the subcommittee at bay — at least until next year.

Summed Pastore: "My ex-

Oil Firm Fears That Proof Of Ideas May ImMOBILize It

The Mobil Oil Corp. has asked that the Federal Trade Commission not heed a petition forwarded it by six U.S. legislators asking it to demand substantiation of claims advanced as ideas in institutional ads placed by corporations.

The company petition said such substantiation would be in violation of the First Amendment's "fundamental policy of promoting unfettered debate on an issue of crucial public and political significance." Implementation of the legislators' request, according to Mobil, would "saddle Government officials and media executives with the burden of deciding what opinions should surface in the marketplace of ideas."

Mobil has recently complained that some of its ads were rejected by networks and other ads had to be rewritten because the networks feared they would violate the Fairness Doctrine.

Mobil also offered to pay for an equal amount of time for critics of its "ideas" position to express their views, but all three networks turned down the proposal. They variously expressed the notion that such an offer would detract from their own capacity to make news judgments and Fairness Doctrine decisions.

New Directors At KCRG

The Cedar Rapids Television Co., operator of KCRG-TV-AM, has added three members to its board of directors.

They are Edwin J. Lasko, general manager of the stations; Edna A. Herbst, director of promotion, publicity and public affairs for the outlets, and Andrew E. Breuer, head accountant.

Katz Promotes Three

Peter Goulazian, for seven years associate director of sales development for Katz Television, has been named assistant to president Michael T. Membrado.

Katz has also upped Michael Raounas and Dick Goldstein to regional sales managers.

Trio Signed For Summer 'Comedy'

Jackie Cooper, Barbara Feldon and Nipsey Russell have been signed by exec producer Greg Garrison to host "Dean Martin's Comedy World" (formerly called "Comedy Store"), which will air as a summer replacement series on NBC-TV in Martin's Thursday 10 p.m. slot starting June 6.

Three separate production units, headed by Lee Hale, Buddy Arnold and Robert Arthur, will supply the comedy footage which, together with classic film footage of oldtime greats Charlie Chaplin, Harold Lloyd, Buster Keaton and the Marx Brothers, will comprise the content of the skein. Each episode of the series will star at least two established comedy performers, with from six to eight "new faces"

perience with the networks is that they are smart people who don't want to do things that will hurt others. And I'm always encouraged when I talk to them. But the fact remains, our people are television addicted — and the question is whether the ideas being sold to them by it are good or bad."

behavior today

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RACISM AND MENTAL HEALTH

Jim Ralph, head of the Center for Minority Group Mental Health programs at NIMH, reports he is set to launch a special bureau on racism and mental health if he gets the okay from upstairs. The bureau would have a double-barreled research focus: on institutional change in mental health and behavioral science institutions; and on the mental health implications of institutional racism and sexism.

The Center's early efforts have been to build a constituency and support minority research. Five minority research centers will be in operation by June 30: two black, one Chicano, one Puerto Rican and one Asian-American. An American Indian research center will be announced next year. The Center has held meetings for professionals and researchers for every major minority.

According to Richard Shapiro, a long-time organizational-change type and Ralph's choice to head the new bureau, it would move the center beyond support of non-racist research to supporting research and intervention projects on combating racism. Shapiro wants to combine the pragmatic experience of the human service practitioner who has been up against institutional change problems with the knowledge of the researcher who has studied intervention techniques. Specifics aren't mapped out yet, but projects could include development of indicators to measure organizational change.

Contact Shapiro at NIMH, Minority Center, Rm. 12-101, Parklawn Bldg., 5600 Fishers Lane, Rockville, Md. 20852. He welcomes information on institutional change.

HEALTH BILLS STATUS

Senate and House conferees are inching toward a compromise on widely differing bills by Sen. Edward Kennedy (D-Mass.) and Rep. Paul Rogers (D-Fla.) to extend research training at NIH and NIMH. The major hang-up is Kennedy's ethics section, which the Rogers bill doesn't have. Strict provisions for the protection of human subjects and for informed consent have sparked some comments in the research community that it would undermine research. The compromise version probably will retain part of the section.

The Rogers bill would extend programs pretty much as they are, while Kennedy's would incorporate them in a new National Research Service Awards Program. Both would exclude psychiatry residency—Rogers' aides now state that clinical psychology training programs would continue—and both would add research or service requirements. Final action is expected soon.

In other health legislation, Congress is muddling through. At least 14 separate legislative program authorizations expire June 30. Other bills with implications for behavior researchers are on the burners. Following is a roundup:

- Rogers' bill (HR 11511) to extend the community mental health centers programs and other Public Health Service Programs for two years is still in committee. Kennedy introduced a different version (S. 3280). Rogers would limit center funding to five years, with poverty area centers still eligible for eight-year funding if needed. Provisions for developmental disabilities programs include increased funding and a deinstitutionalization mandate. The "big four" categories would be epilepsy, cerebral palsy, mental retardation and autism—a new addition—and omit neurological diseases. There's a push to add learning disabilities. Kennedy has a separate disabilities bill (S. 427).

- The House Appropriations Committee's subcommittee on HEW, chaired by Daniel Flood (D-Pa.) is now holding hearings on the Administration's proposed FY75 budget. Senate hearings will follow. The Committee turned down the Administration's \$25 million supplemental budget request for the Nat. Inst. of Education for FY74 and it's unlikely the Senate will disagree.

- The House is set to vote and clear for Nixon's signature the bill extending alcohol and drug abuse programs for two years under the community mental health centers act and providing legal status for the Alcohol, Drug Abuse and Mental Health Administration.

Health (Cont.)

▫ Biofeedback researchers and manufacturers of biofeedback paraphernalia are upset about the Senate-passed medical devices bill which would give the FDA pre-marketing clearance on devices not proven safe or therapeutic. FDA already holds (but can't enforce) the position that such equipment should be purchased on prescription. The Biofeedback Research Society, whose members are mostly psychologists, has objected loudly in a letter to Rogers, chairman of the House public health subcommittee where the bill now sits (HR 9984 and S. 2368).

INDEXING VIOLENCE

NIMH director Bertram Brown told Sen. John Pastore (D-R.I.) in Senate communications subcommittee hearings on TV violence, that a major problem with producing a violence index is what to do with it when you have it. NIMH is mainly concerned with the big picture—TV viewing and effects on social behavior in general—but it's pursuing the index requested by Pastore. It has funded George Gerbner, who has been tracking the ups and downs of TV violence for years, and has given Social Science Research Council a grant to see if Gerbner has forgotten anything.

Gerbner's own index already exists as part of his larger cultural indicators work. It includes percentages of violent episodes and other detailed analyses reported in aggregate terms. In short, research has come up with everything but a program-by-program violence rating, and nobody wants to touch off another rating game.

The key, according to Brown, Gerbner, Eli Rubenstein and Robert Liebert, who also testified, is to view TV in terms of its full effects and potential. Rubenstein and Liebert agreed that prosocial programming is an essential research area. Gerbner and Rubenstein testified that overall, TV violence has stayed about level, but industry representatives who've been feeling the heat say they're planning major efforts, especially in prosocial programming for kids.

To keep up with his reports on cultural indicators and violence, write Gerbner at U. of Pa., Annenberg School of Communications, 3620 Walnut St., C5 Philadelphia 19174.

PROFESSIONAL NOTES

▫ Members of the Amer. Psychiatric Assn. have tapped USC psychiatrist Judd Marmor as president-elect. He'll take office May 1975. Other new officers: vice-presidents, June Jackson Christmas, commissioner of mental health and mental retardation for New York City, and Jules Masserman, professor emeritus at Northwestern; secretary, Robert Gibson of Sheppard and Enoch Pratt Hospital in Baltimore. On the same ballot, 58% of the members voted to uphold the APA trustees' earlier decision to strike homosexuality from the sick list in the Diagnostic and Statistical Manual of Mental Disorders.

▫ Plans to give insurance companies a list of psychologists approved for reimbursement are gaining at the Amer. Psychological Assn. (12/24/73 BT). Amer. Board of Professional Psychology president, Alfred Marrow announced ABPP will "accede to the request" of APA to set up a Nat. Registry of Health Service Providers in Psychology, bowing to industry complaints that there are too many psychologists and state practicing standards are too varied. ABPP will hold a May meeting with insurance representatives and others. Criteria would exclude recent masters' level pros, though psychology produces more masters than Ph.D.s. Marrow is at ABPP, 15 Columbus Circle, New York 10023.

▫ The Nat. Assn. of Social Workers set up a Legal Defense Service and fund for social workers who run into trouble upholding their ethics code. After a year of operation, the program has reviewed about a dozen formal requests for help and has agreed to assist in three cases. One involves a former director of social services in a Pennsylvania prison where a revolt resulted in the death of two officials. The social worker was fired on the grounds that the social services he introduced made security difficult.

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JOBS OUTLOOK

Going along with other recent forecasts of job prospects for behavioral and social science professionals, the Labor Dept. presents a mixed picture, with the best bets for social work, other social service occupations and jobs in non-academic settings. The Labor Dept. predicts overall employment in the social sciences will grow moderately through the mid-1980s, but this growth will be offset by the number of persons seeking to enter the field. Although teaching in universities and colleges will remain the norm, non-academic jobs will rise, with some industries hiring increasing numbers of social science majors as trainees for administrative and executive positions.

Anthropologists—The largest area of employment will be teaching, with increasing opportunities for work in museums, archeological research programs, mental and public health, poverty and community action and industry. But Ph.D.s will face keen competition through the mid-1980s. Order of the day is training diversification.

Sociologists—The picture for Ph.D. sociologists is pretty good through the mid-1980s, but competition will be fierce for choice academic spots. Masters' degree holders will have a tough time in academia, but government and industry opportunities look better. Sociologists well grounded in research methods, advanced statistics and computer use will have it made. Demand is expected to be strong for research personnel in rural sociology, community development, population analysis, public opinion, medicine, juvenile delinquency and education.

Psychologists—Prospects look good through the mid-1980s for Ph.D.s and some masters' holders in clinical and counseling settings. Expansion is expected in mental hospitals, clinics and centers, correctional institutions and in the federal government, particularly in the VA and Defense Dept. Other openings will be in educational and industrial psychology and human services.

Social Workers—Employment outlook is particularly bright for social workers in the 1970s with competition increasing somewhat in the 1980s. Social workers with graduate degrees will be in good shape. Expected rapid growth stems from anticipated expansion of service programs to meet problems created by economic and technological dislocation, social change and increasing numbers of the very old and very young.

The Labor Dept. reports good prospects for school and rehabilitation counselors.

Information is in the new Occupational Outlook Handbook, 1974-75 Edition, available for \$6.85 from U.S. Gov't. Printing Office, Wash., D.C. 20402, or any regional office of GPO or Bureau of Labor Statistics.

HOMICIDE—NO EASY EXPLANATIONS

MIT mathematician Arnold Barnett assailed demographic and other popular explanations for the current increase in homicides, and said that the risk of becoming a murder victim is "orders of magnitude" higher than is commonly believed. Barnett reviewed his study of murder rates in the nation's 50 largest cities during a symposium held at MIT April 8. Using Atlanta as an example, he pointed out that while the 250 people murdered there in 1972 seem few compared to the half million who weren't, "if this rate continues, homicide will be the cause of death of roughly 1 out of every 27 Atlantans born this year." On the basis of similar projections, homicide rates would be: Chicago, 1 in 60; Detroit, 1 in 35; Los Angeles, 1 in 82; Miami, 1 in 51; New York, 1 in 67; Washington, 1 in 40.

Barnett offered these figures to provide "an accurate view of the magnitude of the problem," but he doesn't believe the figures reflect any real differences between cities. Current homicide rates in the 50 cities studied are "typical random fluctuations around a common trend," suggesting "a strong correlation between national trends and those in individual localities, at least in the current growth period." Barnett thinks his study weakens explanations which attribute the homicide boom to local phenomena, such as "racial tensions or decline of the core city, which seem to vary greatly in different cities." Similarly, the baby boom following World War II is untenable as an explanation, Barnett said, "for this phenomenon can account for only about 10% of the rise in murder that actually occurred."

The MIT mathematician hopes his study will help clear the air of unsatisfactory explanations for the growth in homicides. He stressed that his forecasts "are based on the explicit assumption that no changes in public policy or citizen response toward homicide will be forthcoming. There is no reason that this need be so. Perhaps the best way to invalidate these grim predictions is to invalidate the premise of public inaction on which they are based."

Info: Barnett, Dept. of Mathematics, Mass. Inst. of Tech., Cambridge 02139.

GETTING OUT THE VOTE

Talk about your basic rights. Psychologist Gregory Olley and grad student William Fremouw at the U. of Massachusetts, Amherst, surveyed states laws and practices governing voting rights of the mentally retarded. They found much ambiguity, a general absence of state agency awareness and little detailed data. They concluded that "very few retarded persons under state care are actually voting," although residence

No Regulations	Right to vote unless adjudicated incompetent, non compos mentis, or under guardianship	Constitution bars "idiots" but ability to understand election is sufficient*	No Information
Alabama	Arizona	California	Louisiana
Alaska	Kentucky	Connecticut	Ohio
Arkansas	Maryland	Iowa	Tennessee
Colorado	Massachusetts	N. Carolina	Wyoming
Delaware	Minnesota	Washington†	
D.C.	Mississippi		
Florida**	Missouri		
Georgia	Montana††		
Hawaii	N. Dakota		
Idaho	Nebraska		
Indiana	New Jersey		
Illinois	New Mexico		
Kansas	New York		
Maine†	Oklahoma		
Michigan	S. Dakota		
Nevada	Texas		
New Hampshire	Virginia		
Oregon†	Vermont		
Pennsylvania	Wisconsin		
Rhode Island	W. Virginia		
S. Carolina			
Utah			

*Ability determined by registrars.

**Ruling from Attorney General in progress.

†State Attorney General ruled the mentally retarded are eligible.

††All institutionalized retarded are considered legally incompetent to vote.

in a state institution for the retarded "is not automatically synonymous with legal incompetence to handle personal affairs and exercise civil rights."

Five states—Connecticut, Illinois, New Jersey, Oregon and Vermont—reported organized programs to aid the retarded to register and vote in the 1972 national election. Both Connecticut and Illinois said over 100 residents of institutions managed to vote.

Olley and Fremouw surveyed agencies in all 50 states and the District of Columbia. Forty-six of them replied. Many states have definitional difficulties that compound the voting rights problem. Twenty have adopted a legal definition similar to that developed by the Amer. Assn. on Mental Deficiency—"subaverage general intellectual functioning which originates during the developmental period and is associated with impairment in adaptive behavior"; 10 states adopt some part

of that definition; 10 states lack any legal definition; and four employ vague definitions.

The table summarizes current right-to-vote laws. This study appeared in the February issue of Mental Retardation, published by AAMD, 5201 Connecticut Ave., N.W., Washington, D.C. 20015.

Massachusetts Plan—The Massachusetts Dept. of Mental Health issued a five-year plan calling for phasing down state mental hospitals and developing community-based alternatives. The Dept. says hospitals won't be closed totally but whittled back to serve as anchor-points for decentralized programs.

The 18-month study, Community Mental Health and the Mental Hospital, is free from Dept. of Mental Health, Public Information Office, 190 Portland St., Boston, Mass. 02114.

SOME DIFFERENT CRIME STATISTICS

The Law Enforcement Assistance Administration has begun a crime study with a difference. Most such studies are based on statistics gathered from police and other law-enforcement agencies. LEAA's source of information is a National Crime Panel, a sampling of businesses and households throughout the country which will be changed periodically to keep the data fresh. The LEAA survey asks panel members for detailed information on all suspected crimes, whether reported to the police or not. Questions include economic and demographic circumstances; amount of loss; type of crime; reason, if any, for not reporting the crime; and characteristics of the perceived offenders.

The NCP project is being evaluated by a joint panel of the Nat. Research Council Committee on National Statistics and the NRC Assembly of Behavioral and Social Sciences. The panel will examine the NCP in terms of statistical methodology, problems in validation, survey design and technique, interpretation of results and their possible use. The panel will also make a preliminary comparison of the NCP survey and the results of other crime surveys, including the FBI's Uniform Crime Reports. LEAA wants the NCP to yield data useful in the administration of law enforcement programs, while the NRC panel will look at how the NCP survey can serve social scientists as well as the government.

VIEWPOINT

SEX, VIOLENCE AND NIMH

Sen. John Pastore (D-R.I.), chairman of the Communications Subcommittee of the Senate Commerce Committee, recently held another in a continuing series of hearings on television violence. The focus on television as a powerful social messenger gave government's top psychiatrist, Bertram Brown, director of the Nat. Inst. of Mental Health, a chance to reflect on other research needs. His comments also reflect an interest in putting some NIMH money on the subject.

Just as considerations of the drug abuse problem at the national level led us to further considerations of alcohol problems, we feel that considerations of television and violence must inevitably lead to considerations of television and other intense human emotions such as sexuality, power drives, and creativity.

In the area of sexuality, Americans for the most part have reacted against explicit depictions of sexual topics in the visual media while allowing far more explicit portrayal of violence. Examination of the effects of violence is only recent, but critical examination of sexual taboos have barely begun.

My hope is that the very proper scientific and ethical concern for violence, as exemplified by these hearings and much of the research we are doing in this field, will lead into a renewed consideration of the pros and cons of sex role portrayal.

Cautious Interpretation

The linkages, and perhaps more important, the non-linkages between sex and aggression—especially as aggression extends into violence—are hinted at in bio-behavioral, psychological and social science research. But not enough work has been done to clearly elucidate the nature of these relationships and linkages. Extrapolation and translation from one to another are uncertain so that interpretations must be cautious and tentative.

Both sexual responsiveness and aggressive behavior depend on underlying neurophysiological mechanisms. Subcortical brain structures—principally the hypothalamus and the limbic system—seem to be involved in facilitating or inhibiting aggressive or violent behavior. This has been brought out by surgical, electrophysiological, and biochemical research.

It appears, also for both sex and aggression, that social influences or stimuli are important in whether neurophysiological mechanisms are appropriately activated in the expression of behavior.

Learned Aggression

Some scientists have explained aggressiveness as generated by instinctual mechanisms. It is now widely accepted, however, that people *learn* aggressive, hostile, and even violent behavior patterns. This learning comes, not only from experience, frustration, and stress, but also through observation of real-life situations, films, and television programs.

Research additionally discloses that attitudes on the acceptability of the use of violence to solve pressing problems or for social control are also learned. Many Americans approve or justify violence in some contexts, according to survey data developed some years ago for the President's

Commission on the Causes and Prevention of Violence, and by even more recent findings. Such approval or justification perhaps spring from childhood experiences and influences which affect socialization and which structure perceptions and expectations of the world.

Indeed—and I think this is important to consider—the emotional effects of repeated media violence programming on toleration of real-life aggression and violence may in the long run be the most damaging result of that programming. Repeated exposure can produce insensitivity to cruelty and violence because it gradually extinguishes the viewer's emotional responses and builds the feeling that violent behavior is normal and appropriate under some circumstances.

Lovely and Ugly

In my opinion, sex—and here I leave out pornographic or mechanical sex—is an expression of love, intimacy, procreation: expressing physical affection is a lovely thing. On the other side, aggression, carried to the point of violence, destruction, the infliction of bodily damage, is an ugly thing.

But there is a confusion in people's minds to the point that when we find people talking about violence on television they mean sex, and when they talk about sex on television they equate it with violence.

The blending of sex and violence as presented in some recent films perpetuates the confusion of both. Indeed, when sex and violence are both combined, the increased magnitude of a potentially harmful emotional impact may be geometric rather than arithmetic.

Disorder and Alienation

From even this brief discussion, it is evident that we should be more sensitive to the interplay between these two factors. We have much to learn about them and their relationship. I think that, in part through our own continuing program at NIMH and in part through other public and private efforts, we must not only continue to address the questions raised on T.V. violence, but we must as well begin to examine other forms of expression which may have measurable negative impact on a sufficient number of individuals to contribute to the disorder and alienation of our society.

These thoughts are simply my evaluations and strong opinions. Presently, no one can offer more.

I would suggest, however, that a most profound dilemma confronts us if we find there is significant negative impact on young people or adults by the visual media—whether on television or the movie houses. This dilemma is: Given such knowledge, who is to decide to act upon it, and who is to enforce those actions? It is the dilemma of freedom of expression versus the harmfulness—once proven—of certain things expressed.



CODE NEWS



THE CODE AUTHORITY OF THE NATIONAL ASSOCIATION OF BROADCASTERS/VOLUME 7/NUMBER 5/MAY 1974

Radio Code Board Hears from Gays and Contraceptive Group; Plans Update of Program Standards Language

At its spring meeting held May 16, in Washington, the NAB Radio Code Board:

—heard Robert Cohen of The Jordan Co., Miami, on behalf of the newly formed National Association of Contraceptive Manufacturers who urged that the Code Board study the Radio Code's ban on the advertising of contraceptive products.

The Radio Code Board indicated that a committee would be formed to study the ban.

—heard from Ronald Gold, communications director, National Gay Task Force, who appeared before the Board to urge a change in Code language.

Following a question-and-answer session with Mr. Gold, the Board

concluded that there was no need to revise Code language inasmuch as the Radio Broadcaster's Creed and standard I-I-14 encompass the concern that homosexuals be treated in a fair, equitable and sensitive manner in radio programming.

The applicable section of the Broadcaster's Creed reads:

"We believe . . . that we should make full and ingenious use of man's store of knowledge, his talents, and his skills and exercise critical and discerning judgement concerning all broadcasting operations to the end that we may intelligently and sympathetically: . . .

"Respect the rights and sensitivities of all people; . . .

"Protect and uphold the dignity and

brotherhood of all mankind."

Radio Code standard I-I-14 reads: "Words (especially slang) derisive of any sex, race, color, creed, nationality or national derivation except wherein such usage would be for the specific purpose of effective dramatization, such as combating prejudice, are forbidden."

The Board also directed that a copy of Mr. Gold's statement be sent to all Radio Code subscribers.

—ruled that distiller sponsorship of a public-service-type program or announcement continues to be unacceptable under the Code's Alcoholic Beverage Advertising Guidelines.

—directed the Code Authority to review for the Code Board a possible

(continues on page 3)

TV Code Review Board Reviews Competitive/Comparative Ads, Discusses Violence, Hears from Gays and Contraceptive Group

At its spring meeting held May 1-2, in Washington, the NAB Television Code Review Board:

—discussed the increase in comparative advertising, in which the competition is clearly identified by name and/or picture, both in terms of the ability of such advertising responsibly executed to serve the public interest by supplying information that would be helpful to the consumer, and in terms of the difficulties inherent in such advertising.

The Board urged that advertisers, their agencies and broadcasters take great care to assure that comparative advertising conforms to Television Code standards X-2 and X-7 so as to appropriately serve the public interest.

Provision X-2 reads:

"The role and capability of television to market sponsors' products are

well recognized. In turn, this fact dictates that great care be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics, performance or appearance of the product.

"Broadcast advertisers are responsible for making available, at the request of the Code Authority, documentation adequate to support the validity and truthfulness of claims, demonstrations and testimonials contained in their commercial messages."

Provision X-7 reads:

"Advertising should offer a product or service on its positive merits and

refrain from discrediting, disparaging or unfairly attacking competitors, competing products, other industries, professions or institutions."

The Board directed that any valid challenge involving comparative ads be expeditiously resolved in the best interest of the viewing public.

—discussed the recent hearings held by the Senate Commerce Committee's Subcommittee on Communications under the chairmanship of Senator John O. Pastore (D-R.I.) in respect to the depiction of violence in television programs.

Taking cognizance of both the reduction in, and the careful treatment of, portrayals of violence, the Board urged that broadcasters and the Code Authority review the considerations raised during the hearings.

The Board directed the Code Au-
(continues on page 2)



Taking time out from the Television Code Review Board meeting are: (seated, l to r) Chairman Wayne Kears, KENS-TV San Antonio, Tex.; Harold Grams, KSD-TV St. Louis, Mo.; Burton LaDow, KTVK (TV) Phoenix, Ariz.; Alfred R. Schneider, ABC Inc., New York, N.Y.; (standing, l to r) Thomas J. Swafford, CBS Television, New York, N.Y.; Herminio Travesias, NBC, New York, N.Y., and Robert J. Rich, WDSM-TV Duluth, Minn.

Present for the meeting, but absent for the sitting were Wallace Jorgenson, WBTV (TV) Charlotte, N.C., and Roger Rice, KTVU (TV) Oakland, Calif.

(**"TV"** continues from page 1)

thority to continue its vigilance in respect to the conformance of programs with applicable Television Code standards and policies.

—heard reports on Code Authority participation in the children's advertising review project conducted by the Federal Trade Commission and on the pilot research study dealing with children's perception of televised material being conducted by Drs. Charles and Mariann Winick.

The Board also reviewed a question-and-answer article elaborating upon the recently issued Children's Advertising Statement of Principles. The article, which comes in response to requests from advertisers and agencies affected by the statement, is being published in this issue of *Code News*.

—directed its Time Standards Committee to continue its discussions of 1) the relationship of the Code's time standards to independent stations' operations, and 2) the time standards criteria used by some advertis-

ing agencies to determine a station's performance.

—heard Robert Cohen of The Jordan Co., Miami, on behalf of the newly formed National Association of Contraceptive Manufacturers who urged the Board to study the Code's ban on the advertising of contraceptive products. The matter was referred to the Board's Personal Products Advertising Committee.

—ruled that a method/product designed to help stop bed-wetting may not be advertised on TV.

—voted to accept as a category of personal product advertising proprietary products designed to help control body lice, subject to scheduling considerations and conformance of copy to taste and claims requirements of the Television Code.

—considered written appeals by various advertisers/agencies representing products whose advertising falls under the Code's Personal Products Advertising Guidelines. The Board directed resolution of the appellants' material on a case-by-case basis.

—clarified certain aspects of long-

standing Code Authority policies relating to the use of live models in undergarment advertising.

—heard from Ronald Gold, communications director, National Gay Task Force, and Loretta Lottman, Gay Media Action of Boston, who appeared before the Board to urge a change in Code language for standards IV-7 and IV-9.

The Board, following a question-and-answer session with the appellants, concluded that there was no need to revise current Code language inasmuch as standards IV-7 and IV-9, in the Board's view, already encompass the concern that homosexuals be treated in a fair, equitable and sensitive manner in television programs.

IV-7 reads:

"Special sensitivity is necessary in the use of material relating to sex, race, color, creed, religious functionaries or rites, or national or ethnic derivation."

IV-9 reads:

"The presentation of marriage, the family and similarly important human relationships, and material with sexual connotations, shall not be treated exploitatively or irresponsibly, but with sensitivity. Costuming and movements of all performers shall be handled in a similar fashion."

The Board also directed that a copy of Mr. Gold's and Ms. Lottman's statement be sent to all Television Code subscribers.

—ruled that distiller sponsorship of a public service-type program or announcement continues to be unacceptable under the Code's Alcoholic Beverage Advertising Guidelines.

—directed the Alcoholic Beverage Advertising Committee to review current beer/wine advertising, to report findings and any recommendations at the Board's next meeting.

—directed the Tobacco Products Advertising Committee to continue its review of tobacco products advertising.

—directed the Health Issues Committee to work with the Code Authority on its inventory review of advertising matters relating to the Code's Men-in-White provision.

—heard reports on Code Authority budget, monitoring and subscription.

("Radio" continues from page 1)

updating of the language contained in the Radio Code's program standards section.

—reaffirmed Code policy which disallows approaches in race track and like advertising that encourages people to bet.

—reaffirmed Radio Code standard II-C-3 which disallows the advertising of fortune telling, occultism, astrology, palm reading or subjects of a like nature.

—heard reports on subscription, monitoring, budget, non-prescription medications advertising and a Code promotional project.

Radio Code Roster Up

During the 1973-1974 fiscal year, there was a net increase of 530 Radio Code subscriber stations over the figure recorded at the end of the previous fiscal year.

That was the news that the Radio Code Board of the National Association of Broadcasters heard at its May 16, 1974 meeting in Washington.

The increase came, in large part, as a result of a campaign begun last spring to strengthen Radio Code activities and to increase Radio Code subscription.

At that time, Richard T. Wartell, then NAB regional manager, was named code subscription manager.

Mr. Wartell served in that post until he joined the NAB's government relations department in March of this year. He was succeeded by George Dorrington, account executive, WMT-TV Cedar Rapids, Iowa.

Mr. Wartell, during his tenure, and Mr. Dorrington work under the direction of Burns Nugent, executive vice president for station relations.

Non-Code stations wishing to contact Mr. Dorrington with regard to possible code subscription may reach him at:

2399 Blake Blvd., S.E.
Cedar Rapids, Iowa 52403
(319) 365-8577



At NAB's Washington headquarters are Radio Code Board members: (front row, l to r) James M. Ward, WLAC-AM-FM Nashville, Tenn.; Jack P. Timmons, KWKH (AM) Shreveport, La.; Hal J. Davis, KITE (AM) San Antonio, Tex.; Grace M. Johnsen, ABC Inc., New York, N.Y.; Hal Wagner, Mutual Broadcasting System, Washington, D.C. (substituting for Jack Clements); Jerry Fitch, KDGO (AM) Durango, Colo.; (second row, l to r) Jack G. Thayer, Nationwide Communications, Columbus, Ohio; William W. Hansen, WJOL-AM-FM Joliet, Ill., present Code Board chairman, and Carl V. Venters Jr., WPTF-AM-FM Raleigh, N.C.

Not pictured is Robert H. Harter, WHO-AM-FM Des Moines, Iowa.

Absent from the session was Arthur Mortenson, KBIG (AM) Los Angeles, Calif., who was recently promoted to Hughes TV Network group president. A successor to his post on the Radio Code Board will be named shortly.

Subscriber Status

As of the period ending May 1 there were 2,935 Radio Code subscribers and 411 Television Code subscribers. Four national radio networks and the three TV networks are Code subscribers.

RADIO CODE DELETIONS:

KBFW (AM)	Bellingham, Wash.
KBYP (AM)	Shamrock, Tex.
KCIA (AM)	Humble City, N.M.
KCLX (AM)	Colfax, Wash.
KHAP (AM)	Aztec, N.M.
KIRT (AM)	Mission, Tex.
KIQI (AM)	San Francisco, Calif.
KJEM (AM)	Wagoner, Okla.
KMBL (AM)	Junction, Tex.

KVOX (AM)
KIDA (FM)
KZYM (AM)
WRR-AM-FM
WSAO (AM)
WQIZ (AM)

Moorhead, Minn.
Moorhead, Minn.
Cape Girardeau, Mo.
Dallas, Tex.
Senatobia, Miss.
St. George, S.C.

RADIO CODE ADDITIONS:

KBPI-FM
KCFH (AM)
KCFI (AM)
KDEA (FM)
KGMS (AM)
KKOK (AM)
KNDY-FM
KSID-FM
KWHW-FM

Denver, Colo.
Cuero, Tex.
Cedar Falls, Iowa
New Iberia, La.
Sacramento, Calif.
Lompoc, Calif.
Marysville, Kan.
Sidney, Neb.
Altus, Okla.

TELEVISION CODE ADDITIONS:

KCBJ-TV
KDUB-TV

Columbia, Mo.
Dubuque, Iowa

Children's Advertising Principles: Questions-and-Answers

On January 1 of this year, the Children's Advertising Statement of Principles went into effect. Three months later, on April 1, it was joined by a set of Interpretations to the Statement of Principles.

To assist advertisers, their agencies and broadcasters in their review of television commercials designed primarily for children, the Code Authority offers hereunder this guide—in the form of representative questions-and-answers.

Q. How is "advertising designed primarily for children" defined?

A. "Advertising designed primarily for children" is that which the advertiser or agency, by their media buying patterns or merchandizing goals, places in children's programs in order to reach an audience composed primarily of children.

Q. How is the term "children" defined?

A. Children are those individuals 12 years of age or younger.

Q. What is meant by "programs directed primarily to children"?

A. "Programs directed primarily to children" are those shows scheduled at times during which children are generally watching television alone or with other children. The program may be one specifically designed for children or may be a re-run of a family show which, because of the time at which it is scheduled and the audience it attracts, may be said to be one which is directed primarily at children.

Generally speaking, programs specifically designed for children are primarily telecast during Saturday and Sunday morning/early afternoon hours. (Space shots, coronations or other like special programs are not considered "directed primarily to children" regardless of the day or time telecast.)

Programs classified as "family shows" when originally telecast during prime time hours would be deemed to be "programs directed primarily to children" if telecast during Saturday or Sunday morning/early afternoon hours.

Afternoon specials designed to entertain or inform children primarily would probably be deemed to be "programs directed primarily to children." The status of other afternoon programs as either adult, family or children directed is determined on a case-by-case basis.

Programs in prime time which may attract children as part of the total audience are not classified as "programs directed primarily to children."

The individual station or network involved will designate the programs subject to the Principles and Interpretations within the general framework of the above guidelines. Advertisers and agencies are advised to discuss the classification of any specific program in which a children's commercial is to be scheduled with the individual station or network involved.

Q. What is the intent of Statement of Principle 2 which states: "Everyone involved in the creation, production and presentation of advertisements to children has a responsibility to assure that such material serves a positive function and avoids being exploitative of or inappropriate to a child's still developing cognitive abilities and sense of values."?

A. The intent is to underscore that children are a special segment of the viewing audience and that commercials designed for children should endeavor to serve the purpose of informing children about the product advertised.

Such commercials should not use approaches that take advantage of a child's impressionability or undeveloped judgemental abilities. Additionally, children's commercials should avoid portraying situations or values that are not consonant with generally accepted social values and concepts of child development.

Q. Are phrases such as "ask mommy to buy," "kids, get Product X at the nearest supermarket," or "kids, why not tell your favorite uncle to get

Product Y," acceptable in television advertisements?

A. No. Such phrases are considered to be exploitative of children (Principle 3) and at odds with the specific restrictions in Interpretation 2.

Q. May exhortative or imperative language be used in ads designed primarily for children?

A. Exhortative or imperative language that urges children to obtain the product advertised or visit a place of business, or is used to attract a child's attention, is not allowed under Interpretation 3. Examples of such language are: "Get the toy now," "Enjoy this fine product today," "Rush your name and address to us for this free offer," "Visit our store tomorrow," "See the clowns perform in the Plaza on Saturday," "Hey kids, here's a new product," "Look at this demonstration."

Exhortative or imperative language that is used in connection with (1) directions for using a product or (2) informational/educational statements is acceptable under Interpretation 3.

Examples of such language are: "Wind-up the toy," "Put the batteries here," "Eat a well-balanced meal," "Press this button and then pull the string," "Pour milk over the cereal," "Mix the packaged flour with water and bake for 20 minutes."

Q. May a child be shown purchasing a low cost item such as one regular package of gum?

A. Depending on the age of the child (he/she should be old enough to normally have some money to spend on his/her own), the context in which the act is shown and the manner in which it is depicted, a child may be shown purchasing a moderate amount of a low cost item.

Q. Under Statement of Principles 3 & 5, may cartoon/animated techniques be used in non-toy children's ads?

A. Yes, they may. Advertisers/agencies using such techniques are urged to employ them as an aid in demonstrating the product advertised. The cognitive abilities of children must be taken into account to help assure that such techniques do not mislead or deceive younger viewers as to product attributes or capabilities.

Network Clipping Raises FCC Questions, Among Them — Fraudulent Billing

Under a directive from the Television Code Review Board, the Code Authority offers a reminder to all Code subscriber stations that "network clipping" would comprise direct violation of Federal Communications Commission Rules and Regulations.

"Network clipping," basically, is the failure of the licensee to fulfill its contractual obligation to the network (including occasional networks) with which it is affiliated by certifying that specified network material was broadcast in full when there were, in reality, cancellations or deletions.

The commission's concern exists regardless of whether the "clipped" material consists of commercials, program content, or other material, including but not limited to, network identifications, credit announcements or promotional material, provided by the network, and regardless of whether "network clipping" exists because of the licensee's knowing participation, its indifference, or its failure to adequately supervise or control its employees or agents.

"Network clipping," as viewed by the FCC, refers only to situations in which the network is not aware of the "clipping" because of false certifications submitted by the affiliated station.

With regard to "clipping" the FCC warns that:

1. for those cases in which the "clipped" material contains advertising, the licensee is subject to forfeiture under the fraudulent billing rule (FCC Rules and Regulations, Sec. 73.1205);

2. material, appearing at the end of certain TV quiz or contest programs, which discloses the receipt of payment for the use of merchandise on the program is considered a commercial announcement unless the announcement comes under the terms of the proviso clause of Section 317(a) of the Communications Act.

"Clipping" of such material may also result in forfeiture.

3. "clipping" material at the end of programs which may also contain

the sponsor identification required by Section 317 of the Communications Act and by Sections 73.119, 73.289 and 73.654 of the FCC Rules, may provide another basis for the imposition of forfeitures.

The FCC policy on "clipping":

1. is not intended to limit the licensee's discretion to delete any material that it believes to be indecent, profane, obscene, in bad taste, or otherwise contrary to the public interest;

2. is not intended to apply to "clipping" of a few seconds duration that occasionally results from switching or other technical problems;

3. is intended to emphasize that such deletions or cancellations should be accurately disclosed in the certifications to the network;

4. points out that the licensee is not responsible for material deleted by the network.

The Code Authority, under the Television Code Review Board directive, advises stations that any "clipping" incidents brought to its attention will be relayed to the appropriate network for action.

Motion Picture Ads Reviewed by Code

During the past month the Code Authority has reviewed the broadcast commercials for the following motion pictures. Included in the listings are rating symbols assigned by the Motion Picture Association of America. Where applicable, provisions of the Television Code are cited with explanations.

<p>"The Beast Must Die" (PG)</p>	<p>1-60*; 1-30*</p>	<p>Sixty-second trailer and 30-second trailer, consisting of outtakes from it, raise questions of appropriate scheduling. Recommend they be scheduled away from children's viewing hours under Television Code Section II (Responsibility toward children).</p>
<p>"Dirty Mary and Crazy Larry" (PG)</p>	<p>2-30*</p>	<p>Trailers raise questions of appropriate scheduling due to their violence content (Television Code IV-1). While the violence contained in these spots is of an impersonal nature, recommend they be shown away from children's viewing hours.</p>
<p>"The Midnight Man" (R)</p>	<p>1-60*; 1-30*; 1-10*</p>	<p>Both the sixty-second trailer and the 30-second spot, consisting of outtakes from it, raise questions of appropriate scheduling. Recommendation that spots be scheduled away from children's viewing hours is made under Television Code Section II (Responsibility toward children). Ten-second trailer is believed to be acceptable for unrestricted scheduling.</p>
<p>"Our Time" (PG)</p>	<p>3-30*</p>	<p>Trailers raise questions of appropriate scheduling under Television Code IV-7 (material relating to sex) and IV-9 (material with</p>

sexual connotations). Recommend these spots be aired in fringe time only when they will play to a predominantly adult audience.

"Thomasine & Bushrod" (PG) 1-60; 1-30 Both trailers raise questions of appropriate scheduling due to the use of the word "hell" and because of the violence content. Recommend spots be scheduled away from children's viewing hours under Television Code Section II (Responsibility toward children).

"Thunderbolt & Lightfoot" (R) 1-60*; 1-30* Both trailers raise questions of appropriate scheduling under Television Code Section II (Responsibility toward children). Recommend they be shown away from children's viewing hours.

"Where the Lillies Bloom" (G) 1-60*; 1-30* The sixty-second trailer raises questions of basic acceptability due to the nudity depicted in the bathing scene. The acceptability of the depiction of the nude derriere of a pre-school girl is not so universal that its scheduling at any hour can safely be ignored. While perhaps most viewers would find nothing objectionable in it, others might see it as needlessly embarrassing, especially in a commercial context. Trailer should be screened with Television Code IX-1 (good taste in advertising), IX-5 (community customs/attitudes) and X-1 (good taste in advertising presentation) in mind.

**Stations may wish to assure MPAA rating and meaning are large enough to be read on the home screen.*

Toy Ads Approved

The toy/game commercials approved during the past month under the Television Code and the Toy Advertising Guidelines and found compliant are given below.

IDEAL	
IDYU-4053	U-Do Ball
KENNER	
BET-6	Betty Crocker Easy-Bake Oven/"Let Me at the Cake"
MATTEL	
MABR-5123	Quick Curl Barbie/Mod Hair Ken/"Movie Stars"
MABY-5713	Barbie's Pool Party/"Come on Over"
MABY-5723	Barbie's Pool Party/"Come on Over"
MADQ-6713	Sew Magic Center—Girls Talking (revised)
MATJ-7133	Big Jim Jungle Adventure (revised)
MATJ-7233	Big Jim Devil River Trip (revised)
MATJ-7523	Big Josh with Talking Camp Pack (revised)
MAWY-8733	Plane Crazy (revised)
TOPPS BASEBALL CARDS	
QTAX-4043	Playroom (this is revised number for commercial listed in the April Code News issue as QTAX-3138)
WHAM-O	
WMFR-3074	Frisbee — "Flies Like a Dream"
WMFR-3174	Frisbee — Champions

CODE NEWS

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NAB

Board of Directors — spring meeting, June 17-20, NAB headquarters, Washington.

Children's TV: Time for change

R.I. 5/19/75

(This is the first of three articles on children's TV by Newhouse News Service correspondent Kay Mills. The following two articles will run in the May 26 and June 2 Leisure Magazine issues.)

By KAY MILLS

Jason is 6 years old and his favorite television programs are "The Waltons," "All in the Family," "Maude" and "Emergency." Brother Jesse is going on 4 and he watches "The Waltons," "Apple's Way" and the cartoon "Marine Boy." He still likes "Sesame Street."

These boys are two reasons for the networks' swing to increased live-action or family-oriented programs for children this coming fall and for the sustained success of public television's "Sesame Street" which first showed networks what could be done.

Jason and Jesse are growing up in a TV-wise generation. They don't watch television solely on Saturday mornings and they want to see the same slickness in "their" programs that they see in prime evening time.

There are three other reasons for the surge of network attention to children: the Federal Communications Commission, the Boston-based Action for Children's Television and Sen. John O. Pastore, D-R.I., chairman of the Senate Communications Subcommittee, who is rabid on the subject of violence on TV.

Disturbed by the steady diet of cartoons' hard-sell toy and snack advertisements as well as the uniformity of TV programs their children watched, ACT members petitioned the FCC in 1970. They asked it to require stations to run at least 14 hours a week of shows for children with no commercials and to design some programs to appeal to pre-schoolers and others for their big brothers and sisters.

ACT remains disturbed. Four years later, FCC has not ruled on its petition. Ralph Nader told an ACT gathering that soon it might have to change the organization's name to "Action for Grandchildren's Television."

Children's television had been a pet



Jodie Foster and David Perkins argue over team strategy in "Rookie of the Year," broadcast last fall as part of the "Afterschool Specials" series which premiered this past season.

project of Dean Burch, former FCC head. Now that Burch is gone, his longtime friend Joan Gonz Cooney, president of Children's Television Workshop which produces "Sesame Street," is betting "nothing will be done by this commission."

The new FCC chairman, Richard Wiley, inherited a report by the now-disbanded (and never very large) children's TV task force. But Wiley reportedly didn't care for it and was having it reworked when a Jack Anderson column alleging suppression of a blockbuster report forced a wider public

airing. FCC's timetable for action remains uncertain.

* * *

MRS. COONEY IS uncertain what moves FCC can make without infringing on First Amendment free-speech rights. But she added that "the threat of regulation has been extremely helpful" and implied that the networks are improving programming simply to keep one step ahead of the law. Lacking FCC policy, it's up to the parents and the pros to bring change.

And change, the networks claim, there

(Turn to Page 14)

Children's TV: Time for change

(Continued from Page 1)

will be. CBS trumpets an "increase in number of live-action shows," while NBC promises, "We will continue our leadership in live-action programming." "A vastly expanded lineup of quality children's programs," ABC says of its fall schedule.

"ACT has been hearing promises for fall for six years," counters Peggy Charren, ACT president.

CBS has six new programs and Allen Ducovny, director of children's programming, stresses participation of creative talent from prime time shows such as "Sonny and Cher." CBS is also increasing its "In the News" features, which are two-and-one-half minute news spots for schoolage children shown during the weekend.

TWO LIVE-ACTION CBS shows using prime time producers, directors or writers are "Harlem Globetrotters Popcorn Machine" and "The Hudson Brothers Razzle Dazzle Comedy Show." In the animated "U.S. of Archie," Archie, Jughead, Reggie and Veronica take an "innovative look at American history" while "The Partridge Family: 2200 A. D." follows the trend of animating a popular nighttime show.

On NBC, there will be three new shows: one features a runaway German shepherd, the second tells of a lost family which wanders into a prehistoric world and the third, "The Chopper Bunch," is a cartoon about a group of personified motorcycles and an invincible small car named "Wheelie."

"Go," a children's documentary, also will return. Producer George Heineman, who is also NBC vice president for special children's programming, says although networks are primarily in the "entertainment-information business," his shows have their educational value.

Heineman has filmed features on drag racing, skiing or running the white water on the same river where the movie "Deliverance" was made. These programs say,

ABC sends five new shows onto Saturday morning TV—live action of a family in the Neanderthal era, an animated version of "Gilligan's Island," an animated family show—"These Are the Days"—about the rural life of the Day family soon after the turn of the century, and two other animated programs.

The ABC "Afterschool Specials," which moved into a vacuum of any quality weekday afternoon shows for children and picked off a Peabody Award, will be "House Rock," three-minute musical seg-

ments of educational material, will cover history and government this fall as well as grammar and mathematics.

ANIMATION CLINGS to a substantial portion of the Saturday schedule. Any ground it has lost is due to several related factors: it isn't as good as it once was and it isn't as good because good costs more; because it costs about as much now as live action, producers are more willing to try live action.

Hanna-Barbera Productions is one of the foremost cartoon studios—it created "Huckleberry Hound," "Yogi Bear" and "The Flintstones." A tour of its Hollywood plant shows why costs are up. Animation requires a story writer, director, actors for the voices, sound recorders, track readers to synchronize sight and sound, layout people, animators, checkers, background artists, inkers, painters, paint checkers, cameramen, film processors, film editors and dubbers.

Nonetheless, animation isn't what it was in the heyday of Walt Disney. "No question about that," Art Scott of Hanna-Barbera admits. A character's walk is less realistic and his mouth moves only roughly in sync with the sound track.

ALL THESE CHANGES for fall still leave relatively unanswered these indictments of children's TV:

- "It is clear to me," then-Surgeon General Jesse Steinfeld said two years ago, "that the casual relationship between televised violence and antisocial behavior is sufficient to warrant appropriate and remedial action." Research continues but there has been no government action beyond a renewed round of hearings by Pastore's subcommittee, at which all three networks insisted they had reduced violence-for-its-own-sake.

Yet at those same hearings, Dr. Eli A. Rubinstein, who headed the panel which reported to Steinfeld, testified "there has not been significant reduction" in televised violence in the two years since his studies were made. Dr. George Gerbner, dean of the Annenberg school of Communications at the University of Pennsylvania, told Pastore he had developed a violence index. No one is rushing to use it.

- Local TV stations' efforts at children's programming are non-existent or, at best, isolated. "The monster cartoons are off the networks and onto the 3 to 6 p.m. slots at UHF stations," Peggy Charren said. "There has been change in network

practice but not in what children see."

There are scattered attempts. WTOP, the CBS affiliate in Washington, has won praise for "clustering" commercials, rather than breaking into programs. WLBT in Jackson, Miss., puts on "Our Playmates," with special attention to helping equip poor children with skills they will need for school. And KPIX in San Francisco will run a Chinese bi-cultural program this summer to try to counter ethnic stereotypes children often see, as well as to educate and entertain.

But at least in the case of Jackson and San Francisco, local efforts are often the direct outgrowth of active media groups. WLBT is run by a non-profit group as the result of a license challenge case and San Francisco is the home of the Chinese Media Committee, allied with the equally active local Committee for Children's Television.

- Black children still see comparatively few black characters on television and the ones they do see "are more often bad guys than good guys," CCT told the FCC last year.

At the very least, suggests Dr. Carolyn Block of the Bay Area Association of Black Psychologists, the FCC should enforce its rules that local stations "ascertain,"—that is, survey—more accurately the needs of the community they serve—and then act upon that information.

In general, Peggy Charren of ACT believes that "in terms of programming, the change is minimal but it is there." More attention must be devoted to afternoon shows, she added.

ACT and Pastore probably have sup-

plied the outside pressure that allowed those inside the industry concerned about shoddy kids' shows to start to accomplish change. Says Allen Ducovny of CBS: "Certainly some changes are due to pressure groups like ACT. But they are not telling us what we don't know. They are accelerating what we were already contemplating."

With grants totaling \$300,000 from the Ford and Markle Foundations announced this past week, ACT apparently intends to keep its foot on that accelerator.

(Next week in Leisure: The Selling of the Children.)

KAY MILLS

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The selling of the children

(This is the second of three articles on children's TV by Newhouse News Service correspondent Kay Mills. The last article will run in the June 2 Leisure Magazine issue.)

By KAY MILLS

Once upon a time — back in the days of "Howdy Doody" and "Kukla, Fran and Ollie" — children's television shows aimed at stimulating families to buy television sets.

Then, writes Willaim Melody in "Children's TV: the Economics of Exploitation," once folks had bought the sets, emphasis shifted from programming to selling goods. But adults were the target because kids weren't considered "an effective marketing device."

Then Walt Disney, an unlikely heavy, changed matters. The success of his "Disneyland" program showed producers, networks, stations and advertisers that children's television held "substantial potential profit," Melody, an associate professor at the University of Pennsylvania, wrote.

Saturday morning TV was no longer a throwaway to impress the women's clubs. It became the lure for advertising dollars, and the programs that did best had the greatest mass appeal, not the most creative approach.

Advertisers had discovered Saturday morning as a profit center. They tailored their pitches for children, and by 1970 spent \$74.7 million on Saturday morning TV alone.

TO MAKE A CHILD an effective lobbyist for buying a particular cereal or toy or snack, Melody wrote, "It becomes desirable in some instances to plan children's programming to repel and exclude adults so that they will be unaware of the nature of the advertising effort, and therefore less resistant to their children's lobbying."

That's where Action for Children's Television comes in. This Boston-based parents' group has spoken out repeatedly about the low-caliber of children's shows. It also filed a petition at the Federal Communications Commission to require more programming with some shows for little kids, some for big kids, and to ban commercials from these programs.

FCC Chairman Richard E. Wiley insists the issue is "on the front burner." Because the networks are at least voicing increased concern about children's shows, ACT may have achieved more success in the programming area than with the commercials which interrupt the programs.

ACT has peppered the Federal Trade Commission with petitions asking it to ban television advertisements for vitamins, toys and food containing lots of sugar: frosted cereals, candy and other snacks. The first FTC petition was filed in November 1971.

Last week, the FTC announced the TV industry had

promised to regulate itself, and consumer groups expressed their disappointment. A high FTC official also expressed disappointment with the development and said the government may have to step in to regulate children's TV commercials.

ACT WENT AFTER vitamin ads because of the dangers of overdose, toys because commercials sometimes mislead children on their performance, because children lack the money to buy most toys advertised and so pressure their parents, and sugary foods because of their damage to teeth and balanced diets.

Basically, ACT contends children must be treated as special and protected from the advertising "puffery" they are often unable to see through. Peggy Charren, president of ACT, is especially miffed at FTC for failing to act on vitamin ads because the manufacturers have voluntarily withdrawn their commercials from children's shows.

FTC seems to think that moots the question, she said, but "You can't depend on self-regulation for that kind of problem."

The Council on Children, Media and Merchandising, headed by Robert Choate, has also been active at FTC and FCC. Choate has badgered FTC about issuing guidelines on nutritional information which he feels ads should contain and threatens a possible FCC complaint if networks don't provide more nutritional education to balance sugary ads.

"Broadcasters are willing to bombard the children of its audience with messages that urge consumption, use and purchase of various commodities, yet, on the other hand, the networks have been unwilling to educate children to critically evaluate and understand commercials," Choate wrote Julian Goodman, president of NBC, earlier this year.

Choate acknowledged that NBC has done more than the other networks with coverage of the children's advertising issue on "Not for Women Only" and "Today" and running consumer tips prepared with the Council of Better Business Bureaus.

NBC's steps, however, are only "tentative" ones in Choate's eyes. He insists the networks are violating the FCC's fairness doctrine which requires broadcasting all sides of controversial issues.

on television



Jim Hensen's "Muppets" — including Bert, shown here

ALMOST TWO YEARS after the original ACT petition to the trade commission, that agency started trying to broker an agreement between consumer activists and industry on a voluntary code. Commercials for sugar products proved one sticky subject; another was who would administer the code.

Earlier this month, FTC Chairman Lewis Engman admitted disappointment at the way negotiations were going. Engman told a Senate hearing he was asking his staff for suggestions on potential commission action.

No one really expects ads to be banned — they are the backbone of commercial TV, they provide the money that pays for the shows. But in the case pending at the FCC, one of the big arguments is how much advertising could be curtailed without eliminating the very quality programming the parents' groups seek.

Two years ago, commission economist Alan Pearce concluded that if ads were reduced by 25 per cent, ABC's profit on children's TV would be cut to \$3.5 million, CBS to \$10 million and NBC "would barely break even."

"Why should networks profit from children's TV?" Mrs. Charren countered at the time. Pearce acknowledged that "It has never been contended that every segment of network programming should be profitable in and of itself; for example, many documentary programs lose money for the networks. Maybe some children's programming ought to be treated in this way."

PROF. MELODY, once an FCC economist himself,

made his own study for ACT and concluded that children's television programs "could be aired with no commercials in five to seven years, without financial hardships for broadcasters."

Melody recommended that initially, networks and local stations be required to carry one hour of commercial-free children's shows a week, with a gradual increase as years went by. Financing could come from institutional ads by corporations, similar to those which now underwrite many public TV programs; private foundations; federal, state or local governments.

Under the Melody plan, networks would contribute costs of distributing and transmitting the shows and local stations would contribute the air time. Network officials consider the plan naive, to say the least.

David D. Connell, Children's Television Workshop vice president, has seen the problems even his successful "Sesame Street" show has had raising money. He doubts enough grants can be obtained to take the commercials out of commercial children's TV.

"The economics are overpowering. I don't think it's going to happen. But they could advertise without taking so much advantage of children . . . they could plow back some of those Saturday morning profits into better quality programs."

(Next week: The "Pro-Social" Syndrome)

What is television teaching your children?

(This is the last in a series of articles on children's TV by Newhouse News Service correspondent Kay Mills.)

By KAY MILLS

What is television teaching your children today — and are they getting the message? Should you want them to get it?

Gone, the networks insist, is the "socko-bang-crash action for action's sake," the unprovoked violence. Some critics of course disagree. In place of that violence are shows like "Fat Albert and the Cosby Kids," complete with advisory panels of educational experts and "pro-social themes."

Pro-social themes — that's the "in" phrase in children's televisions. "Fat Albert" not only entertains, the promotional literature says, it also explores the hazardous geography of a child's world:

"Telling lies. Hookey playing. Cheating on tests. Whether to tattletale or not. Ganging up on a kid because he's different. Or because he's a she. Frustration and anger. Inter-racial relationships. How to cope with authority . . . and with one's own peers."

"Pro-social" obviously beats "anti-social." But what about the gray areas? What is tattling in one family is telling the truth when it matters in another. Standing up for one's rights in one household may be aggressive behavior in another.

"We try to avoid those areas which we think are ambiguous," said David D. Connell, vice president of children's Television Workshop, which produces "Sesame Street" and "The Electric Company."

"After all," Connell added, "behavior which for a child might be acceptable in Scarsdale could be fatal in Harlem."

So who determines what is "pro-social"?

"We don't rely on our own judgment entirely," said Allen Ducovny, CBS director of children's programs. "Fat Albert" has an advisory panel headed by Dr. Gordon L. Berry, assistant dean of UCLA's Graduate School of Education and including eight more UCLA professors and two other educators.

"They participate all the way," the show's promotional booklet adds. "A word from them can inspire — or kill — a script. Modify a character. Change an ending."

"Fat Albert's" success — it has about 8 million viewers — prompted CBS to go with advisory panels on five of its six new children's programs for fall.

Over at ABC, they tout a new fall program, "The New Adventures of Gilligan," as retaining Gilligan's zaniness but "woven into stories which relate to prejudice, peer pressure, the balance of nature and other themes. Dr.

Nathan Cohen, Ph.D., School of Social Welfare, UCLA, will serve as series consultant.

Aletha Stein, visiting associate professor at Temple University in Philadelphia, says, "People tend to think of pro-social themes as passive, namby-pamby. Pro-social shows can be just as active and interesting as aggressive programs." As an example, she pointed to adventure shows like "Lassie's Rescue Rangers."

Stein is studying whether children are receiving these pro-social messages, using Headstart classes which watch "Mister Rogers Neighborhood" on public television. Do children really understand what they see and do they act it out in their play?

Her research isn't complete but an earlier study showed, for example, that children were learning they had to be persistent to finish a task.

CBS also wanted to learn whether "the beneficial 'pro-social messages of 'Fat Albert and the Cosby Kids' (were) actually being communicated to its audience of children?" In a study completed earlier this year, CBS interviewed 711 children and found that nine out of 10 received one, or more, specific message. Children reported particularly remembering the ideas of "peer support (being kind to friends in trouble), the significance of honesty and the value of property."

On the other hand, in addition to receiving a pro-social message, 16 per cent also misinterpreted one of the intended messages, concluding from one program that new babies are a lot of trouble or that most work is unimportant.

Children's Television Workshop has relied heavily on research, both in planning and improving its programs and in measuring their impact.

"As producers, we were quite skeptical about these early research efforts," David Connell said in a recent article in the American Film Institute Report. But as CTW found it could learn in advance what techniques worked, "we became devotees,"

One of the most important findings was "that 4-year-olds prefer a much more sophisticated diet of television fare than had previously been thought," Connell added.

Are shows like "Sesame Street" and "The Electric Company" accomplishing their teaching function? A 1973 evaluation of "The Electric Company," conducted by Educational Testing Service in Princeton, N.J., found that 1st and 2nd graders who watched the show in class "made significant gains across almost the full spectrum of the program's curriculum goals." The series also help 3rd and 4th graders, "but to a lesser extent."

With the exception of research on programs in these controlled situations, Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, contends it is difficult for researchers to measure the impact of children's TV. The reason: Kids watch so much adult television; it is hard to separate one experience from the other.

Heavy viewing of adult TV, Gerbner has found, distorts a person's view of the world. People who sit in front of



San Francisco's Chinese community has not left children's programming to the networks alone. The Chinese Media Committee has produced a series of bicultural programs aimed not only at teaching English but also "introducing all children to the multi-ethnic reality of American society," in the words of project director Ruth Yee.

the set are more likely to believe they will encounter violence and believe the United States is bigger than it is. Presumably children learn the same things their parents do — but that bears more research.

Gerbner would probably agree with sentiments expressed by Joan Ganz Cooney, president of Children's Television Workshop. Gerbner believes in general that social science research doesn't focus on children enough.

Cooney says, "Children are still treated as second-class citizens" by broadcasters.

Judging from the fact that children's television remains a live public policy issue some five years after critics of it first surfaced, it is evident that many parents, some of their smarter little kids, and even a few politicians have at least gotten that message.

UN 28 1974

W'boro OKs using students in disputed study

By GAIL C. LERNER
Of the Times Staff

A request to use Willingboro students in a three-year communications study has been approved by the school board despite strong objections from three members.

The research program, funded by the National Institutes of Mental Health, seeks to investigate the relationship between the mass media and people's perceptions of their world. It will start next September.

Board member Dr. Edmond Weiss urged approval of the program which was requested in a letter to him from his friend, George Gerbner, professor of communications at the University of Pennsylvania Annenberg School of Communications.

The vote was four "yes," three "no" and one abstention. Roy Paige was not present. Paige at first voted favorably, but later changed his vote to an abstention.

Opposed to the study were Board Vice-president Mrs. Dolores Gross, and members Alice B. Martello and Alphonse Brancaccio. Weiss noted that he has a professional

relationship with the Annenberg School, and "hoped" to become affiliated with it. Solicitor Sidney Bookbinder, however, ruled there was no apparent conflict of interest in Weiss' affirmative vote since Weiss would not realize any monetary benefit from the study.

Weiss is a State Department of Education employe where he is director of the Bureau of Planning.

According to Gerbner's letter, elementary and junior high school students will be used in the study.

Board members stipulated, however, that students may participate "only with parental approval."

Calling the undertaking a "cultivation" study, Gerbner submitted the following sample question. "People are asked factual-based questions about the world. For example, 'What per cent of white Americans who have jobs are professionals — like doctors, lawyers, business executives, etc.?' and 'About what per cent of married women have jobs outside the home?'"

Brancaccio is strongly opposed to the study, he said, "because some of the sample questions were controversial in nature. Furthermore," he stated, "we've undertaken studies of this type in the past where questions left a lot to be desired."

Brancaccio, the member with the longest number (15) of years on the board, said the questions could become very ethnic in nature. "They might even ask questions such as 'does your mother fight with your father,'" he speculated.

"I think the board should have received a copy of the questions that would be asked in the study, rather than only one or two sample questions. These people come in for a while, then they leave," Brancaccio declared, "but we're the people who have to live with it."

Another sample submitted was, "People are shown a number of portrait-style photographs of faces and are asked questions about people's occupations or about who they like. Examples: 'Which of these people is a doctor? Who could be teachers?'"



ALPHONSE BRANCACCIO
...strongly opposed



DOLORES GROSS
...questions are suggestive



ALICE B. MARTELLO
...controversial questions

TV: CBS Begins Variety and Mini-History Shows

'Orlando and Dawn' to Bow at 8 Tonight

By JOHN J. O'CONNOR

Tonight at 8 o'clock CBS-TV turns over its rotating Wednesday slot to "Tony Orlando and Dawn," which will run for the month of July, following last month's "Bobbie Gentry's Happiness Hour." Tomorrow night, July 4, the network will begin its two-year series of "Bicentennial Minutes," one-minute American history spots that will run every night through July 4, 1976.

"Tony Orlando and Dawn" features the trio responsible for the hit recording "Tie a Yellow Ribbon 'Round the Ole Oak Tree." Mr. Orlando sports long hair and mustache, and bears a strong resemblance to Geraldo Rivera, the WABC-TV newsmen. Dawn is made up of Telma Hopkins and Joyce Vincent Wilson, who either sing and away along in the background or get to do turns by themselves, turns like medleys of Dionne Warwick's biggest hits.

The chosen musical-variety format is by now thoroughly familiar. The small stage is

outlined by lights. The studio audience is enthusiastic. And the special material is kept to a budget-conscious minimum.

Within that context, the show is pleasant enough or, perhaps the better phrase, harmless enough. Mr. Orlando is show-biz cool and show-biz slick. His stage personality is awash in calculated sincerity. And he is clever enough to poke fun at himself before he is about to do anything silly. He also makes adept use of the studio audience, encouraging clap-a-longs and the like. The effect is a bit like Lawrence Welk in bell-bottoms.

"Tony Orlando and Dawn" may not offer any valid reason to interrupt your reading of Thucydides but, as Mr. Orlando says, it's "one way to drift away and forget about politics, forget about inflation and everything else." Including what you've just watched.

The "Bicentennial Minutes" are a "big project" for CBS-TV. If a minute a night might seem insignificant, the alert statisticians note that the total time during the two years adds up to more than 12 hours. All that, and brownie points with the Federal Communications Commission—it's a do-gooder's dream.

There's one slight problem. Judging from the first seven installments, the minutes are almost totally worthless. To be shown generally at the conclusion of the evening's first prime-time presentation (tomorrow, that means at the end of the "The Waltons"), the spots use 60 seconds plucked not from commercials time but from programming time. Not surprisingly, then, all CBS-TV affiliates have agreed to "clear" the minutes.

They open with fancy graphics and the legend "200 Years Ago Today," as the strains of "Yankee Doodle" bounce in the background. They close with a logo for Shell Oil, which is sponsoring the project, and an announcer declaiming that "Shell invites you to watch historic minutes each night through July 4, 1976."

In between, in what is reduced to about 50 whopping seconds, a "well-known personality" appears, in a setting that may or may not have anything to do with a plug for his present job, to deliver an anecdote from American history. The subject can be momentous or obscure. The purpose remains a puzzle.

The minutes are opened by Charlton Heston, posed against a backdrop of a giant

Story of U.S. to Run in Minute Slots til '76

American flag. He describes how, 200 years ago on this date, George Washington was at Mount Vernon worried about the closing of Boston Harbor by the British after the Boston Tea Party. On July 6, Richard Thomas, sitting on the steps of the Walton's porch, recalls a young Alexander Hamilton making an impassioned speech in New York. On July 8, Jean Stapleton, sitting at what looks like the Bunker dining table, reveals Martha Washington's secret for storing cherries. And so on.

The project was conceived as "a veritable mosaic of the American Revolution." The result is so insubstantial as to be almost meaningless. Stuffed between the end of programing and the beginning of commercials (how much time would two years of aspirin commercials add up to?), the "minutes" are instantly forgettable, doomed to self-destruct.

If CBS-TV is serious about that mosaic theory, it might consider running all 732 "minutes" on July 4, 1976. Given the parts, the whole could be shattering, to say the least.

ALL ABOUT TV

with **Steven H. Scheuer**

ARE THE TV NETWORKS LYING?

The Impact of Televised Violence

Guest **Dr. George Gerbner**
Dean, Annenberg School of Communications

Dr. Lance Shotland
author-psychologist

Dr. Aimee Leifer
Harvard Graduate School of Education

Dr. Eli Rubinstein
Stony Brook Univ.

TONIGHT 8:00

WNYC-TV

Repeated Saturday at 10 P.M.

F.C.C. Would Limit Reply Ruling on Ads

By LES BROWN

Richard E. Wiley, chairman of the Federal Communications Commission, told an organization of New Jersey broadcasters that the "fairness doctrine"—which requires broadcasters to present all sides of controversial issues of public importance—should not apply to radio and television commercials for standard products.

Mr. Wiley's position is in direct opposition to that of the Federal Trade Commission, which has advocated the apportionment of air time to qualified organizations that would dispute the claims in certain broadcast advertisements or point up the negative aspects of the product advertised. Such "counter-commercials" were familiar to television viewers before cigarette advertising was banned from the airways and broadcasters

which do not play a meaningful role in public debate.

"The central purpose . . . is to facilitate the development of an informed public opinion. In my judgment, standard product commercials, such as the old ads for cigarettes, or those selling cars, bicycles or what have you, generally make no meaningful contribution toward informing the public on any side of any issue."

The broadcasting industry has feared a broad application of the fairness doctrine to commercials, believing it would discourage all advertising on radio and television and severely damage its economic base.

Flexibility Encouraged

Mr. Wiley said that, in general, the fairness doctrine requires flexibility and that no attempt should ever be made "to fit every broadcaster into some preconceived government

of the F.C.C., although Commissioner Benjamin L. Hooks had dissented on the section that would bar application of the fairness doctrine to commercials.

F.C.C. Repudiates '67 Rule

The F.C.C. report repudiated the 1967 ruling that had brought on the counter-commercials to cigarette advertising as "a mechanical approach to the fairness doctrine," which represented a serious departure from the doctrine's central purpose, that of facilitating "the development of an informed public opinion."

"We do not believe that the fairness doctrine provides an appropriate vehicle for the correction of false and misleading advertising," the report stated, adding that if an advertisement is misleading, the proper course would be "to ban it altogether rather than to make its claims

Video View: Do cameras change legislative process?

By KAY MILLS

Does television coverage of the legislative process change the lawmakers and the lawmaking?

Perhaps, said viewers who watched public television coverage of the 1973 session of the Florida Legislature. Very definitely, said journalists who covered the session.

The U.S. Congress is asking this question now and three Florida State University researchers who conducted the first major study of televised floor coverage may have some of the answers. Their report is published in the Journal

of Communication and was financed by the Corporation for Public Broadcasting.

A majority of the viewers of the hour-long nightly programs, which contained some analysis but unabridged segments of floor debate and committee meetings, found the coverage informative. Sixty-seven per cent said the programs increased their understanding of how legislating is done, reported David J. Leroy, C. Edward Wotring and Jack Lyle of Florida State University's Communication Research Center in Tallahassee.

However, 64 per cent of the journalists polled found some of the programs boring.

In general, the researchers reported, "viewing of the program was highest in the state capital, Tallahassee, and in the University city of Gainesville." They placed the number of regular viewers—people who watched the program once a week—at 18 per cent of the households in the region, or about 20,000 families.

Asked if they thought the program caused the legislators to do their work differently, 54 per cent of these viewers said yes. But 92 per cent of the journalists felt the cameras affected some or all the legislators' behavior.

The legislators had a different picture.

Fifty-five per cent of them said the presence of the television equipment "did not affect them personally" but that it did affect other legislators, while 13 per cent answered that the cameras affected everyone and 30 per cent reported no affect.

"Changes were indeed made to adjust to the presence of television," they added. "The house passed a number of rules that sought to reflect a positive image; for example, members of the house were forbidden to read newspapers and eat at their desks."

(Newhouse News Service)

AUG 12 1974

AUG 2 1974 *Byfaller*

The Pittsburgh Press
PITTSBURGH, PA.
D. 287,405 SUN. 695,157

JUL 10 1974

Byfaller

On the Air.....



TV Ads for Children Still Lively Issue

By Barbara Haddad Ryan

New Code Carries Restrictions

Broadcasters Cut Commercial Time On Children's Shows

By BARBARA HOLSOPPLE
Press TV-Radio Editor

Fearing government regulation, the National Association of Broadcasters has adopted a new code on children's advertising that reduces commercial time on kids' shows.

The self-regulation follows Federal Trade Commission hearings on children's advertising in Washington. It is the second such code to be adopted by broadcasters within the past couple of years.

The amount of commercial time on Saturday and Sunday children's programming (7 a.m. to 2 p.m.) will be reduced from 12 minutes to 10 minutes per hour, effective Jan. 1, 1975.

On Jan. 1, 1976, the maximum will be reduced to 9 1/2 minutes.

In children's weekday programming, commercial time per hour will be cut

from 16 minutes to 14 minutes on Jan. 1, 1975.

A year later, the commercial time drops to 12 minutes.

No Glamor

"Overglamorization is not permitted," the code adds in its lengthy list of specific guidelines.

"No appeals may be made that the child will better his peers by ownership of the premium (advertised product) or invite their contempt or ridicule by lacking it," the code says.

The code further requires that "the premium be accurately and authentically represented as to size, price and performance . . . with no distortion by camera angles, special lenses or lighting."

The code also requires "positive disclosure of special information," including price and extra purchase of batteries.



No fantasy or animation is permitted in the new rules.

In addition, the broadcasters have reinforced their ban on children's vitamins and other over-the-counter prescriptions.

Although the National Association of Broadcasters (NAB) encompasses only 60 per cent of the nation's TV stations, leaders of the Association of Independent TV Stations reportedly are preparing a similar code to govern the remaining stations.

All local stations are members of NAB, except Channel 53 which expects to join shortly.

TV Whipping Boy?

It has always been my contention that television is serving as the scapegoat for deeper problems, and children's advertising is just one example.

Take a look at most products' claims,

and the accusatory finger must go back to the Federal Trade Commission for allowing such absurdities.

Dozens of adult products promise heightened masculinity or community envy.

In an alarming number of cases, the accusation must be aimed at the Federal Food and Drug Administration for allowing the manufacture and sale of harmful products.

And, in the case of children's advertising, some responsibility must be placed on the parent who can't say no in the grocery store.

In fact, a recent study by the University of Pennsylvania found that children can't develop wise eating habits because "their parents never trained them to like nutritionally-sound food in the first place.

Capsule Critiques

Tony Orlando and Dawn premiered their summer show last week in grand style, with plenty of good music and lighthearted fun.

Orlando's magnetism and audience rapport makes it easy to see why CBS already has the show penciled in the January schedule.

Highlight of the hour was Lorelei Swit's funny portrayal of Sweet Gypsey Rose, singing her version of the top pop song.

Tonight's guests at 8 on Channels 2, 3 and 10 are Lloyd Bridges and Charo.

On The Radio

WDUQ-FM (90.5) is broadcasting transcripts of the original Nixon tapes released yesterday by the House Judiciary Committee. Today's broadcast will go from noon until 5 p. m. and concludes tomorrow from 10 a. m. to 5 p. m.

AUG 3 1974 *Buffalo*

ONE CITY, PA.
BERRICK
D. 15,000

AUG 1 1974 *Buffalo*

Buffalo Evening News
D. 281,982 SAT. 297,247

AUG 3 1974 *Buffalo*

Morning News
WILMINGTON, DEL.
D. 44,027

AUG 2 1974 *Buffalo*

NORRISTOWN, PA.
TIMES HERALD
D. 31,000

AUG 3 1974 *Buffalo*

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JUL 25 1974 *Buffalo*

Producer, st

By Howard Pearson

m Of 'All

er lies in underestimating right-oriented America. A am not a self-proclaimed demanding equal time for

inment editor

Lear, creator and execu- r of four of television's ful current shows, expects new series on the air in

be a soap opera, titled man. Mary Hartman, fferent from any now, and the other discuss until we're duction plans," he et News telephone

would be at two uld appeal to all persons. We are ideas right now. I ond season begins.

Tandem Produc- s All in the Family, nd Son and Good n have been in the ngs since they went

made a fortune on this has not been Carroll O'Connor cooperative. He ee shows, but is Foxx also was and Son after in the last seven on.

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timating Audien

By ARTHUR UNGER



Mr. Lear

By Arthur Unger

Some people believe that Norman Lear has made a fortune by over-estimating the intelligence of the American TV audience. His company, Tandem Productions, is responsible for "All in the Family," "Maude," "Sanford & Son," and "Good Times" — all successful shows which make

Television

strong statements and assume the audience is bright enough to under-stand them.

high salary, a share of the profits, a better dressing room, shorter hours, script approval, dialogue changes, etc. I am not his embattled partner, Bud Yorkin. I am not one of the growing number of critics who feel that Mr. Lear's shows single-mind-edly represent left-oriented America putting down right-oriented America. And I am not a self-proclaimed bigot demanding equal time for my prej-udices.

Now, in New York for a National Academy of Television Arts & Scien-ces panel discussion on bolder themes for TV, and for a holiday, Mr. Lear is dining with me (breakfast for him, lunch for me) in his, suite at the Carlyle Hotel on upper Madison Avenue, across from the Southeby Parke-Bernet auction gallery. Mr. Lear says,

why they are so good. We never stop reaching — sometimes even beyond our grasp. We never stop working. It wouldn't be fair to any of our people to discuss these temporary problems. They'll be solved and we'll go on to do good shows."

If anything bugs Mr. Lear it is the criticism of "All in the Family" as a show which encourages bigotry by making Archie a sympathetic character. Only recently, two scholarly journals — "Public Tele-communications Review" of the National Association of Educational Broadcasters and the "Journal of Communications" of the University of Pennsylvania — have published re-sults of research which indicate that "All in the Family" may tend to

Behind the hits

Norman Lear, producer of caustic, top-rated series

People learn communication

By DONNA SZATKOWSKI

"Watson, you did not know where to look and so you missed all that was important." Sherlock Holmes knew it. And today's body linguists know it.

One can learn more about another by observing the way he sits, stands, or crosses his arms than he can from talking to him.

In the last two decades, body language has evolved into a science

that attempts to explain everything from a too-tight dress to a raised eyebrow.

According to Dr. Ray Birdwhistell of the Eastern Pennsylvania Psychiatric Institute, in another generation or two, people will be able to read nonverbal messages as well as or better than the written word.

DR. BIRDWHISTELL explains that motion picture re-

search will make this possible. He has already filmed interaction between a mother and a child, husband and wife, and frame by slow-motion frame, studied the nonverbal messages that were conveyed.

Scientists at the University of Denmark insist one can pick out the dominant person in a conversation by eye movements. The one who looks away oftenest is the dominant person. Why? Because the person who talks the most will usually look away the most.

Also, some researchers in this area believe that if one looks away from a speaker often it is a signal that he disagrees with his views.

And a shrewd, unscrupulous person will not lose eye contact in a conversation even if accused of cheating or lying.

While studying the influences of culture on body movements, researchers at the University of Pennsylvania found that people in the South smile more than people in the Northeast or Midwest.

For example, it is considered very appropriate for a pretty young girl to smile at strangers on Peachtree Street in Atlanta. But any girl on any street in Detroit would only be asking for trouble with her smiles.

There is probably no other place in America where body language or nonverbal communication is more effective than the classroom.

Mrs. Heiney fully explains an arithmetic problem to her class. Without asking a single question she turns to the blackboard and explains it again.

had told her that her class needed more instruction.

Teachers also tend to use nonverbal movements to control their classes. Who does not recall those chilling moments when Mrs. Murphy looked sternly over her spectacles?

It has been found that even those who have very little contact with others depend on body language through the pictorial media to give them information.

For instance, one wakes in the morning and decides with one glance at the paper that the president is none too happy with the Mid-East situation from the frown on his face.

Likewise, one is tempted to start planning that long awaited trip to Hawaii as he opens the morning mail to find glossy prints of girls in grass skirts smiling alluringly at him.

Billboards along the road will play on one's desire while driving to work to smoke, switch brands or quit.

NONVERBAL CUES—a furrowed brow—a confused stare—

TULSA, OKLA.
D. 117,736 SUN. 193,984

AUG 1 1974

MERIDIAN, MISS.
STAR
D. 23,000

JUL 31 1974

HUNTINGTON, W. VA.
HERALD-DISPATCH
D. 52,500

AUG 1 1974

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496

AUG 4 1974

Shows Heavy

Crime TV Nation's Preoccupation With C

deal of any campaigner television's crime fighters Then there's Angie
promises the nation he break down to 14 who are Dickinson, who is t
provide law and order. on the public payroll and 10 "Police Woman" (Frida
making those promises on who are engaged in private NBC). Miss Dickin
television, to the business. But the search began making

Law, Order Roundup Co

chedule centered on law 'n' er. But the emphasis is still

Does TV distort public's views of amount of crime in U.S.?

By LAWRENCE LAURENT

(c) 1974, The Washington Post

Law 'n' order will continue to be the chief preoccupation of entertainment programming when a new television schedule arrives next autumn. There will be 64 regularly scheduled programs in prime time and 24 of them — 39 percent — will center on the commission of crime, the detection of criminals and the bringing of the wrong-doer to trial.

Television's preoccupation with crime won't be quite as intense as it was last season, when almost half (32 of 65 prime-time programs) the schedule centered on law 'n' order. But the emphasis is still far out of proportion to a viewer's encounter with wrongdoing, and it helps explain why studies at the University of Pennsylvania indicate that the heavy user of television has a distorted picture of crime in this nation.

Since heavy TV users are in such large numbers, the research provides new insights into the political appeal of any campaigner who promises the nation he will provide law and order. Making those promises on television, to the TV-oriented audience that gives nearly 40 percent of its viewing time to cops and criminals, gives additional impact to the promises.

This year, there is greater

variety to the types of law enforcement. According to one's tastes, he can see the law enforced by a Westerner ("Gunsmoke"), by the elderly ("Barnaby Jones") or by the obese ("Cannon").

Criminals can be seen being caught by the bald ("Kojak") and by women ("Police Woman" and "Get Christie Love"). Those two women police officers are black ("Christie Love") or white ("Police Woman").

Infrequently, the law is enforced by persons in uniform ("The Rookies" and "Adam-12").

Most likely, on TV at least, the wrongdoer must worry about a man whose name begins and ends with the letter "k" as in "Kojak," "Kojak" and "Kolchak."

All of television's crime fighters break down to 14 who are on the public payroll and 10 who are engaged in private business. But the search continues for new variations on the old themes.

Remember the fast failure of "The New Perry Mason" starring Monte Markham? Well, how about an Italian version of Perry? Only this time he'll be called "Petrocelli" and can be found doing business at Wednesday nights (NBC) come September.

Or are you one of those who agreed with the TV com-

mercials that "Billy Jack" is one of the few great motion pictures of our time? (If you are, then prepare to see the same sort of activity from "Nakia" (Saturdays, ABC). Robert Forster will play a deputy sheriff of a small New Mexico town.

If you can believe the language that accompanied the pilot film, he is "fiercely proud of his Navajo heritage and respectful of ancient Indian tradition and philosophy." Apparently, he's in favor of bending the law, and this gets him in trouble with a kind of strict constructionist.

The producers of "Billy Jack" saw enough parallels to file a law suit, but "Nakia" is still due to arrive in time for the new season.

Then there's Angie Dickinson, who is the "Police Woman" (Fridays, NBC). Dickinson began making movies in 1957 when she appeared in "China Gate." With the decline of the movie business, she became the joy and the delight of producers of talk shows and game shows. Besides, she is the wife of songwriter Burt Bacharach, and this gives her another subject on which to talk.

She came to television last year for one episode of "Police Story," and the producers liked her work so much that the episode is turning into a series. But don't count on "Police Woman" being around too long.

Television's most successful forecaster, Herb Jacobs, sees "Police Woman" running a poor third in its time period, losing viewers to both CBS-TV's "Friday Night Movie" and to ABC-TV's "Kolchak, the Night Stalker."

The forecast for failure, by



ANGIE DICKINSON



BARRY NEWMAN



ROBERT FORSTER



TERESA GRAVES

cops reasons, is simply that "the public doesn't go for lady cops."

He adds that "The concept may be acceptable as a one or two-shot entry in a series, but week after week is a little much."

Each year, as television sinks deeply into re-runs and holds out the great promise of an exciting season that will begin in September, the student of television must remind himself of the hard facts of TV life.

First, no matter how carefully a network pre-tests its new programs, two-thirds of them will fail.

And almost no one in the never-never land of television wants to deal with the reason that two-thirds of all new programs fail. This may simply be because the reason for the failure is all too obvious. The reason is that the new programs are too much like the old ones that failed last year.



nd by women ("n" and "Get Christie Love") or "Police Woman").

CHILDREN'S TV IS SCORED
AS 'CRUDE, PREJUDICED'

By Religious News Service (8-21-74)

GREEN LAKE, Wis. (RNS) -- A noted communications research expert told 160 top religious communicators here that children's television contains "the crudest and most direct expression" of American prejudices.

Dr. George Gerbner, dean of the Annenberg School of Communications of the University of Pennsylvania, told a communications conference at the American Baptist Assembly here that "if Saturday morning television programs were put in prime time it would create a national scandal."

He charged that "Saturday morning is where we dump our cheapest, crudest, not only the most violent but the most vile, products, compared to which almost any kind of adult entertainment is full of sophistication, subtlety, and humaneness."

According to Dr. Gerbner, children's television "teaches a hierarchical order showing who belongs and who doesn't, who is on top and who is on the bottom, and the rules of the social game. It teaches a general commodity which is most exploitable, political, and otherwise -- fear. And as all violence, it is a double-edged sword. It teaches the demonstration of violence which at the same time shows where power lies."

He reported that research projects at the Annenberg School have demonstrated that "children's television is the place where we put the crudest and most direct expression of our prejudices in terms of the social arrangements, human relations, hierarchical order of life, our sins, suffering, retribution, and punishment."

In another lecture, Dr. Gerbner said that television in general "has most of the aspects of a civil secular religion which imprints its corporate mentality on all the people." As examples, he cited news programs ("myths"), serial dramas ("rituals"), Super Bowl games ("celebrations"), and tragic events ("national mournings").

"Perhaps the only 'purging' experience this nation of heterogeneous people has had has been on television," the communications expert said.

He described communication as "that process which creates humans out of homo sapiens," and added that "the unique distinction of human life is that it is mostly animated and filled with many environmental and human symbols. The interchange of these symbols creates a process that forms most of the climate in which human life is lived and which human perceptions of the self, of other, and of society develop."

Dr. Gerbner concluded that today "we live in a profoundly different culture. A new religion with all the trappings except a few essentials has arisen. Not only is the church no longer at the center of cultural organization, but neither are the schools nor the home. They have all been superimposed upon and reorganized in the form of a larger structure into which one way or another, we fit."

The Boston Globe

TUESDAY MORNING, AUGUST 27, 1974

Too much TV distorts reality, a study shows

By Franklynn Peterson

A steady diet of TV watching does something to its viewers, no doubt about that.

The question that interests 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 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, US 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 a lot of controversy and caused rating-conscious network execs to restudy 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 point out that TV fare is producing a vast tribe of narrow-minded, ill-fed, frightened people.

Gerbner says 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 judgement certainly is.

He adds: "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 point up is that "more heavy viewers of TV than light or nonviewers 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. That may be a lot to hang on the likes of Archie Bunker and Kung Fu, but the scholars believe it's happening.

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 9 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 percent of TV-screen population; poverty is funnier than wealth though quite rare as a setting (one in a hundred, e.g. Sanford and Son, The Waltons). Most of those with estab-

lished careers in TV episodes are professional, most 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 percent 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 shown commit some kind of violence, 6 percent kill someone, and 3 percent are killed. Only 21 percent of primetime characters are women, but they make up 30 percent of murder victims.

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 were also out of line more often in estimating the number of people living below the poverty line in America as non-watchers, with or without degrees.

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.

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, 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 high-brow hypothesis: "People seem obliged to watch a TV show from start to finish, no matter how bad it is, or what is 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, held 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 percent of the world's population lives in the USA?
a-1% b-5% c-10% d-15% e-20%
2. What percent of US workers are in law enforcement jobs?
a-¼% b-½% 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 percent of the victims of crime are under 30 years old?
a-70% b-55% c-40% d-25% e-10%
5. What percent of the victims of crimes are black?
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 US 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%

SCORE YOURSELF:

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.

SUNDAY GROUP FEATURE

AUG 29 1974

Children's TV Scored As 'Crude, Prejudiced' by Expert

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The Silence Seems Eerie

By MELVIN MADDOCKS

It is an odd moment in history. As at the end of a science-fiction movie, what we are most aware of is The Thing that is no longer there — in this case, the monster called Watergate.

History never stops. In Cyprus a war flares up. In New York the stock market goes down. In Washington cram courses are given on the new man in the White House. One keeps up, out of a reflex of duty — the obligation to be "informed."

But the heart knows a novel degree of detachment and calm — even momentary boredom. For the first time in perhaps seven years the passions, as they say, are not engaged. First there was Vietnam. Then there was Watergate. Now there is this curious stillness.

"What will we talk about now?" Margot Hentoff asks in the Village Voice. "What will we think about if nothing else happens soon?"

The shrewd, slightly spooky point Mrs. Hentoff makes is that "the past decade of apocalyptic events," beginning with the assassination of president Kennedy, has habituated us to crisis, to catastrophes in sequence, to certain somber aspects of the unbelievable. The historical earthquake has become our norm. Don't speak to us of private triumphs and disasters, personal hopes and despairs. The global if not intergalactic has become our frame.

Once, Mrs. Hentoff recalls (as if recalling another self), "I did not care much for public events. I had an inner life, and an outer one, too, that I found reasonably compelling." But, she confesses, "I have lost the capacity to be genuinely interested in life-size life. Even my own ceases to fascinate me."

"I have become addicted," she concludes, "to public spectacle. I doubt I am alone in this addiction. We have become a crowd of Romans — the television screen, the prime arena; the news of the day, our circus."

Nothing has made us more aware of our dependency than this temporary release from it. After all the shrillness, all the hysteria, the silence seems eerie. How we miss playing the Greek chorus — wringing our hand and tearing our clothes, as the latest messenger staggers onstage with the latest outrage!

Brooding over the ubiquitous video tube, George Gerbner, dean of the school of communications at the University of Pennsylvania, has observed: "Never before have such large and varied groups — from nursery to nursing home, from ghetto to penthouse — shared so much a system of messages and images and the assumptions embedded in them."

We have become children of a global village, and "village" is the operative word. Like eavesdroppers on a party line, we all hear the same news at the same time. The events and the people we see simultaneously on our common screen become "important" to us in ways we can neither control nor quite resist.

We are all, willy-nilly, friends of the friends of Barbara Walters.

More and more of our lives we are not ourselves but a collective abstract: The Audience.

Is all of this an exaggeration? Of course. But in the nature of a warning. For despite our vaunted individualism we tend to move as waves. Even when we Let It All Hang Out we seem to do it like Rockettes.

It has been the fashion to patronize public men, with their public faces, public voices, and public convictions, or what passes for convictions in public. But have we too, without noticing it, gone public.

In season, so the statistics tell us, we will all read pretty much the same books, see pretty much the same movies, play pretty much the same sports, and worry in synchronization about ecology or the Indians or Women's Liberation. Then at pretty much the same time, we will all move on.

How sad! How we long to choose what we care about, and not merely respond to some kind of all-cultural Muzak! Most of us had grandfathers or grandmothers who, all their lives, read Thackeray or translated Horace, or played Vivaldi on the flute. That would be a beginning — though let's not spoil things by all being anachronistic at once. There is more to it than that:

These "messages" and "images" — this news" pouring into our eyes and ears — present a picture of reality, of life, that is not the whole story. Even as we wait for the next "topic," we know that the Russian theologian Nicolas Berdyaev is right. As long as one is only a man of one's times, he suggested, one is less than a man.

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W. H. Miller

Children's TV: Crude, Prejudiced

A noted communications research expert told 160 top religious communicators in Green Lake, Wis., that children's television contains "the crudest and most direct expression" of American prejudices.

Dr. George Gerbner, dean of the Annenberg School of Communications of the University of Pennsylvania, told a communications conference at the American Baptist Assembly that "if Saturday morning television programs were put in prime time it would create a national scandal."

He charged that "Saturday morning is where we dump our cheapest, crudest, not only the most violent but the most vile products compared to which almost any kind of adult entertainment is full of sophistication, subtlety, and humaneness."

According to Dr. Gerbner, children's television "teaches a hierarchical order showing who belongs and who doesn't, who is on top and who is on the bottom, and the rules of the social game. It teaches a general commodity which is most exploitable, political, and otherwise — fear. And as all violence, it is a double-edged sword. It teaches the demonstration of violence which at the same time shows where power lies."

In another lecture, Dr. Gerbner said that television in general "has most of the aspects of a civil secular religion which imprints its corporate mentality on all the people." As examples, he cited news programs ("myths"), serial dramas ("rituals"), Super Bowl games ("celebrations"), and tragic events ("national mournings").

Ideas & Trends

Education, Anthropology, Religion

Self-Portraits as Tools

Give even a stone age man a camera and he'll reveal nuances of his behavior that might otherwise go unnoticed. That's the theory of scientists who are adding a new dimension to the use of film in anthropological research.

"We all have our own way of seeing our own lives," says E. Richard Sorenson, director of the National Anthropological Film Center at the Smithsonian Institution. "A member of a culture may at-

tach importance to values and non-verbal behavior that an outsider might miss or ignore."

With the improvement of equipment, the use of films to augment verbal exchange and still photographs has taken on new prominence in anthropological investigation. Until recently, however, practically all of the filming has been done by the investigators and the people being studied have been seen in effect through the eyes of

outsiders.

John Adair of San Francisco State College and Sol Worth of the University of Pennsylvania propose letting the people film themselves. Experiments with Navajos in Arizona showed that the Indians would reveal behavior on film that they were not inclined to verbalize, according to a report in the magazine *The Sciences*. Films shot by the Indians included, for example, long sequences of people just walking, signifying to the researchers that the Navajos regard walking as "an event in and of itself."

Film centers are setting up programs for teaching film-making to members of different cultures. Experiments have shown, Dr. Sorenson says, that even primitive peoples learn how to use cameras quickly.

TV: the Fifth 'Violence Profile'

by Bill Wine

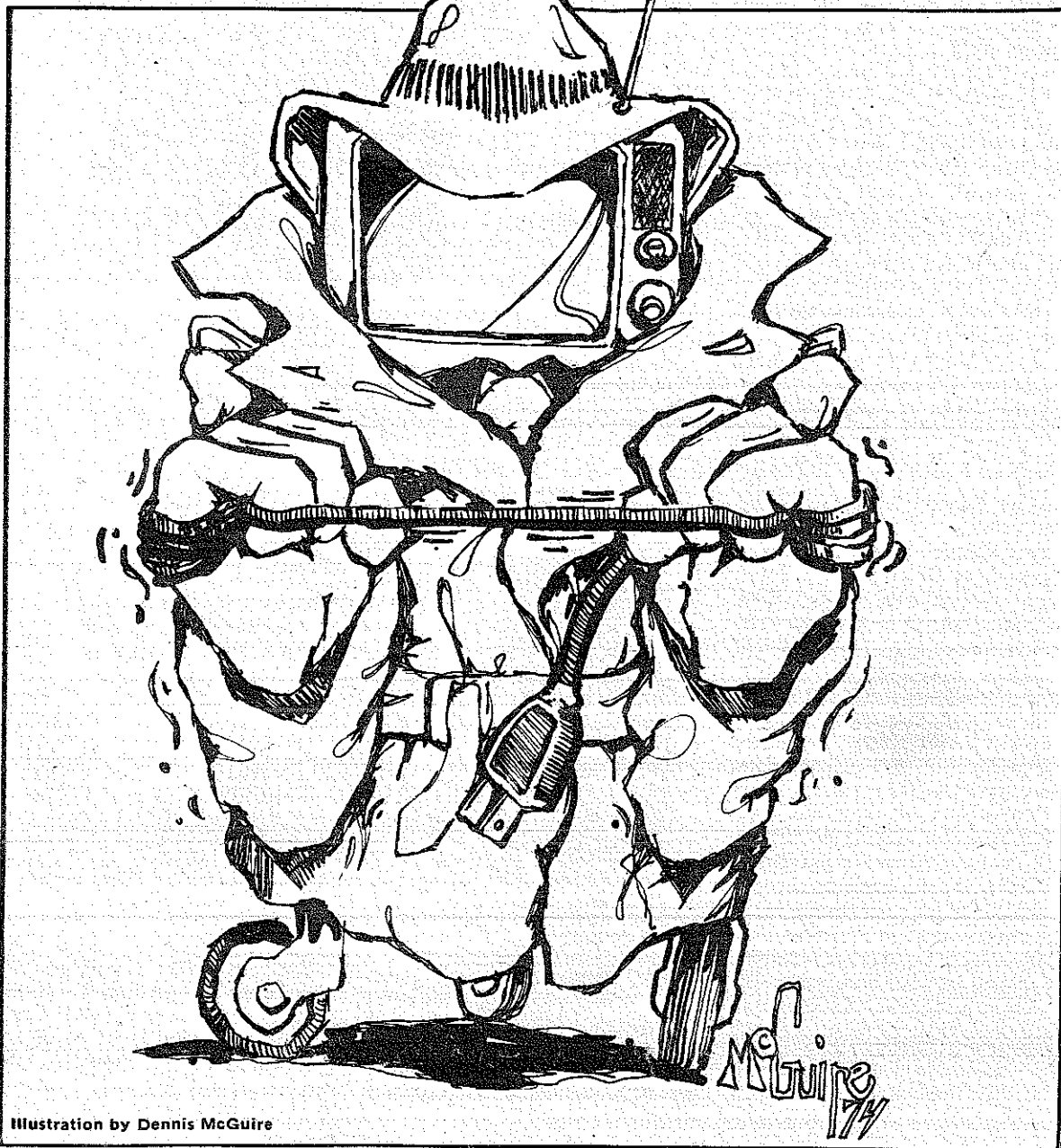


Illustration by Dennis McGuire

"Good evening, Viewer. Your mission, if you should decide to accept it, is quite simple. You are to turn on your television set and watch it closely enough to avoid all incidents of violence. That's right, avoid all violence. You may, of course, change channels as often as you need to by anticipating imminent occurrences, and then switching immediately prior to them. But you must take care that you do not turn from one such incident to another on the channel to which you switch. If you fail, we will disavow any knowledge of you or your TV set. Good luck."

Forget it, Viewer. This mission really is impossible. And even if you succeed for a while, you'll only end up with a severe case of dial-hopper's cramp. We might as well resign ourselves to the indisputable abundance of violence on television.

Just what, we keep asking ourselves and each other, does the exposure to all this televised violence do to us?

Surely television is not the only medium employing simulated violence as a dramatic device. But the pervasiveness of the tube — its availability, the size of its audiences, the amount of viewing time, and its sheer influence — automatically render its internequine problems high-priority societal concerns.

Okay, what about TV violence? What's so special about it? Well, for one thing, it differs substantially from the explicit brutality that directors Sam Peckinpah and Stanley Kubrick, actors Clint Eastwood and Bruce Lee, and stunt men and special effects technicians galore, have accustomed us to in movie theaters.

In case you haven't noticed, detail and agony are concomitant parts of most violent acts. But TV programming does not give us either. What

we have been watching all these years is a clean, unrealistic type of violence, where perpetration is all. How many TV westerns have consisted almost exclusively of shootouts in which the victims of bullets and arrows fall gracefully and silently from rooftops in ballet-like swan dives into conveniently-placed haylofts? And then there are those fun-loving cartoons, the plots of about 99 percent of which are the predatory attempts of one violent character in pursuit of another, the result always being a little whimsical maiming, dismembering or disfiguring, never with more than momentary results to the victim. Just a little nice, clean fun. No blood, no agonized screaming, no death — none of those things that really do accompany violent acts.

And all of this is in keeping with the spirit of the Television Code, to which most stations subscribe. "The detailed presentation of brutality or physical agony by sight or by sound are not permissible," states the Code. The result: sanitized, silhouetted violence. Ad nauseam.

Even a cursory look at this past season's TV program listings reveals that there is more than a mild preoccupation with law enforcement. And whatever other rationales exist for the spate of law-n-order and crime shows, the formats certainly allow for myriad depictions of violent encounters. The protagonists (invariably, it seems, policemen, private detectives, or lawyers) keep demonstrating that crime does not pay — except for the networks. Anyone who considers the network prime-time schedule balanced better not open up a checking account.

ENTER DR. GERBNER

Among the forest of educated guesses and guessing educated,

though, there are several very promising trees of knowledge. One of them was planted and is being nurtured by Dr. George Gerbner, Dean of the University of Pennsylvania's Annenberg School of Communications.

"I've been doing this kind of research, in the area of mass media effects, for more than fifteen years," says Dr. Gerbner. "When I started it, it wasn't necessarily focused on violence, although violence was certainly included. Then President Johnson set up the Eisenhower Commission (The National Commission on the Causes and Prevention of Violence) in 1968, and some of the social science advisors knew about my work. They called me and that's how the current project got started."

The "current project" has already been through several phases and spearheads our national investigation into The Issue, a quest nearly old enough to vote. In 1954, Senator Estes Kefauver, then Chairman of the Senate Subcommittee on Juvenile Delinquency, questioned the need for violent content in TV entertainment. In 1961, Senator Thomas Dodd led hearings about violence on children's television. The Eisenhower Commission gave its report in 1969, but it was "buried", according to Gerbner.

"A Presidential Commission serves its purpose when it's appointed. Anything later on typically comes out of embarrassment because that's when the politically-difficult-to-handle problems come up. And the better the Commission, the more likely its findings are to be uncomfortable for Presidents to live with. That is what happened to the Eisenhower Commission report."

In 1969, Senator John O. Pastore, Chairman of the Senate Sub-

Photo by Neil Benson



"The prevalence of violence has essentially remained the same since 1967: 5 violent episodes per program, 8 per hour, and 17 per cartoon hour..."

committee on Communications, initiated an attempt to further explore the effects of television programming on children. President Nixon approved of the idea and the Surgeon General was asked to set up an advisory committee. So The Surgeon General's Scientific Advisory Committee on Television and Social Behavior (whew) was born. And that's when things really started hitting the proverbial fan.

There was not a stage of the process that was not wrapped in controversy, from the choosing of the committee (the networks had veto power and secured 5 of the 12 positions for their own executives and consultants) to fighting among committee members (subgroups were tagged "the network five," "the naive four," and "the scientific three" by the senior research coordinator) to the assembling of the final report and the wording of the conclusions (a 279-page document, including a compilation of 23 different studies, released in 1972) to the reportorial bungling of the press in publishing the results (*New York Times* headline: "TV Violence Held Unharmful To Youth") to the acrimonious debate that followed the newspaper stories to Senator Pastore's followup hearings to the outcome of those hearings — the adoption of a proposal for an eventual violence rating system, a "violence index." Which is where Gerbner comes in again.

"On the one hand, in the Communications field, it was and is unusual to subject the personnel of a committee to industry veto. In other fields it's done customarily, the reason being that since the Commission's findings are going to be applied to the industry, they might as well get the industry in from the beginning. I think it was a mistake for the industry both to have and to exercise that veto power. On the other hand, however, the Commission didn't do the research — they interpreted and summarized it. The mistake was to assume that, because the Committee was selected in what might be seen as a somewhat prejudicial manner, therefore the research that it commissioned was suspect. That placed a cloud on our research and on other people who were among the most independent, critical-minded people, who were not going to let any commission tell them what they should find in their research."

Gerbner's research, like other studies included in the report, was funded by a grant from the National Institute of Mental Health (NIMH), started under contract to the Eisenhower Commission, and completed under contract to the Surgeon General's Committee.

"The overall report of the Committee is a compromise — it is clearly a political document — and it is the work of a group in which industry is very heavily represented. They were accused of minimizing the weight of evidence — and it was true, they did. But they could not obliterate it. Therefore what had been a weakness from the point of view of the critics — the extensive industry representation — became its greatest strength. Never before has any committee come to the point of saying that here is a good probability, or possibility, or likelihood of such a causal link. This is the first time.

"Now, a government-appointed commission with heavy industry representation has found that there is some probability of a causal relationship between television violence and real-life violence."

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Dr. Gerbner, an urbane and articulate spokesman for the project he has headed with Annenberg's Dr. Larry Gross, discusses his research findings with what might be described as a dispassionate enthusiasm — the inevitable and paradoxical offspring, perhaps, that results from impregnating clinical detachment with a sense of urgency.

It was he who coined the term "violence index," first used in the Surgeon General's report. Unfortunately, distorted explanations of the project have led to the expectation of an eventual program-by-program notation — similar to the simplistic movie rating code — rating each show's violent content. He emphatically disclaims it.

"We're not interested in praising or condemning individual programs. The minute you get into individual programs, I think you're doing a great disservice. In fact, you're creating a reverse rating game in which the lowest scorer is the winner," warns Gerbner, evoking images of the TV-page equivalent of movie theater marqueees with 6-foot-high X-ratings and 3-foot-high titles. *"It would also be wrong from the point of view of misleading the public into thinking that it's the sheer quantity or*

Annenberg's Dean

George Gerbner

has been probing
video minefields for
15 years

(2)

frequency of violence that really counts. We are equally concerned with the nature of the violence, with what it means.

"Thus we have designed and described a system of rating the violence which is sensitive not just to violent acts, but to the percentage of violent characterizations out of the total, and the percentage of victims compared to violents (violence perpetrators). This is very important, because violence is not just an undifferentiated motion — it's a very specific social act, it has a social content, something is being done by somebody to somebody. And it is done according to a pattern — one that, in our studies, demonstrates essentially a structure of power. This is the message of symbolic violence — it is one of power.

"Another term that is used is violence 'profile', which has to do with more than the index. 'Profile' is a term that indicates a somewhat richer characterization of a phenomenon, in which the quantitative elements and simple frequencies are not the only things — we also get into the social dynamics of what it means.

"For example, from an administrative point of view, if somebody just wants to check the amount of rainfall and just looks at a gauge, he gets some idea. But he's not going to be able to tell what the climate is like — that is, how it feels to live there. A profile, on the other hand, gets a little closer to the question of what is the meaning of this television environment, and what role does violence play in that meaning? What we're interested in is the overall programming policy and the kind of aggregate climate

Their program is now called *Cultural Indicators*. In tracing trends in both media content and effects, it has broadened out from violence into the entire dramatic and fictional world of television — network television programming — to see what it is and what effects it has on the viewer.

But the major thrust so far has certainly been the monitoring and study of violence, and the results have been striking. The working definition of dramatic violence employed has been "*the overt expression of physical force, compelling action against one's will on pain of being hurt or killed, or actually hurting or killing.*" There is no indiscriminate condemnation of the representation of violence itself here; it is viewed as a legitimate dramatic and artistic subject.

The fifth and latest Violence Profile — compiled last June and unpublished as yet — is a cumulative report of the investigation into the "*extent, nature, and symbolic functions of violence in network television drama since 1967.*" The programs monitored and studied were annual sample-weeks of network shows broadcast in evening prime-time and Saturday daytime each fall since 1967. The project also includes a survey questionnaire administered to adult TV viewers.

So amidst all the academic accouterments, statistical tests, charts and graphs, graduate student monitors, and multifarious

esoterica, just what did they find? Ah, yes.

o The prevalence of violence has essentially remained the same since 1967: 5 violent episodes per program, 8 per hour, and 17 per cartoon hour (What's up, Doc?). In 1972, 8 out of every 10 programs and 9 out of every 10 cartoons contained some violence.

o The ratio of victimization (the margin of victims over perpetrators of violence) rose to a new high, and struck particularly hard at women and nonwhites.

o Significantly, more heavy than light TV viewers overestimated the percentage of violent crimes that occur in real life and the danger of their being involved in violence. This is the first evidence of a relationship between TV viewing and conceptions of social reality, and suggests a TV-biased version of social reality.

"What we have found is that the pattern of what groups are more likely to be victims of violence than others is not an evenly distributed one. It indicates a kind of power hierarchy. And there are always more victims than violents. Taking that as a clue, we have found that the most telling and pervasive consequence of what violence and the image of violence cultivates is fear. Not aggression. That people who are exposed to a lot of TV programming are more afraid of their own chances and risks in life. Fear is a very exploitable commodity. It makes sense that people interested in law and order would be for this programming, because it is not aggression that it increases.

"Essentially, that is the nature of aggression in society — not the individual emotional acts that's the minority of cases — but the generation of fear, and especially of differential fear in different segments of the population."

What are the consequences of this fear? *"Fear cultivates acquiescence, withdrawal, and a feeling of risks in life. Heavy viewers of TV overestimate the danger of encountering actual violence. And some people — especially those who are lower in the power hierarchy and are more often shown as victimized on TV — may fear more for their safety than others. If you are young, male, and white, for example, and you model yourself from television, you will be much less afraid than if you're elderly, female, and black."*

Needless to say, if there is any validity at all in Dr. Gerbner's

any other world -- for hours a day. This has never before happened with anything, except maybe religion. A new religion has swept the country, and it's called television."

And in the church of videotheism,

bargain made possible to some extent by additional funding from the University of Pennsylvania and the Annenberg School.

Senator Pastore held hearings early this year to assess network attempts to curb violence since the

In Gerbner's view, this type of research is a very basic enterprise that will be as important in ten or fifteen years as public opinion polls, labor statistics, and economic indicators. He expects it to be a fundamental, institutionalized process, providing a "constant pulse of what this cultural environment is and how people respond to it."

We could certainly use it. Till now, research conclusions in the area of effects-of-violence-viewing have had Caspar-Milquetoast forthrightness: that **some** people, when exposed to **some** types of violent stimuli, tend to exhibit **some** types of aggressive behavior, under **some** conditions, at **some** time. Flaming tentativeness, at best.

It is nice to know that we may be ready to move beyond the Sum of Sines, and get a little closer to Some Answers — like whether it is heavy or light viewing of TV violence that does us more harm.

Or is it less good?

"Now, a government-appointed commission with heavy industry representation has found that there is some probability of a causal relationship between television violence and real-life violence."

propositions, it will be fruitful to continue pursuing Cultural Indicators, and unload some rotten red herrings. In fact, the issue of violence itself is but one of many. . . "What I'm really interested in is what it means to live in the television world. Right now, a majority of our people live in a TV world more than

the pews are always jammed.

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So where do we go from here? Well, the Cultural Indicators project has been approved for another three-year period by NIMH, indicating that this is a high-priority area for them. The research costs them about \$75,000 a year, a

causal relationship was indicated. And Health, Education, and Welfare Secretary Caspar Weinberger has told Pastore that Dr. Gerbner and other researchers will need another few years to develop "an adequate multidimensional violence profile."

NOV 10 1974

By Scheuer

TV Violence Is Bad For Children

By Steven H. Scheuer

This is the first of a series of articles dealing with a subject that has long been of special interest to this writer—the effects of TV violence on children, and if the effects are NOT desirable ones, what can be done about this immense problem. I have recently received an illuminating article, which appeared in the Harvard Educational Review, entitled “Children’s TV: More Than Mere Entertainment.” It was written by scholars associated with the Center for Research in Children’s TV at Harvard and contains valuable information for viewers and parents alike. The first part of this carefully researched paper discusses “Television as a Social Influence,” and here are some of the most important points, excerpted from this study conducted by Dr. Almee Leifer, Neal J. Gordon, and Sherry Brown Graves:

There is now enough research to suggest viewing televised aggression contributes to aggressive behavior in children and adolescents. The demonstrated effects have implications beyond specific aggressive content and suggest that television can influence social behavior in general. Dr. George Gerbner, of the University of Pennsylvania, has analyzed the agents, means, consequences, time, place, setting, frequency and program format for violence in every season since 1969. Gerbner reports that children’s cartoons were the most violent programming among both prime-time (Monday through Friday evening) and Saturday morning network television offerings in 1967-69.

Gerbner analyzed 95 cartoons and found only four that did NOT contain violence, defined as the overt expression of physical force intended to hurt or kill. He analyzed 762 leading characters and reports that 67 per cent were involved in some violence most often as the victim (the

recipient of violence). Most men were involved in violence, as well as about half the women. If women were involved they faced a greater risk of being victims.

Laboratory research has demonstrated that children will become more aggressive after exposure to aggressive programming. Children who saw aggression were much more likely than the other children to commit aggression themselves, such as hitting an inflated clown, throwing a ball at a woman in the room with them, and shooting a dart gun. They were also more likely to say they would use aggression to resolve interpersonal conflicts. Other studies examined how children of various ages would resolve interpersonal conflict after watching half-hour television programs which contained varying amounts of violence. Children who saw the more violent programs were more likely to resort to aggression.

All the experimental studies demonstrate that children can learn aggression simply by observing it. Approximately 40 per cent of this learning is retained by four- and five-year-olds after an interval of eight months. If the televised model is rewarded for aggression, the child is more likely to aggress, and parental evaluation or instruction regarding the permissibility of aggression can alter the amount of aggression. The preponderance of evidence with adolescents, as well as pre-schoolers, therefore, suggests that exposure to everyday television containing aggression results in more aggressive behavior in viewers’ lives.

Such results and increasing concern for violence in American society led in 1971 to substantial federal support for an investigation of the relationship between children’s aggression and their viewing of television violence.

TV VIOLENCE
SUGGESTED FOR WEEKEND USE

BY KAY MILLS
(C) 1974, NEWHOUSE NEWS SERVICE

WASHINGTON -- SEVERAL BUSLOADS OF FOLKS FROM DECATUR, ILL., SHOWED UP TO PROTEST WHAT THEY CONSIDER SUGGESTIVE AND OBSCENE PROGRAMS ON TELEVISION THESE DAYS WHEN THE FEDERAL COMMUNICATIONS COMMISSION MET IN CHICAGO RECENTLY.

ABOUT 400 MEMBERS OF THE PENNFIELD CHURCH OF THE NAZARENE IN MICHIGAN REPORTEDLY BURNED 11 TV SETS, CLAIMING THE PROGRAMS "ARE POISONING OUR CHILDRENS MINDS."

A UNIVERSITY OF PENNSYLVANIA STUDY SOON TO BE RELEASED SHOWS THAT WHILE OVERALL TV VIOLENCE HAS DECLINED, HEAVY VIEWERS HAVE A MISCONCEPTION ABOUT THEIR CHANCES OF BEING INVOLVED IN VIOLENCE.

AND THE GENERAL MANAGER OF A VICKSBURG, MISS., FM RADIO STATION SAYS THAT HIS CHILDREN ARE TAUGHT IN CHURCH AND AT HOME THAT SAYING "HELL" AND "DAMN" IS WRONG. HIS STATION DOESNT USE THIS LANGUAGE, HE SAYS, SO WHY SHOULD TV NETWORKS BE ALLOWED TO DO SO?

"WILL IT TAKE ACTION BY THE PUBLIC AND THE FCC TO PUT A STOP TO THIS KIND OF THING ON TV?" ASKS THE BROADCASTER.

FCC IS IN FACT WEIGHING POSSIBLE MEASURES IT CAN TAKE IN BOTH AREAS OF COMPLAINT -- OBSCENITY AND VIOLENCE -- WITHOUT VIOLATING FREE SPEECH PROVISIONS OF THE FIRST AMENDMENT.

WILLIAM RAY, CHIEF OF FCCS COMPLAINT AND COMPLIANCE DIVISION, SAYS THE COMMISSION IS SEEKING AN OBSCENITY TEST CASE. IT WANTS GUIDELINES FROM THE SUPREME COURT ON WHAT LANGUAGE AND OTHER ADULT FARE IS ACCEPTABLE ON TV "GOING INTO THE HOME, AS OPPOSED TO MOVIES, BOOKS OR THEATER WHERE SOME CHOICE IS INVOLVED," RAY ADDED.

THE COMMISSION ALSO MUST REPORT TO CONGRESS BY THE END OF THE YEAR WHAT ACTION IT HAS TAKEN -- OR PLANS TO TAKE -- TO PROTECT CHILDREN FROM SEEING VIOLENT TV EPISODES. A TASK FORCE HAS BEEN DRAWING UP RECOMMENDATIONS WHICH FCC MEMBERS ARE SCHEDULED TO CONSIDER IN MID-DECEMBER.

FCC CHAIRMAN RICHARD E. WILEY HAS BEEN MEETING WITH EXECUTIVES OF ABC, CBS, AND NBC TO TRY TO WIN BY JAWBONING IN THIS AREA THE SAME KIND OF VOLUNTARY ACTION WHICH WILL SOON REDUCE THE AMOUNT OF COMMERCIALS ON CHILDRENS TV.

WILEY AND FCC STAFF MEMBERS REPEATEDLY POINT OUT THAT THE GOVERNEMENT IS NOT ALLOWEED TO CENSOR PROGRAM CONTENT. BUT IT IS KNOWN THAT THE COMMISSION IS CONSIDERING URGING BROADCASTERS TO ADOPT RATING SYSTEMS SUCH AS THOSE USED BY THE MOVIES, TO SCHEDULE MORE VIOLENT PROGRAMS AT HOURS CHILDREN ARENT LIKELY TO BE WATCHING AND TO FLASH WARNINGS BEFORE PROGRAMS CONTAINING VIOLENT MATERIAL -- OR SCENES WHICH MIGHT OFFEND MORE SENSITIVE VIEWERS.

NETWORKS HAVE ALREADY RUN CAUTION WARNINGS ABOUT SOME VIOLENT SHOWS OR PARTICULARLY ADULT FARE, SUCHAS "THE GODFATHER," "KLUTE," "A CASE OF RAPE," "MIDNIGHT COWBOY," "ROSEMARYS BABY," OR "THE EXECUTION OF PRIVATE SLOVIK."

IIN ADDITION, "MAUDE," WHO HAS HAD AN ABORTION AND TALKED ABOUT IT ON TV, USED TO BE ON TUESDAYS AT 8 P.M. BUT NOW APPEARS MONDAY AT 9. "THAT PUTS YOU INTO A MORE ADULT AUDIENCE," SAYS VIRGINIA CARTER OF NORMAN LEARS TANDEM PRODUCTIONS.

AS FAR AS VIOLENCE GOES, DR. GEORGE GERBNER, DEAN OF THE ANNENBERG SCHOOL OF COMMUNICATIONS AT THE UNIVERSITY OF PENNSYLVANIA, IS NOT SURE THAT THE FCC AND NETWORK PROPOSALS GO TO THE REAL HEART OF THE PROBLEM: THE EFFECTS OF THE VIOLENCE ON THE PEOPLE WHO SEE IT.

GERBNER, WHO HAS MADE A MASSIVE STUDY OF VIOLENCE OVER SEVEN TV SEASONS, SAYS THAT VIOLENCE HAS IN FACT GONE DOWN ON TV PLAYS AND CARTOONS. BUT THE LEVEL OF VICTIMIZATION HAS GONE UP -- AND THE VICTIMS ARE INCREASINGLY WOMEN, MINORITIES AND OLD PEOPLE.

IN ADDITION, HEAVY VIEWERS IN EVEN THE SAME AGE, ECONOMIC AND EDUCATION CLASSES "PROJECT A SENSE OF FEAR AND DANGER INTO THEIR CONCEPTION OF THE REAL WORLD," HE ADDS.

FOCUSING ON TRUE PUBLIC SENTIMENT ABOUT VIOLENCE AND OBSCENITY ON TELEVISION IS DIFFICULT BECAUSE TRADITIONALLY PEOPLE WHO ARE UPSET TEND TO BE THE LETTER WRITERS RATHER THAN PEOPLE WHO ARE SATISFIED.

HOWEVER, THE FCC'S RAY SAYS MAIL ON THESE TOPICS HAS BEEN "THE LARGEST CATEGORY FOR SOME TIME." IN FISCAL YEAR 1974, THERE WERE 24,000 COMPLAINTS ABOUT "OBSCENITY, PROFANITY AND INDECENCY" ON TELEVISION, DOWN SLIGHTLY FROM 1973 WHEN RAY SAYS THERE WERE MORE ORGANIZED WRITE-IN PROTEST CAMPAIGNS.

NETWORK SPOKESMEN GENERALLY SAY THE NUMBER OF COMPLAINTS SHOULD BE MEASURED AGAINST THE TOTAL NUMBER OF VIEWERS, WHICH IS IN THE MILLIONS.

NBC SAID IT HAS NOTED "NO SIGNIFICANT CHANGE IN THE VOLUME OF LETTERS EXPRESSING CONCERN ABOUT VIOLENCE" IN THE PAST YEAR. ABC VICE PRESIDENT ALFRED SNYDER SAYS, HOWEVER, THAT VIEWERS NOW ARE "BEING MORE RESPONSIVE AND MORE VOCAL," ESPECIALLY ABOUT THE KIND OF MOVIES ON TV. HE ADDED THERE IS "NO QUESTION THAT THERE IS MORE EXPLICITNESS" IN CERTAIN PROGRAMS TODAY.

KAY WIGHT, A CBS OFFICIAL, SAID MAIL ABOUT VIOLENCE IS DROPPING OFF BUT LETTERS CONCERNING PROFANITY OR "IMMORAL ACTIONS" HAVE INCREASED. SHE SAID CBS DREW A "RATHER HEAL THY RESPONSE" WHEN MAUDE, ANGERED AT HUSBAND WALTER WHO SHE THOUGHT WAS SEEING ANOTHER WOMAN, WHISPERED IN HIS EAR THAT HE WAS A "SON OF A BITCH."

VIRGINIA CARTER, WHOSE FIRM PRODUCES "MAUDE," SAID THE SHOWS WRITERS CONSIDERED THAT SCENE CAREFULLY. THEY CONCLUDED MAUDE WAS A "REAL, LIVING, BREATHING CHARACTER AND FOR HER TO SAY THAT AT THAT TIME WAS THE MOST NATURAL THING IN THE WORLD."

THE QUESTION, SHE ADDED, IS WHETHER TELEVISION WILL REFLECT THE REAL WORLD OR HAVE A DOUBLE STANDARD, USING ONE WORD WHEN SOME PEOPLE IT DEPICTS WOULD REALLY USE ANOTHER.

NBC DIRECTOR OF PROGRAM STANDARDS CARL WATSON SAID THERE IS "CONTINUING CONCERN OF A PORTION OF THE AUDIENCE THAT EXPLETIVE HELLS AND DAMNS ARE UNACCEPTABLE -- WE TELL THEM THEY ARE PART OF SPEECH PATTERNS AND ARE SOMETIMES JUSTIFIED FOR CRISIS SITUATIONS."

ENDIT MILLS.

BB 11/21/6:43PM

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K.

TV VIOLENCE
SUGGESTED FOR WEEKEND USE

BY KAY MILLS
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WASHINGTON -- SEVERAL BUSLOADS OF FOLKS FROM DECATUR, ILL., SHOWED UP TO PROTEST WHAT THEY CONSIDER SUGGESTIVE AND OBSCENE PROGRAMS ON TELEVISION THESE DAYS WHEN THE FEDERAL COMMUNICATIONS COMMISSION MET IN CHICAGO RECENTLY.

ABOUT 400 MEMBERS OF THE PENNFIELD CHURCH OF THE NAZARENE IN MICHIGAN REPORTEDLY BURNED 11 TV SETS, CLAIMING THE PROGRAMS "ARE POISONING OUR CHILDRENS MINDS."

A UNIVERSITY OF PENNSYLVANIA STUDY SOON TO BE RELEASED SHOWS THAT WHILE OVERALL TV VIOLENCE HAS DECLINED, HEAVY VIEWERS HAVE A MISCONCEPTION ABOUT THEIR CHANCES OF BEING INVOLVED IN VIOLENCE.

AND THE GENERAL MANAGER OF A VICKSBURG, MISS., FM RADIO STATION SAYS THAT HIS CHILDREN ARE TAUGHT IN CHURCH AND AT HOME THAT SAYING "HELL" AND "DAMN" IS WRONG. HIS STATION DOESNT USE THIS LANGUAGE, HE SAYS, SO WHY SHOULD TV NETWORKS BE ALLOWED TO DO SO?

"WILL IT TAKE ACTION BY THE PUBLIC AND THE FCC TO PUT A STOP TO THIS KIND OF THING ON TV?" ASKS THE BROADCASTER.

FCC IS IN FACT WEIGHING POSSIBLE MEASURES IT CAN TAKE IN BOTH AREAS OF COMPLAINT -- OBSCENITY AND VIOLENCE -- WITHOUT VIOLATING FREE SPEECH PROVISIONS OF THE FIRST AMENDMENT. WILLIAM RAY, CHIEF OF FCCS COMPLAINT AND COMPLIANCE DIVISION, SAYS THE COMMISSION IS SEEKING AN OBSCENITY TEST CASE. IT WANTS GUIDELINES FROM THE SUPREME COURT ON WHAT LANGUAGE AND OTHER ADULT FARE IS ACCEPTABLE ON TV "GOING INTO THE HOME, AS OPPOSED TO MOVIES, BOOKS OR THEATER WHERE SOME CHOICE IS INVOLVED," RAY ADDED.

THE COMMISSION ALSO MUST REPORT TO CONGRESS BY THE END OF THE YEAR WHAT ACTION IT HAS TAKEN -- OR PLANS TO TAKE -- TO PROTECT CHILDREN FROM SEEING VIOLENT TV EPISODES. A TASK FORCE HAS BEEN DRAWING UP RECOMMENDATIONS WHICH FCC MEMBERS ARE SCHEDULED TO CONSIDER IN MID-DECEMBER.

FCC CHAIRMAN RICHARD E. WILEY HAS BEEN MEETING WITH EXECUTIVES OF ABC, CBS, AND NBC TO TRY TO WIN BY JAWBONING IN THIS AREA THE SAME KIND OF VOLUNTARY ACTION WHICH WILL SOON REDUCE THE AMOUNT OF COMMERCIALS ON CHILDRENS TV.

WILEY AND FCC STAFF MEMBERS REPEATEDLY POINT OUT THAT THE GOVERNEMENT IS NOT ALLOWED TO CENSOR PROGRAM CONTENT, BUT IT IS KNOWN THAT THE COMMISSION IS CONSIDERING URGING BROADCASTERS TO ADOPT RATING SYSTEMS SUCH AS THOSE USED BY THE MOVIES, TO SCHEDULE MORE VIOLENT PROGRAMS AT HOURS CHILDREN ARENT LIKELY TO BE WATCHING AND TO FLASH WARNINGS BEFORE PROGRAMS CONTAINING VIOLENT MATERIAL -- OR SCENES WHICH MIGHT OFFEND MORE SENSITIVE VIEWERS.

NETWORKS HAVE ALREADY RUN CAUTION WARNINGS ABOUT SOME VIOLENT SHOWS OR PARTICULARLY ADULT FARE, SUCHAS "THE GODFATHER," "KLUTE," "A CASE OF RAPE," "MIDNIGHT COWBOY," "ROSEMARYS BABY," OR "THE EXECUTION OF PRIVATE SLOVIK."

IIN ADDITION, "MAUDE," WHO HAS HAD AN ABORTION AND TALKED ABOUT IT ON TV, USED TO BE ON TUESDAYS AT 8 P.M. BUT NOW APPEARS MONDAY AT 9. "THAT PUTS YOU INTO A MORE ADULT AUDIENCE," SAYS VIRGINIA CARTER OF NORMAN LEARS TANDEM PRODUCTIONS.

FAS FAR AS VIOLENCE GOES, DR. GEORGE GERBNER, DEAN OF THE ANNENBERG SCHOOL OF COMMUNICATIONS AT THE UNIVERSITY OF PENNSYLVANIA, IS NOT SURE THAT THE FCC AND NETWORK PROPOSALS GO TO THE REAL HEART OF THE PROBLEM: THE EFFECTS OF THE VIOLENCE ON THE PEOPLE WHO SEE IT.

GERBNER, WHO HAS MADE A MASSIVE STUDY OF VIOLENCE OVER SEVEN TV SEASONS, SAYS THAT VIOLENCE HAS IN FACT GONE DOWN ON TV PLAYS AND CARTOONS, BUT THE LEVEL OF VICTIMIZATION HAS GONE UP -- AND THE VICTIMS ARE INCREASINGLY WOMEN, MINORITIES AND OLD PEOPLE.

IN ADDITION, HEAVY VIEWERS IN EVEN THE SAME AGE, ECONOMIC AND EDUCATION CLASSES "PROJECT A SENSE OF FEAR AND DANGER INTO THEIR CONCEPTION OF THE REAL WORLD," HE ADDS.

FOCUSING ON TRUE PUBLIC SENTIMENT ABOUT VIOLENCE AND OBSCENITY ON TELEVISION IS DIFFICULT BECAUSE TRADITIONALLY PEOPLE WHO ARE UPSET TEND TO BE THE LETTER WRITERS RATHER THAN PEOPLE WHO ARE SATISFIED.

HOWEVER, THE FCC'S RAY SAYS MAIL ON THESE TOPICS HAS BEEN "THE LARGEST CATEGORY FOR SOME TIME." IN FISCAL YEAR 1974, THERE WERE 24,000 COMPLAINTS ABOUT "OBSCENITY, PROFANITY AND INDECENCY" ON TELEVISION, DOWN SLIGHTLY FROM 1973 WHEN RAY SAYS THERE WERE MORE ORGANIZED WRITE-IN PROTEST CAMPAIGNS.

NETWORK SPOKESMEN GENERALLY SAY THE NUMBER OF COMPLAINTS SHOULD BE MEASURED AGAINST THE TOTAL NUMBER OF VIEWERS, WHICH IS IN THE MILLIONS.

NBC SAID IT HAS NOTED "NO SIGNIFICANT CHANGE IN THE VOLUME OF LETTERS EXPRESSING CONCERN ABOUT VIOLENCE" IN THE PAST YEAR. ABC VICE PRESIDENT ALFRED SNYDER SAYS, HOWEVER, THAT VIEWERS NOW ARE "BEING MORE RESPONSIVE AND MORE VOCAL," ESPECIALLY ABOUT THE KIND OF MOVIES ON TV. HE ADDED THERE IS "NO QUESTION THAT THERE IS MORE EXPLICITNESS" IN CERTAIN PROGRAMS TODAY.

KAY WIGHT, A CBS OFFICIAL, SAID MAIL ABOUT VIOLENCE IS DROPPING OFF BUT LETTERS CONCERNING PROFANITY OR "IMMORAL ACTIONS" HAVE INCREASED. SHE SAID CBS DREW A "RATHER HEAL THY RESPONSE" WHEN MAUDE, ANGERED AT HUSBAND WALTER WHO SHE THOUGHT WAS SEEING ANOTHER WOMAN, WHISPERED IN HIS EAR THAT HE WAS A "SON OF A BITCH."

VIRGINIA CARTER, WHOSE FIRM PRODUCES "MAUDE," SAID THE SHOWS WRITERS CONSIDERED THAT SCENE CAREFULLY. THEY CONCLUDED MAUDE WAS A "REAL, LIVING, BREATHING CHARACTER AND FOR HER TO SAY THAT AT THAT TIME WAS THE MOST NATURAL THING IN THE WORLD."

THE QUESTION, SHE ADDED, IS WHETHER TELEVISION WILL REFLECT THE REAL WORLD OR HAVE A DOUBLE STANDARD, USING ONE WORD WHEN SOME PEOPLE IT DEPICTS WOULD REALLY USE ANOTHER.

NBC DIRECTOR OF PROGRAM STANDARDS CARL WATSON SAID THERE IS "CONTINUING CONCERN OF A PORTION OF THE AUDIENCE THAT EXPLETIVE HELLS AND DAMSN ARE UNACCEPTABLE -- WE TELL THEM THEY ARE PART OF SPEECH PATTERNS AND ARE SOMETIMES JUSTIFIED FOR CRISIS SITUATIONS."

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Jim O'Brien
On TV



12/16/74

Violence on TV 'Unreal'

Violence on TV is down but so is credibility.

That sums up the latest report issued by George Gerbner and Larry Gross, professors at the University of Pennsylvania who have been studying violence on television for seven years. The new report is based on studies of TV shows for the 1973-74 season.

The study found that "violent characters appear less frequently on TV screens today than they did a few years ago. But nearly three-quarters of the programs still show violence."



Gerbner

What Gerbner and Gross found most disturbing was that shows depicting violence give viewers a false image of how violent our society is. In short, they conclude that TV presents a distorted image of reality.

THEY ARE concerned with "TV's ability to cultivate exaggerated notions about violence and law enforcement." They also contend to have found evidence of a "television generation" more susceptible to distortion than older viewers.

Even though there may be fewer violent characters on the tube they have a higher kill ratio, to put it simply. Gerbner and Gross call it "the highest ratio of victimization in the seven-year study."

For every 10 persons portrayed as violent last year, 14 persons were hurt or killed. Not surprisingly, in cartoons there were 17 victims for every 10 characters inflicting violence.

NO REGULAR TV watcher should be surprised to learn that there is a disproportionate number of crime victims among society's have-nots. Single women, for example, have the worst killer-victim ratio. Lower-class women were the most victimized generally with nonwhite and old women next in order.

Gerbner and Gross found in the seven-year study period that there were 21 male killers for every 10 men killed and 10 female killers for every 15 women killed.

Violence has ranked among the top five themes for adult programming throughout the seven-year study. In cartoons it has remained the top theme, as many parents are well aware.

The only encouraging note in the report is that last season found fewer "action" shows on the screen as regular weekly fare and more specials and teleplays in which violence was less evident.

The study attributes that to network policy decisions. While that may be a hopeful portent the fact remains that violence is still much too prevalent and it does give a distorted view of life around us.

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Belgium

The Belgian film industry has become a fact. Before it did not exist as such but governmental subsidies have helped to put it on the map in spite of a paradoxical situation. Indeed Belgium, a small country with a population of about ten million inhabitants, has a language barrier: on one side, French is spoken, on the other Flemish. So to keep everybody happy — if one dare say so: frictions are plentiful! — Ministries had to be duplicated. Subsidies as well naturally, which for a tiny

(Continued on Page 5)

Paris

"Histoires d'A" the somewhat pedantic documentary on abortion held up by censors for over a year has now been freed for general distribution. In the meantime it is estimated that over 200,000 people have seen it all over France at 'illegal' screenings. Another film having problems with censorship has been opened although it has not received the official letter authorizing it: "A Bigger Splash" by Jack Hazan, a fiction-documentary about British painter David Hockney, shown at the Critics'

(Continued on Page 5)

Rome

Although the association of film producers is threatening the cancellation of all work on films unless a new credit section is opened for them, there are at least 20 films currently before the cameras and new ones are being announced daily. Only one major company, Documento Film headed by Gianni Hecht Lucari, has shut its doors.

Roger Beaumont, a Lebanese agent who headed CMA's local office, has gone to the U.S. as vice-president in charge of foreign activities. Norman McLaren of the Canadian Film Board opened the new Kino Spazio in Florence which will be devoted to art

(Continued on Page 9)

Mexico

The name Ramon Bravo, now in Los Angeles, should not fade in the afterglow of Jacques Cousteau, the famed underwater film explorer. My interview with Bravo unveiled the multiple film discoveries, talent and accomplishments by Bravo. One of the most interesting being his discovery of "sleeping sharks" in "Los Tiburones Durmientes." The film explores a cave of plenty in hibernation. Another is underwater 'water falls' discovered in

Victims Exceed Killers in Study Of TV Violence

By Will Tusher

Purveyors of violence on television are down slightly, but their victims have proliferated to the highest level in seven years — giving the public a distorted view that life is more dangerous than it actually is.

That is the salient feature of the just released annual Violence Profile of the University of Pennsylvania's Annenberg School of Communications — part of a Cultural Indicators Study sponsored by the National Institute of Mental Health to meet congressional and industry calls for scientific measurements as guidelines in discussion and formulation of policy.

While killers and others who commit violence are seen in fewer numbers than they were some years ago, almost three quarters of all programs televised still depict violence, according to the study conducted under the supervision of George Gerbner and Larry Gross. Gerbner is dean and Gross is a professor at the School of Communications. They were principal investigators of violence in the 1973-74 viewing season.

For every 10 persons depicted as committing violence last year, 14 were injured or slain, the new profile reveals. The ratio of cartoon victims was greater — with 17 victims for every 10 aggressors.

However, a decline was noted in violence on prime time series. While the study charts violence in 73% of total

programming — and in virtually all cartoons — violence was down to 54% of adult prime time drama, a cutback attributed to network policy decisions.

Gerbner stated that approximately half of fall network scheduling was comprised of action programming — major source of prime time TV violence

TV Violence Pill

(Continued)

— and that an increasing number of crime shows was generated to provide for "action," thereby moving the action closer to home.

Violence has remained among the top five themes in general adult programming in the seven year period initiated in 1967. Violence has remained the single most dominant theme in animated programs, the study found.

Gerbner and Gross saw a sobering message in the increase in victims of violence that accompanied the lower incidence of violence per se.

"More important than the sheer incidence," they declared, "is the nature and role that violence has taken on in the minds of the viewers and in the life of society."

Have-nots appear in disproportionate numbers as victims of television violence. The study shows, but does not spell out a correlation between female victims and general discrimination against women which surfaced in recent surveys by the Screen Actors Guild and the Writers Guild of America.

Seven year figures reveal women as pet victims of homicide. While the survey indicates 21 male killers for every 10 men killed during that period on TV, there are only 10 female killers for every 15 women murdered. Single women are targeted as victims of the most lethal killer-killed ratio.

Most victimized were lower class women, with non-white and old women trailing in that order

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prone as objects of violence. "Men lose power in marriage, women gain," Gerbner states the paradox to traditional characterization of the sexes.

He warned that the trend of victimization demonstrates a structure of social power that cultivates an individual sense of fear.

A wide discrepancy exists between impressions encountered on television and actual statistics. The proportion of violent crimes and the number of people arrested by law enforcement. This is apparent in part of the violence in which those interviewed were asked to estimate the possibility of violence in their own lives. The general view on how prevalent crime is, and their impressions of forces working to protect themselves.

Responses from heavy television viewers, the survey disclosed, were prone to accept the perspective of violence as prevalent.

Gerbner and Gross' "cultivation differential" was evident among viewers under 18, the first generation to grow up with television. Young people reported, demonstrated "significant greater cultivation effects" than members of the last pre-television generation.

Women also were disproportionately affected. Young women in particular proved vulnerable to the influence of violence. The report stated that college educated viewers held different views, such as giving no immunity to young women who are heavy television viewers.

"Age and sex roles on television in life combine to make young women the most impressionable and able to benefit from alternative influences that affect other viewers," Gerbner and Gross conclude.

They defined violence as "any expression of physical force against one's will on pain of being killed, or actually hurting or threatening to hurt."

Violence as one of the top themes in general programming was the top theme in cartoons was on the basis of 25 programs identified by researchers.

The drop in the Gerbner violence index from 181 in 1967 to 1973 was laid to selective reporting, such as the decline in prime time violence per se. The index is based on five indicators reflecting such as percentage of programs

MONTREAL GAZETTE
DECEMBER 16, 1974 p.37

6/16/12/74 p.37

Less violence on television says study

By KAY MILLS
Newhouse News Service

WASHINGTON — Fewer killers are appearing in television shows and overall TV violence has dropped, a University of Pennsylvania study shows.

But the same study shows an emerging "television generation" which may have exaggerated views of its chances of encountering violence in the real world.

"Killers are much less visible, but victims are still very much there," Dr. George Gerbner, dean of the Annenberg School of Communications at Penn.

The report, prepared by Gerbner and colleague Larry Gross, shows that in 1967 eighty per cent of television programs contained some violence. The figure is now about 70 per cent. Cartoons remain the most violent type of program, even though they have

"virtually eliminated killing."

The index for all programs stood at just under 200 in 1967 and now hovers between 160 and 170 on a scale of 0 to 300. Gerbner attributes the drop to declining violence in TV plays, which include detective series.

This index takes into account the prevalence of violence in programs, the frequency with which it occurs and the number of people committing violence and victimized by it.

"Unmarried males generally fare better than married, but unmarried women fare much worse than anybody," Gerbner and Gross found. "Single women are the most likely of all groups to be killed; they have five killed for every two killers."

That finding may account for the results in another aspect of the Gerbner-Gross study showing that young women are "the most impres-

sionable" when it comes to expectations of violence in real life.

Gerbner said that while overall violence has declined somewhat since he started these reports in 1967, research is now beginning to show more clearly how TV affects its viewers.

In their study of viewer conceptions of reality, the researchers asked viewers to estimate their chances of encountering violence, the proportion of crimes that are violent and the number of people who work in law enforcement. Television gives vastly different answers to these questions than do real statistics.

Gerbner and Gross found that people who watch television frequently tend to err in the direction TV teaches. "The college group is usually less likely to give the television answer than the no-college group," they wrote, "but heavy viewing tends to

neutralize the effects of education..."

Through their questioning, the researchers also found "women consistently report higher estimates of violence and law enforcement than men."

Age also emerges as an important factor, with those under 30 generally conforming more to the TV view of violence than those 30 and over," Gerbner and Gross wrote. People under 30 who are light viewers tend to share the distortions common among older heavy viewers, they added.

"It seems evident to us that those under 30 have grown up in a world in which television was an increasingly pervasive aspect of the cultural environment. In comparison with the elder segment of the sample, those under 30 can in fact be considered to be members of the television generation."