

APR 30 1980

By Hatten

Elderly protest 'senile' image in films

By TOM HARRIGAN
The Associated Press

LOS ANGELES — The elderly are seen too seldom on television and the movies, and when they appear, they are depicted as "stumbling, bumbling, senile old fools," according to testimony at a congressional hearing last week.

Actor Lee Strasberg was among those testifying, as was a professor who directed a 10-year study of how various age groups are represented on TV.

Dr. George Gerbner said age groups are represented in proportion to their spending power, rather than their share of the population.

"White males in the prime of their lives are over-represented while both young people and old people are relatively ignored," said Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania.

"The average viewer of evening television drama will see about 300 characters in an average week," said the study. "Only seven will be age 65 or older, only one will play a leading role and that character will probably be a man."

Rep. Claude Pepper, D-Fla., chairman of the Select Committee on Aging, said he was upset with television's depiction of senior citizens. Pepper is 79.

The hearing included the showing of a scene from the recent movie "10" in which a small, stooped, elderly woman shuffles into a room to deliver a tea tray — bumping into things and spilling the tray's contents.

"It surely wasn't necessary to go to that degree to depict a person as elderly," said Pepper.

Strasberg, the longtime head of the Actors Studio, said he waited until he was 70 to make his film debut, in "The Godfather — Part II."

MAY 1 1980

Study examines stereotypes

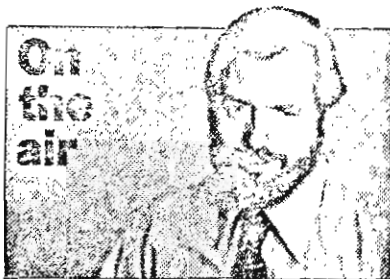
TV view of old people falls short

6270
Critics of television have been saying for a long time that the medium ignores and stereotypes the elderly. Now comes a study from the University of Pennsylvania's Annenberg School of Communications that tells us just how bad the situation has become.

The study shows that the average viewer of prime-time television will see about 300 characters in an average week, but only seven of them will be played by actors who are 65 or older. Only one will be playing a leading role, and that character will be a man.

That's 2 percent of all dramatic characters on television, and it doesn't match the 11 percent of Americans who are 65 or older. The researchers believe the virtual invisibility of old people on TV leads viewers, particularly young viewers, to think the elderly are a vanishing breed at a time their numbers are growing at the rate of 5,000 each day.

Older viewers, who watch TV almost as much as the young, don't think they are vanishing. About the only negative impact on elderly viewers from the television they watch is an unrealistic fear of becoming victims of violence, the study



By Steve Nicely

revealed. The more older viewers watch violent shows in which old men are likely to get killed and old women are likely to get hurt, the more they believe the elderly are most likely to be the victims of crime, which is contrary to fact.

The study results were presented Saturday in Los Angeles at a hearing of the House Select Committee on Aging. Rep. Claude Pepper, a Florida Democrat, is chairman of the committee. George Gerbner, a member of the research team and a professor at the Annenberg School, testified. Pepper, whose home state contains a large proportion of older citizens, called the hearing to examine charges

by advocates of the elderly that they are negatively stereotyped in television and the movies.

ABC's young image

The commercial network that is notorious for programming youth-oriented shows to the exclusion of the elderly is ABC. The network just announced six new series that will be added to its fall schedule, and it's interesting to compare them to findings of the Annenberg study.

- "Too Close for Comfort" is a comedy starring Ted Knight as the worrisome father of two beautiful young daughters who live in the apartment below his.

- "Bosom Buddies" is a comedy about two struggling young advertising men who by chance take up residence in a women's hotel. The hotel fits their pocketbooks and their wild-est dreams, but they must disguise themselves as women to live there.

- "It's a Living" will be a comedy about the lives and loves of five attractive waitresses in a high-class restaurant.

- "But I'm Bigger Now" is a comedy starring Diana Canova (of "Soap") and Danny Thomas as a recently divorced young mother and her father. The father himself was recently divorced after his wife ran off with his best friend. The father, daughter and grandchild take up residence together in a situation that apparently will try to find humor in the generation gap.

- "Breaking Away" will be a comedy drama based on the Academy Award-winning film by the same title. It features four high school buddies, one of whom will be played by Shaun Cassidy, in a small college town. Barbara Barrie, who was nominated for best supporting actress in the movie for her role as the mother, will play the same role in the TV series.

- "Those Amazing Animals" apparently will be a "believe it or not" type show about the incredible behavior of certain members of the animal kingdom. The show's producers are the same responsible for the new ABC hit, "That's Incredible," which is about the incredible behavior of certain members of the human race.

ABC also announced that it is can-

MAY 3 1980

By Steve Nicely

Some truth to what she says

Cheryl Ladd views youth and age

Cheryl Ladd made a pertinent comment the other day in a phone conversation from her hometown, Huron, S.D., where she is visiting her 5-year-old daughter.

"Somebody said 'Charlie's Angels' should be like 'Gunsmoke' and run for 20 years. I said, 'Geez, I hope not.' I don't think anybody wants to see us running around in orthopedic bras. That isn't exactly what the format of the show is about — these old broads running around, pulling guns and capturing criminals."

The comment was pertinent to a University of Pennsylvania finding that only 2 percent of the characters on prime-time shows are played by actors over 65 while 11 percent of the nation's population is composed of persons in that age group.

The study, a topic of this column Thursday, also found that young viewers who have little contact with elderly persons are getting the false notion that persons over 65 are a vanishing breed.

Miss Ladd wasn't familiar with the study. Her network, ABC, carries more youth-oriented programs than the others. "Charlie's Angels" is a supreme example of ABC's emphasis on the young and the beautiful. And Miss Ladd, who plays angel Kris Monroe, is as close to a perfect embodiment of the concept as can be found.

I briefed her on the study and asked her opinion. Does she think the emphasis on youth is good or bad?

"I think every culture is fairly youth-oriented," she said. "People are tuned to the youth to either pick on them or be inspired by them. All the great revolutions begin with youth getting fired up, so I think we're always going to look to youth."

It's easy to condemn television for concentrating on entertainment that features the youthful attributes of actresses like Cheryl Ladd. It also would be easy to conclude that Miss Ladd's comment — that nobody wants to



By Steve Nicely

watch middle-aged angels bouncing around in orthopedic bras — is a sexist statement if not intentionally cruel.

The point is, there is some truth to what she has to say. Television is a dream world. To borrow the title of a Harold Robbins novel about the film industry, Hollywood producers are "The Dream Merchants" of the nation, whether their work is for the theater or for the television networks.

It is a world of fantasy by its very nature, a world of extremes and ideals. If someone, young or old, is going to dream about three women detectives, they will almost always be young and beautiful.

It doesn't mean that the elderly, the fat and the ugly are not beautiful in many other ways. It doesn't mean they should be ignored, or that television shouldn't find more ways to explore their beauty. It just means it's a natural fact that physical beauty among humans comes closest to perfection at a young age, and there's no use trying to pretend otherwise.

"Charlie's Angels" finished its fourth season ranked 18th out of 109 shows. That's a drop from previous years, but the series is still a solid hit. Next year it will have more difficulty in a new time period, facing strong CBS competition on Sundays. The chances are, its fifth year will be its last.

Miss Ladd is spreading her talents,

hoping to avoid the fate of Farrah Fawcett and Kate Jackson, former angels whose success after their departure has been disappointing. Miss Ladd is a talented singer and dancer. She has released several albums with only moderate success. She has starred in one variety special and her second is scheduled on ABC May 18. She will appear with Joyce DeWitt ("Three's Company"), Jeff Conaway ("Taxi") and the Charlie Daniels band.

Her comment that the special "starts out hot and gets hotter" will not apply to her career, in all probability. When her beauty begins to fade, she will no longer be the stuff of which dreams are made.

'Merchants' will rerun

If you missed the Operation Prime Time production of Harold Robbins's "Dream Merchants" this week on Channel 41, the four-hour miniseries is scheduled for a quick rerun in two parts at 8 p.m. Monday and Tuesday.

The show has nothing of significance to say and makes no social comments, but like "Charlie's Angels," it was not intended to. Robbins fans who are willing to overlook its several flaws can be caught up in that particular dream rather easily.

Buy, sell, trade, morning, evening and Sundays with Times/Star Classified Ads. To place your ads dial 234-4000.—Adv.

The Houston Post

HOUSTON, TEXAS

D. 299,546 SUN. 359,423

MAY 5 1980

Buffett

Panel told elderly roles far too few

LOS ANGELES (AP) — The elderly are seen too seldom on television and the movies, and when they appear, they are depicted as "stumbling, bumbling, senile old fools," according to testimony at a recent congressional hearing.

"Young people and old people are relatively ignored," said Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania.

Actor Lee Strasberg, 79, said that there are some excellent film and TV works about older people, but more are needed. Strasberg said he waited until he was 70 to make his film debut.

MAY 5 1980

EJL

Report says elderly seldom depicted on television programs

A hearing was held at the Dorothy Chandler Pavilion by the U.S. House Select Committee on Aging, chaired by Congressman Claude Pepper (D-Fla.), to hear the results of a 10-year study on the negative stereotyping of the elderly on TV.

The study, conducted by the University of Pennsylvania's Annenberg School of Communications, was presented by George Gerbner, a member of the research team and professor at the Annenberg School. Witnesses include actors Jack Albertson, Lee Strasberg, Buddy Ebsen, Norma Connolly and producers Gene Reynolds and Danny Arnold.

Basically, the study found that elderly people are rarely seen on TV, therefore, "Viewers (i.e. young viewers) believe that they (the elderly) are a vanishing breed at a time when they make up an increasing part of the population."

Out of the 300 characters that TV viewers see during an average week, the study found that about seven will be age 65 or older, about 2% of all dramatic characters will be portrayed as age 65 or older, and no more than one will have a leading role.

Along with the misguided impressions that young people are left with, is some misinformation that spreads along to the elderly about themselves. For instance, the study found that elderly people are usually portrayed on TV as the most likely victims of violent crime (which has a negative effect on their feeling of security) even though government crime rates do not substantiate this.

Based on annual monitoring of network television drama and surveys of viewer conceptions of the reality of aging, the study also concluded that: TV treats age as a resource allocated according to status and power; age distribution in TV follows the curve of consumer expenditures rather than actual population figures; white males in their 30s and 40s are disproportionately represented as compared to the very young or old; white women and nonwhites age quicker than leading men in the same series.

Pepper said that these are basically the same conclusions that his staff came up with when looking into the situation. "The results of an informal study of our own committee staff, monitoring network television over a period of several weeks, are in substantial agreement with the Annenberg survey," said Pepper. "The elderly are not represented adequately in television programming, neither in the number of roles available nor in the quality of those roles."

VARIETY
NEW YORK, N.Y.
W. 46,000

MAY

8 1980

Byline

John E. Reinhardt, director of the U.S. International Communications Agency, will open a world communications conference to be held at the U. of Pennsylvania's Annenberg School of Communications, May 12-14, under the heading, "Decisions For The Eighties."

Other speakers at the three days of meetings include Mustapha Masmoudi, ambassador and permanent delegate of Tunisia to UNESCO and first president of the Intergovernmental Coordinating Council for Information of the Nonaligned Countries; and Soviet and Eastern European communications experts.

A general sesh of the conference will be devoted to "The Vulnerability Of The Information Society."

More than 500 communications experts and leaders from more than 60 countries are expected to attend the conference.

* * *

MAY 9 1980

5/9

on top of it

The political conventions get increased live coverage

MORE BROADCAST organizations than have ever covered a national political convention will descend upon Detroit and New York this summer for the Republican and Democratic national conventions, according to Mike Michaelson, superintendent of the House of Representatives Radio and Television Gallery, who is working with both parties' national committees in making arrangements.

Michaelson expects more than 400 organizations, including group owners representing about 2,000 stations, to have reporters and technicians in Detroit and New York. In 1976, an estimated 300 organizations, representing 1,500 stations were at the two conventions.

Broadcasting magazine speculates: "Perhaps more significant than raw numbers is that for the first time substantial numbers of non-network organizations will provide live coverage — stressing local angles — for inserts into local news programs. Satellite technology has lowered cost of live coverage sufficiently from that of land lines to make it feasible."

★ MORE OR LESS VIOLENCE — The amount of violence on television during early evening prime-time TV declined sharply during the fall 1979 season, according to researchers at the University of Pennsylvania Annenberg School of Communications.

They found more violence in TV shows aired between 8 and 9 p.m. on network TV, the hours when children are most likely to be watching. Ironically, the levels of violence on TV shows airing after 9 p.m. dropped during the same period.

In fall 1978, 59.3 percent of 8-to-9-p.m. programs had violent content. In '79, it was 71. In 1978, 86.1 percent of the programs from 9 to 11 p.m. contained violence. In 1979, the percentage fell to 69.7.

When prime-time (8 to 11 p.m.) is taken as a whole, shows with violence fell from 74.6 percent in 1978 to 70.3 percent this season.

ABC programs contained less violence this year. CBS' contained more. CBS caught up with ABC this season in the ratings race.

— Dave Zurawik

Let the Citizen Watch Justice in Action on the TV Screen

To the Editor:

It's a shame that Prof. George Gerbner calls for a moratorium on television access to courtrooms based on such a limited consideration of the issue ["It's 11:30. And Heeeeere's Justice." Op-Ed April 23]. Citing none, the professor claims that "the evidence" suggests TV coverage will erode fairness and public understanding. The evidence is quite the opposite.

The National Center for State Courts recently put out a report saying that "televising of courtroom proceedings does not disrupt trials or interfere with the administering of justice." The national Conference of Chief Justices endorsed experimenting with cameras 44 to 1. A Washington Post survey of legal experts and chief judges favored coverage by "lopsided majorities."

An American Bar Association committee, of which I was vice chairman, heard testimony from seven states and concluded that coverage was working well. Florida's extensive study of a year-long experiment with cameras found none of the results Professor Gerbner imagines. The Florida State Bar Association Media Relations Committee reported that there had not been a single case of disruption or impaired dignity of proceedings.

Professor Gerbner writes that "televising trials can only erode judges' ability to do justice in each case." The evidence is to the contrary.

The late Judge Paul Baker, who presided over the Zamora trial in Miami, wrote a detailed report to the Florida Supreme Court saying the fairness and conduct of the proceeding were not affected adversely by the TV cameras. Mobile (Ala.) Judge Robert Hodnette, who allowed coverage of a murder trial, said the cameras did not turn his courtroom into "a circus"; they had the opposite effect of "keeping me and all the courtroom personnel on their toes." A report to the Washington State Supreme Court concluded with interviews of the lawyers, jurors, witnesses and the judge in a

vehicular homicide trial — not one of whom said he or she acted differently because cameras were present.

Professor Gerbner's plea is in any event too sweeping. As a lawyer-journalist who has covered courtroom proceedings for 20 years, I can tell him that 70 percent of the cases I covered were not criminal trials at all.

Can he explain what public interest would be jeopardized by having cameras present when the Attorney General argues for a Taft-Hartley injunction to halt a nationwide coal strike? Or when the Government is trying to stop publication of a former Government employee's book? In the latter case, by the way, I remember the judge giving a totally inappropriate and injudicious tongue-lashing to the not-yet-convicted defendant and a print colleague of mine remarking, "That couldn't happen if the TV cameras were in here."

The no-cameras-in-the-courtroom edict has led to absurdities. I have been prohibited from bringing cameras into a Civil Aeronautics Board hearing on trans-Atlantic air fares and a Federal Trade Commission hearing on whether doctors could advertise —

both regarded as quasijudicial proceedings. Does Professor Gerbner believe barring cameras produces more just results? Under the no-cameras rule I have even been stopped from taking pictures of an empty Federal courtroom during summer recess for a story I was filming on the high cost of building U.S. courthouses.

It is true that the American Bar Association refused again to drop its opposition to cameras. Professor Gerbner surely must understand that the A.B.A. is a lawyers' club, and I have never known a lawyer who wanted his client's troubles known more widely by the public.

Professor Gerbner should not align himself with that narrow interest. The courtroom proceedings we cover will continue to be covered because of their importance, not their entertainment value. And we will do it with or without cameras.

But it would be a pity if citizens could not see for themselves, with the aid of television, the justice that is transacted in their name.

CARL STERN
NBC News-Washington
Washington, April 25, 1980

N.Y.T. 5.9.80

The Oregonian

PORTLAND, OREGON

D. 240,664 S. 410,936

MAY 10 1980

Exhibition

'Family hour' still violent

PHILADELPHIA (AP) — Television's "family hour," designed to provide wholesome early evening entertainment, contains as much violence as the programs that follow it later at night, according to University of Pennsylvania researchers.

The researchers, however, found that all three networks have reduced violence in their children's programs scheduled during the day on weekends, with NBC leading the way.

The findings, released Friday, are contained in a study conducted by Penn's Annenberg School of Communications, which for the past 11 years has profiled violence in TV programming.

In the latest study, the researchers drew their conclusions from a sample of fall 1979 network programming — either prime-time programs (8 p.m. to 11 p.m.) or weekend-daytime children's programming.

Omaha World-Herald
OMAHA, NEBR.

D. 279,738 SUN. 124,765

(MORNING)

MAY 10 1980

Byline

'Family Hour' Violence Up

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MAY 10 1980

By J.L.

Less violence found in kids' TV programs

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"Overall, including both prime-time and weekend-daytime, CBS leads the violence score with NBC close behind and ABC a fairly distant third," the researchers said.

"The biggest increase in violence in our 1979 sample was in new prime-time programs, especially in the former 'family hour' and particularly on NBC."

MAY 10 1980 *Byline*

Family Hour: A Violent 60 Minutes

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"The biggest increase in violence in our 1979 sample was in new prime-time programs, especially in the former 'family hour' and particularly on NBC."

The researchers said the death of the non-violent "family hour" was caused by a sharp increase in violence in the 8 p.m. to 9 p.m. time slot coupled to a decline in violence after 9 p.m. As a result, they said, both the early and late evening

programs in the sample contain equal amounts of violence.

Larry Gross, a professor at the Annenberg School and one of the researchers, said in an interview Friday that in the past "what we have found is that violence had gone way down in the later evening programs as it disappeared in the early family hour period. This year there is a kind of homogenization."

MAY 11 1980

By Lisa Thompson

TV shortchanges elderly, study say

Portrayal of older people called negative, unrealistic

Television and the elderly — now there's a combination.

Television's portrayal of the elderly is not realistic or positive, and the attitudes that young people acquire about older people through television may haunt us in the future.

On April 26, a 10-year study made by the Annenberg School of Communications at the University of Pennsylvania was presented to the House Select Committee on Aging, chaired by Rep. Claude Pepper, D-Fla., at Los Angeles.

George Gerbner testified on television's image of the elderly. He is a professor at the Annenberg School and was a member of the research team that compiled the study.

The study found that the television in on in the

average home for six hours a day. Out of the 300 characters per week that an average viewer will see on prime time television, between 7 and 10 p.m. CDT, only seven will be characters aged 65 or over.

Of these seven characters, five will be men, and two will be women. While people over 65 make up 11 percent of the actual population, they comprise only 2.2 percent of the television population.

The study goes on to state that, in children's daytime weekend programming, older characters make up only 1.5 percent of the television population. Children see only two characters aged 65 or over. Twenty-four characters in their 40s will be shown.

Older people are rarely

Media Roundup

by Lisa Thompson

seen in major parts. Prime time averages one elderly male leading part per week. The same time slot averages one elderly leading female part every three weeks.

Children's television runs five weeks before a woman over 65 is seen in a leading role. This situation is an extension of a larger trend in television, where men outnumber women 3-1, according to the study.

On television, women "age" faster than men. A woman's "age" is determined by her romantic possibilities. For example, 28 percent of charac-

ters aged 65 or over still play adult roles with romantic possibilities while 72 percent are cast as old. However, 90 percent of women of the same age will be cast as old.

The study goes on to examine the values attached to the characters shown in prime time. Viewers evaluate characters as "good" or "bad." Fewer older people are valued as "good" while the number of older characters valued as "bad" is larger than the same category in the younger age groups.

The study's next value judgment made on television characters is success. Age brings success to men, but more older women are unsuccessful than those who are successful.

The third value exists in a character's role type: comic, serious, or mixed. Elderly men will play fewer serious roles than will other characters. In addition, non-white men are most likely to play comic characters.

Older people are not treated with respect on television, according to the study, which says 70 percent of older men and more than 80 percent of older women are not treated courteously or are held in high esteem.

Older people watch television and come away with the belief that they are especially vulnerable to violence and crime. The study also found that the more television a young person watches, the more likely they are to think that older people are dull and ineffective.

The reason for the inaccurate representation of the elderly on television is simple: television directs itself to the age group that spends the most money. As a result, the very young and the old are underrepresented in the television world.

On a lighter note, a recent visit of Julie Power, senior producer of PBS' "Over Easy," prompted the show's producers to consider filming future segments in Arkansas, according to Dana Gibson of the Arkansas Education Television Network.

"Over Easy" originated from public TV station KQED in San Francisco. As of the moment, the producers plan to film minidocumentary segments for a presentation called "Lifestyles," which will look in to the way "ordinary people have found positive ways to cope with later life," Gibson said.

Several older Arkansans will be interviewed for the show, which is carried by 93 percent of all public television stations, including the four AETN stations, and reaches 4 percent of all television households in this country — 3,500,000 homes.

MAY 11 1980

B. Keller

TV 'family hour' found violent

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"The biggest increase in violence in our 1979 sample was in new prime-time programs, especially in the former 'family hour' and particularly on NBC."

HOUSTON CHRONICLE

HOUSTON, TEXAS

D. 324,301 SUN. 418,130

MAY 11 1980

B. J. [unclear]

Television still violent, study says

6270

PHILADELPHIA (AP) — Television's "family hour," inaugurated by the networks in the early 1970s to provide wholesome early evening entertainment, now contains as much violence as the programs that follow it later at night, according to University of Pennsylvania researchers. The researchers, who have been making similar studies for the last 11 years, said the most violent programs are on CBS, followed by NBC and ABC. They said there is as much violence on TV now as there was 11 years ago.

MAY 11 1980

By the way

TV violence encroaches on family hour

PHILADELPHIA (UPI) — The family hour on television no longer is free of violence, say researchers at the University of Pennsylvania, who note a sharp rise in violence in early evening network programming.

During the prime time hours between 9 p.m. to 11 p.m., however, violence is on the decline, but that trend was due solely to ABC's programming, a study and annual report by the Annenberg School of Communications found.

Prime time programs on NBC contained the same amount of violence as last year, while CBS programs had a little more violence, the study said.

"Both early and late evening programs in the sample contained equal amounts of violence," the study said.

All three networks had a reduction in violence on the weekend-daytime children's programs, although the level was still above that of prime-time violence, said the study, which is based on a sampling of fall 1979 programming.

Headed by George Gerber, the research team's annual report is part of a broader study of television content and viewer conceptions of social reality based on data collected since 1967.

"The most impressive thing about our findings in this 11-year study is their stability," Gerber said. "Year after year the changes are minor".

"...the basic structure of themes, characterizations action and fate

MAY 12 1980

B. J. L.

editorial viewpoint

The grey area

Sometimes we get the impression that George Gerbner, dean at the University of Pennsylvania's Annenberg School of Communications, must be a firm believer in academe's "publish or perish" rule—but updated to "publicity or perish."

A few years ago, Prof. Gerbner developed a "violence index" of tv shows that has gained some notoriety. He also wrote an article on advertising's role in subsidizing mass media that drew sharp responses from the advertising community.

One of Mr. Gerbner's latest concerns is in how older people are portrayed on television. He testified at a hearing held by the House of Representatives select committee on aging about "gross neglect" of the elderly on tv. His studies indicate only about 2% of all dramatic characters on tv are 65 or older, while about 11% of the U.S. population is in this age group.

The specter this complaint raises—of tv programmers having to check with the demographers before lining up their shows—is all the more interesting because the material is presented to a body whose main purpose also is publicity; the committee has no legislative authority. Commercial tv—and, we suspect, public tv as well—programs to reach as wide an audience as possible. More specifically, commercial tv wants to reach the big-spending young adult

audience that its advertisers crave. While gross misrepresentation of any population segment is of course not desirable, the idea of balancing tv characters to population statistics would be more stifling to creativity than any real or alleged advertiser pressure.

And speaking of advertising, we note that Prof. Gerbner's researchers also are looking at how the elderly are portrayed in ads. This is being done under a \$118,000 grant from the Federal Administration on Aging. That report is due next October and, based on the testimony to the House committee, we can assume advertising is in for another bad report card from Prof. Gerbner... with much fanfare.

ADVERTISING AGE
CHICAGO, ILL.
W. 68,000

MAY 12 1980

Byline

H. J. HEINZ CO. audit committee report on alleged income juggling practices (AA, March 24, et seq.) disclosed that certain subsidiaries did violate the company's code of ethics by engaging in improper practices. But the report, filed last week as an 8-K with the Securities & Exchange Commission, played down the impact of these questionable practices on total profits over the eight-year period involved. The committee suggested "strong remedial action," a new code of conduct with stricter operating controls and strengthened financial controls. Eight agencies and marketing consulting companies submitted material to SEC for its own investigation; Doyle Dane Bernbach earlier admitted its involvement in the prebilling practice.

THE UNIVERSITY OF Pennsylvania's latest tv violence index said the "family viewing hour" has lost its claim as being relatively violence-free in prime time network tv. In that time period (8 p.m. to 9 p.m. [EST]), NBC had the most violence, according to the index, followed by CBS and then ABC.

DOYLE DANE BERNBACH was the big winner with 10 medals for its tv and print work at the 50th annual ADC awards. The Art Directors Club of

BROADCASTING
WASHINGTON, D. C.
W. 35,000

MAY 12 1980

Bj

NewsBeat

Settled. After New York state supreme court had dismissed part of \$30 million libel suit against CBS's *60 Minutes* (BROADCASTING, April 28), plaintiff, Dr. Joseph Greenberg, and CBS reached settlement on part of suit alleging that Greenberg had suffered humiliation and emotional harm because of segment dealing with diet-pill abuse. Parties agreed to statement read in court in which CBS regretted any embarrassment Greenberg may have suffered; Greenberg withdrew allegations against CBS and there was agreement that Greenberg would not receive any financial payment from CBS.

Russian reaction. Soviet newspaper has claimed that replacement of Walter Cronkite by Dan Rather on *CBS Evening News with Walter Cronkite* is indicative of new "adventuristic" foreign policy of United States government. *Literaturnaya Gazeta* said switch, scheduled for January 1981, reflects government's change of mood from calmness to "quick reaction." Paper had been critical of Rather earlier, claiming he repeated "standard lies" fabricated in Washington during his *60 Minutes* report from Afghanistan (BROADCASTING, April 14).

Giving it a try. New Mexico state supreme court has approved one-year experiment, effective July 1, of television, radio and still-camera-coverage of appellate and district courts. In both cases, final authority for permitting coverage rests with judges. But in district court, consent of accused is required, and witnesses and jurors can object to coverage of their participation. Pictures of victims of sex crimes and their families, police informants, undercover agents, relocated witnesses and juveniles are banned. In supreme court and court of appeals, coverage is banned only if judges rule it to be inconsistent with administration of justice. Thus, simple objection by any of parties involved would not be sufficient to block cameras and microphones. According to Radio-Television News Directors Association's count, there are now 28 states permitting some form of broadcast coverage of courtrooms.

Court reports. Radio-Television News Directors Association will file friend-of-court brief in Supreme Court in support of state of Florida, whose policy permitting radio and television coverage of courtrooms is being challenged. RTNDA counsel J. Laurant Scharff has invited other press groups—print and broadcast—to join RTNDA brief. Supreme Court test of Florida's policy grows out of burglary conviction of two Miami policemen who claim television coverage of their trial violated their constitutional rights (BROADCASTING, April 28). Argument against cameras in courtroom has been made by Dr. George Gerbner, professor at University of Pennsylvania Annenberg School of Communications. Gerbner, who has done number of studies on relationship of television and violence, calls for moratorium on televising trials, in article in April issue of *American Judicature Society*. "Before we allow TV in even one more courtroom, we must know more about its effects on trials and on our image of justice," he says.

Gerbner study shows violence down slightly on network programs

Dr. George Gerbner's annual survey of television programing violence, released last week, reports that the amount of violent programing on the networks between the hours of 8 and 9 p.m. rose last year. After 9, however, it declined, resulting in an over-all drop in the amount of violence in prime-time television programing.

The report, conducted by researchers at the University of Pennsylvania's Annenberg School of Communication, is the 11th in a series done under grants from the American Medical Association and the National Institute of Mental Health. Heading the study was Gerbner.

According to the findings, there was a slight decline in the over-all amount of violence on network TV, with the biggest increases in the 1979 sample found in the 8-to-9 p.m. time slot. Declining was the level of violence in weekend-daytime programing, although the prevalence of

violence in children's programing was still significantly higher than in prime time.

Over-all, only ABC considerably reduced violence during the year, according to the report. The CBS index was up slightly, while NBC's level remained steady.

Violence in CBS programs showed its biggest jump during the early-evening prime time period, registering their highest levels ever during this time slot. NBC, meanwhile, also showed a significant increase in the early evening index, but unlike CBS, which registered a slight increase during the late evening time period, NBC registered a substantial decrease. ABC showed a reduction in violence during both these time periods.

In children's programing, all three networks showed a decline in the over-all amount of violence, with NBC scoring the greatest decrease.

New programs aired in prime time during the year showed a large jump over the previous year's new entries, but weekend-daytime programs showed a decrease. Also down was the amount of movie and cartoon violence, as well as violence in comic-tone shows directed at children.

It also concludes that factors in one's environment will be accentuated by television's messages. "For example, we have found that those who live in relatively high crime areas are even more susceptible to television's message of a mean and a dangerous world than are other viewers in the same demographic categories," the study says. "And, the elderly, although generally less susceptible to the effects of television, may be more influenced by images concerning their own personal safety and vulnerability. The more television they watch the more they feel, contrary to fact, that older people are most likely to be victims of crime."

In addition, results show that TV heightens apprehension in adolescents.

'Family Hour' Violence Up Penn TV Study Shows

THE FAMILY HOUR — designed to keep violence on television away from children's eyes — is becoming increasingly violent, a University of Pennsylvania study shows.

The hour between 8 p.m. and 9 p.m. each day was dubbed The Family Hour because networks promised to keep it violence free. The Penn study, however, found that violence has increased in that hour, while dropping off in daytime and prime-time television.

Researchers at Penn's Annenberg School of Communications discovered the death of The Family Hour as part of an research

project annual report, called Violence Profile No. 11, into television content. The project started its work in 1967.

THE DECLINE OF violence on prime time television — from 9 p.m. to 11 p.m. — is due solely to ABC-TV programming, the study said. NBC-TV programs at prime time contained the same amount of violence, while the violence in CBS-TV shows increased slightly.

"The biggest increase in violence in our 1979 sample was in new programs, especially in the former 'family hour,' and particularly on NBC," the study said.

MAY 12 1980

Excl.

Violence rising in 'family hour'

PHILADELPHIA (AP) — Television's "family hour," designed to provide wholesome early evening entertainment, contains as much violence as the programs that follow it later at night, according to University of Pennsylvania researchers.

The researchers, however, found that all three networks have reduced violence in their children's programs scheduled during the day on weekends, with NBC leading the way.

The findings are contained in a study conducted by Penn's Annenberg School of Communications, which for the past 11 years has profiled violence in TV programming.

In the latest study, the researchers drew their conclusions from a sample of fall 1979 network programming — either prime-time programs (8 p.m. to 11 p.m.) or weekend-daytime children's programming.

The researchers said violence declined somewhat from 1978 to 1979 and also was down in 1979 from an 11-year average.

"Overall, including both prime-time and weekend-daytime, CBS leads the violence score with NBC close behind and ABC a fairly distant third," the researchers said.

"The biggest increase in violence in our 1979 sample was in new prime-time programs, especially in the former 'family hour' and particularly on NBC."

The study was conducted under grants from the American Medical Association, the National Institute of Mental Health, along with other agencies.

Larry Gross, a professor in the Annenberg School and one of the researchers, said in an interview that in the past "what we have found is that violence had gone way up in the later evening programs as it disappeared in the early family-hour period. This year there is a kind of homogenization."

MAY 12 1980

By Keller

'Family hour' said equally violent

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MAY 12 1980

EPA

Violence Not Erased, New Study Indicates

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the violence score with NBC close behind and ABC a fairly distant third," the researchers said.

VARIETY
NEW YORK, N.Y.
W. 46,000

MAY 1 2 1980

Bjhl

DAILY VARIETY DAILY

Early, Late P.M. Web Shows Found Equally Violent

Latest violence report out of the University of Pennsylvania's Annenberg School of Communications claims that both early evening and late night programs, sampled in the fall of 1979, contained "equal amounts of violence."

Researchers at the school concluded that violence is up sharply on early evening web tv, but declined after 9 p.m.

Drop in primetime violence from 9-11 p.m., say the researchers, can be attributed solely to a decrease of violence in ABC's programming.

NBC's programs during those time periods, per the report, had about the same amount of violence as the previous year, while the amount of violence aired by CBS went up "a bit more."

Best finding for the webs is in weekend daytime kidvid programming, with the report determining that violence is down across the board, particularly on the part of NBC.

Findings are reported in "Violence Profile No. 11," study and annual report by the Annenberg School researchers, prepared under grants from the American Medical Association and the National Institute of Mental Health.

MAY 13 1980

By Heller

Violence still a part of TV 'family hour'

Associated Press

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In the latest study, the researchers drew their conclusions from a sample of fall 1979 network programming — either prime-time programs (7 p.m. to 10 p.m., Arizona time) or weekend-daytime children's programming.

The researchers said violence declined somewhat from 1978 to 1979 and also was down in 1979 from an 11-year average.

"Overall, including both prime-time and weekend-daytime, CBS leads the violence score with NBC close behind and ABC a fairly distant third," the researchers said.

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MAY 13 1980

Guthrie

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Associated Press

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Columbus Evening

Dispatch

COLUMBUS, OHIO

D. 200,990 SUN. 337,600

MAY 14 1980

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New Findings Issued About TV Violence

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FOCUS
PHILADELPHIA, PA.
W. 4,030

MAY 14 1980

Byfield

TV in the courtroom?

Perry Mason may have defended his clients on television, but in real life, TV ought not to be in the courtroom.

So says Dr. George Gerbner, a professor of communications at the University of Pennsylvania's Annenberg School of Communications.

Writing in the April issue of the Journal of the American Judicature Society, Gerber argues that TV not be allowed to cover trials in the courtroom. "Before we allow TV in even one more courtroom, we must know more about its effect on trials and on our image of justice," he says.

He notes that TV has already reshaped politics, changed the nature of sports and business, transformed family life and the socialization of children, and affected public security and the enforcement of laws.

Ultimately, he concludes, we must prevent television from "remaking our system of justice in its own image."

MAY 14 1980

EJL

CBS, NBC ranked 1-2 in TV violence study

By CHRIS ROBERTS
Associated Press Writer
PHILADELPHIA (AP) —
Television's "family hour,"
designed to provide whole-
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in an interview Friday that
in the past "what we have
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evening programs as in the

Another important find-
ing, he said, was that over
the 11-year period the
overall violence rate in ne-
twork TV programming has
been fairly constant.

DOYLESTOWN, PA.
INTELLIGENCER
D. 23,520

MAY 11 1980

EJL

TV violence encroaches on family hour

PHILADELPHIA (UPI) — The
family hour on television no longer
is free of violence, say researchers
at the University of Pennsylvania,
who note a sharp rise in violence in
early evening network program-
ming.

During the prime time hours be-
tween 9 p.m. to 11 p.m., however,
violence is on the decline, but that
trend was due solely to ABC's
programming, a study and annual
report by the Annenberg School of
Communications found.

Prime time programs on NBC
contained the same amount of vio-
lence as last year, while CBS
programs had a little more vio-
lence, the study said.

"Both early and late evening
programs in the sample contained
equal amounts of violence," the
study said.

All three networks had a reduc-
tion in violence on the weekend-
daytime children's programs,
although the level was still above
that of prime-time violence, said
the study, which is based on a sam-
pling of fall 1979 programming.

Headed by George Gerber, the
research team's annual report is
part of a broader study of television
content and viewer conceptions of
social reality based on data collect-
ed since 1967.

"The most impressive thing
about our findings in this 11-year
study is their stability," Gerber
said. "Year after year the changes
are minor."

"...the basic structure of themes,
characterizations, action and fate

MAY 14 1980

Syle

Fairness, Balance Do Not Count In PTV Docu: Report

Hollywood, May 13.

The National News Council, non-profit, tax-exempt, New York-based organization, may have broken some new ground in the Public Broadcasting Service rejection of producer Don Widener's "Plutonium: An Element Of Risk?" hour docu narrated by Jack Lemmon.

As part of a 22-page report to the National News Council on indie documentarians and public tv, a task force emphasizes "that there is no legal requirement that a documentary — or any single program aired by a station — be objective, balanced or fair so long as a station's spectrum of programs achieves balance and diversity."

The Widener docu was funded by the Corporation for Public Broadcasting and KCET Los Angeles, and aired repeatedly by KCET and other West Coast pubcasters. But when KCET wanted to intro the film into the PBS system, a PBS logo was denied, reportedly on ground that the program lacked objectivity and balance.

The task force, chaired by James Day, and with such members as Marvin Barrett, director of Colurbia-Dupont awards, and Robert Lewis Shayon, professor of the Annenberg School of Communications at the University of Pa., said in its report that it's "an open question whether standards of journalism that might apply to the press can or should have any force in the making of a documentary film."

The task force report to the National News Council was made possible by a grant from the Ford Foundation.

MAY 19 1960

Edla

Urges TV ban of trials

⁶²⁷¹⁶
An immediate moratorium on televising trials is being urged by Dr. George Gerbner, professor at the University of Pennsylvania's Annenberg of Communications. Gerbner, in an article, "Trial by Television: Are We at the Point of No Return," notes "television reshapes the way we perceive reality. Before we allow TV in even one more courtroom, we must know more about its effects on trials and on our image of Justice.

"The only issue is whether the addition of video spectacle to the already existing press and broadcast coverage of trials will reduce or increase the risk of prejudice and whether it will correct or further extend the viewers' already distorted image of the court."

Gerbner continues that a review of research on the impact of TV on American institutions shows that it has reshaped politics, "changed the nature of sports and business, transformed family life and the socialization of children and affected public security and the enforcement of laws."

He claims that neither history nor existing research supports the contention that TV coverage of courts would enhance fairness or protect freedom. In the article, Gerbner referred to Florida trials, which were covered by ABC at "an estimated \$2 million, a good investment by programs and ratings standards." The article is in the April issue of the *Journal of American Judicature Society*.

MAY 21 1980

gfk

Issue of courtroom TV raised anew after trials

By **TONY MAURO**

Gannett News Service

WASHINGTON — The riots in Miami last weekend have triggered a new debate in legal and journalistic circles about whether courtroom trials should be televised.

One attorney contacted yesterday said the Miami violence will even find its way to the U.S. Supreme Court, which is scheduled to weigh the issue of television cameras in the courtroom this fall.

The televised trial and acquittal of four white Miami policemen in the beating death of a black man has been widely cited as the spark that ignited an already embittered Miami black community, leading to a weekend of violence that left 15 dead.

And though no one is saying that the riots would not have happened without the televising of the trial, some authorities say the drama of seeing the verdict announced before a camera — with the defendants rejoicing in full view — was far more provocative than any written words could have been.

"It is a chilling example of what happens when television selects a trial to televise," said Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania. "Such coverage arouses the emotions of

people who might not attend to the news otherwise. What happened in Miami is a very high price to pay for very little gain. The only gain is spectacle."

But Norman Davis, area vice president of Post-Newsweek television station WPLG in Miami, differs strongly. "The trial and the verdict were what spawned the events here, not the televising of it," he said. "The outcome would have been the same with or without television. The argument reminds me of the old saw about killing the messenger because he brings a bad message."

Questions have also been raised about the media coverage of the actual riots. But the issue of trial coverage has a special significance and irony in the Miami case, because it is Florida that started the movement toward televising trials four years ago. Florida's experiment led fully half the states to permit some form of televising trials.

Furthermore, it is a Miami case that the Supreme Court has decided to hear this fall for its reassessment of the issue. The last time the court ruled on cameras in the courtroom, 15 years ago, it said televising trials was inappropriate. Among other reasons, "The heightened public clamor resulting from radio and television coverage will inevitably result in prejudice," the court said.

MAY 21 1980

Miami riots spur debate over TV in courtroom

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priate. Among other reasons, "The heightened public clamor resulting from radio and television coverage will inevitably result in prejudice," the court said.

Joel Hirschhorn, the Miami lawyer who will be arguing against televised trials before the high court, said Tuesday he intends to cite the Miami riots in his argument this fall. He will tell the court that trial coverage inflamed the public in Miami and also that it intimidated the jurors from Tampa, where the trial was held, he said.

"Television destroys juror anonymity," he said. "If Tampa has a history of ignoring civil rights, and the six white jurors knew their neighbors were watching, then it definitely had an effect."

Hirschhorn cited no firm evidence to prove his assertions, but said no one could prove him wrong, either. And with the four defendants acquitted, he said, "We'll never know whether they would have been convicted if television wasn't there. That's why we shouldn't have it."

But others say that Hirschhorn is incorrect in blaming television for an inflamed public and a prejudiced jury.

Oregon Judge Alfred T. Goodwin, who headed an American Bar Association study of the issue two years ago, said Tuesday, "I don't see that it

made any difference whether television was in the court or not."

Goodwin cited the untelevised San Francisco trial last May of Dan White, the accused killer of homosexual city councilor Harvey Milk. White was found guilty of a lesser charge, triggering an immediate riot by 5,000 members of the city's gay community.

"There was no televising of that trial, and yet the reaction was just as quick and violent," said Goodwin.

Steve Nevas, First Amendment counsel for the National Association of Broadcasters, said studies at the University of Wisconsin have shown that the presence of cameras has no impact whatever on jurors. "It's time to get away from theorizing on this issue," said Nevas.

Nevas and Davis asserted further that Florida stations acted responsibly in broadcasting the police trial. "Television did what it can do best," said Davis. "It acted as a dispassionate window on that trial."

And, especially now when the fairness of the trial is being called into question, television is the best medium to help the public make that judgment, Davis said. "I don't think there was a single thing inflammatory or exploitative about the coverage," he said.

MAY 22 1980

Bjke

TV And Older Characters

Prime Time • Cy Brickfield

6210



Among the many reviews praising Skag, there was a particularly interesting one in which the critic confided that he had one quibbling complaint to make about the otherwise excellent NBC series. While he could easily accept Karl Malden as the 56-year-old Pittsburgh steelworker, he was convinced that Piper Laurie is too young to be playing his 44-year-old wife.

Intrigued by the critic's comment, I consulted the current Information Please Almanac to discover that Piper Laurie is actually 48 and that, although he recently told a Washington newspaper reporter that he's 60, Malden is really 66. So much for the great myths about looking one's age, and about the tendency of women to lie about their age more than men!

Of course, appearances can be frequently deceiving, and it is that consideration which makes me wonder about the wisdom of using what are known as body counts in researching how older people are portrayed on TV. Perhaps the most prominent proponents of this approach are George Gerbner and Nancy Signorielli of the University of Pennsylvania's Annenbert School of Communications, who recently completed studies demonstrating that women and older people are grossly underrepresented in TV dramas and comedies.

In the study regarding aging, which was funded by a \$200,000 grant from the Administration on Aging, the Annenbert researchers charge that "characters over 65, who comprise about 11 percent of the real population, make up 2.3 percent of the fictional population. The average viewer sees well over 300 speaking characters a week in prime time. Only seven are over 65."

When TV programming does include older people, the study notes that they "are more likely to be cast as comic characters, to be treated with disrespect and to be portrayed as stubborn, eccentric or foolish."

To reach these conclusions, Signorielli and Gerbner—or, more likely, their assistants—watched tapes of 1,365 television programs which had originally been broadcast between 1969 and 1978. To determine the composition of a program's cast, they simply counted the number of men, women, children and older persons in major and minor roles.

Since they were interested primarily in the number of people appearing in a program—rather than what these people said or did—they were literally counting bodies. Ironically, this is the same way that most TV rating systems work, counting only the number of people watching a program and paying no attention at all to their impressions of—or opinions about—what they were watching.

Body counting can work fairly well in differentiating

between the sexes where crucial differences are usually quite obvious, but it runs into problems in delineating age, especially old age. Since body counts are based principally upon TV images and the researchers' subjective interpretation of those images, it can become extremely difficult to draw an accurate line between illusion and reality.

During the last few years of *The Streets of San Francisco*, Karl Malden was in his early 60s playing a police detective presumably in his early-to-mid 50s. For the purposes of a body count, which age should Malden's character be classified as being?

At the same time, the Annenbert researchers did not watch every program on network TV—nor did they view every episode of the series included in their survey. Instead, their viewing was limited to a single week of prime evening programming during the fall of each year plus that week's Saturday and Sunday offerings between 8 a.m. and 2 p.m.

Network officials have already pointed out that the Annenbert study excludes daytime serial dramas in which women—and sometimes older people—are better represented. And, since the researchers' samplings were taken only during the fall, they ignore the offerings of TV's so-called second season and overlook the made-for-TV movies and mini-series which are becoming increasingly prevalent.

Television still has a long way to go in improving the way it portrays older people, but there definitely have been changes for the better in recent years. Most likely, they occurred when the body counters weren't looking.

Before the Annenbert report was released, it was previewed at a symposium in Washington late last year.

In response to a question from the floor, a researcher noted that most television viewers consider anyone over 50 as being old. By those standards, James Garner, who is 52, is an old man. No wonder *The Rockford Files* is going off the air!

(393)

EL DIARIO LA PRENSA
NEW YORK, N.Y.
D. 200,000

MAY 22 1980 *Bojiella*

Importante Conferencia Mundial de Comunicaciones en Filadelfia

Por ELISABETH PEREZ LUNA
(Corresponsal en Filadelfia)

FILADELFIA.- Más de setecientos delegados, entre ellos, 40 latinoamericanos, participaron en la conferencia sobre Comunicación Mundial organizada por la Escuela de Comunicación Annenberg de la Universidad de Pennsylvania.

El propósito de la conferencia titulada "Decisiones para los años ochenta", era establecer una amplia base de discusión en el que representantes de todos los países intercambiaran sus conceptos para la creación de políticas internacionales de comunicación, y para que se hablara de propiedad, uso, destino y distribución de los medios de comunicación de masas desde el teléfono, la televisión, la radio y la prensa hasta los satélites y computadoras.

La necesidad de una conferencia de cuatro días de tal envergadura surgió en 1977 después de que delegados de diferentes organizaciones que manejan investigación sobre comunicación se reunieron en la Universidad de Pensilvania en Filadelfia para planear el encuentro.

Los principales temas discutidos en la conferencia giraron en torno a las resoluciones a las que llegó una comisión especial de la UNESCO en la que se es-

pecificaron las diferencias esenciales entre el uso de los medios de comunicación de masas en países desarrollados y países en vías de desarrollo. La teoría, que se ha llamado el "Nuevo Orden de Información mundial", explica que los países desarrollados por el mismo hecho de que han creado la tecnología de los medios de comunicación han adquirido una ventaja enorme en la determinación del uso de esos medios y en el dictamen de políticas informativas para los países que, por falta de medios económicos suficientes, usan la tecnología y la información que les venden esos países desarrollados.

"El contenido y las actitudes de la información internacional" explica en su ponencia Fernando Reyes Matta de la División de Comunicación del Instituto Latinoamericano de Estudios Transnacionales de México" son determinadas por las ciudades que se han convertido en capitales internacionales de la comunicación. Tanto en medios académicos como políticos los países del Tercer Mundo han exigido con insistencia, el respeto y entendimiento por valores informativos diferentes porque estos están basados en sus necesidades y ambiciones. También han enfatizado

(Pasa a la página 55)

MAY 22 1980

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Miami Riots Fuel Debate On TV Coverage

BY TONY MAURO
Gannett News Service

WASHINGTON — The riots in Miami last weekend have triggered a new debate in legal and journalistic circles about whether courtroom trials should be televised.

One attorney contacted Tuesday said the Miami violence will even find its way to the U.S. Supreme Court, which is scheduled to weigh the issue of television cameras in the courtroom this fall.

The televised trial and acquittal of four white Miami policemen in the beating death of a black man has been widely cited as the spark that ignited an already embittered Miami black community, leading to a weekend of violence that left 15 dead.

AND THOUGH no one is saying that the riots would not have happened without the televising of the trial, some authorities say the trauma of seeing the verdict announced before a camera — with the defendants rejoicing in full view

Pro . . . "The trial and the verdict were what spawned the events here, not the televising of it."

— was far more provocative than any written words could have been.

"It is a chilling example of what happens when television selects a trial to televise," said Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania.

"Such coverage arouses the emotions of people who might not attend to the news otherwise. What happened in Miami is a very high

price to pay for very little gain. The only gain is spectacle."

But Norman Davis, area vice president of Post-Newsweek television station WPLG in Miami, differs strongly.

"The trial and the verdict were what spawned the events here, not the televising of it," he said. "The outcome would have been the same with or without television. The argument reminds me of the old saw about killing the messenger because he brings a bad message."

QUESTIONS HAVE also been raised about the media coverage of the actual riots. But the issue of trial coverage has a special significance and irony in the Miami case, because it is Florida that started the movement toward televising trials four years ago. Florida's experiment led fully half the states to permit some form of televising trials.

Furthermore, it is a Miami case that the Supreme Court has decided to hear this fall for its reassessment of the issue. The last time the court ruled on cameras in the courtroom,

15 years ago, it said televising trials was inappropriate. Among other reasons, "The heightened public clamor resulting from radio and television coverage will inevitably result in prejudice," the court said.

JOEL HIRSCHHORN, the Miami lawyer who will be arguing against televised trials before the high court, said Tuesday he intends to cite the Miami riots in his argument this fall. He will tell the court that trial coverage inflamed the public in Miami and also that it intimidated the jurors from Tampa, where the trial was held, he said.

"Television destroys juror anonymity," he said. "If Tampa has a history of ignoring civil rights, and the six white jurors knew their neighbors were watching, then it definitely had an effect."

Hirschhorn cited no firm evidence to prove his assertions, but said no one could prove him wrong, either. And with the four defendants acquitted, he said, "We'll never know whether they would have been convicted if television wasn't

Con . . . "Such coverage arouses the emotions of people who might not attend to the news otherwise."

there. That's why we shut it."

BUT OTHERS say that Hirschhorn is incorrect in his assertion for an inflamed and prejudiced jury.

Oregon Judge Alfred Goodwin who headed an American Bar Association study of the effects of television on the jury years ago, said Tuesday that it made any difference in the outcome of the trial.

Goodwin cited the

Stop the practice now

Televised courts offer nothing, but risk a great deal

By GEORGE GERBNER

PHILADELPHIA — Now that the U.S. Supreme Court has agreed to decide whether televising trials might deny a defendant's constitutional right to a fair trial, it is time to call a moratorium on trials by television until the issues are fully explored.

Most of the public seems unaware that television is moving into the courtroom. This movement seems to fly in the face of the known risks of prejudice, the certainty of endless litigation, a prior Supreme Court decision opposing TV in the courtroom, resistance in federal courts to televised proceedings, and an American Bar Association vote last year to uphold its opposition to cameras in the courtroom.

Freedom of the press is not the issue. Journalists, both broadcast and print, are free to cover most trials, and cameras would not change any of the current limitations on such coverage. The only issue is the addition of actual sight and sound to coverage. We must ask: What price would justice have to pay for plugging courtrooms into a system geared to ratings?

Many states have already let cameras into state courtrooms without serious investigation of the effects that televised trials have on the administration of justice, and, equally important, on the image of justice held by viewers, who ultimately shape our system of justice.

We can infer such effects from research here at the University of Pennsylvania and from investigations of other social scientists.

Typical viewers of prime-time and weekend daytime TV see an average of 30 police officers, seven lawyers and three judges every week. What do they learn? Most action revolves around demonstrations of justice and power. Violence, the stock dramatic device of such demonstrations, provides the quickest lesson on who should get away with what against whom.

Two-thirds of all major dramatic characters are involved in violence.

George Gerbner is professor of communications and dean of the University of Pennsylvania's Annenberg School of Communications. This is adapted from an article in the April issue of *Judicature* magazine.

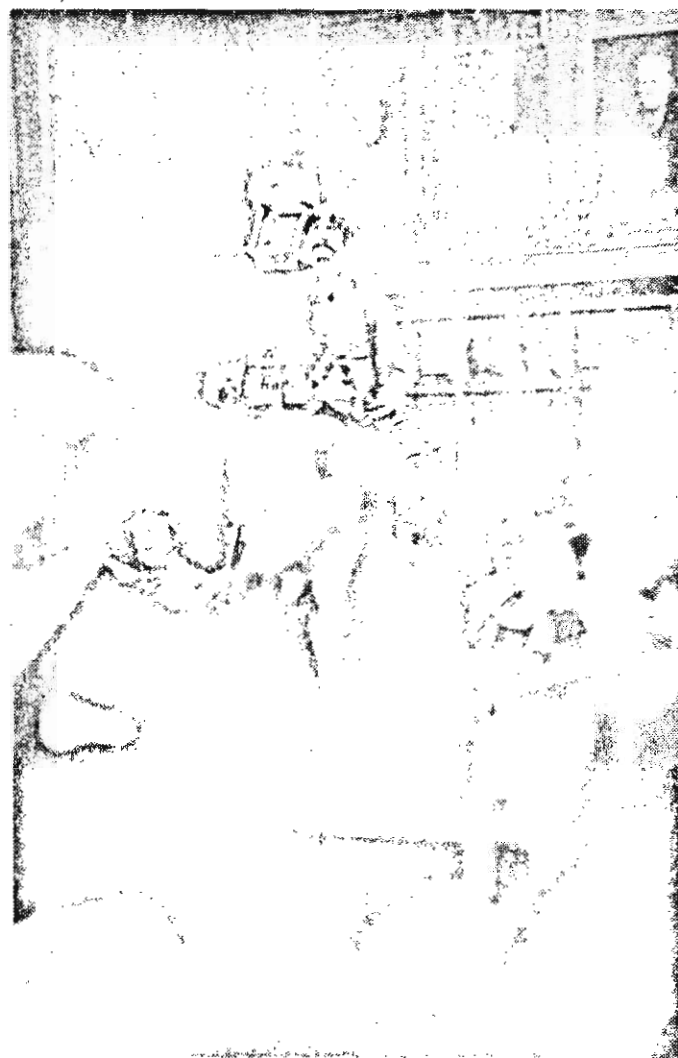
When women and minorities are involved, they are more likely to be victims than victimizers, and they are generally underrepresented and devalued in many ways.

Television characters are the targets of crime about 10 times as often as people in the real world. Nearly 41 percent of all TV crimes are murders. A disproportionate number of victims are whites. (In the real world, property crimes are most common and a disproportionate number of victims are blacks.) Television policemen observe suspects' rights in about 2 in every 10 cases.

Our research found that exposure to TV cultivates a heightened sense of living in a mean, violent world. Individuals who watch more TV than others in their same age, sex and socioeconomic groups tend to exhibit a consistently higher degree of insecurity, mistrust and question for protection. All in all, TV viewing appears to cultivate relatively anxious and headline attitudes among viewers of most types, particularly the young.

But if real trials are telecast, won't we get more accurate portrayals? No. Once in the courtroom, TV controls the message. Selected courtrooms become program-originating locations, transporting the sights and sounds of real courtrooms into millions of homes conditioned to a Perry Mason ritual of courtroom and crime drama. Trials will be picked and edited to fit and confirm that ritual.

A trial must proceed as independently as possible from conventional moral pressures and popular clamor. Televis-



Associated Press

A television cameraman covers a session of the New York State Court of Appeals, in Albany, during a test of televised trials.

ing trials can only erode judges' ability to do justice in each case. It would do nothing to ensure greater fairness that existing news-media scrutiny could not do. We might be on the verge of drifting into a major institutional transformation while assuming that we are only making a few public-spirited adjustments.

Television is not neutral. It presents a coherent world of images and messages serving its own institutional interests. Plugging courtrooms into the TV system can make them appendages of that sys-

tem. Once televised trials attract a large national following, the process will be irresistible, cumulative and probably irreversible.

Neither history nor research supports the contention that television coverage of courts would enhance fairness, protect freedom, increase public understanding and promote needed court reform. Indeed, the evidence suggests the opposite. We need independent investigation, not self-serving demonstrations and uncontrolled "experiments." Only an immediate moratorium on televising trials can give us the time and the opportunity we need for responsible action.

NETWORKING EFFORTS BEGIN

As part of A.W.R.T.'s endeavors to strengthen networking efforts, section meetings were held at the convention to give members with similar professional interests the opportunity to explore the possibility of forming sections within A.W.R.T. that will serve their specific needs.

Section meetings are not designed to replace general activities. Instead the intention is to provide additional opportunities for members to participate in discussions and exchange views in specialized areas of radio, television and related fields.

Section meetings were held in the areas of Advertising and Promotion, Cable, Public Television, News and On-Air, Management, Programming, Production, Public Relations and Sales.

ADVERTISING AND PROMOTION: Led by Cecile Odziomek and Norma Cox, the members discussed the possible programs that could be developed in this area. Many in the section felt that their needs are not being served by A.W.R.T.'s general programs. They would like to see sessions in areas such as media buying, the various services of advertising agencies and promotion. However, the conclusion was that forming these sections is not really necessary to accomplish networking. This group suggested that coding badges at conventions so that members could readily identify others with like-interests and planning sessions at Advisory Council Day for the Vice Presidents of Membership, Promotion, etc. to meet and exchange ideas just as Chapter Presidents do, would serve them well.

CABLE AND PUBLIC TELEVISION: Of the 18 people who came to the section led by Sharon Briley and Lillie Herndon, only 5 actually worked in the specific field. The rest were there because of an interest in cable. The group was interested in keeping a section list of members knowledgeable and interested in the area.

NEWS AND ON-AIR: This section was under the supervision of Mal Johnson and Jean Toncr'e. All agreed that meetings of this kind were good and more time should be allocated for them at future conventions. A possible suggestion was for the opportunity to critique one another's work at future meetings.

MANAGEMENT: Members attended this section, under the direction of Elaine Pitts, and identified some specific needs which are not currently being served by A.W.R.T. As a result, it was decided that a formal section should be formed. They have appointed a task force that has already met, an interim chair and discussed some initial activities which they would like to pursue.

PRODUCTION: The facilitator for this section was Julie Nolan. The main concern of this group was to try to keep up with the rapidly changing state of the art and how A.W.R.T. could help in this area. One suggestion was that they visit a local station during each convention for a meeting, thereby enabling them to view new and perhaps different equipment, as well as to exchange ideas.

PUBLIC RELATIONS: Muriel Kennedy's section appointed a task force chair but plans to keep their activities informal at this time. It was felt that background explanations as to how one came to be in this section would strengthen networking efforts. Ideas could be exchanged on how to work better with the media and how to use it to its fullest potential.

SALES: This section was chaired by Kathy Saunders. It was proposed that perhaps A.W.R.T.'s general sessions should look at retail and national sales, co-op advertising and the exchange of sales presentation information. Participants also felt that the section should be broken down into smaller groups, i.e. radio, television, local, national, etc.

Responses in the meetings varied. Most expressed an interest in developing a newsletter or having articles in News and Views. If you would like further information, or are interested in participating in a particular section, contact Phyllis Tritsch, A.W.R.T. Executive Director at National Headquarters.

DID YOU NOTICE . . .

Robert O. Mahlman, Inc. had an ad in the convention program offering the "Guide to Purchasing a Radio or TV Station" . . . just send \$5.00 payable to the A.W.R.T. Sid Guber Memorial Fund to:

Robert O. Mahlman, Inc.
Six The High Road
Bronxville, NY 10708.

A.W.R.T. thanks the management of Robert O. Mahlman for their generous contribution.

THE INVISIBLE 65%

The topic of discussion at the first general session of the 29th Annual Convention in San Antonio was women, handicapped, minorities, the aged and the young, and how they are portrayed in the media.

On Thursday, June 6th, Dr. George Gerbner, Professor of Communications and Dean of the Annenberg School of Communications, along with Dr. Nancy Signorielli, Research Coordinator from Annenberg and Drs. Dorothy and Jerome Singer, co-directors of Family Television Research and Consultation Center from Yale, gathered together to discuss the problem of "The Invisible 65%."

Gerbner talked about his studies and cited some of his findings. Men outnumber women 3 to 1 in television. Sex and racial background are determining factors in the proportion of representation of the five minorities. He found that in television, 150% of white males are represented, 130% of non-white males, 52% of white females and 42% of non-white females.

Only 1/3 of females 20 and under are represented and 1/5 of women 65 and over are personified. Signorielli pointed out that females and minorities are represented even less in children's programming.

Sex and age are more of a burden for women in role casting than for men. Their age factor is more limiting. Women 35-40 are cast opposite older men. Men at age 50 are cast as romantic figures, whereas women at that age are playing grandmothers.

The Singers emphasized that television can be a positive influence, but on the other hand they find a correlation between children's viewing habits and aggressive behavior. The solution they propose is to explain television in the classroom; show children how it works—how commercials are made—what is fact and what is fantasy—how the child can be in charge. Their studies show that when this is done, children are able to think more critically and can better distinguish the real from the unreal. They also suggest parent workshops to reinforce the school programs.

JUN 1 1980

Sex on its way out?

Violence creeping back into 'family hour'



Ron Alridge
TV-radio critic

TELEVISION VIOLENCE, supposedly slain by an aroused public a couple of years ago, is raising its bloody head again.

Dr. George Gerbner, the University of Pennsylvania's violence monitor, has found increased gore and mayhem in the evening's first hour of prime time, which used to be called the "family hour."

"The biggest increase in violence in our 1979 sample," Gerbner reports, "was in new prime time programs . . . particularly on NBC."

Gerbner won't say which shows he monitored, but NBC's 1979-80 newcomers included "Buck Rogers," a science fiction shoot-'em-up, and "A Man Called Sloane," starring ever-brawling Bob Conrad.

Gerbner also found a decrease in prime-time violence aired later in the evening, but that's small comfort to those of us who fear a new wave of video knifings, beatings, and shootings. With violence creeping into earlier hours, where younger viewers are in abundance, and with new shows apparently getting more violent, we may be in the early stages of a dark trend.

Network television is short on talent and creativity, so it must rely on cheap tricks to draw the multitudes to its programs. The most common of these tricks are sex and violence. If one is out, the other is in.

But not long ago, violence was king of prime time. Police shows were the rage and gunfire was widespread. The trend went to such extremes that viewers rose up, howled loudly, and nearly brought the wrath of the federal government down on commercial TV.

Surrounded by everyone from the PTA to Congress, the networks put away their pistols and switchblades and brought out Creativity Substitute No. 2, sex. D-cup actresses went off the unemployment rolls, bras went off the actresses, and television started jigging furiously. We've been trapped in cleavage ever since. There are signs we're ready to come up for air.

The queen of prime-time burlesque,



"Not long ago, violence was king of prime time . . . If violence is making a comeback, it's certainly in its early stages. . . . It's just that the signs are disturbing for fall . . ."

"Charlie's Angels," has come down to Earth. Once a steady member of television's elite Top 10, the air-brained series dropped out of the Top 20 last season. No longer is it spawning look-alikes such as "Flying High" and "The American Girls."

Likewise, today's new programming is not nearly as likely to have a token sex symbol, and networks no longer try to save "Wonder Woman" by "softening" her costume or to rescue "Black Sheep Squadron" by adding female "lambs" to the cast. If Cher were still on TV today, she'd have to learn to sing.

Junior-high sex just won't hold our attention all that long. And unless the networks are prepared to take the trend to the college level, which they aren't, TV sex has about run its course as an attention-drawing device.

Like a vampire overdue for a fix, television now seems hungry for blood. Last season's prime-time programs included four Clint Eastwood films and two in which Charles Bronson was the star. NBC gave us the bloodiest made-for-TV prog-

ram in years when it aired part two of "Freedom Road." Even in sports programming, where broadcasters like to pretend violence doesn't count, violence is catching on; last season, ABC aired 10 hours of boxing in prime time.

If violence is making a comeback, it's certainly in its early stages. The networks are more sensitive than they were in the days of "Starsky and Hutch." Few broadcasters want the PTA to start writing congressmen and advertisers again.

It's just that the signs are disturbing. Cop shows — cleaner and gentler, but nevertheless cop shows — seem to be in for fall, especially at CBS. NBC is scheduling several fights in August. George Gerbner has found violence increasing in some critical areas.

It all bears watching. If we're not careful, television writers, producers, and executives are going to take the easy way out again. They're going to give us another cheap substitute for good writing, clever ideas, and fine acting. They're going to cheat us, perhaps even damage our minds. Don't burn your PTA membership card just yet.

JUN 1 1980



Coping with kids by Dr. Saul Kapel

6270

Attitudes about mentally ill

THE DICTIONARY defines stigma as "a mark of disgrace or infamy." I've discussed stigma as it applies to people marked by a physical condition but stigma is also attached to those who have suffered mental illness.

First Lady Rosalynn Carter recently said, "Too often the mentally ill person must live a marginal existence when discharged from a mental hospital. Too often the mentally ill return to their communities to face ignorance, prejudice and fear."

We have come a long way from the days in which the mentally ill were locked up as criminals. Now we even have the phenomena, similarly inappropriate, where many who should be processed through criminal courts are shunted into the hospital system and given the label of mentally ill, rather than simply guilty of a criminal act. We still have an enormous way to travel before those suffering emotional problems are treated in the best way for them and the community.

At a National Institute of Mental Health workshop, NIMH Director Herbert Pardes spelled out the difficulties caused by current attitudes. "Stigma cuts across the entire fabric of the mental health system and demonstrates its impact in many ways. It is suggested when people who obviously need help (or the parents of troubled children) are reluctant to seek it. It is evinced in the difficulty experienced in securing correct reim-

bursement patterns for mental health care... and in the difficulty in sensitizing those in positions of authority to the mental health needs of the people with whom they deal. It is seen in the media's characterization of people with mental illness."

Speakers during the workshop raised a number of significant points. Dr. George Gerbner, Dean of University of Pennsylvania's Annenberg School of Communications, noted that the media, and particularly television present an image of the mentally ill as unpredictable, dangerous, violent to themselves and others, and potential victims for predators. Obviously, viewers of television, particularly children, may come away with a distorted notion of how mentally ill individuals behave and the consequences of their problems.

Dr. Henry Steadman of the New York State Department of Mental Hygiene pointed out that the public perception of the mentally ill as potentially threatening may have "a kernel of truth." Arrest rates for former patients are higher than for the general population. However, this may be reflective of a policy of hospitalizing people who commit anti-social acts rather than imprisoning them. When released from an institution, these persons may continue their defiant behavior, leading to higher statistics for arrests of the mentally ill.

It should be pointed out that delinquent

and anti-social behavior as a consequence of mental illness, really occurs in only a relatively small proportion of the mentally ill population. Unfortunately, when the anti-social behavior is committed by someone who is mentally ill it attracts a disproportionate amount of public attention.

How attitudes about the mentally ill influence the behavior of people was the subject of research by Dr. Amerigo Farina, Professor of Psychology at the University of Connecticut. He found that while men tend to reject, punish and attribute incompetency to people labeled former mentally ill patients, women do not.

One ray of hope came from a Canadian team's research on a "host" community that accepted patients who had been previously institutionalized. The investigation found that in general people were tolerant but often unaware of community health facilities. "Opposition seems confined to a small vocal minority whose views were not representative of their community as a whole."

Perhaps all of us can think about our attitude toward people who have suffered mental illness and how we regard them and the facilities they may need to support them during their therapy and recovery periods.

Dr. Kapel welcomes comments in his column. Write to Coping with kids, Houston Chronicle, 801 Texas Ave., Houston, Texas, 77002.

JUN 3 1980

Exhibit

Television and Radio

Mayhem may replace jiggles

By Ron Alridge
The Chicago Tribune

6270

TELEVISION violence, supposedly done in by an aroused public a couple of years ago, seems to be raising its bloody head again.

Dr. George Gerbner, the University of Pennsylvania's violence monitor, has found increased gore and mayhem in the first hour of prime time — the "family hour."

"The biggest increase was in new prime time programs . . . particularly on NBC," Gerbner reports. He points out, however, that there was a decrease in prime-time violence aired later in the evening. With violence creeping into earlier hours, where younger viewers are in abundance, and with new shows apparently getting more violent, we may be in the early stages of a dark trend.

Network television is short on talent and creativity, so it must rely on cheap tricks to draw the multitudes. The most common tricks are sex and violence.

Not long ago, violence was king of prime time. Police shows were the rage and gunfire was widespread. The trend went to such extremes that viewers rose up, howled loudly and nearly brought the wrath of the federal government down on commercial TV. Finally they put away their pistols and switchblades and brought out Creativity Substitute No. 2, sex. D-cup actresses went off the unemployment rolls,

bras went off the actresses and television started jiggling. We've been trapped in cleavage ever since.

The queen of prime-time burlesque, "Charlie's Angels," has dipped. It dropped out of the Top 20 last season. No longer is it spawning look-alikes such as "Flying High" and "The American Girls."

Likewise, new programming is not nearly as likely to have a token sex symbol.

Junior high sex just won't hold our attention all that long. TV sex has about run its course as an attention-drawing device.

If violence is making a comeback, it's certainly in its early stages. Networks are more sensitive than in the "Starsky and Hutch" era. Few broadcasters want the PTA on their back again. It's just that the signs are disturbing. Cop shows seem to be in for fall.

If we're not careful, television writers, producers and executives are going to take the easy way out again. Hold on to your PTA card.

JUN 10 1980

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Is TV Reloading Its Big Guns?

BY RON ALRIDGE

©1980, The Chicago Tribune

Television violence, supposedly slain by an aroused public a couple of years ago, is raising its bloody head again.

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LIKEWISE, TODAY'S new programming is not nearly as likely to have a token sex symbol, and networks no longer try to save "Wonder Woman" by "softening" her costume, "Black Sheep Squadron" by adding female "lambs" to the cast. If Cher were still on TV today, she'd have to learn to sing.

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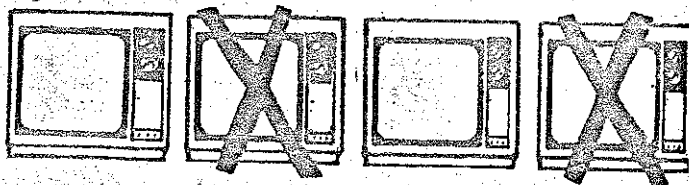
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JUN 10 1980

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TUESDAY'S BEST



By MARK HAINEY

Register TV Editor

There's a clear choice in tonight's viewing: repeat sitcoms or movies.

First, the laugh track.

At 7 on ABC, those time-warped Milwaukee folks on "Happy Days" halt construction of a freeway ramp that would destroy Inspiration Point. Never mind that in this program's intended era, freeways were considered neat. As the Fonz would say, "Aaaaaayy."

There's violence during 'family hour'

It won't come as any surprise to parents, but TV's "family hour" contains as much violence as programs that air later in the evening.

But two University of Pennsylvania researchers who have been following the bloody trail of TV violence for 11 years say that the CBS-inspired hour is as violent as the rest of prime time.

These researchers also point out that the networks have reduced the violence level, especially on weekends.

But there's still plenty left.

The two researchers note that violence — in Orwellian network "newspeak" violent programs are "high-energy shows" — has increased on NBC.

And CBS has the most violence, the researchers say. That's interesting, since CBS won the race for the most viewers this season. And, as you'll know if you do any Friday night viewing, CBS programs invariably have plenty of rock-em, sock-em action.

There's a reason for that. Fridays traditionally have the fewest people watching. (Sundays, on the other hand, have the most.) But in addition to relatively few viewers, Friday nights have fewer aged 18-39, the audience that advertisers cherish.

When Hot Dogs Help

IT USED TO BE said that nothing ever changed in two of our most familiar occupations—printing and the practice of law. Surely this was true of printing. Five hundred years elapsed before computerized photocomposition succeeded Gutenberg's movable type; throughout the centuries, printers kept on resolutely plying their craft the same old way.

Until quite recently, the practice of law seemed similarly immutable. To be sure, law itself, especially constitutional law, has gone off in all directions; we have come a long way since Daniel spent the night with the lions, owing to the law of the Medes and the Persians "which altereth not." But the forms, rules, and customs that have surrounded the practice of law and jurisprudence had changed very little. It is only within my own generation—I speak as a newsman who has covered courts for 40 years—that all kinds of things have begun to happen to the bench and bar.

Here in the United States we have become the most litigious society in the world. Affecting every human and business relationship is a recast imperative: Don't just sit there, sue somebody! Great Britain, from whom we inherit our basic law, has roughly 60 lawyers per 100,000 population; we have 160. Back in 1960, which was not so very long ago, 86,000 new cases were commenced in our federal district courts; in 1979 the number was 187,000. In 1960, the federal appellate courts grappled with 3,900 appeals; in 1979 the number was 20,000. Our courts are swamped.

PART OF THE BURDEN may be attributed to Congress, which has a wonderfully airy way of passing laws without considering the litigation the laws will produce. Part of the responsibility lies with the Supreme Court, which delights in fogging up the law in such fields as obscenity, capital punishment, and the admissibility of evidence. Whatever the reasons, we swim in vast seas of law. Pick up today's newspaper, if you please, and count the number of stories based upon law in its infinite variety; it is no wonder that newspaper reporters, after a while, tend to talk like legislators and lawyers.

Changes are occurring rapidly not only in the sheer volume of litigation but in other areas also. Just three years ago, for example, the Supreme Court handed down its opinion in *Bates v. State Bar of Arizona*. The effect was to authorize limited forms of advertising by lawyers. As an exercise in jurisprudence, this was not the Court's finest hour; the Court divided five to four, with Justice Blackmun gathering Justices Brennan, White,

Marshall and Stevens in an uncertain huddle for the majority. They saw no harm in mere price advertising in printed media. The dissenters, led by Chief Justice Burger, deplored this "great leap" into a sensitive and unexplored area; they foresaw "enormous new regulatory burdens," and they predicted "problems of unmanageable proportions."

MY OWN IMPRESSION—it can be nothing more—is that the returns are not yet in on the *Bates* privilege. A number of eminent attorneys have denounced the ruling out of hand. Saul H. Alderman of the Syracuse bar believes passionately that advertising by lawyers "demeans, degrades, lowers standards, and casts aspersions



upon the ideals of our profession." The American Bar Association has not altered its opposition. Here and there, as in Las Vegas, advertising verges upon the blatant. The Ohio bar not long ago refused to sanction billboard advertising by lawyers, and was upheld by the Supreme Court.

On the other hand, it seems likely that the privilege has encouraged some persons who might otherwise have died intestate to execute wills, and advertising may have created some socially useful competition on fees. I myself am sufficiently old-fashioned to find some of the lawyers' ads unsettling; they stop just short of barratry. But I am sufficiently dedicated to free speech to believe that a lawyer has a right to advertise as other men do. As an outsider who loves the law, I am not comfortable with *Bates*, but I doubt that the opinion has created quite the problems the dissenters gloomily envisioned.

Television has come to trial courtrooms in

roughly half the states and has created the same kind of controversy between standpatters and innovators. Writing in the April issue of *Judicature*, the journal of the American Judicature Society, George Gerbner, a University of Pennsylvania dean, paints the worst possible picture of televised trials. The sudden rush to TV, in his view, "seems to fly in the face of known risks of prejudice." He warns that "no one has yet investigated the potentially far-reaching social impact and institutional consequences of plugging the administration of criminal justice into a system geared to entertainment and sales."

IN THIS INSTANCE, the case for the innovators strikes me as clearly the better case. The state of the television art has made quantum jumps since the time of the notorious Billie Sol Estes trial 18 years ago. Today's TV camera is no more obtrusive than a reporter's notepad. Television coverage, moreover, adds a dimension that typed transcripts and newspaper reports cannot provide—inflections, pauses, expressions, mannerisms. My own strong conviction is that television in the courtroom will provide the best possible restraint—perhaps the only workable restraint—against judges who are tyrannical, incompetent, drunk or asleep. I have seen such judges. Television would let their communities see them. And I can comprehend no rational objection whatever to televising oral argument before the Supreme Court in cases of national interest. Judges—even Supreme Court Justices—ought to be reminded now and then that they are servants of the people and accountable to them.

The electronic age is affecting the law in other, less controversial ways. When I began covering courts, the order books were kept, if not literally by quill pen, at least metaphorically so. Record rooms contained bins of fading papers, bound in faded ribbons. Now the tendency everywhere is toward computerized records, data retrieval systems, and court administrators with telescreens on their desks.

CHIEF JUSTICE BURGER, oddly enough, is largely responsible for this innovation and for others also. I say "oddly," because Burger despises television, objects to lawyer's advertising, and insists upon absolute punctilio in his courtroom. Yet he has taken a position of bold leadership in many areas of the law. He has urged communities to experiment with informal neighborhood tribunals, composed perhaps of two nonlawyers and a paralegal, with "final unreviewable authority to decide certain kinds of minor claims." The Chief Justice incessantly prods the bar on the matter of ill-qualified trial lawyers. He nags Congress about the overload that affects the judiciary everywhere. Burger may not be the most brilliant Chief Justice since John Marshall, but in terms of the administration of justice, he is the best since Taft.

The 11 years of Burger's incumbency have seen phenomenal growth in yet another direction—the practice of public interest law. When I came on the scene, legal aid societies were poorly financed

and poorly staffed; public defenders' trials were more often the exception than the rule. In this area the law has made tremendous strides. The famous *Gideon* case established the absolute right of an accused to the assistance of counsel at every step in a felony prosecution; public defenders are now an accepted adjunct to trial courts everywhere. On the civil side, developments have been equally impressive. In 1974 Congress created the Legal Services Corporation. Last year the corporation funded 335 independent non-profit legal services programs. More than 5,000 attorneys, 2,500 paralegals, and thousands of support personnel worked to provide legal services in more than a million cases. They helped to resolve family problems, housing disputes, governmental claims, and issues of consumer finance.

Six years ago, when the bill to create the Legal Services Corporation was pending in Congress, I was among many conservatives who fought it to the last ditch. At that time the original program, administrated through the Office of Economic Opportunity, had become a playpen for happy hot dogs fresh out of law school. Many of them manifestly cared not a fig for the humdrum, everyday legal problems of the poor. Their interest lay in social activism, class actions, and radical innovation. Such ego trips impressed me as a mockery of the noble concept of "equal justice under law."

LOOKING BACK, I don't regret the opposition. It may have been marvelously useful. But I am bound to say that, while a few of the hot dogs still romp through the law here and there, the Legal Services Corporation has proved itself a tremendous force for good in our society. Nothing rankles like injustice. The poor person who feels that he has been denied his day in court suffers a wound that never heals. The corporation hasn't wrought miracles in its first five years, but those who know of its quiet, unpretentious labors will wonder how our system of justice survived so long without it.

Most of the innovations and new ideas strike me as desirable. I am dubious about Burger's proposed neighborhood tribunals; they fall short of King John's pledge in the Magna Carta not to appoint justiciars "but from those who understand the law of the realm." I am of two minds about lawyers' advertising. The increasing trend toward specialization probably will produce more learned advocacy; it certainly will produce higher costs of litigation. But as a newsman, I am sold on the use of television in courtrooms; I applaud the modernization of court administration; and I now cheer for the legal services, both civil and criminal, that have become available to the poorest elements of American society.

Much remains to be done. The Bail Reform Act, to cite one example only, sorely needs further reform. The practice of law still suffers from needless delays and monstrous costs. Yet quite suddenly, like printers discovering cold type, lawyers are encountering significant change in their profession. On balance my verdict would be: little harm, much good. □

talism—will see to it that his “nonprofit and very poorly funded center” has work to do.

Contact: Dr. Irwin Hyman, National Center for the Study of Corporal Punishment and Alternatives in Schools, Temple University, Philadelphia, PA 19122.

IN THE MOST BACKWARD STATE, AN EVANGELIST PREACHES “CINEMA ANTI-THERAPY”

Armed with a handsome purchase budget and complete independence, a West Virginia librarian with a background in psychology and psychiatry is seeking to bring the State's citizens the kinds of films that will function as “cinema anti-therapy”—a therapeutic modality he considers superior to any form of “pure talk.”

Steve Fesenmaier has an honors degree from the University of Minnesota, where he studied in the philosophy of science department. He practiced as a psychiatric nurse in a rural mental health center in Minnesota. His obsession with films finally led him to his present post as director of film services for the West Virginia library system—“the only person in the world,” he told *BT*, “who is doing what I'm doing.”

Fesenmaier is keenly aware of the State's backward position. “West Virginia is very underdeveloped,” he observed, “with the highest unemployment rate in the country. It's Number 1 in terms of the death rate, 49th in the number of psychiatrists, and the lowest in terms of the numbers of passports issued. People feel almost trapped here.” Fesenmaier himself espouses a politically radical position that sees institutionalized poverty and exploitation as major causes of mental illness. “Our society drives people insane,” he told *BT*, quoting the West German film-maker Werner Herzog, “and one of the things I'm trying to do is to bring them back to sanity.”

Fesenmaier's work has built on that of his immediate superior, State Librarian Frederick J. Glazer, who saw to it that every county in West Virginia has its own public library. As a result, Fesenmaier is able to place films in 155 public libraries, 28 State institutions, and 22 State colleges. “I do a regular survey of all librarians,” he noted, “and talk to virtually everyone in the State government, from the governor on down, in deciding what movies to buy.” His division now owns 2800 films, 500 of them feature films, including the largest selection of Columbia Pictures films in any American library-system.

“The professional groups that regularly use our services include psychiatrists, psychologists, social workers, teachers and counselors,” Fesenmaier told *BT*. He noted his special interest in Werner Herzog, “who has done cinema therapy for a long time,” and whom Fesenmaier would very much like to invite to West Virginia. “I think he would really like it here.” Fesenmaier is also “trying to get people into public libraries as an alternative educational system, given the awful system that we have in this State.”

Though most mental health professionals continue to relate to cinema as if it were only “entertainment,” Fesenmaier is convinced that film “usually embodies the most advanced theories in psychiatry and psychology. Given the extent to which the media control our emotions, it's more profound than any verbal therapy.” Cinema, he concluded, “is my religion, and I don't intend to stop practicing it.”

Contact: Steve Fesenmaier, Head, Film Services Division, West Virginia Library Commission, Charleston, WV 25305, (304) 348-3977. Fesenmaier's as-yet-unpublished article, “Cinema Anti-Therapy,” includes a film classification system developed by a psychiatrist, Dr. Stephen Grasset of Boston. Portions of the article will appear in a future issue of Film/Psychology Review.

UNIVERSITY OF TORONTO DECIDES TO SHUT DOWN McLuhan COMMUNICATIONS CENTER

The rumors are now facts: despite letters of protest from some eminent figures in the field of media and communications, the University of Toronto has decided to close down Marshall McLuhan's Center for Culture and Technology. McLuhan, still recuperating from a stroke, will retire this year. A McLuhan Program in Culture and Technology, with one part-time ad-

ministrator and a volunteer board, will try to see to it that some of McLuhan's research emphases are continued.

Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania and a long-time friend of McLuhan's told *BT*: "McLuhan is one of the great provocateurs of our time. Like the Canadian economist Harold Innis before him, he sees the media as not only neutral vehicles for various messages, but as central shapers of consciousness and the social order. The work of Innis and McLuhan has paved the way for the next stage, which is careful, systematic research to determine what *kind* of consciousness and what *kind* of order."

Contact: Dr. George Gerbner, Annenberg School of Communications, University of Pennsylvania, Philadelphia, PA 19104.

NEWS ROUNDUP

This week's article on clinical sociology helps to point up the "odd man out" position that sociologists occupy in a period of declining enrollments, rising tuition, and high unemployment. *BT* interviews conducted over a period of several years have made it clear (1) that the accepted position of clinical psychology (clinical psychologists rather than academicians now represent a majority of the membership of the American Psychological Association) has helped to cushion the field's academic setbacks, and (2) that anthropologists continue to benefit from the popular fascination with "other cultures" and from the growing awareness—which includes a good deal of nervousness—that Hispanic and Asian immigrants will be playing a major role in determining American destinies. Sociology shares very few of these benefits, and is getting more than its share of the "academic disadvantages." Because of its mainly academic roots, the discipline is also suffering to an inordinate extent from the aging of senior faculty members and the non-appearance—due to limitations on hiring—of the "new blood" that should eventually replace them. Finally, the growing geriatric note in the profession sets up special obstacles for younger practitioners with applied or clinical interests. Those who set the tone and make the policy decisions belong to a generation whose training suggested that "applied" sociology bears the same relation to respectable theorizing that prostitution, in the Victorian era, bore to marriage ...

Federal District Court Judge Garrett Penn has held the District of Columbia Board of Education in contempt for "willful and deliberate violation" of the court's 1972 order that handicapped children receive suitable educational services—the second time this step has had to be taken. Penn declared that DC officials have shown "an amazing lack of concern" in this area. Legal aid to parents is being provided by the Mental Health Law Project (1220 Nineteenth St., NW, Washington, DC 20036) ...

The case of Adam Berwid, who killed his wife while on a one-day furlough from Pilgrim Psychiatric Center on Long Island, has had a major impact on procedures in New York State mental hospitals. The remaining question has been the fate of the two psychiatrists, Drs. Irving Blumenthal and Tsu-Teng Loo, who were technically responsible for the furlough—though they have insisted that they were never shown some of the crucial documents testifying to Berwid's dangerousness. Charges against them have now

been dismissed by the State Supreme Court—a decision rendered a few hours after Berwid, who is still in jail, allegedly stabbed his own attorney with a ball-point pen...

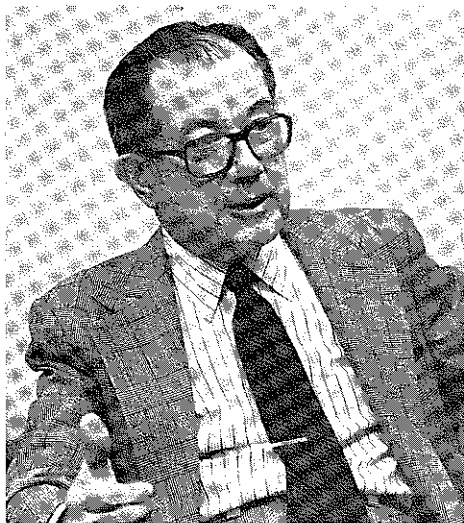
After concerted lobbying by the Mental Health Association and other groups, both houses of Congress passed the Rights of Institutionalized Patients bill (S.10, H.R.10), which received the President's signature and is now PL 96-247. MHA is now pushing hard for the Mental Health Systems Act (S. 1177 and H.R. 7299), and urges that members of Congress be contacted. Letters to Senators (but not to Representatives) should stress the section of the bill dealing with mental health rights and advocacy ...

Dr. Harold J. Morowitz of the molecular biophysics and biochemistry department at Yale University (New Haven, CT 06520) has severe misgivings about the recent Supreme Court decision on genetic engineering. The Court, from the standpoint of patent law, saw no real difference between living and nonliving matter, and Morowitz observes that recent research has shown "a vast gap between the information density of life—that is, the information stored per unit of volume—and that of any inorganic system that has not been produced by living forms." According to Morowitz, "the silicon chip must use many orders of magnitude more atoms to store the same amount of information as a gene." ...

BT recently printed a list of addresses for the publicity mailing-lists of those who work in behavioral science and social service areas. Christopher Drake of the *San Jose Mercury News* (750 Ridder Park Drive, San Jose, CA 95190) notes that he is now specializing in this area, is the only full-time writer in the San Francisco Bay area to do so, has a nationally syndicated column called "Behavior," and is "constantly on the look-out for interesting research, personalities or ideas in the behavioral sciences." ...

Partly because of its decision to enter into the area of unionism, the American Association of University Professors has lost membership—the rolls now stand at 56,000, down from a high of 78,000—and is having an identity crisis that was very obvious at the recent annual meeting in Washington ...

Varying amounts of meaning are being read into a new campus game called "Killing," first introduced four years ago at the University of Michigan (Ann Arbor, MI 48109),



They never told me about 'Laugh-In'

Herminio Traviesas was for 13 years in charge of NBC's "broadcast standards," and probably the most visible of all the so-called network censors—the people with the final cut on sex, violence and other sensitivities in television (and sometimes radio) programming and commercials. Traviesas, now retired, was NBC's vice president, broadcast standards, from 1969 to 1977, when he became vice president for broadcast standards policy. He entered broadcasting with NBC in 1937 as traffic manager for NBC's international shortwave radio department. Later he served in administrative positions in the international sales area of the radio recording division before moving to CBS-TV in 1947 as its first sales service manager. In 1950 he joined BBDO as a TV account executive on the American Tobacco account, and for seven years administered the broadcast activities of Lucky Strike cigarettes. He was elected a VP in 1953. In 1957 he was named VP and manager of the BBDO program department, supervising the broadcast activities of such major corporate advertisers as duPont, Armstrong Cork, General Electric and U.S. Steel. In 1964 he was named vice president in charge of the broadcast division of BBDO, Los Angeles. He left that post in 1967 to rejoin NBC as director of broadcast standards, West Coast. In 1969 he was elevated to the top job as director of broadcast standards for the company. Before Traviesas phased into his new consultancy with NBC, BROADCASTING took an opportunity to talk with the man who allowed "bastard" to be uttered on Bonanza and a braless starlet to jiggle on Johnny Carson; whose job it was to draw the line daily on matters of taste and social mores while the media changed from the days when Faye Emerson concealed her cleavage to a time when public television, at least, was willing to show partial nudity.

"How have things changed since you came on board?"

First of all, there was the breakthrough in bold types of humor, as reflected in *Laugh-In* and the *Smothers Brothers*, especially, and there has been an evolution of storytelling. In the past two or three years we were sort of criticized for suddenly going into sex, especially when they said that now that violence is over, we've got to have sex.

I always denied that it was a sudden thing. We had been telling much more provocative stories for some time. I go back to *Silent Night, Lonely Night*, with its black-white relationship theme, and that was about 1969. Ever since then, we have been doing more provocative stories—although still controlling the language, the overt nudity, and many times turning down

something thematically that you just can't live with.

What are the things that exercise people most?

There are two things: nudity and religion. They complained about the slit skirts on the Dean Martin gals, the Goldiggers, thinking that that was lascivious or something, but it wasn't in my judgment.

It's not as bad as it used to be. I remember the first time that one of our stars appeared on the *Johnny Carson Show* without a bra, and my staff was wondering what I was going to do about it—and even then it had already been a part of society. And we just allowed it to happen—but at the same time making certain that the cameraman wasn't focusing on it. Now

the braless look is there all the time.

You see, one of the things that has influenced television is the tremendous strides forward in other media, including feature films and some very conservative magazines for women. Not only are they showing the braless look, but they're showing see-through, which we do not allow.

Do you have any arguments among your staff about the range of taste, and do you find that you represent a different generational taste than other people on your staff?

That's a good question, and it has hit me in a different way—mainly from the younger people because the younger people think that we should have younger people on our staff.

We have very little turnover on our staff—I

sometimes wonder about it, because it's such dedication. Now in general, I think they're a little tougher than I am, and there's a good reason: If they're not, they don't last long. Let me make the mistakes, because I'm at a level that . . . you know, in my job, you're only remembered by your mistakes.

Whenever you get called up on something, it's because somebody wrote too many letters and why did it happen? And nobody remembers that we had taken out hundreds of bedroom scenes and low-cut gowns and language and we even still cut down on "hells" and "damns" if there are too many of them. So, all of a sudden, you allow a legitimate use of the word "bastard," and we're dirty.

The first time I allowed "bastard" was on *Bonanza*. Very legit. But unfortunately, the press got hold of it beforehand, and the headlines said, "NBC allows dirty word on *Bonanza*."

What are the mistakes they will remember you for?

The one I always remember, because it was in my early days on *Laugh-In*, was when we did a very provocative joke on the pill, and when Dan and Dick were talking about 20 years ahead of time. I knew instinctively I shouldn't have done it, but I finally allowed it by telling them to constantly say "20 years from now." But the public never heard the "20 years from now." The story was something about a reporter going to Rome and finding the Pope wasn't there, but his wife was. And it ended up that they thought of the pill as St. Joseph's aspirin for children. Well, it was beautifully written and very, very funny. But it was a mistake; there were just too many people who didn't think that it was as funny as I thought it was. And so that was a mistake.

There were certain things that happened on *Saturday Night Live* which provoked me more.

Provoked you or provoked the public?

Well, maybe it was because I'm too old. I allow them to do it because they're not trying to go for my Edwardians—they're going for a younger audience, and the young people that I talk with, certainly based on the mail reaction, find it very, very funny and provocative, while I sometimes find it strange that they're laughing.

But do you hear audience protests?

Again, the audience protests are always on religion—if you make fun of or if you satirize religion. The most recent was the one we did at Easter on *Saturday Night Live*, which was a legitimate satire because there are so many feature films and television shows based on the life of Christ. These two 12-year-olds are looking at "Jesus of Nazareth" and they're each telling each other which star they liked as Jesus. You know, it could have been the competition between Paul Newman and Bob Redford. And that was the satire.

I would say if we get 400 or 500 phone calls overnight, that's a major protest. This one only had about 160 or 170.

Do you have a typical audience in mind as you consider what you're going to allow and what you're not going to?

Lots of times I am accused of using double or different standards, because I consider what the audience expectations are, based on the time of the day and the show's personality.

There's no doubt that *Saturday Night Live* watches *Johnny Carson* and *Johnny Carson's*

staff watches *Saturday Night Live*. And I get the phone calls the next week, if I allow something for them that I won't allow the other to do. And my defense has always been that it's a different audience. *Johnny Carson's* audience has been with him a long time; he has very good control of himself. The *Saturday Night Live* audience is a very special audience, too. It's a younger audience, not necessarily young in terms of the 17-21 age bracket. It's sinking into young married couples and to the 35's and it's spreading a little toward the high school age which I guess has some parents a little concerned. But we cannot control the set.

We at NBC have always felt concern about the 8 o'clock time period. For instance, we will review a script right now, a comedy script, and if it's a little provocative, we'll note: "We are approving this if it's after 9 o'clock."

Well, there still is the family hour concept.

At NBC we have always felt there was a family hour concept, and we continue to feel that way.

Another thing that has developed in the industry which has been very successful as we went into more provocative storytelling is what we call the "advisory legend," to let the public know that tonight, if you're going out or if you want to sit around with your family, maybe this is the time to be careful of what you're watching.

Now that isn't because we think it's not acceptable. It is probably the most important responsibility that ends in my lap, because if you do not use it with tremendous caution, you can be accused of titillating just to get the audience. And if you use it too often, it's ignored.

So that when you have a story like the feature film, "Coming Home," which thematically was an emotional problem—we took care of the sex problem in it, to the regret of some people who remembered the original—but the story was emotional and we put up a legend to advise the public.

What next tool of that sort have you got up your sleeve? Is there a way that you can enlarge the range of acceptability, and get away with it?

No. I tell you, the best tool that I know of—and you can't put a figure to it—is being certain that you do the story with tremendous artistry. When you do *Skag* or even *United States*—when you think of the subject matter that's discussed in *United States*—we had no complaints. It was so well done.

But artistry is not your final arbiter, I take it.

I am in the hands of God, because I cannot . . . well, except for one thing. We do recognize who the more responsible and experienced producers are, and while all producers obviously say that they are responsible, there are degrees of responsibility. And if I see a provocative show come in, from a thematic point of view, I usually ask who is going to do it. And if it's a certain three or four types of guys that we know well, I find I'm relaxed more.

One show that I'm so proud of having at least participated in is *Shogun*. If you've ever read the book you'll know that the problems *Shogun* has, per se, in terms of sex and violence, are such that you'd say you couldn't put it on television.

I happened to be on the West Coast when I found, to my delight, that I was going to meet with James Clavell himself, the original author,

who had taken over the show. It was an interesting meeting; I remember it so well because he came in with his dark glasses and a little stiff, because he was familiar with the "censors." So anyway, we sat down and we said, "Well, why don't we just go over the things that concern us?" and we started to read scenes from the first draft, and he turned around to me and said, "Where are you getting that stuff from?" And I said, "Well, it's here, so we have to tell you." He said, "I wouldn't touch that with a 10-foot pole! I just won't do it that way."

And as we went along, talking to him, suddenly the dark glasses came off, and suddenly he relaxed, and suddenly we were friends, and what he has done in working with us is one of the most outstanding television programs that I have ever seen in my entire career. It is a fabulous show, and in terms of taste, just magnificent.

It's great when you have quality. That was why I was always proud of being a part of "The Godfather." A lot of people said I was wrong because it was so violent, but that was a work of art, and to work with Francis Ford Coppola was a tremendous experience for me personally.

I'm wondering what television could do to get rid of your job.

Well, I don't think they can. I think you're always going to have somebody. It's a responsibility that is inherent in your license for stations. The network is not licensed, as we all know, but somebody has to take over that responsibility and defend it.

If there were licenses in perpetuity, could that end the necessity of your job? Do you think the form—not the art—the form would be better off without you?

Oh, no. No. And I'm not trying to defend my job or be prudish about this, but I think that first of all, you've got to establish and keep in mind that you're coming into someone's home as a guest. It's not paid admission. You're coming into somebody's home.

Take your own personal experience coming into anybody's home, and when you meet them for the first time. That's why, even with a series that I know is going to be provocative, for the first few shows you have to get them to know the characters, and then expand your story a little bit.

But there's a danger there, as in *Bonanza*. Don't stray away from it because you let them down. The public builds up for something, like *James at 16*. People were calling me personally and saying, "You let me down when he was in that story about the contraceptives—I mean he was the idol that I was telling my kids about, and all of a sudden, you threw this at me; you threw me a curve, and I wasn't expecting it and you let us down."

An interesting observation, and it came from quite a few people.

There is a new element which is going to affect broadcast standards, just like the movies have, and that is cable. Because the public just knows that it's watching something on television. They haven't the slightest idea that one show's on CBS and another's on NBC. It's just television, right?

Now cable comes in with no holds barred—some pay shows are X rated things—and this has to start making it tougher for us to hold the line, as the creative fraternity out there, who feel that that's the way it should go, will fight us.

Now, where that will be checked is [by] the organized small groups and finally—and very importantly—the advertiser. Even though he

does not control the show, there are certain advertisers who will not go into a violence show, and if there is a story about homosexuality, they just don't want to touch it, even though it can be very well done. So you have this checks and balances thing along the line on free television, that I think will stop us.

You say that a little admiringly. Do you mean to convey that you think that's a good thing?

Oh, no; I deplore the advertising position. I deplore the advertising position because it tends to set up absolutes. Many of my creative friends will say, "Mr. Traviesas, where does it say you can't do it?" And I always tell them, "Don't force me to do it. If I ever set up a list of do's and don't's for you, you'll be dead."

So you don't have such a list?

No, we don't have a list. We have only our code, and a code is a set of guidelines and principles, which can be interpreted. It's a reminder that there are certain things that you have to treat with respect. The relationship between a man and a woman, or religion, or don't put children in jeopardy, things like that.

But I remember that I once had a rule, unwritten, not to put two unmarried kids in bed together, as an indication that they have had sexual relations. And there was one of my close friends, and one of the finest producers, George Schaffer of *Hallmark Theater*, who fought me on it, and I said, "Well, prove it to me and shoot it two ways, as I might have to cut it." And he taught me a lesson. He did it and it was the most important part of that story, and he did it in good taste, and it was not erotic, and he shot it at an angle, and if I had had a rule in writing, it never could have happened.

Have you changed more or has the medium changed more?

My wife once said if I have any reason for whatever success I've had in my job, it's because of my Latin permissiveness and my strict Presbyterian upbringing, because I am, you know, from a Spanish family, but I also am very much involved in the Presbyterian church. But no, I don't think I have changed. In terms of doing my job I am listening to that public and reacting to it.

What about the pressure groups? Is there any validity to their position, and is television at all guilty as charged in terms of "T&A" and violence?

Yes, sure. I'm not saying we're perfect. There's no doubt about it; I think we do overdo the "T&A," or we did.

We've come a long way from Dorothy Collins's split blouse, with which I was very much involved in the *Hit Parade* days, and the days when Faye Emerson used to put a little handkerchief in her dress so you couldn't see the cleavage. We've come a long way, but it is a gradual evolution of styles and certainly a lot more conservative than a lot of areas, especially the sophisticated areas of New York, Chicago, and Los Angeles where you can go to a party and know there is no underclothing on some of the ladies, and that they do it for a purpose, or even an indifference. And when you go to the movies today or read books or pick up the magazines, there's no holds barred on anything, including the vulgar, vulgar language.

One of the joys I have in cutting feature films—good feature films—is when you take the language out—and again, I don't want to pick on "Coming Home," but that is one I

remember well—is that when you take the language out, that it's so well done, it didn't make any difference. It's still a tremendous movie, but it's a part of the medium today.

I have a hard time accepting your statement that "artistry" is the rule for acceptability when I recall your statement that the rear nudity on "I, Claudius"—accepted by PBS—would not be allowed on NBC. You conceded that it was done with great artistry. Wasn't there a note of regret in your voice about that?

My only regret from the personal point of view is that it is unfortunate that we're in this puritanical society and that bare flesh is still a no-no. Especially in that particular scene. It was not done erotically, but in the commercial television medium we're in, that would be considered as a beginning of a complete breakdown in anything goes, including copulation.

How do you get from A to B? Or A to X? How could that scene have brought down the network or opened up the floodgates? Can't you say no and yes?

To whom?

To the creative people, presumably.

Oh, we do. For instance, when we write our notes and we know that there's a bedroom scene, we immediately say: "Be sure the girl does not walk in with a low cut nightgown. Be sure that there is no nudity, be sure..." And if there are two in bed, at least one has to have a garment on and there should be no indication that the two of them are nude together. That creates more erotica. We don't show a man and a woman in the shower together—well, I shouldn't say we don't or never did, but that is played down, even in commercials, which tend to be a little more erotic. We avoid that, because that's something that the public will just call you on.

So you feel your boss is the public?

Sure. They are the ones whose homes we're going into.

A few answers back you said, it was "unfortunate" that a puritanical society dominates, that television can't do this or that.

That's right.

Well, if it's unfortunate, shouldn't it be your mission to make it possible for television to do that?

Well, yes. My mission, through very judicious and careful editing, is to slowly move the medium forward. But that doesn't mean—and I can just see one of your readers saying, "See? Traviesas really wants total nudity!" I'm just saying that we're trying to do better, provocative storytelling, so that scenes that were very objectionable five years ago are an integral part of the storytelling without shock or disturbing elements in it.

What's the most helpful thing to you in terms of dialogue with the outside world?

The most helpful thing is that I've had a very close relationship with my affiliate stations' managers. They know that I'm on their side, and when they tell me that their community disagrees with a judgment that we made, I listen. That's very important, because if they don't know what that community is, nobody else will.

Then we have an information service here, and the public doesn't realize what letter writing means. When there's a trend of mail indicating that a series is going one way—at one time Dean Martin was getting a little raunchy—they bring that to my attention, and I look through it. And it's not just the Bible Belt. I mean, when you start getting into New Jersey and right down the line, in big cities, you know that something is going wrong, and you pull back.

And I've done an awful lot of public speaking, and you really get to know what the public is thinking.

What about the professional critics, like George Gerbner?

Well, as you know, George and I have gone around on this many times. I think that George's methodology as a researcher is not to be faulted, but I think when you just count numbers and ignore the creative environment, then I just ignore that research. It doesn't mean a thing to me.

When they came out with the violence count, it was very disturbing to me that one network actually told its editors not to have more than three violent acts per hour, or something like that, and when I heard about it, I told my staff, never count it like that. If the violent act is not responsible, take it out. If you have to have three, fine; if you have to have one, fine; but if you don't have to have any, just take it out. That's what bothers me about the numbers game in violence.

What about the commercial side of your job? Is that difficult?

Something must be happening that's awfully good because we review about 45,000 different commercials a year—each network does this—and out of that about 12,500 are put in final form. A lot of them fall by the wayside.

And out of the 12,500, there's less than 1% that never make it because of broadcast standards. Because once the advertiser knows that you cannot accept their claim because they can't substantiate it, they modify it to a point where you can accept their claim. And sometimes it might take three or four months.

Is it generally a matter of claim rather than taste?

Claims are the biggest problem. Taste is more the cosmetic end of things, and again, the good ones know that they're crazy to waste the money without going before the broadcast managers. So sometimes they'll come in with a real rough cut to see if they've gone too far in the nudity or in the erotic thing.

Another major concern that has grown up in the last 10 or 15 years is the action of the minority groups as to how they are reflected in the medium.

Do you have a responsibility to that part of the audience that is unhappy with the television product—commercials and entertainment—for reasons other than ethnic insult or sex or violence. Do you feel a responsibility to that part of the audience that thinks it's boring, dull, pollution of the airwaves—in terms of ring around the collar, for example, in commercials?

No. Actually, honestly, because I guess I've been in the business of broadcasting and advertising for 43 years, I defend the industry because I still think it's a fantastic industry, even though we make mistakes. They're picking on things that they never see, the good things,

and why advertising is necessary.

If I were ever to get involved in telling my program department, when I look at something, that I think it is not entertaining, or bad television, I don't think I would have a very happy relationship. That is not my job, even though I think I know what is good television and what is entertaining because of my past experience. But that is not my job.

What about from the advertiser's side? For example, there are a number of complaints about commercials that seem to cast women in housewifery roles. That must be a matter of some concern to you.

Yes, yes. We have felt that we could do something about it. But it's a very difficult thing for me to tell Lever Bros., Procter & Gamble or Colgate that they cannot do this or that because I don't have enough scientific knowledge to say yes or no. I can do it on taste, but that has evolved because I've listened to the NOW groups, I've listened to the interfaith groups and so on. But I am able, through my staff—when they come in with something that is very anti the feminist groups—to tell them, "Have you ever thought about this?" And then tell them about the meetings we have.

And slowly they're learning. There is a little influence that we're making, and it's being noticed by the groups we meet with. And the interfaith group that we have met with tells us they have a feeling that we not only listen, but we care. And that it's obvious that we're doing something about it because they're starting to notice it.

But yes, there is a direction we can do it in, but I don't know how to do it in terms of guidelines, other than to be aware that they are annoyed.

Take that whole feminine protection item business—that's a problem. That's a problem in terms of many women and I'll give you my philosophy on it. I voted in favor of allowing such advertising on the air. After having listened to a lot of people before I voted on it, I became convinced that the women in this economic system should know more about a very necessary product which they use regularly, and that if there is control in terms of the copy—at the NAB Code Authority level, rather than the three networks competing with each other as to what is good taste and what isn't—that it could be done.

And we went ahead and did it. Allowing such advertising from 9 a.m. to 4 p.m., and after 10 p.m. at night, avoiding early prime time. And for the first couple of years, we had no complaints on it. What happened was that television, which is such a powerful medium, brought more and more advertisers into the field, and they found that the 10 o'clock Eastern Standard Time period, where you got the majority of the audience, was a good place to put their spots.

What legacy of advice do you leave for the producers in the creative community?

Well, I've always said this to the creative producers: that I honestly believe that they're fortunate that the three networks have such dedicated members in their broadcast standards departments who are out to help them, not hinder them. And it is foolish for them to waste so much time arguing whether they should allow a low cut gown or another "hell" or "damn" when we're really trying to get them to do better stories. The good producers will tell us after the fact that we forced them to better

disciplined writing, because writing can become sloppy.

So I say to the producers, don't assume just because your new circle of friends are using gutter language that everybody uses it. And don't assume that every young girl sleeps with every young man, even though there's a trend in that. There are a lot who don't, and that public that we go to doesn't want us to condone that action, even though you can do it with good storytelling.

What about the public? What would you say to the audience?

I would say to the audience: Learn how to use the media.

Our parent-teachers workshops are one of the finest things that I know of. We should have done it 10 years ago. When I grew up, we learned how to use books—my wife is a very well read woman, and her grandfather read with her and showed her the difference between one book and another. And here this new medium comes into the house daily, and nobody has learned how to use it. So now through the parent-teachers workshop we are getting the parent, the teacher and the child to understand good from bad television, to understand what goes behind it, not just to criticize that everything is awful.

So I would say to the public: Become a part of that, especially when you have young children. You have to say that medium is important in my family, and I better find out how to use it and when to turn it off and when to know when there's a good thing coming on. And if they're going to do a story about sex education, I should be there with them and help them so they don't think it's a titillating show.

And I think that's one of the greatest things we're doing. And it's going through the roof now, by the way; we just can't keep up with it.

What would you say to the advertiser?

My message to the advertiser is not to run away from daring to do better television. For instance, I can see certain advertisers right now saying, "I'll never touch *Shogun* because I'm not going to be involved with violence and I'm not going to be involved in anything where they talk about the sex culture of that time when women thought nothing of nudity or going to bed with a man." They have a beautiful expression in that show—you don't copulate, you pillow. One girl says to the other, "How did you pillow last night?" I think that's a great expression; we ought to adopt that.

So I would tell the advertiser to have more faith in the broadcaster. I know it's difficult; it's easy for me to say, but I know from recent experience that the management prefers not to have a confrontation at a shareholder's meeting with a minority group. But if you believe that the medium is selling a product, then you should also believe in it enough to support it and go with it, even though not all shows are going to be popular.

Do you feel that you've been in charge of the leading edge? Of programing. Has it been your job to define what the leading edge of television is to be?

Yes. Although initiation comes from the program department, of the subject matter. It has been my job to go along with them, but holding them back when they just go too far out. Well, they are your adversaries in my job. But they're not worth their salt if they're not always fighting to go one step further.

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Mixing Sex With Violence —A Dangerous Alchemy

Each year, George Gerbner and his associates at the Annenberg School of Communication in Philadelphia publish a count of the amount of physical violence depicted on the major television networks during prime-time and weekend daytime (children's) programming. A recent summary of the highlights of the report for 1979 indicates that the overall "Violence Profile" has remained quite stable over the 11-year period in which these data have been gathered. Thus, the decrease that was observed in 1979 in the violence count for late-evening programs and for weekend daytime programs was balanced by a large increase during the prime-time viewing period that in the prior year had been television's relatively violence-free "family hour."

How concerned should the public be over the apparent resistance of television producers, writers and networks to making a significant change in the level of violence that can be observed daily in America's living rooms?

Most behavioral scientists feel that the public should be deeply exercised over this issue since the prevailing judgment is that television violence is a significant contributor to violence in the society. I happen to be among a minority who believe that the verdict on the effects of television violence as currently depicted is not yet in, and that these effects are dependent upon a number of factors, such as the age of the audience, their mood and personality and the context in which the violence is presented.

For example, perception of the same violent event has been shown to be more likely to evoke aggression in both children and adults when the violence is seen as real, as in a newscast, than when seen as a fantasy, as part of a dramatic presentation. One problem then with a blanket indictment of the depiction of violence is that it fails to distinguish between those programmatic features that cause exposure to violence to dull our sensibilities and stimulate our aggression and those that render violence relatively harmless, sometimes even providing a context in which the dramatization of anger and aggression helps sharpen our understanding of human pain and conflict.

A second problem is that this type of blanket indictment leads to the expectation that any significant effect that television may have on the degree of violence in the society can be erased by simply eliminating the depiction of physical violence on the television screen. Unfortunately, violence is not the only form of program content that can stimulate aggression in the viewer. The observation of intense competitiveness, social injustice or a thoroughly disliked political candidate can also provoke aggressive reactions in the audience.

Still another possible contributor to aggression is erotic or pornographic program content. The relationship between sexual stimuli and aggression, like most relationships that are studied in the behavior sciences, has proven to be quite complex. Exposure to erotic material has been shown to reduce aggressive behavior, but also to facilitate aggression, depending upon such factors as the intensity of the erotic stimuli and the amount of anxiety and inhibition that is experienced by the viewer. The demonstration that erotic media content not only will arouse sexual feelings but can reduce inhibition against aggressive behavior poses a problem for the position, prevalent among behavioral scientists, that television violence should be sharply reduced but sexual themes be left unfettered.

Before the censors in our midst take undue encouragement from these data, it should be noted that the kinds of aggressive behavior that have been stimulated or disinhibited by exposure to erotica have been minor acts that fall more or less within the category of social acceptability. There is, however, one important exception to this generalization — namely, when the exposure consists of the joining of sex and aggression, as in the presentation of a rape sequence.

Although research has not yet fully resolved the issue, the findings of a series of experimental studies that my colleague, Neil Malamuth, and I have carried out in conjunction with several other collaborators have led us to conclude that the depiction of violence in pornography can have decided negative effects. Males, in particular, are prone to use violent erotica to reinterpret expressions of pain on the part of a female rape victim as indications of sexual excitement.

For example, in one study, a relatively mild sadomasochistic story taken from a popular monthly erotic magazine was adapted so that two forms were available: the sadomasochism version and a similar but non-violent version. College student volunteers who had been randomly assigned one of these versions to read were then presented with the same rape passage. The data indicated that males who had read the sadomasochistic version were more aroused by the rape than those who had read the control story.

In addition, their response to the pain of the rape victim was altered so that the more the rape victim was thought by the subject to be in pain, the greater was his level of sexual arousal. Given the fact that almost one-fourth of the sample indicated that there was a 50/50 chance of their committing a similar act of rape if they knew they would not be caught, these findings regarding the changed significance of pain take on special import.

In brief, the message that "pain or humiliation can be fun" can be a harmful message when used to justify rape. Moreover, the juxtaposition of violence with sexual excitement and satisfaction provides an unusual opportunity for the psychological conditioning of violent responses to erotic stimuli. I am not arguing for censorship; only for greater consciousness of the possibility that when violence is fused with sex, we have a potentially dangerous form of alchemy.

Is modern television showing — or shaping — our thoughts?

By Patricia McBroom

CARA IS 5, a delicious hunk of a girl with a ponytail sticking out like an ear on each side of her head. She wears glasses to train one eye that tends to wander, and the glasses give her a serious air. The serious air fools you because Cara, who chats and giggles, is seldom serious — except when she watches television.

"Captain Kangaroo" was on and Cara was as quiet as a mouse, her eyes fastened on the television set. She was away in fantasy with the stories, the characters, and the action. At a different time and place, she might have been listening to stories from the Bible, or she could have been snuggled up hearing someone read "Snow White." But today Cara is getting her mythology from television. The question is: What is she learning?

By the time Cara graduates from high school, she will have watched 15,000 hours of television, if she is typical of the average young American. That's almost two years of life. The set will be on for 6½ hours a day in the average home and even if she doesn't watch it all the time, she will be immersed in a bath of television sound for more than a third of her waking hours. Moreover, there is a ritual to the watching. The set goes on — regardless of programming — at a certain time of day, like the rising of the sun. What's on the set doesn't control its use; it's the cycle and rhythm that count.

"WATCHING TELEVISION is like a form of worship. It's a way of communing with people who are very widely separated from each other," according to George Gerbner, dean

of the Annenberg School of Communications at the University of Pennsylvania.

"Television is an environment. You are born into it and you absorb much of its effects by the time you can speak. It's much like a religion of the preindustrial age. It tells all the stories. It gives a coherent view of how the world works and what standards of conduct are normal." As part of a Penn research team, including Nancy Signorielli, Larry Gross, and Michael Morgan, Gerbner has spent the last 10 years collecting data that begin to reveal what television is teaching through drama and children's programs. Since the late 1960s, he has been the country's most prominent researcher on TV violence, and its most outspoken opponent. Partly because of the dust he stirred up by testifying before Congress and lighting fires under citizen action groups, he helped to reduce the amount of brutality depicted on TV. Now he has a broader message: He thinks television is a new religion. It's the grand storyteller, the modern myth-maker, the oracle that tells who wins and who loses, and its repetitive stories demonstrate the values, roles, tasks, and power relationships of society. And not just any society, but the society that stands behind television, namely, the large corporations that support the industry.

GERBNER MAINTAINS that television offers a selected view of the world that upholds this power structure, and although he does not think it is deliberate, he has 10 years worth of data to buttress his belief that TV programming supports inequality between the sexes, the races, and the ages. It is a regressive force, he thinks, one that digs the nation ever deeper into long-established power imbalances.

Some of television's power stems from the decline of other sources of stories. Parents often can't compete with the tube and neighborhoods where people talk about each other no longer make up the cultural mainstream for millions.

Before television, Cara would have heard most of her stories from parents and community gossip. She would have seen how old people are treated, what to think of minorities, and how to behave as a woman, among other values.

She would have heard, for instance, about the boy, two streets away, who played the piano like a budding genius. He had to play at a party and when he got to be 15, he broke down. He just went into a darkened room and stayed there. The neighbors talked about it in sad tones: "He was so sensitive. His parents shouldn't have pushed him so hard. Fame isn't worth it." Or she would have listened wide-eyed to the tale, told in shocked little groups, of that lewd-looking man down the street with a wife and three kids who was arrested one day for homosexual soliciting in a public bathroom. And she would have learned what horrible fate befalls women who run away with "other" men and desert their families. She would be shaped in a local mold with parochial values and her world probably would not widen until she reached college and only then if she went to a university.

NOW THOSE LOCAL socializing forces largely have been superseded by television, especially for mobile families. It's not that they no longer exist, but that people tend to think their own experience is atypical, that it is not representative.

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Tempo

When the myth clears, TV starts showing its power to mold minds

Continued from first Tempo page

of others. The television really tells how it is out there, or so we think. "There is no more parochialism," Gerbner says. "No one is in the sticks anymore."

If television stories are providing a new national culture, as Gerbner and other communications experts believe, what are they teaching?

"One of the most common themes on television is that of the hero, rising to righteous indignation against the provocation of some evildoer, who is usually also male, over some pathetic, helpless, sympathetic creature, who is usually female. Heroes are rarely older people, who usually have negative images on TV."

The TV image of age could hardly be worse. About 70 per cent of the older men and 80 per cent of the older women are not held in high esteem or treated courteously. About two-thirds of the older women and half the older men are shown as lacking common sense, acting silly, or being eccentric.

Gerbner's data show that older men are frequently powerful and evil, but older women — when they appear at all, which is not often, usually are portrayed as victims. In addition, older Americans, which comprise 11 per cent of the population, comprise only 2 per cent of TV characters.

GERBNER'S CRITICS sometimes argue that television only reflects the values of white American society and does not create them. By this reasoning, age and sex prejudice are part and parcel of Western culture and not at all unique to television drama. Gerbner agrees that these are American values but he believes that television also is shaping attitudes. His data show, for instance, that the more people watch television — especially young people — the more likely they are to see old people in negative terms.

"Heavy viewers believe that the elderly are unhealthy, in worse shape financially, not active sexually, close-minded, and not good at getting things done. We did not find television watching to be associated with any positive images of old people."

Heavy viewers even think that old people are disappearing, that their numbers are declining, when, in fact, they are increasing. The world projected on nighttime TV is dominated by men, and as expected, heavy viewers of TV are more sexist than light viewers are, as well as being more prejudiced about older people.

But such correlations do not establish television as the only cause. The television faithful, as a rule, also have less education, less mobility, fewer aspirations, and more anxiety. Gerbner has tried to control for these factors by comparing viewers within the same social, occupational, and educational groups. He still finds that among people with the same learning and aspirations, heavy watchers are more sexist. Moreover, he found that the sexually most conservative segments of the population have liberalized their attitudes, again in conjunction with heavy TV watching. Thus, although TV may move the most conservative toward the center, it holds the masses in a relatively regressive position.

THE PENN DATA represent a cross-section of prime-time and weekend daytime programming seen for one week in October every year. It does not necessarily apply to any one program. But if TV is put-

They will cry together, fight for life together, and show a degree of nurturing and mutual caring that could only exist inside a church. Most of the men and women are unusually good people. The young men especially show a degree of kindness that would melt the heart of the most suspicious woman. They lack any of the criminal, brutal, powerful, macho qualities of many male characters on nighttime TV. When such men do appear, they are obviously the bad guys.

Suddenly the contrast between the men on daytime TV and the men of prime time emerges. TV cleaves the mythological world of television into two parts, two cultures, and two sets of value systems. The female culture of the day and the male culture of the night.

"Soaps present a female world in which love, compassion, friendship, and loyalty are offered as ideals and a good relationship means that you sit around and talk. Sexual morality, however, is not there, which may be close to reality," says sociologist Muriel Cantor of American University, who is an authority on prime-time television.

JON POWELL, a professor at Northern Illinois University, agrees that soaps are teaching female values. In fact, they are teaching tolerance, he thinks, in that viewers learn how badly men and women can treat each other, and, hopefully, how futile that is.

Powell surveyed 549 students at his college and found that 40 per cent of the female students and 10 per cent of the male students watched soap operas. "Soap-opera watching is an obvious phenomenon of campus life," Powell says. "Students from Stanford to Harvard schedule classes around them."

One of the main reasons for watching the soaps was to be able to discuss them with friends, which suggests that daytime TV has become an important source of gossip for young men and women. Because the main topic the soaps deal with is male-female relations, it is not a big jump to conclude that they use the stories to help shape their attitudes about how men and women should behave, and they are not getting enough information. Their primary complaint was the lack of reality. They wanted more realistic

characters and plots.

The Penn statistics do not include daytime TV except on weekends. Thus, the analysis of the TV world comes mainly from prime time and not from the soaps. In fact, the 3-1 ratio of male to female characters that exists at night doesn't apply to the day, when the number of men and women is even.

PRIME-TIME television starts with the news.

At 6 p.m., the TV set starts to bark like a machine gun. Rat-a-tat-tat: murder, rape, and fire. Rat-a-tat-tat: accidents, Iran, and the price of oil. Rat-a-tat-tat: the Phillies, the Flyers, and the Giants. The staccato noise of news commentaries gives a sense of urgency, of reality breaking through the fantasy. But does it? Is this reality?

Gerbner says it's not. The news, like the dramas, portrays a selected world that buttresses a power structure dominated by violence and threats, he says. Why is there so much crime news? Gerbner explains that the amount of crime reporting has no relationship to the crime rate, as has been shown in comparisons of crime news and crime rate in different nations. Nevertheless, the crime reporting makes people afraid, if studies of anxiety levels among heavy viewers are any indication.

Compared to light viewers, heavy viewers overestimate the actual prevalence of violence in society. They exaggerate the number of people involved in serious crimes. They are more likely to think it is dangerous to walk alone in a city at night. They believe that the police must often use force and violence. They overestimate the number of times a policeman pulls out his gun. And in the area of personal relationships, heavy viewers are more distrustful, more likely to say that people "are mostly just looking out for themselves," or one "can't be too careful in dealing with people."

INTERESTINGLY ENOUGH, these attitudes apply mostly to white people. Nonwhites, who start from a position of greater mistrust, become more trusting as they watch more television.

Crime and violence go hand in hand with sexism, and in this case as well, the world on TV is more conservative and less equitable than real life.

✓ Nearly all the female characters appear only in

the context of sex, romance, or family.

• Women age faster on TV than men do. As teenagers, the female characters have an older lifestyle than do boys, and they continue this acceleration throughout the different age groups. In characters aged 55 or more, one-third of the women play "old" people, as compared to less than a quarter of the men. By the age of 65, more than a quarter of the male characters still have prime-of-life adult roles, but 90 per cent of the women are old.

"Women are the victims of the greatest cultural assault that mankind has ever conceived," Gerbner says. Their lives are shortened, they are under-represented, devalued, and restricted in the opportunities in which they see themselves. Furthermore, they are presented mostly in their late teens and 20s. Then their lives radically decline and diminish. They typically play opposite older and more powerful mates; and their lives revolve around romance, sex, or serving roles.

For years the same images have been striking every night: flawless beauties in long blond curls playing pioneer women; an endless procession of perfect young faces selling toothpaste, lipstick, and perfume.

The night I watched "The Dukes of Hazzard," a pretty blond, Southern miss, Susie Holmes, is running to her lover with her angry father and several hoods in hot pursuit. Alone in the back seat of a car at one point, Miss Holmes, wearing short shorts and a midriff top, is surrounded by five men who leer at her through the windows. This is, of course, not a rape scene. It's only a friendly introduction. For the next half-hour, through three car chases, Holmes' living, pulsating body is transferred in and out of cars through car windows. She never loses the perfect set to her long blond curls.

"Television is becoming more sexy, but not less sexist," Gerbner says. In fact, it appears that the increase in sexual depictions that Penn's team has measured since 1977, has less to do with sexual freedom than it does sexual exploitation.

The set blinks off. Sweet silence fills the room, followed by depression. If this is a religion, where is the reformation?

Walter Blum

by and does not create them. By this reasoning, age and sex prejudice are part and parcel of Western culture and not at all unique to television drama. Gerbner agrees that these are American values but he believes that television also is shaping attitudes. His data show, for instance, that the more people watch television — especially young people — the more likely they are to see old people in negative terms.

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9 a.m. The day begins on a serious note with "Donahue." Phil Donahue's guests are the Rev. William Sloan Coffin from New York's Riverside Church, debating conservative William F. Buckley. There is no mythology here, only hard reality.

11 a.m. The television set starts to sing and shout. "The Price is Right" comes on and waves of ecstasy flow from the tube as consumer products roll across the screen. "A set of comfortable outdoor furniture!" exclaims the machine. "Available in 20 fabulous colors! Pick out the right price and you win!"

The show's host is unctuous and condescending to his female contestants. An overweight, older woman is on the stage betting, and she isn't saying much. "Gee, I hope she understands the game," the host tells the frenzied audience. Members of the audience jump into the aisles to take a turn at the dials, which by now is beginning to resemble an altar. If television is the new religion, these are the holy rollers.

12:30 to 1 p.m. Soaps. The TV set starts to talk in melodramatic tones, a sure sign that we are in the land of mythology. After the rousing, holy rollers of quiz shows, the sweet, soft, gentle voices of the soaps, ushered in by organ music, herald the beginning of a new cycle in the daily rhythm. For the next four hours, good, beautiful, and loving people will contend with an extraordinary amount of evil.

that is. Powell surveyed 549 students at his college and found that 40 per cent of the female students and 10 per cent of the male students watched soap operas. "Soap-opera watching is an obvious phenomenon of campus life," Powell says. "Students from Stanford to Harvard schedule classes around them."

One of the main reasons for watching the soaps was to be able to discuss them with friends, which suggests that daytime TV has become an important source of gossip for young men and women. Because the main topic the soaps deal with is male-female relations, it is not a big jump to conclude that they use the stories to help shape their attitudes about how men and women should behave, and they are not getting enough information. Their primary complaint was the lack of reality. They wanted more realistic

dangerous to walk alone in a city at night. They believe that the police must often use force and violence. They overestimate the number of times a policeman pulls out his gun. And in the area of personal relationships, heavy viewers are more distrustful, more likely to say that people "are mostly just looking out for themselves," or one "can't be too careful in dealing with people."

INTERESTINGLY ENOUGH, these attitudes apply mostly to white people. Nonwhites, who start from a position of greater mistrust, become more trusting as they watch more television.

Crime and violence go hand in hand with sexism, and in this case as well, the world on TV is more conservative and less equitable than real life.

Nearly all the female characters appear only in

point, Miss Holmes, wearing short shorts and a midriff top, is surrounded by five men who leer at her through the windows. This is, of course, not a rape scene. It's only a friendly introduction. For the next half-hour, through three car chases, Holmes' living, pulsating body is transferred in and out of cars through car windows. She never loses the perfect set to her long blond curls.

"Television is becoming more sexy, but not less sexist," Gerbner says. In fact, it appears that the increase in sexual depictions that Penn's team has measured since 1977, has less to do with sexual freedom than it does sexual exploitation.

The set blinks off. Sweet silence fills the room, followed by depression. If this is a religion, where is the reformation?

William Sloan

sign that one thing that needs improving is the teaching of media ethics. The state of that art is the subject of this thoughtful monograph. Tracing the historical forces that shaped the direction of journalism education as the craft moved toward a higher professionalism, the authors point out that today's ethics courses face a special challenge posed by the enshrinement in journalistic academe of traditional macho newsroom values — the favoring of hard news over soft, aggressiveness in getting the story and unconcern with consequences after it's printed, the deadline imperative to "go with what you've got."

One part of the study analyzes the number and scope of courses currently being offered. Of 237 schools responding to the authors' questionnaire, only 27 percent offer special courses in journalism ethics, nearly 44 percent of which are taught by people trained in law. The result, say the authors, is an emphasis on legal obligations, rather than on moral ones. And all too often, the research suggests, course content amounts to little more than sloganeering about "First Amendment freedom" and "the public's right to know."

Among the many substantive issues that need attention — invasion of privacy and confidentiality of sources, economic tempta-

tions and the adversary relationship, paternalism, whistle-blowing, and professional accountability — none is more compelling, in the authors' view, than fundamental questions of deception and falsehood and the telling of truth. Urging that a scholarly project be organized, the authors outline an agenda that would refine the goals of journalism, formulate a social ethics, and take seriously the matter of justifiability — that is, the principle that the press is behaving morally only when it is so perceived by those outside it.

Trial by Television: Are We at the Point of No Return? by George Gerbner. *Judicature*, April 1980

There may be more — and less — to the idea of televised trials than meets the eye: more unforeseen consequences, less social good. Gerbner, who is dean of the University of Pennsylvania's Annenberg School of Communications, would like to see a moratorium on cameras in courtrooms, in order to allow for the further study he deems essential if society is not one day to discover its criminal justice system irreversibly altered by its involvement with television. (Witness, for instance, politics and sports, both of which have accommodated their institutional values

to those of the tube, and which have never been the same.) Another concern, of course, is fairness, and the effect of all the hoopla on a particular case. (See "Cameras on Trial," p. 9.) And as for the question of serving the public's right to know, Gerbner dismisses it easily: what is more likely being served, he suggests, noting the history of judicial circuses from ancient Rome to twentieth-century Florida, is its right to be entertained.

A complementary theme to Gerbner's argument is the way in which criminals and crime, police and prisons, lawyers and judges are portrayed in prime-time entertainment programs. Applying his substantial experience in studying the relationship between television and social issues, Gerbner offers persuasive evidence to support his claim that the images of the justice system presented to viewers bear little resemblance to reality. The televising of real trials, he worries, which will no doubt tend toward the sensational and bizarre — and regularly pause for commercial messages — will only compound the distortions and further blur the distinctions in the public mind. When it comes to ratings, certainly, TV crime does pay; the question is whether the price is more than society can afford.

G.C.



Need to fire up your community about arson?

If so, maybe we can help. We have a package of background information and questions that could help you take an in-depth look at this ever-growing problem and how it's affecting your community. We also can provide material to firefighters and law enforcement people that will help them identify arson and effectively deal with those who commit it. For a closer look at arson and how to combat it in your town, write or call for our Arson Awareness Kit. Call: 309-662-2845 or write:



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GLORIA COOPER

Managing Editor

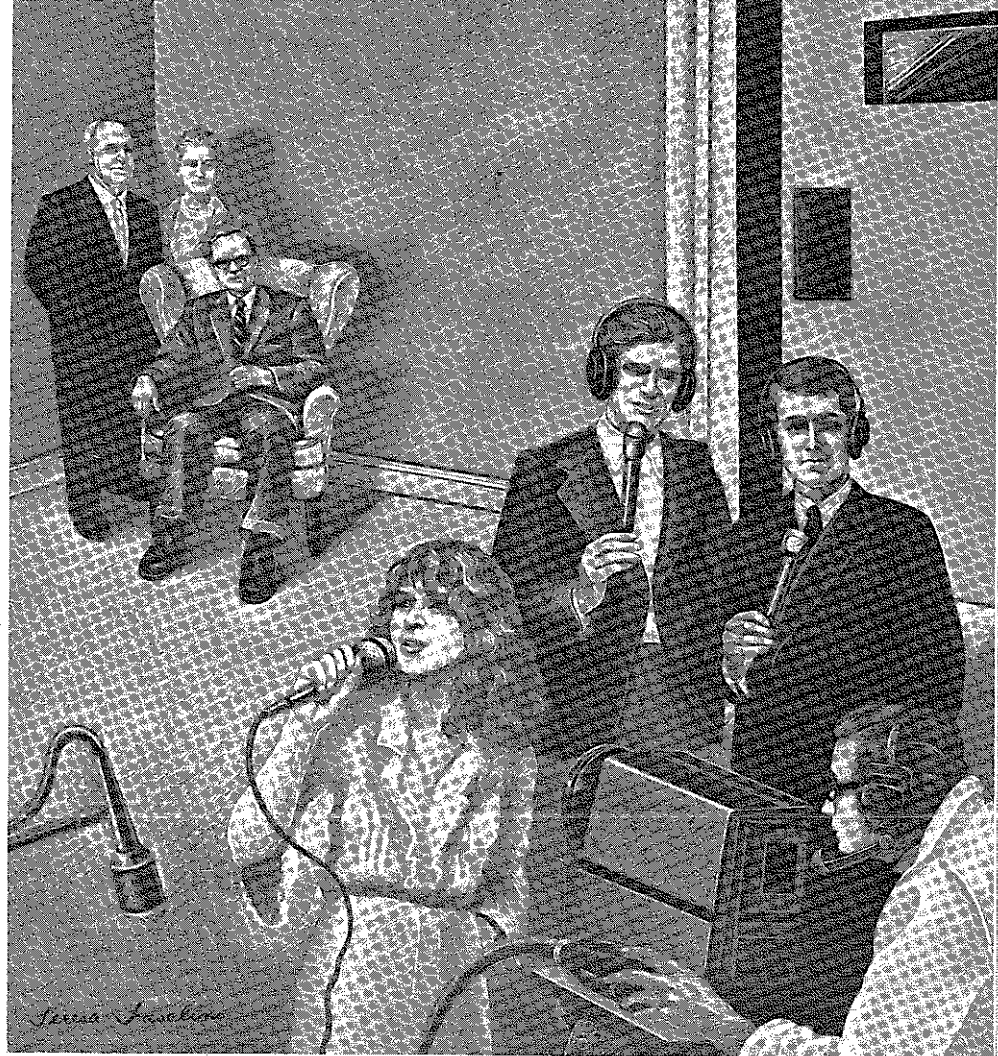
*Please see
page 80*

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IS TV STUCK ON YOUTH?



Critics say the networks neglect older performers—and viewers—for no good reason

By Don Kowet

Back in the days when our elders were in elementary school, their parents used to tell them that they should be seen but not heard. Now that those silent children have become senior citizens, TV has come along to tell them that they shouldn't even be seen.

According to a survey undertaken by George Gerbner and Nancy Signorielli of The Annenberg School of Communications at the University of Pennsylvania, every seven days from 1969-1978 an average of 300 prime-time performers strolled across your screen. But you had to wait a week, on the average, to see an older man in a leading role. You had to wait three weeks to see an older leading woman.

"TV isn't for grown-ups," says a prominent TV talent scout. "It's a lousy business. If you're over 40 in this business and you haven't got it made, they just throw you away."

"Men age and become more handsome—look at Cary Grant," says 72-year-old actress Anne Seymour. "Women age," she adds, "and things sag and droop."

Often, what sags and droops first is the actress's morale. Seymour realized that suddenly she was a senior citizen when, at the age of 54, she was hired to portray a lady ranchowner in the NBC series *Empire*. "They had me sitting behind a coffee table all the time," she recalls, "being gracious and firm, but never *doing* anything." One day, while the cameras were rolling, Seymour leaped up, tucked in her skirt—and turned an unscripted somersault.

"Look, gentlemen," she said icily, "I can move."

The dilemma local-news anchors face is that they *cannot* move. "It's

over for them by the age of 45 if they haven't scored," says Sherlee Barish, the news headhunter who heads Broadcast Personnel, Inc. Barish says that when a job order arrives specifically asking for someone "mature," usually the TV station is searching for an anchor or correspondent in his or her mid-30s.

In 1975, KWTU (Oklahoma City) discharged its 49-year-old news anchor Ralph Combes, who then sued the station's owner, Griffin Television, Inc., under the Age Discrimination in Employment Act of 1967. In 1976, Combes was awarded, by a U.S. District Court, more than \$34,000 in back pay. Currently, a similar suit brought against WNAC-TV in Boston by ex-weatherman Fred Ward is before the Massachusetts Commission Against Discrimination.

"I think it's inbred in this country to think that people who are old serve no useful function, and that old age is not something that we should either value or cherish," says ABC Entertainment president Tony Thomopoulos. "This is something that hasn't been created by television," he adds. "It's been created by society."

A peer at a competing network puts it more bluntly. "People," he says, "just don't like to see old people. People are afraid of seeing older performers on TV."

People? What people? The audience—or the advertisers?

In 1970, NBC canceled the series *The Virginian*. Seven years later, Universal Television president Frank Price pointed out to Rep. Claude Pepper's Select Committee on Aging that his show was averaging a 34 share of audience; in other words, it was a solid smash. "The standard reading," said Price, "was that the appeal was old and rural, which is not as desirable to the advertisers and to the networks. . . ."

In other words, "good numbers" alone were no longer good enough. By the 1970s, ABC, which attracted →

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continued

fewer viewers than either of its rivals, began selling advertisers on the quality of its "superior" demographics (a viewer's age, sex, location, etc.). Superior, in this context, meant young. Young meant mainly young women, preferably those 18 to 49. They were the ones who decided how consumer dollars got spent. And best of all, network research showed, women 18 to 49 were also the audience most easily swayed by TV commercials. Eventually, all three networks decided that women 18 to 49 wanted to see, more than anything else, glamour boys and golden girls, and most older performers vanished from our TV screens.

"Any show with older performers in the lead—an *All in the Family*, say—that gets the right ratings and the right demographics," says *Lou Grant* executive producer Gene Reynolds, "they call 'an exception,' then move on to talking about doing 'young' shows, which are often very silly shows."

"If you bring them a show, as I did *Barney Miller*," says Danny Arnold, who created the ABC series, "they will try to impose certain guidelines on you." The show's original cast ranged in age from 35 to 60. "So," Arnold says, "at one point, we were asked: Why couldn't we put young people on the show? They meant: Why couldn't we attract a younger audience?"

In 1900, 9.4 per cent of our population was 55 or older. By 1980, that percentage had climbed to 20.8. Analysts estimate that by the year 2030, more than 29 per cent of all Americans—86 million of them—will be over 55. Right now, according to a study made by the advertising agency Kenyon & Eckhardt in 1979, although people 45 to 64 represent only one-third of the total number of U.S. households, these households possess more than half of all discretionary income.

Currently, ABC is trying to sell advertisers on the special merits of its bulging 18-to-24 age group. Mean-

while, CBS—the network that, in the early 1970s, coolly lopped off its schedule a slew of top-rated programs that were "skewing old"—is busy extolling the virtues of viewers who are 50 to 54. (Both networks, of course, are still mining side by side the gold-rush vein that runs from 25 to 49.) ABC argues that there are more people who are 18 to 24 and they are easier to influence, but they watch TV less—so an advertiser has to send lots of messages before one gets home. CBS argues that the older viewers are richer than the younger ones—and easier to pin down.

"It's a case," says CBS vice president of sales Paul Isacson, whose metaphors may reveal how TV sales executives regard their TV audience, "of whether you want to chase a fat turkey in the barnyard or a thin chicken in the woods."

Some of the networks' older critics feel this new awareness of America's graying (and, some say, greening) already has had a salutary effect. "I think TV is getting better," says Lydia Bragger, head of the Gray Panthers' Media Watch watchdog committee.

She claims that older people are also portraying older people on TV; before, those roles would have been played by younger performers, made up to look old.

The Gerbner report is skeptical. "Our very firm and considered conclusion," it says, "is one of no change. . . . It is easier to provide a few highly visible programs . . . than to change the overall tenor of productions."

Talk-show host Mike Douglas still gets dropped by Group W for the more youthful John Davidson. Beauty-show host Bert Parks still gets pre-empted for the more youthful Ron Ely.

"The more time one spends watching TV," says Gerbner, "the more one thinks that there are fewer older people around, and that those who are may be dying sooner." **(END)**

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By PAULETTE COOPER

Television has startling and major impacts on the lives of viewers, a 10-year study reveals.

The study, conducted at a top university, shows:

- Teenagers who watch a

Startling Effects of TV on Viewers

- lot of TV are more likely to want to get married earlier and have more children than those who watch less.

- People who are heavy TV

viewers tend to buy more locks for their doors, more guns and more dogs for their protection.

- TV seems to be creating a higher degree of anxiety among heavy viewers.

The study was made by Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania. His findings were presented recently to

the White House Conference on Families.

Dr. Gerbner said teenagers are influenced by TV to wed young and have children because "on television they marry young and have more children.

"TV sends out messages such as 'families are good' and 'families are large,'" he said.

"And this appears to be-

come accepted by heavy adolescent viewers."

Children who watch a lot of TV are more likely to mistrust strangers because "television presents a dangerous world in which the probability of risk and injury or attack by a stranger is many times higher than it is in real life," he explained.

Dr. Gerbner described this phenomenon as the "Mean World Syndrome."

It isn't just children who come to assume that the world is a mean place, added Dr. Gerbner. Adults have the same reaction.

"They mistrust strangers, they're anxious, they take measures to protect themselves like buying new locks, guns and dogs more than their neighbors next door, who are obviously exposed to the same hazards but who watch less television than they do," he said.

"Television seems to be creating a higher degree of anxiety (among the heavy viewers) than among those who view less."

The Odds Are

Ring of truth: A teenager was telling her friend that her parents had decided on a trial separation. The friend wanted to know what that was. "It's like having a telephone disconnected," the other girl explained. "You see if you can live without it."

— Comedy World

A stylized, high-contrast black and white graphic of a person's lower body. It shows a pair of legs in wide-leg trousers with a dark belt. The trousers have several horizontal white stripes on the upper leg and curved white stripes on the lower leg. The belt is dark with a light-colored buckle. The overall style is minimalist and graphic.

American
Association
of Museum
Trustees
Committee
Fall
Conference

October
2-4, 1980
Philadelphia, PA.

The Philadelphia Museum of Art
 The Franklin Institute
 Museum and Planetarium
 The Academy
 of Natural Sciences
 of Philadelphia
 The Pennsylvania Academy
 of the Fine Arts
 The University Museum

Invite you to attend
 the 1980 Fall Conference of the
 American Association of
 Museums Trustees Committee

"TODAY'S MUSEUM TRUSTEE:
 RESPONSIBILITIES,
 HAZARDS AND REWARDS"

October 2, 3 and 4
 Philadelphia, Pennsylvania

Thursday, October 2

1:00-5:00 PM

Registration, Fairmont Hotel

2:30-3:30 PM

Tour of The Academy of Music. *Please indicate on the registration form if you will attend.*

4:45 PM

Buses depart for The Philadelphia Museum of Art

5:30-10:00 PM

The Philadelphia Museum of Art – Van Pelt Auditorium

Welcome: Mr. William P. Wood, Esq., President,

The Philadelphia Museum of Art

Remarks: Jean Sutherland Boggs, Director,

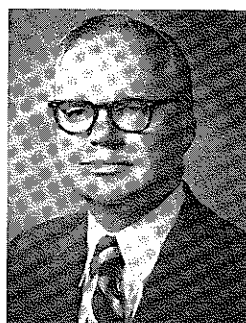
The Philadelphia Museum of Art

Invited Guests: The Honorable Richard L. Thornburgh,

Governor of Pennsylvania, and Mrs. Thornburgh;

The Honorable H. John Heinz III, U.S. Senator from

Pennsylvania, and Mrs. Heinz



5:30-6:30 PM

Keynote Address:

"The Value of the Trusteeship System"

Howard W. Johnson, President,

The Museum of Fine Arts, Boston;

Chairman of the Corporation,

Massachusetts Institute of Technology.

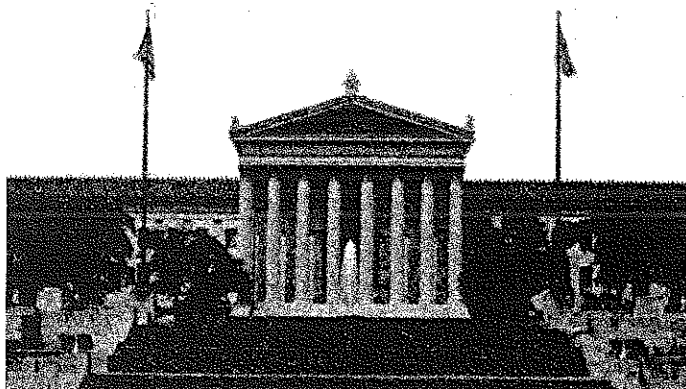
6:45 PM

Cocktails and Tour: "Footprints of Buddha." Dinner

10:00 PM

Buses return to Fairmont Hotel.

THE PHILADELPHIA MUSEUM OF ART



Friday, October 3

8:30 AM

Buses depart for The University Museum

9:00 AM-12:30 PM

The University Museum

Welcome: Dr. Martin Biddle, Director,

The University Museum

Workshops: "Effective Trusteeship"

Please indicate workshop of your choice.

Introduction to Workshops: Nancy W. Bauer,

Adjunct Associate Professor, Director of Liberal Studies,
University of Pennsylvania.

1. Is Today's Board Structure Appropriate?

Moderator: Paul E. Dascher, Dean, College of Business

and Administration, Drexel University, Philadelphia

Panelists: David P. Eastburn, President, The Phila-

delphia Orchestra Association. Curt Muser, Chairman

of the Board, Museum of the American Indian, Heye

Foundation, New York City. William B. Donaldson,

President, Philadelphia Zoological Society.

2. What Kind of Orientation/Education do Trustees Need?

Moderator: Nancy W. Bauer, Adjunct Associate Pro-

fessor, Director of Liberal Studies, University of

Pennsylvania

Panelists: Nancy B. Negley, President, Board of

Trustees, The San Antonio Museum Association

William Swartchild, Jr., Chairman of the Board,

Field Museum of Natural History, Chicago.

3. So You Are Hiring a New Director?

Moderator: Grace Glueck, Art Reviewer and Columnist,
The New York Times

Panelists: Thomas F. Schutte, President, Philadelphia

College of Art. Richard E. Sherwood, Chairman of the

Board, Los Angeles County Museum of Art. Bagley

Wright, President and Former Acting Director, Seattle

Art Museum.

4. How Do Board, Staff and Volunteers of Smaller Museums Achieve a "Meaningful Relationship"?

Moderator: William T. Alderson, Director, Museum

Studies and Art Conservation, University of Delaware

Panelists: Ruth Bowman, Vice President, Craft and

Folk Art Museum, Los Angeles. Richard N. Gregg,

Director, Allentown Art Museum. Gudmund Vigtel,

Director, The High Museum of Art, Atlanta.

5. Do the Strings Attached to Funding Sources Tie You Up?

Moderator: Joel N. Bloom, Director, The Franklin

Institute Museum and Planetarium, Philadelphia

Panelists: Edward Arian, Director, Arts Administration

Program; Chairman, History/Politics Department,

Drexel University. Michael Botwinick, Director, The

Brooklyn Museum. Patricia McFate, Deputy Chairman,

National Endowment for the Humanities.

Workshop Summary.

Tour: "Mummies and their Secrets"

12:30 PM

Buses depart for The Pennsylvania Academy of The
Fine Arts

1:00-3:00 PM

The Pennsylvania Academy of The Fine Arts.

Luncheon

Welcome: Henry S. McNeil, President, The Pennsylvania

Academy of The Fine Arts; Richard J. Boyle, Director

Invited Guests: The Honorable William J. Green, Mayor,

City of Philadelphia, and Mrs. Green

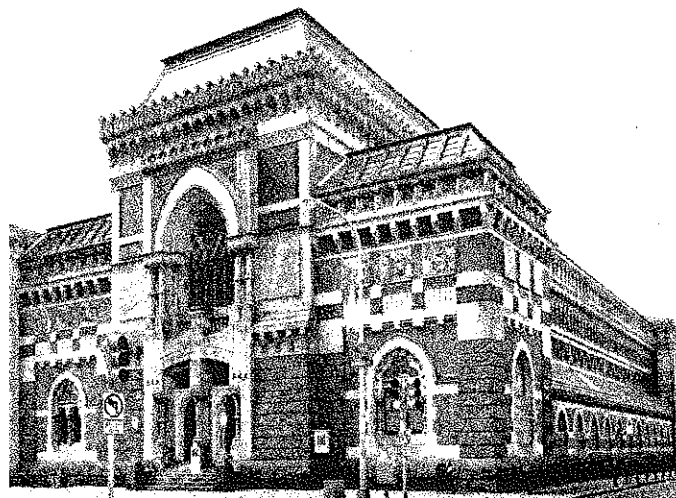
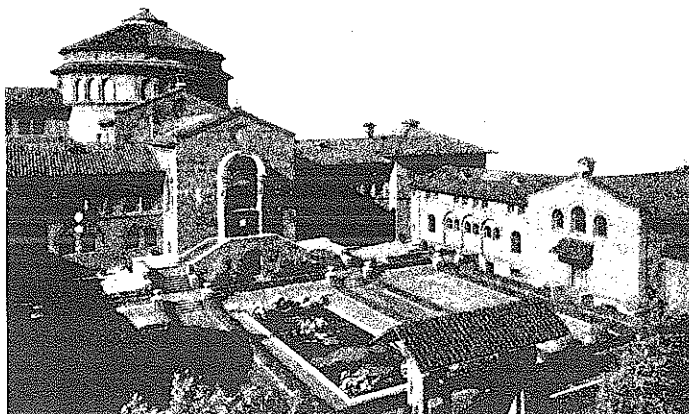
Tour: Jamie Wyeth Exhibition

3:30 PM

Buses depart for Fairmont Hotel

THE PENNSYLVANIA ACADEMY OF FINE ARTS

THE UNIVERSITY MUSEUM



Saturday, October 4

3:30-6:00 PM

Leisure

6:00 PM

Buses depart for The Franklin Institute

6:00-10:00 PM

Cocktails and Tour: "Behind the Scenes in a Science Museum."

Dinner

Welcome: Thomas W. L. Cameron, President, The Franklin Institute

Introductions: Joel N. Bloom, Director, The Franklin Science Museum

Address: "Museums in an Age of Television"

Dr. George Gerbner, Dean, The Annenberg School of Communications at the University of Pennsylvania

10:00 PM

Buses depart for Fairmont Hotel.

8:30 AM

Buses depart for The Academy of Natural Sciences

9:00 AM-12:45 PM

The Academy of Natural Sciences

Welcome: Minturn T. Wright, Esq., Chairman of the Board, The Academy of Natural Sciences; Thomas Peter Bennett, President

9:15-10:00 AM

Business Meeting: AAM Trustees Committee,

Mrs. E. Ross Anderson, Chairman

Lawrence L. Reger, Director

Peter N. Kyros, Jr., Esq., Legislative Counsel

10:00 AM-12:30 PM

Seminar: **Accountability and Liability**

Moderator: Nicholas Ward, Esq., Counsel for the Corcoran Gallery of Art

Panelists: John A. Ballard, Esq., Counsel for the University of Pennsylvania; Gordon Marsh, Esq., Chairman, Committee on Arts Law of the Association of the Bar of the City of New York; Alan Ullberg, Esq., Associate General Counsel, Smithsonian Institution

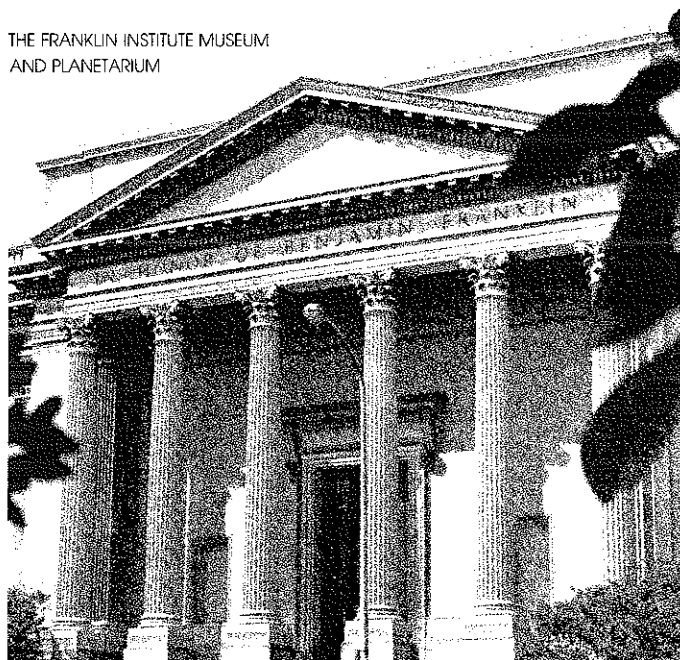
10:30 AM-12:30 PM

Optional Tour For Spouses at the Academy of Natural Sciences: "History of Wild Fowl" Exhibition; "Outside-In," Children's Museum

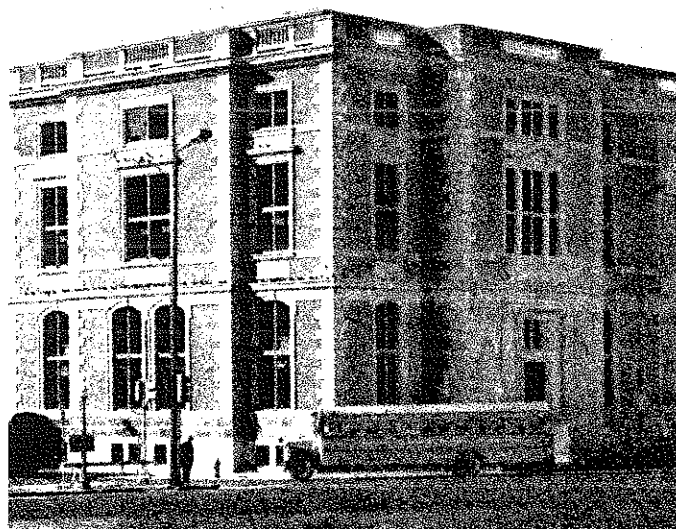
12:45 PM

Buses depart for The First Bank of the United States

THE FRANKLIN INSTITUTE MUSEUM
AND PLANETARIUM



THE ACADEMY OF NATURAL
SCIENCES OF PHILADELPHIA



1:15-2:30 PM

The First Bank of the United States. Luncheon

Welcome: Hobart Cawood, Superintendent,
Independence National Historical Park

Address: "Restoration of Independence Park and
Society Hill"

Charles E. Peterson, F.A.I.A., Architectural Historian,
Restorationist, and Planner

Closing Remarks: Mrs. E. Ross Anderson, Chairman,
AAM Trustees Committee; Vice President, The Museum
of Fine Arts, Boston

2:30-4:00 PM

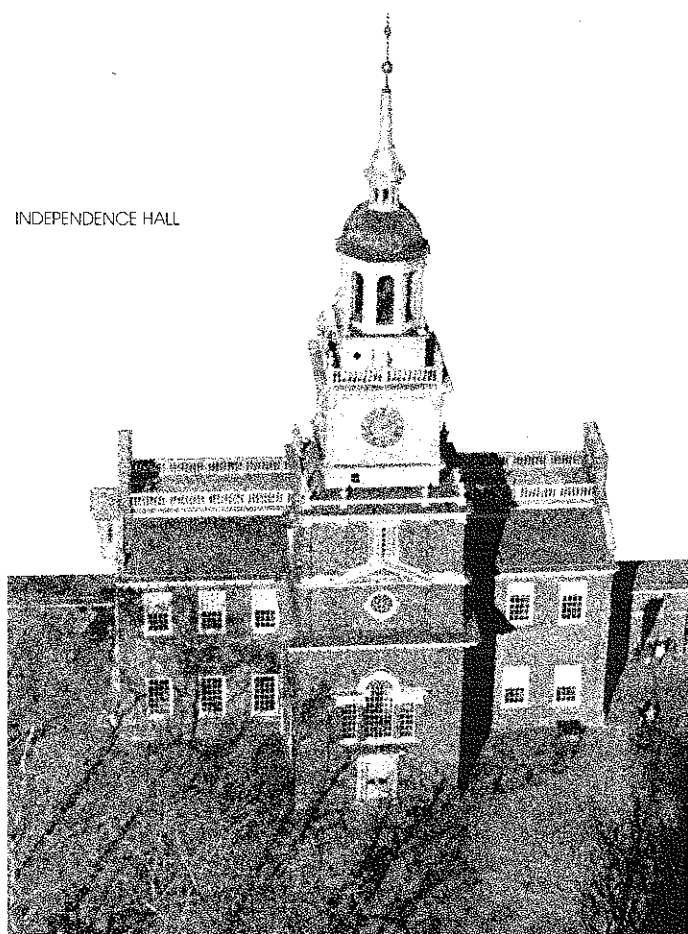
Walking Tour and Tea in private houses, Society Hill.

*Please indicate on Registration Form if you plan to attend
the tea*

5:00 PM

Buses depart for Fairmont Hotel.

INDEPENDENCE HALL



Post Conference Tour Saturday, October 4— Sunday, October 5 Saturday, October 4

On Saturday evening Mr. Henry P. McIlhenny, Chairman of the Board of The Philadelphia Museum of Art, has graciously invited Trustees for cocktails. His charming townhouse on Rittenhouse Square has long been the center of Philadelphia cultural and social life. Guests will enjoy his internationally known collection of French Impressionist paintings and drawings in a setting of Charles X furniture and European decorative arts.

A few doors away, Trustees will be entertained for dinner at the home of Mr. Raymond Perelman, Trustee of The Philadelphia Museum of Art, and Mrs. Perelman. The Perelmans' contemporary apartment, with a dramatic view of Rittenhouse Square, creates a feeling of space and light in an urban setting.

Sunday, October 5

After breakfast, Trustees will visit several of the magnificent historic houses, on the banks of the Schuylkill River, once the country estates of the wealthy 18th and 19th century Philadelphians.

Situated in Fairmount Park, the largest municipal park in the world, these mansions are authentically restored and furnished with appropriate antiques. They reflect a way of life when Philadelphia was the second largest city in the English speaking world, the birthplace of a nation and the capitol of the United States in the early years of the New Republic.

Weekend events will conclude with cocktails and luncheon at the beautiful home of Mr. and Mrs. John T. Dorrance, Jr., Trustees of The Philadelphia Museum of Art. The residence was built in 1930 in the French manner. It houses the most important private collection of European ceramics in the area, including Meissen, Sèvres and Chelsea porcelains, set among French pictures and furniture. Trustees will enjoy visiting the greenhouses and strolling in the lovely gardens.

Buses will return to the Fairmont Hotel by 3:00 PM.

Cost for the Post Conference Tour is \$40.00 per person. Registration deadline is September 4. The price is all-inclusive except for hotel accommodations on Saturday night and Sunday breakfast. The Post Conference Tour will be limited to 46 participants, and reservations will be taken in order of receipt.

To register: Please mail check for \$40.00 (per person), payable to AAM, Post Conference Tour, to: Mrs. I. Wistar Morris, Women's Committee, PMA, Box 7646, Philadelphia, PA 19101.

For information call: Phyllis Fleming: 215-763-8100, Ext. 365, 215-242-6288.

Host Institutions

The Philadelphia Museum of Art

Rising majestically at the terminus of the Benjamin Franklin Parkway, The Philadelphia Museum of Art marked its centennial in 1976 as one of the great art institutions of the world. During the century since its organization, it has amassed over 500,000 works of art encompassing man's greatest creative achievements from the dawn of Christianity to the modern era.

Franklin Institute

The Franklin Institute has been engaged in scientific and technological research and education since 1824. Its divisions include the Franklin Institute Science Museum and Planetarium, Franklin Research Center, and the Bartol Research Foundation. It includes the Benjamin Franklin National Memorial.

Pennsylvania Academy Of The Fine Arts

The Pennsylvania Academy of the Fine Arts has been collecting, teaching and exhibiting American art for nearly two centuries. It is the oldest art institution and school in North America, and is housed in a building recently restored and designated a National Historic Landmark.

The Academy Of Natural Sciences Of Philadelphia

The Academy of Natural Sciences of Philadelphia, founded in 1812, is the oldest center for the study of natural resources in the Western Hemisphere. Through its ongoing research activities, museum exhibitions and educational programs, the Academy is devoted to furthering man's understanding of the natural world.

University Museum

The University Museum of the University of Pennsylvania is one of the world's great archeological and anthropological museums. Its collections are representative of the life and works of primitive and ancient man.

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RESERVATIONS DEPARTMENT

Communications: Signals Are 'Go'

By DAN HULBERT

TWO trends signal heady times for communications-related industries. One is the public's growing hunger for information — to make decisions as consumers, to gain influence in their jobs, for self-improvement and entertainment. The other is technological, the emergence of new outlets for information, such as cable television and teletext, that have filled in the traditional gaps between the print and broadcast media.

Will these trends trigger more job openings in journalism, publishing, advertising, public relations and broadcasting? Eventually, yes, say spokesmen for these industries, but there will be a lag while they plumb their creative depths for new software to match the new hardware. In cable television, for example, the most successful form of programming is derivative — last year's movies on the major pay-TV channels. While the channels are a potential gold mine for advertising, they don't accept it, yet.

In teletext, some established news services are experimenting with sending their copy into home computers and television receivers. But a news agency has yet to be set up specifically for teletext with a format that utilizes the medium to fullest advantage.

"The whole area of communications will be very promising, but the jobs that are usually considered most glamorous in these areas will be tighter than ever," said Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania. "I see journalism graduates in increasing numbers diverted into advertising and public relations; broadcasting is a bad gamble as always. Perhaps the area that's growing fastest is academic — more colleges are setting up broad communications programs and there's a need for qualified people to teach them."

But communications education is like a snake that swallows its tail; it may only lead back to itself. The consensus among professionals is that most present undergraduate programs in communications offer a smorgasbord of related studies (how to operate a videotape machine, principles of public relations) that has little value in the job market. At best, these degrees usually lead to the same entry-level "gofer" jobs that the liberal arts B.A. can hope for — the difference being that the liberal arts major has the language skills upon which to build more specialized knowledge after he has landed that difficult first job.

"Major in English," is the advice of Dr. Robert Batscha, director of the Center for Communication

in New York. "Employers everywhere, always, need people who can write."

Following, based partly on data from the Federal Bureau of Labor Statistics, is a glimpse at the employment prospects in the various fields:

ADVERTISING

The 180,000 advertising-related jobs, heavily concentrated in New York, Chicago and Los Angeles, are expected to rise faster than the average for all occupations in the next few years. The growing variety of consumer goods, and the increasing self-

awareness of specific consumer markets — women, minorities, the old, the young — will be contributing factors.

"The same basic talents will apply in the creative area, regardless of the changes in technology," said William Bernbach, chairman of Doyle Dane Bernbach Inc., referring to the copywriters and art directors who create the content. "Traffic work remains a good entry-level position — following a piece of work through its stages from requisition to production and seeing that all departments meet their deadlines. It allows the young person to see how all the parts operate and find which one he likes."

Personnel directors in the larger ad agencies say that even with more jobs opening up, an M.B.A. is becoming standard equipment for the beginning account-executive, particularly because the agencies now often provide complete marketing services. The pay for this kind of expertise could be \$22,000 a year and up. The liberal-arts graduate usually must put in a year or more doing research or buying media time at \$12,000 to \$16,000.

PUBLIC RELATIONS

As investors, consumers, and Federal regulators demand ever more accountability from business, there is ever more work for public-relations professionals. In fact, says Loet Velmans, president of Hill and Knowlton, public relations still requires the familiar combination of language skills and a dash of psychology. But today there are specialized fields of public relations that didn't exist 10 years ago.

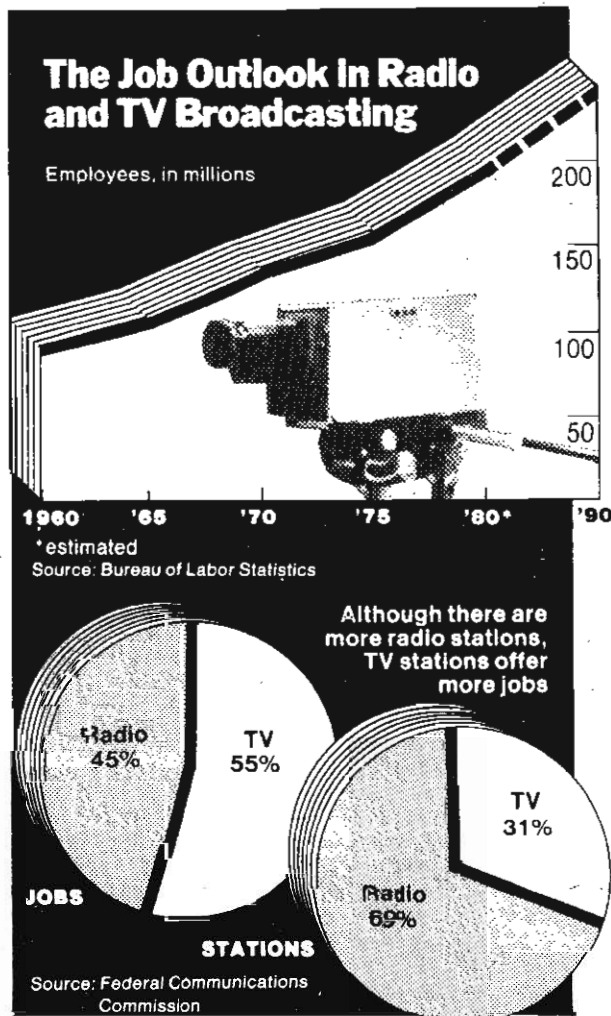
"Now," says Mr. Velmans, "there are 'investor-relations' people who tell each investor what he wants to know about a company, or what the Securities and Exchange Commission says he should know, where before you had a group simply write up an annual report. There are more mergers and unfriendly takeovers of companies that require skilled public relations work to ease the transition. And, you're seeing more and more people with law and business degrees in public relations — people who can translate the regulatory language for the firm or translate technical language for the public."

According to the United States Department of Labor, there will be roughly 7,500 new openings in public relations each year through the 1980's, but the increase in opportunity may not ease the competition in this field.

BROADCASTING/CABLE

If the job applicant puts aside his dream of being a

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Communications

Continued From Page 27

network anchorman, radio and television broadcasting may offer more opportunities now than in the last two decades. A recent action by the Federal Communications Commission mandated 140 new low-power community television stations to be "dropped in" between existing stations. Other legislation opened the radio bands for 125 more stations.

Still, the number of projected annual openings for radio and television announcers through the 1980's is just 850; and big-time, glamour broadcasting may be an endangered species. Recent legislation gave cable television the right to take broadcast signals from distant cities and bring them into affluent markets like New York via cable, to compete with local broadcasters who may have the same, or similar, programs. To see where the career opportunities are, one need only look at where some of the communications conglomerates, such as Time Inc. and Warner Communications, are putting their money and talent — cable television.

Public-access and community-access cable programs are places for aspiring producers and directors to cut their teeth, even if only on a volunteer basis. For performers or television journalists, the markets will not offer more opportunity until commercial cable develops more of its own sources of entertainment and news production.

JOURNALISM

"The Journalism Educator" reports that last year about 13,500 people received bachelor's degrees in journalism, and 1,500 got master's degrees. According to the Bureau of Labor Statistics, there are about 2,400 job openings each year, or one for each six or seven of these graduates, with more competition from liberal-arts majors.

Whether teletext steps up the demand for journalists, or simply increases the number of customers, remains to be seen. Meanwhile, the afternoon newspaper is slowly disappearing from the American scene and television news is expanding to include the popular "magazine format" and late-night network broadcasts. There has also been a growth in print magazines, trade journals and corporate house organs that may provide a way-station for young people looking for jobs on metropolitan papers.

The median starting salary for reporters, negotiated by The Newspaper Guild for 1979, was \$13,000. But for the most renowned papers, which are unlikely to hire anyone with less than three years of reporting experience, this figure is about \$30,000.

PUBLISHING

Dick Snyder, president of Simon and Schuster in New York, sees a double-bind in the publishing job market. "We are not going to move as an industry unless we get young talent in the top positions," he said, "and we're not attracting the young talent we should because there simply aren't the entry-level positions available, with salaries that permit people to get an apartment or get married or normal things like that. Trying to get an editorial position is mind-boggling. Perhaps one should shoot for publicity or sales and try to work from there."

Even at the big publishing houses, the few available editorial-assistant and publicity jobs usually pay under \$16,000. While there is an entry-level crunch, thanks to a wave of self-help books and Gothic romances the industry remains healthy. Book store chains are growing at an unprecedented rate. Publishing executives fear only the intangible factor of videodisks and video cassettes.

"Fortunately," says Mr. Snyder, "You can't take a Betamax to bed, or bring it over in front of a roaring fire."



By STUART D. BYKOFISKY 'A teacher friend of mine notes that TV cuts her students' attention span and ability to concentrate.'

DOES TV CAUSE mental harm to viewers?

Viewers can take heart from a recent study done by Paul Hirsch, a sociologist at the University of Chicago, which says it does not.

The current issue of Time magazine quotes the study as finding "non-viewers are consistently more fearful, alienated and prone to suicide than light TV viewers." Hirsch contends past studies that found a relationship between TV viewing and mental instability ignored how much attention viewers paid to what was on the screen and how much of what they saw connected with personal experiences.

George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications, called Hirsch's study "interesting but flawed." Gerbner and his associates publish an annual study that measures the amount of violence on TV and he is a leading proponent of the idea that too much TV makes you crazy.

AS WITH ANYTHING in life, too much of any good thing is bad. That's as true for TV viewing as it is for eating chocolate ice cream.

When I was a guest on WUHY-FM's "Fresh Air" program recently, a listener called in to ask my opinion about the correlation between children's misdeeds and violence and mischief on TV (especially in cartoons).

I'm no apologist for the TV industry, and I'm aware of the body of evidence that suggests some sort of cause and effect, but I discount much of it.

When I was growing up, the thing parents were told to fear most as the corrupting influence of their young, was comic books. You don't hear complaints about comic books any more. Maybe it's because at 50¢ apiece kids can no longer afford them, so they turn to even more TV.

ONE OF THE REASONS I didn't object too much to my son's long-time devotion to comic books was that at least he was reading something. He survived that and is now a freshman in college.

A teacher friend of mine notes that TV cuts her students' attention span and ability to concentrate. That's true and it's serious. Since I don't see any solution at the TV end, the best I can suggest is that teachers adapt their teaching methods to the TV generation. Should teachers be more entertaining? Sad to say, yes.

I taught a journalism class at Temple for a few years and recognized the need to be entertaining as well as informative. That's not TV's fault alone. I was a college student once and remember instructors who made me want to jump from a classroom ledge.

Every generation finds its own devils to blame for kids turning out violent and antisocial. It's just too simplistic to blame it all on TV.

Having reared two kids who have

turned out fairly normal (what does normal mean with a peanut farmer in the White House, a geriatric actor trying to push him out and the Phillies in the World Series?) I observed that they knew TV cartoons were make-believe. My kids were trained to be distrustful of everything they saw on TV.

IF YOU'RE a parent and you're wondering about the effect of TV on your kids — *do something about it!* Restrict their viewing, or at the very least explain what they are seeing — from commercials and entertainment — is not to be trusted. Parents can't walk away from their responsibilities.

There's no denying TV has had an awesome, and not beneficial, effect on our lives. Things sometimes don't seem real to us until we've seen them on TV. Peter Sellers illustrated this notion in "Being There," the satire about a man who lived vicariously through the tube.

Even a simple bit of fluff like "Xanadu" had a similar, although unintentional, message.

There was a scene in which Olivia Newton-John tries to convince her no-brow boyfriend that she is a muse and not a real, live girl. The boy friend, Sonny, refuses to believe until ON-J causes a couple of characters in a old film on TV to talk to him.

TV LEGITIMIZES our lives and our perceptions. If we didn't see it on TV, maybe it didn't happen at all. That's not right, but that's the way it is. The question: What can we do about it?

Iceland (which is not all ice, no matter what you think) has an interesting way of curtailing the impact of TV on its culture. The government enforces a "blackout" of TV on

Thursday. One day a week — no tube.

Iceland is not one of the world's TV wonder spots anyway, with broadcasting usually limited to 8-11 p.m., but the Thursday makes for an oasis of peace in a country that enjoys the world's highest literacy rate.

Not only do all Icelanders read, but they read in more than one language. English is very popular, as a perusal of any bookstall or news stand in Reykjavik, the capital, will prove.

I'M NOT CERTAIN that watching TV retards literacy, but I know that watching too much of it does.

So I can't help but wonder about the impact on American life if TV were banned one day a week. But which day to cut? Sunday, the day of rest for most Americans, would be ideal. But that would knock football off TV and no one would stand still for that.

Jews observe Saturdays and Moslems observe Friday, but there aren't enough of either religious group to matter. How about Mondays? That's "laundry day" for many Americans and TV's fun while you're ironing. I think. I don't have any first-hand experience. Tuesday, Wednesday and Thursday?

What day would you knock off? And why?

Direct cameras out of court, Penn journalism dean urges

By Hugh Christensen
Post-Gazette Staff Writer

Allowing television news cameras into criminal courtrooms inevitably will let TV stations draw the courts into their entertainment "mythology," the University of Pennsylvania's journalism dean predicted yesterday.

Taking a hard line against the push for news cameras in courtrooms, Dean George Gerbner of the Annenberg School of Communications called it a "skillfully and powerfully orchestrated media offensive to which the state and municipal courts are particularly vulnerable."

Gerbner was among panelists in a discussion of courtroom photojournalism on the third day of the four-day annual meeting of the National Conference of Metropolitan Courts at the William Penn Hotel.

The meeting assembled nearly 100 administrative judges and other court officials from most of the nation's large cities. Allegheny County Common Pleas Court President Judge Michael J. O'Malley is president of the group.

At least 28 states allow television and newspaper cameras into at least some courtrooms on a permanent or experimental basis.

On Sept. 30, Pennsylvania completed a 12-month experiment under which the media were allowed to tape or photograph civil-court proceedings in which there were no juries.

That experiment has been quietly extended until further notice by the state Supreme Court, which is considering a

petition to open criminal trials to cameras.

Gerbner, however, denounced such "self-serving, uncontrolled demonstrations" as failing to meet the criteria of social-science research.

He said the highest courts in some states have allowed cameras into courtrooms in a spirit of "Let's try it and see who drops dead, and if the majority doesn't drop dead, it must be all right."

In fact, Gerbner argued, TV drama is pervaded by a set of values fundamentally at odds with those of the courts — a mythology in which morality, power and social stereotyping are the determining factors of guilt or innocence in the criminal courts.

Gerbner said stations and networks, left to themselves, invariably will select trials and parts of trials that fit into that mythology.

"It is ... a delusion that real trial scenes broadcast to the public improve reason and fairness in the legal system," the Penn dean claimed. "Plugging courtrooms into the television system runs the risk of making the courts an appendage of the television system for many practical purposes."

George Young of Pittsburgh, vice president of the Hearst Corp.'s Broadcasting Division and a leading proponent of Pennsylvania courtroom news photography, replied by saying, "We're not interested in gavel-to-gavel (trial) coverage for ratings."

Young replied to Gerbner's "mythology" argument by saying, "We honestly do believe that people do know the difference between fact and fiction."

Judges Praise Courtroom TV But Get Warning

By MARGI STUMPF

To the assembled judges, the use of television cameras in courtrooms has posed no serious threat to justice.

However, a communications researcher has challenged that opinion, saying the continued use of television cameras may well be an historical step backward.

"I've done a big turn on cameras in the courtroom because television is 'the great lie detector,'" Judge Robert M. Curley of the Circuit Court of Milwaukee County, Wis., told the National Conference of Metropolitan Courts yesterday. About 150 jurists gathered at the

William Penn Hotel for a discussion of the controversial subject.

But Dr. George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications, said superficial television coverage that reports only "sights and sounds" rather than substance could turn courts back to the dark ages when defendants were "tried by popular passion and prejudice."

The news media and the courts have squared off on the issue during the past few decades, with the media fighting to use its cameras on the basis of freedom of the press.

Some jurists, however, contend a defendant's right to a fair trial may be lost through

extensive reporting of courtroom proceedings.

But several states — including Pennsylvania, where cameras are allowed to record non-jury civil cases — have been experimenting for the past several years with cameras in the courtroom.

Other judges present yesterday extolled the merits of having a taped record of court proceedings, with Judge Edward D. Cowart, chief judge of the Circuit Court of Dade County, Fla., saying "the single most positive product we have seen is the correctness of statements."

He praised, as others did, safeguards put on camera use by both state bar associations and

the American Bar Association, which allow presiding judges to toss out cameramen when it becomes evident that television coverage might distract from the proceedings or threaten the equity of a trial.

Other merits touched on yesterday were new technology that did away with the past whirl and glare of recording equipment and a general willingness on the part of media representatives to cooperate with conduct and dress codes.

Gerbner, however, used the same AMA judicial conduct code to prove his point. It permits dissemination of court proceedings after "all appeals have been exhausted," and stations that truly desire to inform the public accurately

about the courts would show "special documentaries, which would be aired in prime time. Where are they? This could have been done a long time ago."

Instead, he said, television shows "bits and pieces" that play up "the clamor and glamour" — a myth that has "already warped the public concept of what goes on (in the courts)."

He urged judges: "Don't be rushed, as you have been rushed, don't be pressed, as you have been pressed, into making decisions" before more experimentation with electronics has been done and the far-reaching effects of camera use have been examined.



Law

Richard Nixon's Tangled Web

The former President is snarled in costly lawsuits

Though Richard Nixon was never prosecuted for conspiracy or for obstruction of justice, thanks to his pardon from Gerald Ford, he has had a full share of legal problems to cope with. Since leaving office, he has been named defendant or sought as witness in 50 lawsuits—with no end in sight.

When a case involves Nixon's acts as President, the Justice Department is responsible for defending him, or paying private attorneys to do so. In either event, the taxpayer foots the bill. But in other civil cases, Nixon must fend for himself and pay for legal help. His estimated bill to date: nearly half a million dollars.

Some of the suits seem frivolous. A group calling itself PORN (Profits of Richard Nixon) charges that under a California law the former President is barred from making money as a result of his own misconduct in office. PORN is asking the court to turn over to the U.S. Treasury all of Nixon's profits from the \$19.95-a-copy book, *RN, The Memoirs of Richard Nixon*. So far, Author Nixon has had to pay his California lawyers more than \$30,000 fighting off PORN.

Other suits are of a more somber hue: ▶ **The right to the tapes.** Many Watergate tapes were turned over to the special prosecutor in 1974, and those played at the cover-up trial may be heard by the public at the National Archives. Despite the courts' refusal to respect Nixon's claim that presidential privilege automatically shields other Oval Office conversations from disclosure, Nixon so far has managed to keep secret the 113 tape segments sought by demonstrators arrested during the 1971 May Day protests. Nixon's attorneys maintain that the conversations are harmless. The ex-President, they say, is resisting "on principle."

▶ **The FBI affair.** It was understood that Nixon would help two former agency officials at their trial for authorizing Weatherman-related break-ins by testifying on their behalf. Now his participation is in doubt. Their case is going well, and they may not need help. Besides, the former President's lawyers feel an appearance would make it difficult to stave off future requests to bear witness.

▶ **Immunity.** The legal stakes for Nixon are highest in *Kissinger vs. Halperin*, a case that is expected to be argued before the Supreme Court in December. Plaintiff Morton Halperin, once a senior staff member at the National Security Council, has sued high Nixon Administration officials, and Nixon himself, for \$1.26 million, claiming they violated his right to privacy by tapping his phone in search of news leaks. Nixon's defense: a President must be immune from lawsuits involving his official acts.

The private lawyers handling most of the cases for Nixon are Herbert Jack Miller, 56, and R. Stan Mortenson, 35. They charge their famous client up to \$225 an hour, not unusual for accomplished legal help. Mortenson warns that if the Supreme Court fails to uphold the former President's position in *Halperin*, any President could be "fair game" in the future. Jimmy Carter, for example, could be sued by any Olympic athlete claiming his career had been blighted. That legal logic does not impress Bruce Ennis, the national legal director of the American Civil Liberties Union, which represents Halperin. No judge, he suggests, would allow a former President to be hauled into court unless the need were compelling. Ennis sees a different danger: "It is not proper for a President to be above the Constitution he swears to uphold."

Television

Video Venom

Are TV addicts healthy?

Does heavy television viewing pose a hazard to psychic health? That was the theme of *Being There*, the 1979 movie starring Peter Sellers as a man whose perceptions of reality were totally derived from the sex, violence and vacuity he saw on the tube. Social scientists have said that TV may have a role in inciting criminal behavior and have found near-constant viewers to be alienated types who find the world a scary place.

Now comes a defense of TV addicts. In a new study, Paul Hirsch, 34, a sociologist at the University of Chicago, argues that heavy watchers have nothing to fear. On the contrary, "non-viewers are consistently more fearful, alienated and prone to suicide than light TV viewers." Hirsch's primary objection to past research on the effects of TV is the heavy reliance it has placed on the number of hours people spend with their sets on. Using data compiled by the National Opinion Research Center in Chicago, Hirsch found that while housewives and retired folks rank high among those whose sets glow eight hours a day, the numbers tell nothing about how closely they watch or even why. Considering their frequent solitude, Hirsch suggests, TV "is probably more of a solution to their problems than a cause." Other students of TV's impact have also ignored a crucial human factor. Hirsch says: "The men in the white coats give viewers no credit for having personal experiences from which to draw moral significance."

As for those rare instances where TV violence has been shown to trigger crimes, Hirsch insists that the programs are not at fault, since they almost invariably conclude with the message that crime does not pay. "In most cases," he insists, "the viewer is intelligent enough to see the entire picture and realize it for the fantasy and entertainment it is."

Other researchers dispute Hirsch's study. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania and a leading theorist on TV's influence, calls it "interesting but flawed." Gerbner and his associates say that Hirsch misused statistics on TV watching from the National Opinion Research Center by basing his conclusions primarily on data about the heaviest and lightest viewers, who compose only 6% of those polled. Gerbner says that Hirsch is just "nibbling around the edges to discredit what is an ongoing study in the field." Perhaps the only firm conclusion possible now is that TV can indeed foster alienation, at least among social scientists.

Nov. 10, 1980

Publishing

'Framed' by the Evening News: Media Images of the New Left

By Richard J. Margolis

Reporters nearly always prefer conflict and drama to consensus and moderation, argues Todd Gitlin in *The Whole World Is Watching*, an analysis of the mass media's treatment of student protest in the 1960's. Mr. Gitlin calls that tendency "the journalistic premium on clash and theatrics."

In fact, Mr. Gitlin's book, which came out last May, has already generated some of its own "clash and theatrics" within media circles. The tempests that have swirled around it may have contributed to the dismissal of the editor of a prestigious, semi-scholarly journal and to the apparent suppression of a letter written by Mr. Gitlin to the *New York Times Book Review*.

In academe, Mr. Gitlin's fellow sociologists—particularly those specializing in mass communications—have rallied to the book, some of the younger ones citing it as an example of what "the new cultural perspective" can accomplish. Most journalism professors, on the other hand, have found little in it to interest them. There's too much sociology, they argue, and too much jargon.

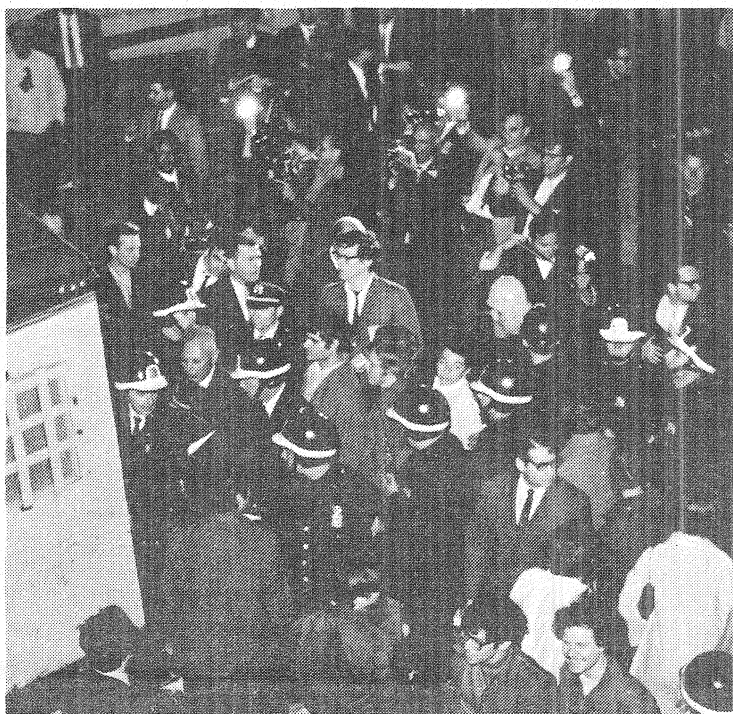
One possible lesson to draw from such different reactions is that emotions and opinions arising from the 60's never die, they just assume new shapes. Mr. Gitlin himself offers an illustration of that phenomenon. A national president of Students for a Democratic Society in the early 60's and a faithful radical-on-the-ramparts throughout the decade, he has spent his subsequent career trying to make sense of that perplexing period.

As was the case with many of his contemporaries, the quest for understanding drew Mr. Gitlin to scholarship. So now, a decade beyond the clamor and the headlines, he is assistant professor of sociology and director of the mass-communications program at the University of California at Berkeley.

In *The Whole World Is Watching*, Mr. Gitlin attempts to impose some sociological order on the chaotic days of his youth. Focusing on the *New York Times* and CBS News, he examines how the mass media went about covering anti-war groups like S.D.S., and how that coverage shaped the movement as well as the public's image of it.

As the book's subtitle suggests, Mr. Gitlin thinks the media played a critical role in both "the making and the unmaking of the New Left."

His findings strike hard at journalism's traditional claims to objectivity. Far from being objective in their coverage of S.D.S., Mr. Gitlin writes, reporters consistently "framed the news" in ways that were either technically convenient or ideologically comfortable. Not that the press went



News media treated anti-war demonstrations of the 60's like crime stories, charges Todd Gitlin in his book, *"The Whole World Is Watching."* Above, student protesters are arrested at Columbia University in 1968.

out of its way to be dishonest; only that it was conventionally finicky about what it would air or print.

"Media are mobile spotlights," Mr. Gitlin writes, "not passive mirrors of the society; selectivity is the instrument of their action. A news story adopts a certain frame and rejects or downplays material that is discrepant."

Specifically, Mr. Gitlin charges CBS and the *Times* with:

► "Trivializing" anti-war demonstrations by highlighting the participants' apparel and hair styles.

► Always dramatizing events, but seldom explaining them.

The Whole World Is Watching

Mass Media in the Making
& Unmaking of the New Left

By Todd Gitlin

University of California Press,
327 pages, \$12.95

► Treating demonstrations like crime stories, confining coverage to civil disorders and arrests.

► Assuming that the S.D.S. viewpoint on Vietnam represented "one extreme" of opinion, making it obligatory—for the sake of "balance"—to give equal time or space to "the other extreme" (including, on occasion, the American Nazi Party).

► Seeking out colorful, well-known "spokespersons" for the movement while passing over more thoughtful but less notorious leaders.

"Noteworthiness in the eyes of the *Times* is like money: It takes some to get some," Mr. Gitlin writes. It is his view that the media "turned leaders into celebrities" and "enticed them into greater and

greater flamboyance." In time, he writes, the process created such "media stars" as Abbie Hoffman and Jerry Rubin, radical pranksters who represented no organization and had no definable following.

Ironically, while the media were thus "framing" the movement, members of the movement were beginning to see themselves wholly within the media framework. The message was traveling full circle—a fatal arc, according to Mr. Gitlin, that finally destroyed the New Left.

In the glare of publicity, S.D.S. lost sight of its goals and its leaders, Mr. Gitlin argues. Having relied too long on media hype, and bereft of a sustaining political philosophy, the organization simply fell apart. Mr. Gitlin writes, "The movement had submitted to the spotlight: It got burned, and it burned out."

If that argument were all there were to the book, it might have made fewer waves. But Mr. Gitlin remains true to his radical vision. To explain many of the media's shortcomings he introduces the idea of a "hegemonic process," by which he means the way news is shaped to the requirements of corporate or elitist ideology.

Mr. Gitlin approvingly cites a definition of news posed by the British sociologist Philip Schlesinger—"the exercise of power over the interpretation of reality"—and he uses that definition to suggest that manipulation of the news encourages powerless Americans to accept the rule of the powerful.

The media, Mr. Gitlin writes, are "ordinarily controlled by members of top corporate and political elites." But their control of the news is neither extraordinary nor conspiratorial, he argues; it is just the way the system works, part of the social atmosphere, something most of us take for granted: "The hegemonic sense of the world seeps into popular 'common sense' and gets reproduced there; it may even appear to be generated by that common sense."

Given Mr. Gitlin's views, it is not surprising that journalists' response has been less than ecstatic. Richard A. Schwarlose, professor of journalism history at Northwestern University, struck one typical note when, in a syndicated newspaper review, he characterized the book as "heavy reading . . . overlaid with a thick crust of sociological jargon and pedantry."

In late August the *New York Times Book Review* entered the debate with a curt, dismissive review by Walter Goodman, a former *Times* editor now working for educational television. "Professor Gitlin," wrote Mr. Goodman, "elaborates upon his
Continued on Page 17, Column 1

Media Images of the Left

Continued from Page 15

simple thesis at sufficient length and with sufficient stuffiness to win points with any department head. There are enough 'paradigms' and 'hegemonic frames' here to buy a Ph.D. . . .

"The more readable passages of his book come when he leaves theorizing and reports on the effects that the heady attentions of reporters and cameramen had on S.D.S. leaders. . . . But that sort of reminiscence is no way for a young Mass Communicationist to get tenure."

'A Nerve Got Struck'

On September 7 Mr. Gitlin fired off a letter to the *Times* in which he observed that "Walter Goodman's *ad hominem* invective makes the *Times* look worse than my book ever could." That the *Times* should lend itself to such sarcasm, he wrote, "suggests that a nerve got struck."

Mr. Gitlin's letter has been languishing in the editor's "maybe" basket. According to Mel Watkins, the letters editor of the *Book Review*, "We haven't yet decided whether to print that letter. It's obviously controversial."

Mr. Gitlin, meanwhile, has been pressing Mr. Watkins and his colleagues to publish it. "The *Times*," he says in frustration, "is like the Vatican: It regards itself as truth incarnate."

Mr. Gitlin's first clue that his book was not destined to inspire consensus

may have come last March when the *Columbia Journalism Review* published an advance excerpt. The article so displeased the magazine's publisher, Edward W. Barrett, that he ran a disclaimer in the back of the same issue. Mr. Gitlin's "is a valid thesis," conceded Mr. Barrett, but "we question . . . whether the article blames media standards too much for the sins of notoriety seekers."

A week later the editor, Robert Karl Manoff, was fired, but Mr. Barrett now says that was just a coincidence. "He wasn't dismissed for the things he published," he says, "but for the deadlines he missed."

Despite all the jousting, the book has not set the academic world on fire. According to a number of observers, *The Whole World Is Watching* is not high on the reading lists of most journalism professors. Jim Carey, dean of the College of Communications at the University of Illinois at Urbana, has an explanation. "There's a terrible restriction that comes with disciplinary lines," he says. "After all, sociologists don't read books by journalism scholars, either."

A somewhat testier interpretation has been suggested by George Gerbner, dean of the Annenberg School of Communication at the University of Pennsylvania. Mr. Gerbner has not only read Mr. Gitlin's book but considers it "a unique attempt at scholarly analysis." If journalism pro-

fessors have been shunning the book, Mr. Gerbner speculates, it may be because "many schools of journalism wear professional blinders." The blinders "keep professors from interfering with the smooth indoctrination of students into the media roles they must soon play."

Mr. Gitlin's book has enjoyed its friendliest reception among younger sociologists, many of whose intellectual attitudes were formed in the 60's. "I really think it's a rare, wonderful book," says Michael Schudson, who in January will leave the University of Chicago to become associate professor of sociology and communications at the University of California at San Diego.

A Subject Most Scholars Shun

Mr. Schudson, author of a social history of journalism, *Discovering the News* (Basic Books, 1978), thinks Mr. Gitlin's main contribution is in taking on a subject most scholars shun. "It's very hard for people in academe to treat the media in a serious way," he notes. "Scholars won't deal with popular culture."

In recent years, however, about 50 younger sociologists have formed a "sociology and culture" working group that has been meeting informally at the annual conventions of the American Sociological Association. Gaye Tuchman, an associate professor at the City University of New

York, is part of that group. She says Mr. Gitlin's book is one of several recent works—including her own *Making News* (Free Press, 1978)—that together "represent a fundamental shift in the ways we think about news."

The shift is toward institutional analysis. "Some of us," notes Ms. Tuchman, "decided that we could apply sociological principles to the study of news. We look at the media as one institution that affects other institutions. Reporters, on the other hand, like to think in terms of individuals. Maybe that's why most of these recent books have been either damned or ignored."

Mr. Gitlin would say they have been damned or ignored because they challenge corporate power and run counter to "the hegemonic process." In this he has the support of at least one historian, Lawrence Goodwyn, an associate professor at Duke University and author of *Democratic Promise* (Oxford University Press, 1976), a history of populism in America.

"Gitlin's findings are incontrovertible," Mr. Goodwyn says. "One would have to be unconscious not to know that the press of corporate America is corporate."

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How TV Programs Us

Penn's George Gerbner finds some ominous portents in our electronic sagas.

By PATRICIA McBROOM

Cara is 5, a delicious hunk of a girl with a ponytail sticking out like an ear high on each side of her head. She wears glasses to train one eye that has a tendency to wander, and they give her a deceptively serious air. Cara, who chats and giggles, is almost never serious — except when she watches television.

Captain Kangaroo is on and Cara is as quiet as if she were in church. Her mouth is slightly open, her eyes are fastened on the screen. She is away in fantasy, lost in the stories, the characters and the action. In another era, she might have been listening to stories from the Bible, or maybe to someone reading about Goldilocks and the three bears. But this is a morning in May 1980, and it's not family and friends who are filling Cara's mind with images, but television.

If Cara is an average American child, by the time she graduates from high school she will have watched 15,000 hours of television — almost two years spent in front of the screen. The set will be on for 6½ hours a day so that, watching or not, she will spend more than a third of her waking hours bathed in its sound. Its cycles and rhythms — the daily procession from morning talk shows to afternoon soap operas, the evening chorus of laugh tracks and police sirens — will become part of the texture of her life.

As Dr. George Gerbner, one of TV's most prominent critics, points out: "Television is an environment. You are born into it and you absorb much of its effects by the time you can speak." But Gerbner, who is professor and dean of the Annenberg School of Communications at the University of Pennsylvania, sees a more dramatic significance in what is happening to children like Cara:

He thinks television has become a new kind of religion in America. And he is worried about what it is teaching.

"Watching television is like a form of worship," Gerbner says, pointing to the rituals that surround TV viewing in millions of American households: turning the set on at a certain hour, no matter what the programming; listening as teeth are brushed or dinner is served or chores are done; lowering voices in its presence or remaining in rapt silence. "It's a way of communing with people who are very widely separated from each other. . . .

It's much like a religion of the pre-industrial age. It tells all the stories. It gives a coherent view of how the world works and what standards of conduct are normal."

Gerbner has spent the last 10 years attempting to determine just what that view and those standards are. As part of a research team at Penn, he has supervised studies of exactly how television portrays men and women, old people, blacks and other social groups, and he has

compared the results with national surveys to determine how this portrait corresponds with what viewers think.

What he has found is that television gives unequal status to the races, the sexes and the ages — and that heavy viewers of television share those ideas.

Gerbner's findings will not be taken lightly. Since the late 1960s he has been the country's most prominent researcher on violence on television and its outspoken opponent. His testimony before congressional committees and his support of citizen action groups helped prod the networks into reducing the amount of brutality in their programs.

Now he has a broader message. Television is more than a violence-monger, Gerbner says — it is the grand storyteller, the modern myth-maker, the oracle that teaches us who wins and who loses in society. The stories it tells us over and over are parables illustrating the values, roles, tasks and power relationships that make society work.

But whose society? Naturally, the one that stands behind television — namely, the large cor- she would have absorbed a picture of the world that reflected what her community thought.

She might have heard the kinds of stories told across fences years ago: about the neighborhood boy, for instance, who played the piano so beautifully that he was asked to star at every party, and who finally broke down at 15, refusing to leave his darkened room. The neighbors

would talk about it in sad tones: "He was so sensitive; his parents shouldn't have pushed him so hard. Fame isn't worth it." She would have heard the neighbors gossiping about "loose" women who ran off and deserted their families, and about those "very nice people" who just moved in and joined the church. Through stories like these, Cara would learn what to think about talent, sex, womanhood, ethnic groups, race, religion and much more. She would be shaped in a local mold, and her world would probably not widen until she grew old enough to leave home for college or work.

Now those local socializing forces have been largely superseded by television. More families move around these days, so that neighborhoods are less friendly and people get their gossip from TV. Children learn to spell from the screen, and many old people are almost totally dependent on it for regular "human" contact.

"No one is in the sticks anymore. There is no more parochialism," says Gerbner, who has an unacademic flair for making unambiguous statements.

It's not that the local influences have disappeared entirely, he says, but that with the advent of television people no longer believe that their own small world reflects a wider reality. "People tend to think their own experience is atypical while television shows the norm," Gerbner says. "Since no one has a broad, representative sample of reality, you take TV and say, 'Well, that's the way it is out there; I am the exception to the rule.'" Studies have shown that children, for instance, think that the elite occupations they see on TV — doctors, business magnates, lawyers and the like — are far more common than they really are. They may see the true division of labor in their own environment, but not recognize it.

What this means is that television may have created a kind of mythical national culture, one that exists only in the imaginations of millions of TV viewers.

Gerbner's research has convinced him that TV in fact does not reflect a true picture of American life. For one thing, it shows a world dominated by commercial selection. The ages of people on TV follow a curve that precisely reflects the ages of

people who buy the most detergent, toothpaste and lipstick. "TV reproduces a world of its own best consumers," Gerbner says.

He also points out that choosing programs that appeal to the desired audience — members of the lower middle class aged 18 to 45 — is not so much a matter of trying to attract them as it is of trying to hold them. The TV set is already on; the mission of the networks and advertisers is simply to keep people from turning it off — or switching to another channel.

This means, Gerbner says, that television is loathe to reflect social change, because change is disturbing to the audience. It does not even reflect people as they are, because that, too, can be disturbing. Instead, it plays to its audience's fantasies with stories using simple, primitive themes — warriors battling evil forces to rescue helpless women, for instance — that are embedded in the mythology of Western culture.

And when the plots are constructed, Gerbner thinks, yet another factor comes into play: the unconscious values of the network writers and executives who are producing the programs. They live in a macho world of ruthless ambition, personal insecurity and constant threat to their status, he believes, and their concerns are translated, almost by osmosis, into the content of their work.

Gerbner is no conspiracy theorist. He does not believe that the corporate people are deliberately trying to push their own values on TV. In fact, he doesn't even think they watch it much — and he is sure they wouldn't want their daughters to be treated like the women on TV.

Energetic and lean as a whip at age 60, Gerbner speaks and behaves like an express train on a downhill run. It is difficult to stop the stream of his conversation, and his intellectual energy is such that he does not sleep more than six hours a night. "I am constantly running on a sleep deficit," he says. "I haven't the time to sleep."

There is no regret in these remarks. Gerbner says everything with a buoyant confidence, with occasional flashes of laughter that light up his narrow face. He works 18 hours a day, including weekends, and rests only when he and his wife, Ilona, lecturer and director of theater laboratories at Penn, leave town for short vacations.

Although Gerbner is deadly serious about his work, it doesn't stifle a penchant for drama and humor. In his modern sunlit office at Penn, a mobile of newspaper front pages hangs from the ceiling and a stuffed felt iguana from Brazil sits on a side table beneath a lamp with a plant growing in it. Wide windows look out upon the city; books climb high up the wall. "This is the crossroads of the world," says Gerbner, waving his arms around the room.

The most prominent item, sitting near the center, is an easel bearing an advertising poster for the movie *Clash of the Titans*. It shows an image from Greek mythology in which a woman, Andromeda, is chained to a cliff and surrounded by skulls. She is about to be attacked by a huge, ugly monster rising from the sea. Meanwhile, the hero, Perseus, riding a winged white horse and carrying the head of Medusa, flies

through the sky to save her. Though it is a movie poster, to Gerbner it illustrates a major theme in television's view of the world.

"Here we have a play of good and evil," he says, pointing to the three characters. "The good person is the right social type (Perseus is white and male). He has killed a woman of power (Medusa) and is saving a helpless woman for himself. Who put this woman in such a helpless position? It doesn't really matter. That's where she belongs, obviously." The irony seems even heavier in a Hungarian accent. "Why is the woman the helpless one? Why not chain the man to the cliff?"

"One of the most common themes in television is that of the hero rising to righteous indignation against the provocation of some evildoer, who is usually also male, over some pathetic, helpless, sympathetic creature, who is usually female," Gerbner says.

Except for the helpless-female part, it sounds like a theme from his own life story.

Gerbner left Hungary in 1939 at the age of 19 because he could not tolerate fighting on the side of the Nazis. Leaving father, mother and younger brother behind, Gerbner set out for the States with the equivalent of \$5 in his pocket (all he was allowed to take out of the country) with the aim of reaching the University of California, where he had been admitted as a student in journalism. He would never see his father again.

Crossing Europe without money hardly bothered the enterprising Gerbner. "When you are 19, there are ways to live cheaply," he said with a foxy smile. In Paris, with the help of relatives, Gerbner booked passage for Mexico, where he lived for six months on bananas and peanuts while awaiting a U.S. visa. After only three weeks in Mexico, Gerbner became a tour guide, and the gambit worked since the tourists knew less than he did. Finally, he gained entry to the States, took a degree from the university at Berkeley, worked for the San Francisco Chronicle, then joined the Army in the Office of Strategic Services, only to be parachuted into Yugoslavia to fight in the mountains alongside the partisans against the Nazis.

At the end of the war, Gerbner, one of a handful of American officers in Hungary, was given the job of hunting down war criminals. He found them — 200 high officials, including the first Nazi prime minister of Hungary, Bela Imredi — hiding out in farmhouses in eastern Austria. Gerbner personally arrested and jailed Imredi and his entire staff. "It's the kind of historic poetic justice that comes to few people," he says.

In Budapest after the war, Gerbner met Ilona, then an Austrian actress. He married her in Vienna, where he edited an Army newspaper for a time before returning to California. There he could find no newspaper work, so he accepted a teaching job in Pasadena. He has been teaching ever since. "It's the only job I know of where nobody will tell you what to do. You can't blame anybody here but yourself," he says.

Gerbner is a freedom fighter still — "I struggle against the world, not against myself" — but his target has changed. Television doesn't stack up to Nazi Germany as a tyrannical force, of course, but he does think that its cultural propaganda is a threat to freedom. It deprives people of choices, he says, and neglects the interests of many in favor of a few.

Gerbner's critics sometimes argue that television only reflects the values of white American society, it doesn't create them — that it is just giving people what they want. They also point out that stories with heroic men, victimized women and lots of sex and murder, for instance, are part and parcel of Western mythology and not at all unique to television drama. Gerbner agrees that these are historic Western themes. "They've done well for imperialism for centuries," he says.

But he is also convinced that television is shaping attitudes. He cites, for instance, its negative portrayal of the elderly. "Old people," he says,

"unless they come in baking cookies, tend to be rich, powerful and greedy." In fact, that is true mainly for older *men*. Older women, according to Gerbner's data, are usually portrayed as silly or eccentric, or as victims, when they appear at all, which is not very often. About 70 percent of the older men and 80 percent of the older women on television portray characters who are not held in high esteem. Older Americans are also grossly under-represented on television — they constitute only 2 percent of all TV characters, compared with the 11 percent of the U.S. population.

And Gerbner's data shows that the more television people watch, especially young people, the more likely they are to think of the elderly in these negative terms. "Heavy viewers believe that the elderly are unhealthy, in worse shape financially, not active sexually, closed-minded and not good at getting things done. We did not find television watching to be associated with any positive images of old people." Heavy viewers even think that old people are disappearing, that their numbers are declining, when, in fact, they are increasing.

Another example: Prime-time television is heavily dominated by male characters (there are three men for every woman) who routinely appear as more powerful and effective than their female colleagues. Gerbner's team found, as expected, that heavy watchers of prime-time TV are more sexist than light watchers.

But such correlations don't prove that television causes such attitudes. It's possible, for instance, that people who already have prejudices against older people or women watch a lot of TV because it reinforces their viewpoint. Other studies have shown that, as a group, heavy viewers of television have less education, less mobility, fewer aspirations and more anxiety than light viewers.

To answer this objection, Gerbner has attempted to compare viewers within the same social, occupational and educational classes. He still finds that, even among people with similar educational backgrounds and aspirations, heavy watchers are more sexist. He has also found that, as the number of television portrayals of sexual activity has risen in recent years, heavy watchers in the most conservative parts of society have been liberalizing their attitudes toward sex.

Thus, he theorizes, television moves the most conservative part of the population toward the center, while helping to keep the masses bigoted. "The real world is somewhat more equitable than the world on TV," he says.

At first glance it's hard to see how such programs as "The Dukes of Hazzard" or "The Newlywed Game" could have anything at all to do with deep social issues, much less a new religion that supports American corporations. Gerbner himself refuses to speak of individual programs because he does not want to single out any one of them as culpable. Moreover, his data represent a cross section of prime-time and weekend daytime programming seen for one week in October every year. They do not necessarily apply to any one program.

Still, if TV is putting out a mythology based on sexism, age prejudice, elitism and commercialism, it ought to be evident in a day's worth of TV watching, and with that in mind, this writer decided to spend a day in "church" listening to the underlying message.

9 a.m. The day begins on a serious note with "The Phil Donahue Show." Donahue's guests are the Rev. William Sloan Coffin from New York's Riverside Church and conservative William Buckley. Mr. Coffin is calling for the United States to apologize to Iran for supporting Shah Mohammed Reza Pahlavi in his brutal treatment of dissidents. Americans should not confuse compassion with weakness, he says, warning the audience that if they think military power is the answer, they should remember what happened to Goliath in his struggle with David. The audience doesn't seem to sympathize with this attitude; most of the questions are directed at Buckley. No mythology here.

11 a.m. The television set starts to sing and shout with "The Price Is Right." Waves of ecstasy flow from the tube as consumer products roll across the screen. "A set of comfortable outdoor furniture! Available in 20 fabulous colors! Pick out the right price and you win!" The host is unctuous and condescending to his female contestants. An overweight, older woman is on the stage betting, and she isn't saying much. "Gee, I hope she understands the game," says the host to the audience.

Members of the audience wave their arms and applaud at everything. They jump into the aisles hoping to take a turn at the dais, which by now does indeed seem to resemble an altar. If television is the new religion, these are the Holy Rollers. The crescendo is building. "Look what you win . . . a new car!" says the TV set, and a young man who may win it is literally licking his lips. He rolls his eyes around in ecstasy. It is not hard to see how shows like this could promote the interests of corporate America.

The gifts march on: a coffee-maker, camping equipment, bakeware, cosmetics. And here is another thought: If American television is a church, these programs are its missionaries. Some experts contend that American TV is causing a revolution of rising expectations around the world as people in poorer nations see rich Americans in wealthy homes buying expensive products.

Television's rapid spread around the globe was a central concern of 600 participants from more than 70 countries at a world communications conference in Philadelphia last May. Gerbner initiated the conference, drawing representatives from Africa, Asia, Europe and Latin America, with the aim of defining which issues in communications would be crucial for the world in the 1980s.

Many participants expressed concern that American dramatic programming was overtaking local art and entertainment. Dozens of small nations cannot produce their own brand of television without spending millions in scarce resources, but the price of an American-made series may be as low as \$64. Moreover, the economic viability of American broadcasting depends on foreign exports, since prices are calculated with the expectation that programs will be sold abroad. That

means that American programming not only attracts millions of foreign viewers, but it is also being actively pushed on them regardless of whether they might prefer another view of the world.

"Television is what every emperor has dreamed of — a pulpit in every home where a faithful minister comes every day to tell all the stories and sell us all the goods. And this we call freedom," says Gerbner. "If you can write all the ballads, you needn't worry who makes the laws."

It's 12:30, time for the soaps. The TV set starts to talk in melodramatic tones — a sure sign that we are in the land of mythology. After the rousing shouts of consumer quiz shows, these sweet, soft, gentle voices ushered in by organ music herald the beginning of a new cycle in the daily rhythm. For the next four hours, good, beautiful and loving people will contend with an extraordinary amount of pain.

They will cry together, fight for life together and show a degree of nurturing and mutual caring that could only exist inside a church. Most of the men and women are good people. The young men, especially, show a degree of generosity and caring that would melt the heart of the most suspicious woman. They aren't at all like the brutal, powerful, macho men who will show up at night.

Scene: A businessman is telling a protesting employee about a planned payoff of government officials: "Money changes hands and everything looks on the up and up. Now that, young man, is big business," says the evil entrepreneur, his eyes sparkling with predatory aggression. Oddly enough, the businessman looks about 25, hardly old enough to be shaking his finger at another man.

Suddenly the contrast between the men on daytime TV and the men on prime-time TV cleaves the mythological world of television into two parts, two cultures and two sets of value systems: the female culture of the day and the male culture of the night after 6.

"Soaps present a female world in which love, compassion, friendship and loyalty are offered as ideals, and a good relationship means that you sit around and talk. Sexual morality, however, is not there, which may be close to reality," says sociologist Muriel Cantor of American University, who is an authority on prime-time TV.

Dr. Jon Powell, a communications expert who teaches at Northern Illinois University, agrees that soaps are teaching female values. In fact, they are teaching tolerance, he thinks, in that viewers learn how badly men and women can treat each other, and, perhaps, how futile such behavior is.

Powell surveyed 549 students at his college and found that an amazing 50 percent of them were watching daytime soap operas — 40 percent of the women and 10 percent of the men. "Soap-opera watching is an obvious phenomenon of campus life," says Powell. "Students from Stanford to Harvard schedule classes around them."

The students reported that one of their main reasons for watching the soaps was to be able to discuss them with friends, which suggests that daytime TV has become an important source of gossip for young men and women. Since the soaps' main topic is relationships between men and women, it's not a big jump to conclude that college students are using the stories to help them figure out how men and women behave. And they are not



George Gerbner: 'A pulpit in every home'

getting enough information; their primary complaint about the soaps was that the stories were unreal. They wanted more realistic characters and plots.

Gerbner's statistics do not include daytime TV except on the weekends. Thus his analysis of the TV world comes mainly from prime time and not from the soaps. In fact, the three-to-one ratio of male to female characters that exists on prime time doesn't apply to daytime television, where the number of men and women is even.

P rime-time television comes in with the news.

At 6 p.m. the TV set starts to bark like a machine gun. Rat-a-tat-tat. Murder, rape and fire. Rat-a-tat-tat. Accidents, Iran and the price of oil.

The staccato noise of news commentaries gives a sense of immediacy, of reality breaking through the fantasy. But does it? Is this reality?

Not by a long shot, Gerbner says. In his view the news, just like the other prime-time shows, portrays a select world that buttresses a power structure dominated by threat. His team's research shows that the amount of crime reporting has no relationship to the real crime rate and whether it goes up or down. Not only in the United States, but in other nations, studies have shown that the emphasis on crime news does not reflect the actual amount of crime.

The effect, Gerbner says, is to make people increasingly frightened, with the result that they support the power structure instead of challenging it.

His surveys have found that heavy TV watchers have an exaggerated sense of personal danger and mistrust. They come to believe that people "are mostly just looking out for themselves," that one "can't be too careful in dealing with people" (statements they checked on Gerbner's questionnaire). Heavy viewers overestimate the actual prevalence of violence in society. They exaggerate the number of people involved in serious crimes. They are more likely than light viewers to think it is dangerous to walk alone in a city at night. They believe that the police must often use force and violence. They overestimate the number of times a typical police officer pulls out his gun.

Pinning the blame for these attitudes on television has been difficult to do for Gerbner and his colleagues, Nancy Signorielli, Larry Gross and Michael Morgan. Many critics say he has not succeeded. He has, however, gone to great lengths to use respondents from the same sex, age and ethnic groups, respondents at the same literacy level, and even respondents who have been crime victims a similar number of times. Still, the differences persist between heavy and light viewers in their level of fear and distrust.

Recently the Gerbner team actually measured changes in a group of adolescents who watch a lot of television. They found that students who were asked the same questions in two successive years increased their estimates of the amount of violence in the world and of the importance of knowing self-defense.

Lending credence to the idea that TV increases fear, the head of audience research for the British Broadcasting Corp., Peter Menneer, recalls that he was afraid to visit New York on his first journey to the United States. "I thought I would feel uneasy walking around after dark," he said. "I expected shadows to be lurking in doorways. But it was not at all true. New Yorkers seem very well disciplined." Menneer said he got his image of New York from watching "Kojak."

After the news and a few more quiz shows, it's 8 p.m., time for prime time's hottest shows. And the women of the night: an endless progression of perfect young faces atop cushiony bodies selling toothpaste, lipstick and perfume, interspersed among flawless beauties in long blond curls playing pioneer women or police officers in high heels.

Scene: A young woman stands on a basketball court with a handsome high school coach, while the entire team of teenaged boys moves up en masse, making sexual noises. The coach asks her later, "Did that offend you?" and she replies, "Oh, no, I thought it was charming!"

Same night, different program: Pretty, blond, Southern Susie Holmes is running to her lover with her angry father and several hoodlums in hot pursuit. Alone at one point in the back seat of a car, Miss Holmes, wearing short shorts and a midriff top, is surrounded by five men who leer at her through the windows. In the next half-hour, there are three car chases as Miss Holmes' smooth pink body is transferred in and out of cars and through car windows. Through it all, she never loses the perfect set of her long, blond curls.

"Television is becoming more sexy, but not less sexist," Gerbner says. His team has measured an increase in the amount of sex depicted on TV since 1977. This could be interpreted as reflecting a liberalization of people's attitudes toward sex, but Gerbner believes it has less to do with sexual freedom than with sexual exploitation. Comparing the proliferation of sex on TV to the spread of topless bars in the suburbs, he contends that both reflect a male counterattack on women's liberation. "It's an example of male rage. . . . They're saying, 'I'll show you!'"

Television's treatment of women has many negative aspects, Gerbner believes. He and his team have found that in prime time:

- Nearly all the female characters appear only in the context of sex, romance or family — not as career people, for instance, or even criminals.

- Women age faster on TV than men do. As teenagers, the female characters have an older lifestyle than the males do, and they continue this acceleration throughout the different age groups. In characters aged 55 or more, for instance, one-third of the women play "old" people, compared to less than a quarter of the men. And at age 65, although more than a quarter of the male characters still have prime-of-life adult roles, 90 percent of the women are old.

- Women peak about age 30, while men peak at 40, in terms of the greatest concentration of characters. TV consistently provides young women for older men.

- In the 20-year-old age group, female characters actually outnumber male characters, but then the ratio plummets so that there is one woman for every four or five men.

"Women are the victims of the greatest cultural assault that mankind has ever conceived," says Gerbner. "Look at the television audience. Women are there in three times their (men's) number. They are there during the day and at prime time, and they are the major buyers of commodities. Yet their lives are shortened. They are under-represented, devalued and restricted in the opportunities in which they see themselves. Furthermore,

they are presented mostly in their late teens and 20s. Then their lives radically decline and diminish. They typically play opposite older and more powerful mates. And they have less than their share of opportunities, and that share revolves around romance, sex or serving roles."

But isn't this the way it is for millions of women? Isn't this reality?

"Who says it's real?" Gerbner demands. "Women believe it. That's the purpose of the thing. The cosmetics industry is behind the whole conspiracy."

It's 10 p.m., and the day in church ends with "Dallas' favorite archvillain, J.R. Ewing, complaining as he leaves his mistress' bed: "That woman just cannot make a decent cup of coffee." For J.R., though, being a sexist is just part of being a bad guy — and his main scene for devilment is the skyscraper office of Ewing Oil.

Gerbner is often challenged by business people who want to know why, since they pay for television, they are not portrayed in a better light. If television supports the corporate power structure, why are men like J.R. so wonderfully hateful?

To Gerbner, it is one of the ironies of human nature. "You can't be rich and powerful and have a good image at the same time," he says. "I tell them they have a choice. They can either have power or popularity, but they can't have both at the same time."

"It's a tradeoff. Characters who are totally benign, in television and in real life, are ineffective, usually women and teachers. The price you pay for being goody-goody is that you are ineffective. The price you pay for power is that you are not portrayed as totally benign. You must have a touch of evil."

And Gerbner, despite his belief that TV upholds the values of corporate America, does not believe that corporate people are "evil" — or even that they are intentionally manipulating all the images television provides. He thinks that TV promotes their views because it is written and produced by professionals in New York and Los Angeles who unconsciously reflect the values of their own class and that of the business interests

that sponsor their work. This influence is made obvious, he says, by the occupational profile of characters on TV. Only 6 percent of the characters have blue-collar occupations, compared with the 70 percent of the American population who hold such jobs.

"Anyone who says television reflects real life is crazy," Gerbner says. "Its world is created in the image of the power and money elite. It's not going to show laborers and poor people."

"I'm not saying that TV should reproduce the census. No art does. But we need a better mix. Television is a human institution. It can be controlled and that should become part of the public agenda. We have to ask ourselves, 'What kind of a national culture do we want our children to grow up with?'"

How TV Programs Us

Penn's George Gerbner finds some ominous portents in our electronic sagas.

By PATRICIA McBROOM

Cara is 5, a delicious hunk of a girl with a ponytail sticking out like an ear high on each side of her head. She wears glasses to train one eye that has a tendency to wander, and they give her a deceptively serious air. Cara, who chats and giggles, is almost never serious — except when she watches television.

Captain Kangaroo is on and Cara is as quiet as if she were in church. Her mouth is slightly open, her eyes are fastened on the screen. She is away in fantasy, lost in the stories, the characters and the action. In another era, she might have been listening to stories from the Bible, or maybe to someone reading about Goldilocks and the three bears. But this is a morning in May 1980, and it's not family and friends who are filling Cara's mind with images, but television.

If Cara is an average American child, by the time she graduates from high school she will have watched 15,000 hours of television — almost two years spent in front of the screen. The set will be on for 6½ hours a day so that, watching or not, she will spend more than a third of her waking hours bathed in its sound. Its cycles and rhythms — the daily procession from morning talk shows to afternoon soap operas, the evening chorus of laugh tracks and police sirens — will become part of the texture of her life.

As Dr. George Gerbner, one of TV's most prominent critics, points out: "Television is an environment. You are born into it and you absorb much of its effects by the time you can speak." But Gerbner, who is professor and dean of the Annenberg School of Communications at the University of Pennsylvania, sees a more dramatic significance in what is happening to children like Cara:

He thinks television has become a new kind of religion in

America. And he is worried about what it is teaching.

"Watching television is like a form of worship," Gerbner says, pointing to the rituals that surround TV viewing in millions of American households: turning the set on at a certain hour, no matter what the programming; listening as teeth are brushed or dinner is served or chores are done; lowering voices in its presence or remaining in rapt silence. "It's a way of communing with people who are very widely separated from each other. ... It's much like a religion of the pre-industrial age. It tells all the stories. It gives a coherent view of how the world works and what standards of conduct are normal."

Gerbner has spent the last 10 years attempting to determine just what that view and those standards are. As part of a research team at Penn, he has supervised studies of exactly how television portrays men and women, old people, blacks and other social groups, and he has compared the results with national surveys to determine how this portrait corresponds with what viewers think.

What he has found is that television gives unequal status to the races, the sexes and the ages — and that heavy viewers of television share those ideas.

Gerbner's findings will not be taken lightly. Since the late 1960s he has been the country's most prominent researcher on violence on television and its outspoken opponent. His testimony before congressional committees and his support of citizen action groups helped prod the networks into reducing the amount of brutality in their programs.

Now he has a broader message. Television is more than a violence-monger, Gerbner says — it is the grand storyteller, the modern myth-maker, the oracle that teaches us who wins and who loses in society. The stories it tells us over and over are parables illustrating the values, roles, tasks and power relationships that make society work.

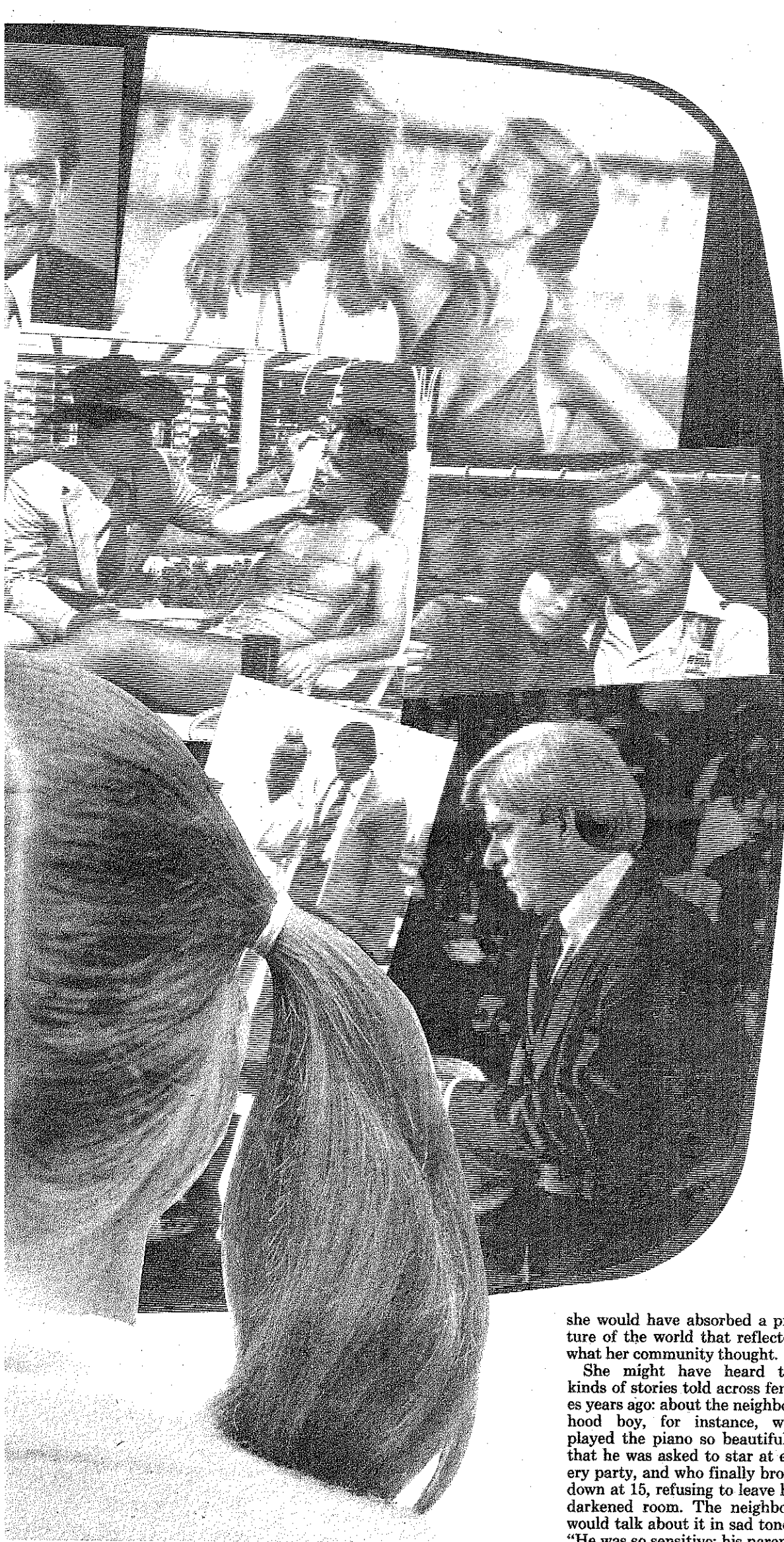
But whose society? Naturally, the one that stands behind television — namely, the large cor-

porations that support the industry, Gerbner says. He maintains that television offers a select view of the world that serves to uphold this power structure. It is a regressive force, he says, one that reinforces long-established power imbalances.

Before television, Cara would have heard most of her stories from her parents and other relatives and friends. Through them



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she would have absorbed a picture of the world that reflected what her community thought.

She might have heard the kinds of stories told across fences years ago: about the neighborhood boy, for instance, who played the piano so beautifully that he was asked to star at every party, and who finally broke down at 15, refusing to leave his darkened room. The neighbors would talk about it in sad tones: "He was so sensitive; his parents

shouldn't have pushed him so hard. Fame isn't worth it." She would have heard the neighbors gossiping about "loose" women who ran off and deserted their families, and about those "very nice people" who just moved in and joined the church. Through stories like these, Cara would learn what to think about talent, sex, womanhood, ethnic groups, race, religion and much more. She would be shaped in a local mold, and her world would probably not widen until she grew old enough to leave home for college or work.

Now those local socializing forces have been largely superseded by television. More families move around these days, so that neighborhoods are less friendly and people get their gossip from TV. Children learn to spell from the screen, and many old people are almost totally dependent on it for regular "human" contact.

"No one is in the sticks anymore. There is no more parochialism," says Gerbner, who has an unacademic flair for making unambiguous statements.

It's not that the local influences have disappeared entirely, he says, but that with the advent of television people no longer believe that their own small world reflects a wider reality. "People tend to think their own experience is atypical while television shows the norm," Gerbner says. "Since no one has a broad, representative sample of reality, you take TV and say, 'Well, that's the way it is out there; I am the exception to the rule.'" Studies have shown that children, for instance, think that the elite occupations they see on TV — doctors, business magnates, lawyers and the like — are far more common than they really are. They may see the true division of labor in their own environment, but not recognize it.

What this means is that television may have created a kind of mythical national culture, one that exists only in the imaginations of millions of TV viewers.

Gerbner's research has convinced him that TV in fact does not reflect a true picture of American life. For one thing, it shows a world dominated by commercial selection. The ages of people on TV follow a curve that precisely reflects the ages of people who buy the most detergent, toothpaste and lipstick. "TV reproduces a world of its own best consumers," Gerbner says.

He also points out that choosing programs that appeal to the desired audience — members of the lower middle class aged 18 to 45 — is not so much a matter of trying to attract them as it is of trying to hold them. The TV set is already on; the mission of the networks and advertisers is simply to keep people from turning it off — or switching to another channel.

This means, Gerbner says, that television is loathe to reflect

social change, because change is disturbing to the audience. It does not even reflect people as they are, because that, too, can be disturbing. Instead, it plays to its audience's fantasies with stories using simple, primitive themes — warriors battling evil forces to rescue helpless women, for instance — that are embedded in the mythology of Western culture.

And when the plots are constructed, Gerbner thinks, yet another factor comes into play: the unconscious values of the network writers and executives who are producing the programs. They live in a macho world of ruthless ambition, personal insecurity and constant threat to their status, he believes, and their concerns are translated, almost by osmosis, into the content of their work.

Gerbner is no conspiracy theorist. He does not believe that the corporate people are deliberately trying to push their own values on TV. In fact, he doesn't even think they watch it much — and he is sure they wouldn't want their daughters to be treated like the women on TV.

Energetic and lean as a whip at age 60, Gerbner speaks and behaves like an express train on a downhill run. It is difficult to stop the stream of his conversation, and his intellectual energy is such that he does not sleep more than six hours a night. "I am constantly running on a sleep deficit," he says. "I haven't the time to sleep."

There is no regret in these remarks. Gerbner says everything with a buoyant confidence, with occasional flashes of laughter that light up his narrow face. He works 18 hours a day, including weekends, and rests only when he and his wife, Ilona, lecturer and director of theater laboratories at Penn, leave town for short vacations.

Although Gerbner is deadly serious about his work, it doesn't stifle a penchant for drama and humor. In his modern sunlit office at Penn, a mobile of newspaper front pages hangs from the ceiling and a stuffed felt iguana from Brazil sits on a side table beneath a lamp with a plant growing in it. Wide windows look out upon the city; books climb high up the wall. "This is the crossroads of the world," says Gerbner, waving his arms around the room.

The most prominent item, sitting near the center, is an easel bearing an advertising poster for the movie *Clash of the Titans*. It shows an image from Greek mythology in which a woman, Andromeda, is chained to a cliff and surrounded by skulls. She is about to be attacked by a huge, ugly monster rising from the sea. Meanwhile, the hero, Perseus, riding a winged white horse and carrying the head of Medusa, flies

continued

through the sky to save her. Though it is a movie poster, to Gerbner it illustrates a major theme in television's view of the world.

"Here we have a play of good and evil," he says, pointing to the three characters. "The good person is the right social type (Perseus is white and male). He has killed a woman of power (Medusa) and is saving a helpless woman for himself. Who put this woman in such a helpless position? It doesn't really matter. That's where she belongs, obviously." The irony seems even heavier in a Hungarian accent. "Why is the woman the helpless one? Why not chain the man to the cliff?"

"One of the most common themes in television is that of the hero rising to righteous indignation against the provocation of some evildoer, who is usually also male, over some pathetic, helpless, sympathetic creature, who is usually female," Gerbner says.

Except for the helpless-female part, it sounds like a theme from his own life story.

Gerbner left Hungary in 1939 at the age of 19 because he could not tolerate fighting on the side of the Nazis. Leaving father, mother and younger brother behind, Gerbner set out for the States with the equivalent of \$5 in his pocket (all he was allowed to take out of the country) with the aim of reaching the University of California, where he had been admitted as a student in journalism. He would never see his father again.

Crossing Europe without money hardly bothered the enterprising Gerbner. "When you are 19, there are ways to live cheaply," he said with a foxy smile. In Paris, with the help of relatives, Gerbner booked passage for Mexico, where he lived for six months on bananas and peanuts while awaiting a U.S. visa. After only three weeks in Mexico, Gerbner became a tour guide, and the gambit worked since the tourists knew less than he did. Finally, he gained entry to the States, took a degree from the university at Berkeley, worked for the San Francisco Chronicle, then joined the Army in the Office of Strategic Services, only to be parachuted into Yugoslavia to fight in the mountains alongside the partisans against the Nazis.

At the end of the war, Gerbner, one of a handful of American officers in Hungary, was given the job of hunting down war criminals. He found them — 200 high officials, including the first Nazi prime minister of Hungary, Bela Imredi — hiding out in farmhouses in eastern Austria. Gerbner personally arrested and jailed Imredi and his entire staff. "It's the kind of historic poetic justice that comes to few people," he says.

In Budapest after the war, Gerbner met Ilona, then an Austrian actress. He married her in Vienna, where he edited an Army newspaper for a time before returning to California. There he could find no newspaper work, so he accepted a teaching job in Pasadena. He has been teaching ever since. "It's the only job I know of where nobody will tell you what to do. You can't blame anybody here but yourself," he says.

Gerbner is a freedom fighter still — "I struggle against the world, not against myself" — but his target has changed. Television doesn't stack up to Nazi Germany as a tyrannical force, of course, but he does think that its cultural propaganda is a threat to freedom. It deprives people of choices, he says, and neglects the interests of many in favor of a few.

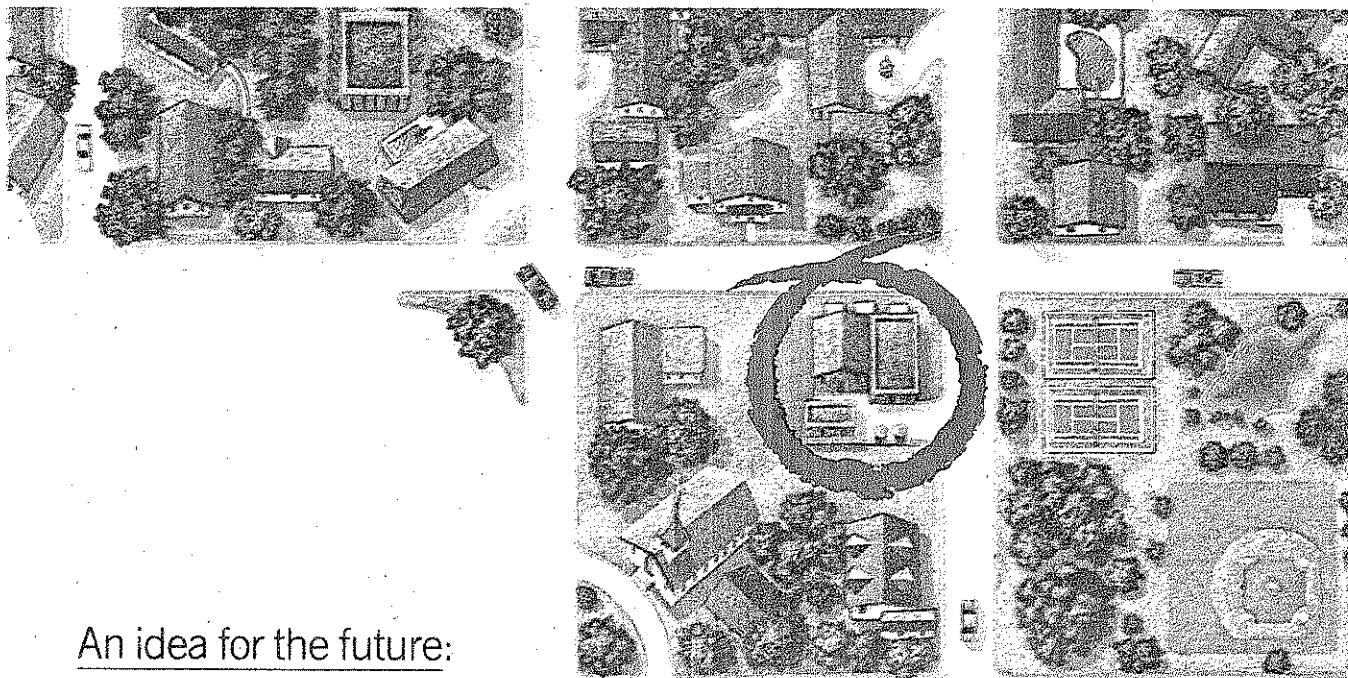
Gerbner's critics sometimes argue that television only reflects the values of white American society, it doesn't create them — that it is just giving people what they want. They also point out that stories with heroic men, victimized women and lots of sex and murder, for instance, are part and parcel of Western mythology and not at all unique to television drama. Gerbner agrees that these are historic Western themes. "They've done well for imperialism for centuries," he says.

But he is also convinced that television is shaping attitudes. He cites, for instance, its negative portrayal of the elderly. "Old people," he says,

"unless they come in baking cookies, tend to be rich, powerful and greedy." In fact, that is true mainly for older men. Older women, according to Gerbner's data, are usually portrayed as silly or eccentric, or as victims, when they appear at all, which is not very often. About 70 percent of the older men and 80 percent of the older women on television portray characters who are not held in high esteem. Older Americans are also grossly under-represented on television — they constitute only 2 percent of all TV characters, compared with

the 11 percent of the U.S. population.

And Gerbner's data shows that the more television people watch, especially young people, the more likely they are to think of the elderly in these negative terms. "Heavy viewers believe that the elderly are unhealthy, in worse shape financially, not active sexually, closed-minded and not good at getting things done. We did not find television watching to be associated with any positive images of old people." Heavy viewers even think that old people are disappearing, that their numbers are



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The utilities can conserve by finding ways to generate and transmit electricity more efficiently. Consumers can conserve by using less electricity and using it wisely. But no matter how much we all conserve, it won't keep demand from rising.

Conservation isn't enough.

Estimates are that we can save 20% by 1990 with everyone's best conservation effort. However, during the same time period, even with conservation, demand will have grown by over 50%. This figure assumes a slow rate of population and economic growth, but enough to keep employment up and to maintain our standard of living. So while conservation will help, it won't do the whole job of meeting demand.

declining, when, in fact, they are increasing.

Another example: Prime-time television is heavily dominated by male characters (there are three men for every woman) who routinely appear as more powerful and effective than their female colleagues. Gerbner's team found, as expected, that heavy watchers of prime-time TV are more sexist than light watchers.

But such correlations don't prove that television causes such attitudes. It's possible, for instance, that people who already have prejudices against

older people or women watch a lot of TV because it reinforces their viewpoint. Other studies have shown that, as a group, heavy viewers of television have less education, less mobility, fewer aspirations and more anxiety than light viewers.

To answer this objection, Gerbner has attempted to compare viewers within the same social, occupational and educational classes. He still finds that, even among people with similar educational backgrounds and aspirations, heavy watchers are more sexist. He has also found that, as the number

of television portrayals of sexual activity has risen in recent years, heavy watchers in the most conservative parts of society have been liberalizing their attitudes toward sex.

Thus, he theorizes, television moves the most conservative part of the population toward the center, while helping to keep the masses bigoted. "The real world is somewhat more equitable than the world on TV," he says.

At first glance it's hard to see how such programs as "The Dukes of Hazzard" or "The Newlywed Game" could have anything at all to do with deep social issues, much less a new religion that supports American corporations. Gerbner himself refuses to speak of individual programs because he does not want to single out any one of them as culpable. Moreover, his data represent a cross section of prime-time and weekend daytime programming seen for one week in October every year. They do not necessarily apply to any one program.

Still, if TV is putting out a mythology based on sexism, age prejudice, elitism and commercialism, it ought to be evident in a day's worth of TV watching, and with that in mind, this writer decided to spend a day in "church" listening to the underlying message.

9 a.m. The day begins on a serious note with "The Phil Donahue Show." Donahue's guests are the Rev. William Sloan Coffin from New York's Riverside Church and conservative William Buckley. Mr. Coffin is calling for the United States to apologize to Iran for supporting Shah Mohammed Reza Pahlavi in his brutal treatment of dissidents. Americans should not confuse compassion with weakness, he says, warning the audience that if they think military power is the answer, they should remember what happened to Goliath in his struggle with David. The audience doesn't seem to sympathize with this attitude; most of the questions are directed at Buckley. No mythology here.

11 a.m. The television set starts to sing and shout with "The Price Is Right." Waves of ecstasy flow from the tube as consumer products roll across the screen. "A set of comfortable outdoor furniture! Available in 20 fabulous colors! Pick out the right price and you win!" The host is unctuous and condescending to his female contestants. An overweight, older woman is on the stage betting, and she isn't saying much. "Gee, I hope she understands the game," says the host to the audience.

Members of the audience wave their arms and applaud at everything. They jump into the aisles hoping to take a turn at the dais, which by now does indeed seem to resemble an altar. If television is the new religion, these are the Holy Rollers. The crescendo is building. "Look what you win . . . A new car!" says the TV set, and a young man who may win it is literally licking his lips. He rolls his eyes around in ecstasy. It is not hard to see how shows like this could promote the interests of corporate America.

The gifts march on: a coffee-maker, camping equipment, bakeware, cosmetics. And here is another thought: If American television is a church, these programs are its missionaries. Some experts contend that American TV is causing a revolution of rising expectations around the world as people in poorer nations see rich Americans in wealthy homes buying expensive products.

Television's rapid spread around the globe was a central concern of 600 participants from more than 70 countries at a world communications conference in Philadelphia last May. Gerbner initiated the conference, drawing representatives from Africa, Asia, Europe and Latin America, with the aim of defining which issues in communications would be crucial for the world in the 1980s.

Many participants expressed concern that American dramatic programming was overtaking local art and entertainment. Dozens of small nations cannot produce their own brand of television without spending millions in scarce resources, but the price of an American-made series may be as low as \$64. Moreover, the economic viability of American broadcasting depends on foreign exports, since prices are calculated with the expectation that programs will be sold abroad. That

continued

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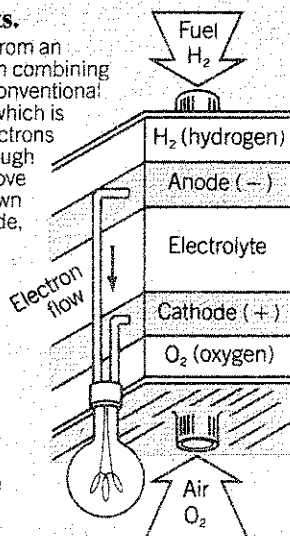
Edison Electric Institute
The association of electric companies

Another solution is to use renewable resources. The electric industry is involved in intense research on many of these possibilities—geothermal, solar, wind, water, biomass, nuclear fusion, salt ponds, tides, you name it. But it is going to be a long time before any of these results in reliable, large scale electric generation. So what do we do in the meantime?

How the fuel cell works.

Fuel cells derive their energy from an electrochemical reaction of hydrogen combining with oxygen to form water (H_2O). A conventional fuel is converted into hydrogen gas which is then split into hydrogen ions and electrons at an anode (-). The ions move through an electrolyte, while the electrons move through an external circuit, both drawn towards a cathode (+). At the cathode, the hydrogen, electrons and oxygen (from the air) combine to form water. The flow of electrons through the external circuit from anode to cathode is electricity.

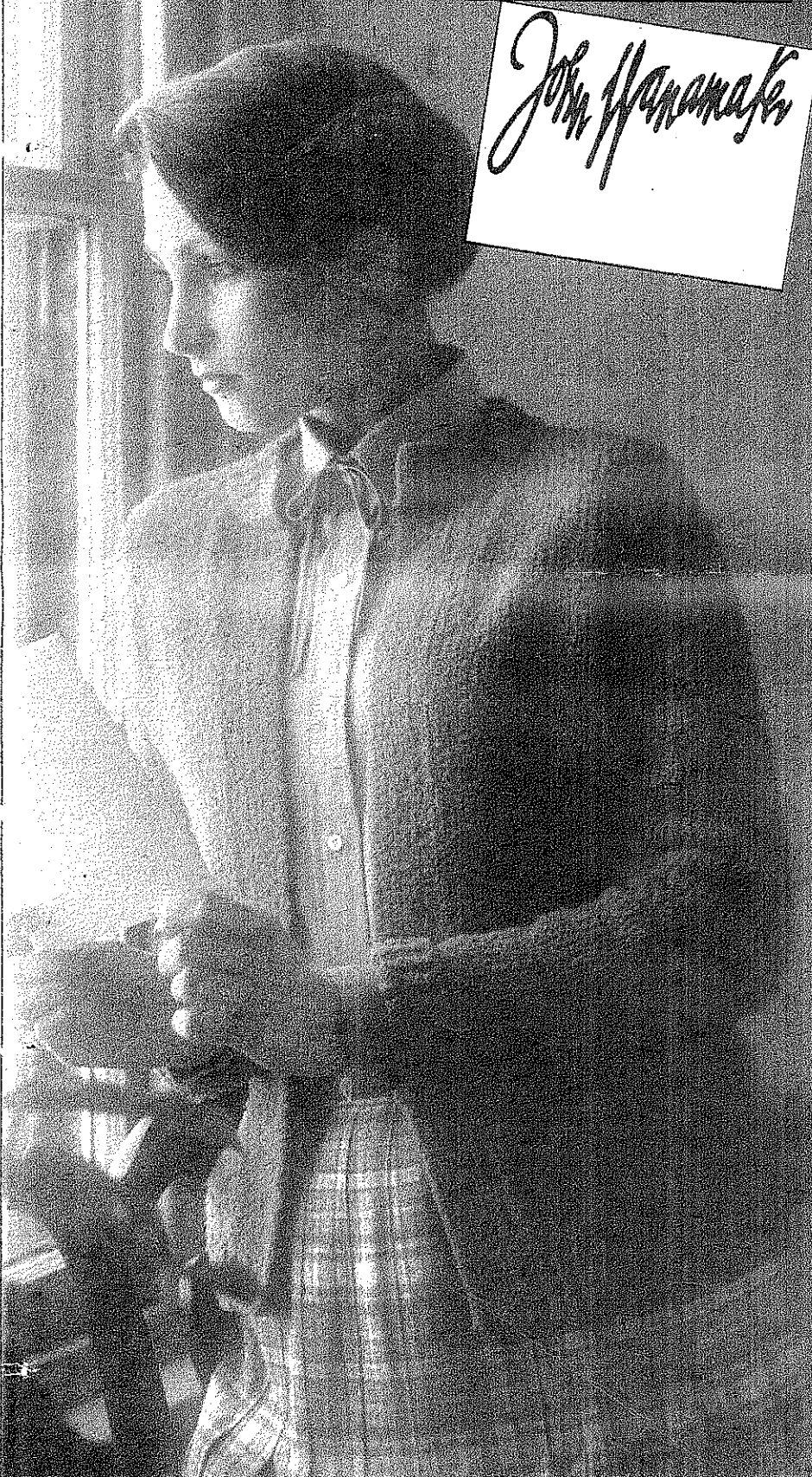
A fuel cell plant is now being built in New York City by the Consolidated Edison Company and its several partners. This test project is also funded by hundreds of electric companies through their membership in the Electric Power Research Institute (EPRI), as well as by the government and private industry.



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TELEVISION *continued*

means that American programming not only attracts millions of foreign viewers, but it is also being actively pushed on them regardless of whether they might prefer another view of the world.

"Television is what every emperor has dreamed of — a pulpit in every home where a faithful minister comes every day to tell all the stories and sell us all the goods. And this we call freedom," says Gerbner. "If you can write all the ballads, you needn't worry who makes the laws."

It's 12:30, time for the soaps. The TV set starts to talk in melodramatic tones — a sure sign that we are in the land of mythology. After the rousing shouts of consumer quiz shows, these sweet, soft, gentle voices ushered in by organ music herald the beginning of a new cycle in the daily rhythm. For the next four hours, good, beautiful and loving people will contend with an extraordinary amount of pain.

They will cry together, fight for life together and show a degree of nurturing and mutual caring that could only exist inside a church. Most of the men and women are good people. The young men, especially, show a degree of generosity and caring that would melt the heart of the most suspicious woman. They aren't at all like the brutal, powerful, macho men who will show up at night.

Scene: A businessman is telling a protesting employee about a planned payoff of government officials: "Money changes hands and everything looks on the up and up. Now that, young man, is big business," says the evil entrepreneur, his eyes sparkling with predatory aggression. Oddly enough, the businessman looks about 25, hardly old enough to be shaking his finger at another man.

Suddenly the contrast between the men on daytime TV and the men on prime-time TV cleaves the mythological world of television into two parts, two cultures and two sets of value systems: the female culture of the day and the male culture of the night after 6.

"Soaps present a female world in which love, compassion, friendship and loyalty are offered as ideals, and a good relationship means that you sit around and talk. Sexual morality, however, is not there, which may be close to reality," says sociologist Muriel Cantor of American University, who is an authority on prime-time TV.

Dr. Jon Powell, a communications expert who teaches at Northern Illinois University, agrees that soaps are teaching female values. In fact, they are teaching tolerance, he thinks, in that viewers learn how badly men and women can treat each other, and, perhaps, how futile such behavior is.

Powell surveyed 549 students at his college and found that an amazing 50 percent of them were watching daytime soap operas — 40 percent of the women and 10 percent of the men. "Soap-opera watching is an obvious phenomenon of campus life," says Powell. "Students from Stanford to Harvard schedule classes around them."

The students reported that one of their main reasons for watching the soaps was to be able to discuss them with friends, which suggests that daytime TV has become an important source of gossip for young men and women. Since the soaps' main topic is relationships between men and women, it's not a big jump to conclude that college students are using the stories to help them figure out how men and women behave. And they are not



George Gerbner: 'A pulpit in every home'

getting enough information; their primary complaint about the soaps was that the stories were unreal. They wanted more realistic characters and plots.

Gerbner's statistics do not include daytime TV except on the weekends. Thus his analysis of the TV world comes mainly from prime time and not from the soaps. In fact, the three-to-one ratio of male to female characters that exists on prime time doesn't apply to daytime television, where the number of men and women is even.

Primetime television comes in with the news.

At 6 p.m. the TV set starts to bark like a machine gun. Rat-a-tat-tat. Murder, rape and fire. Rat-a-tat-tat. Accidents, Iran and the price of oil.

The staccato noise of news commentaries gives a sense of immediacy, of reality breaking through the fantasy. But does it? Is this reality?

Not by a long shot, Gerbner says. In his view the news, just like the other prime-time shows, portrays a select world that buttresses a power structure dominated by threat. His team's research shows that the amount of crime reporting has no relationship to the real crime rate and whether it goes up or down. Not only in the United States, but in other nations, studies have shown that the emphasis on crime news does not reflect the actual amount of crime.

The effect, Gerbner says, is to make people increasingly frightened, with the result that they support the power structure instead of challenging it.

His surveys have found that heavy TV watchers have an exaggerated sense of personal danger and mistrust. They come to believe that people "are mostly just looking out for themselves," that one "can't be too careful in dealing with people" (statements they checked on Gerbner's questionnaire). Heavy viewers overestimate the actual prevalence of violence in society. They exaggerate the number of people involved in serious crimes. They are more likely than light viewers to think it is dangerous to walk alone in a city at night. They believe that the police must often use force and violence. They overestimate the number of times a typical police officer pulls out his gun.

Pinning the blame for these attitudes on television has been difficult to do for Gerbner and his colleagues, Nancy Signorielli, Larry Gross and Michael Morgan. Many critics say he has not succeeded. He has, however, gone to great lengths to use respondents from the same sex, age and ethnic groups, respondents at the same literacy level, and even respondents who have been crime victims a similar number of times. Still, the differences persist between heavy and light viewers in their level of fear and distrust.

Recently the Gerbner team actually

continued

measured changes in a group of adolescents who watch a lot of television. They found that students who were asked the same questions in two successive years increased their estimates of the amount of violence in the world and of the importance of knowing self-defense.

Lending credence to the idea that TV increases

fear, the head of audience research for the British Broadcasting Corp., Peter Menneer, recalls that he was afraid to visit New York on his first journey to the United States. "I thought I would feel uneasy walking around after dark," he said. "I expected shadows to be lurking in doorways. But it was not at all true. New Yorkers seem very well disciplined." Menneer said he got his image of New York from watching "Kojak."

After the news and a few more quiz shows, it's 8 p.m., time for prime time's hottest shows. And the women of the night: an endless progression of perfect young faces atop cushiony bodies selling toothpaste, lipstick and perfume, interspersed among flawless beauties in long blond curls playing pioneer women or police officers in high heels.

Scene: A young woman stands on a basketball court with a handsome high school coach, while the entire team of teenaged boys moves up en masse, making sexual noises. The coach asks her later, "Did that offend you?" and she replies, "Oh, no, I thought it was charming!"

Same night, different program: Pretty, blond, Southern Susie Holmes is running to her lover with her angry father and several hoodlums in hot pursuit. Alone at one point in the back seat of a car, Miss Holmes, wearing short shorts and a midriff top, is surrounded by five men who leer at her through the windows. In the next half-hour, there are three car chases as Miss Holmes' smooth pink body is transferred in and out of cars and through car windows. Through it all, she never loses the perfect set of her long, blond curls.

"Television is becoming more sexy, but not less sexist," Gerbner says. His team has measured an increase in the amount of sex depicted on TV since 1977. This could be interpreted as reflecting a liberalization of people's attitudes toward sex, but Gerbner believes it has less to do with sexual freedom than with sexual exploitation. Comparing the proliferation of sex on TV to the spread of topless bars in the suburbs, he contends that both reflect a male counterattack on women's liberation. "It's an example of male rage.... They're saying, 'I'll show you!'"

Television's treatment of women has many negative aspects, Gerbner believes. He and his team have found that in prime time:

- Nearly all the female characters appear only in the context of sex, romance or family — not as career people, for instance, or even criminals.

- Women age faster on TV than men do. As teenagers, the female characters have an older life-style than the males do, and they continue this acceleration throughout the different age groups. In characters aged 55 or more, for instance, one-third of the women play "old" people, compared to less than a quarter of the men. And at age 65, although more than a quarter of the male characters still have prime-of-life adult roles, 90 percent of the women are old.

- Women peak about age 30, while men peak at 40, in terms of the greatest concentration of characters. TV consistently provides young women for older men.

- In the 20-year-old age group, female characters actually outnumber male characters, but then the ratio plummets so that there is one woman for every four or five men.

"Women are the victims of the greatest cultural assault that mankind has ever conceived," says Gerbner. "Look at the television audience. Women are there in three times their (men's) number. They are there during the day and at prime time, and they are the major buyers of commodities. Yet their lives are shortened. They are under-represented, devalued and restricted in the opportunities in which they see themselves. Furthermore, they are presented mostly in their late teens and 20s. Then their lives radically decline and diminish. They typically play opposite older and more powerful mates. And they have less than their share of opportunities, and that share revolves around romance, sex or serving roles."

But isn't this the way it is for millions of women? Isn't this reality?

"Who says it's real?" Gerbner demands. "Women believe it. That's the purpose of the thing. The cosmetics industry is behind the whole conspiracy."

It's 10 p.m., and the day in church ends with "Dallas'" favorite archvillain, J.R. Ewing, complaining as he leaves his mistress' bed: "That woman just cannot make a decent cup of coffee." For J.R., though, being a sexist is just part of being a bad guy — and his main scene for devilment is the skyscraper office of Ewing Oil.

continued

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Gerbner is often challenged by business people who want to know why, since they pay for television, they are not por-

trayed in a better light. If television supports the corporate power structure, why are men like J.R. so wonderfully hateful? To Gerbner, it is one of the ironies of human nature. "You

can't be rich and powerful and have a good image at the same time," he says. "I tell them they have a choice. They can either have power or popularity, but they can't have both at the same

time.

"It's a tradeoff. Characters who are totally benign, in television and in real life, are ineffective, usually women and teachers. The price you pay for being goody-goody is that you are ineffective. The price you pay for power is that you are not portrayed as totally benign. You must have a touch of evil."

And Gerbner, despite his belief that TV upholds the values of corporate America, does not believe that corporate people are "evil" — or even that they are intentionally manipulating all the images television provides. He thinks that TV promotes their views because it is written and produced by professionals in New York and Los Angeles who unconsciously reflect the values of their own class and that of the business interests

that sponsor their work. This influence is made obvious, he says, by the occupational profile of characters on TV. Only 6 percent of the characters have blue-collar occupations, compared with the 70 percent of the American population who hold such jobs.

"Anyone who says television reflects real life is crazy," Gerbner says. "Its world is created in the image of the power and money elite. It's not going to show laborers and poor people."

"I'm not saying that TV should reproduce the census. No art does. But we need a better mix. Television is a human institution. It can be controlled and that should become part of the public agenda. We have to ask ourselves, 'What kind of a national culture do we want our children to grow up with?'"

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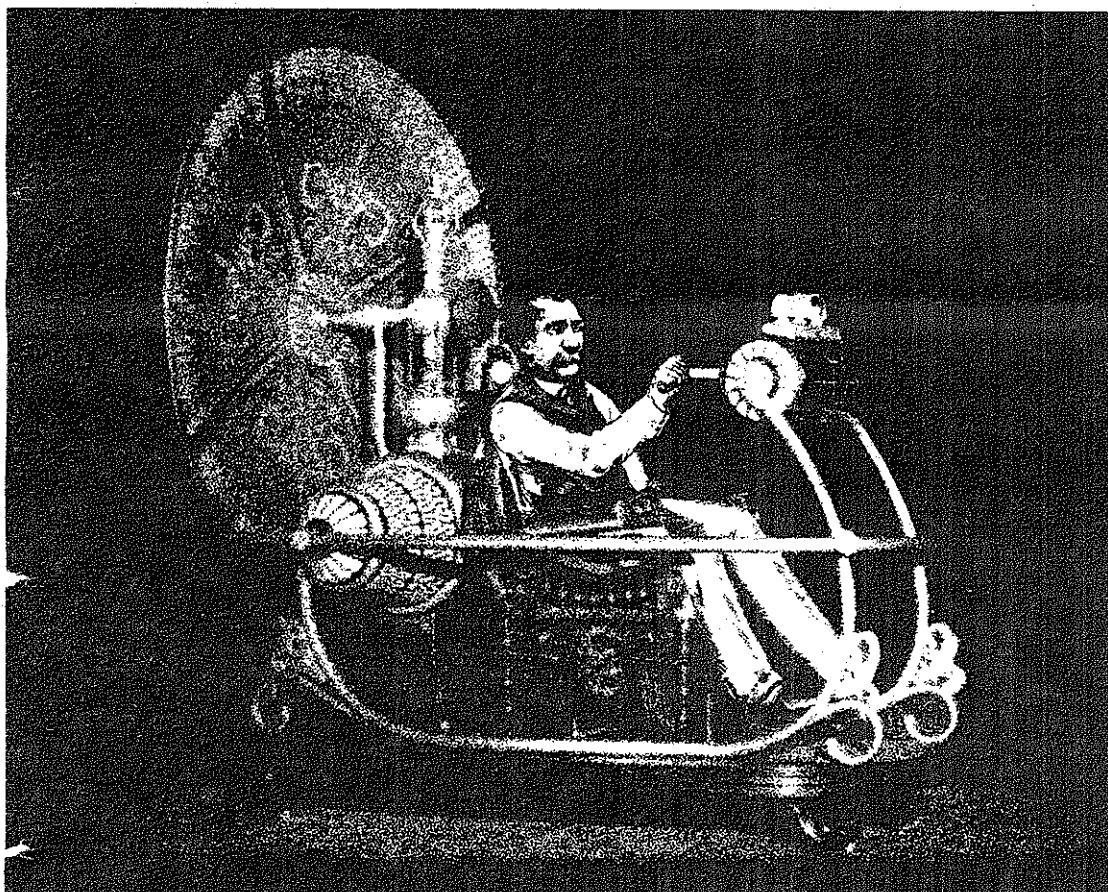
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CSG, continued from page 1

dent, WQED-TV, Pittsburgh, Pa.; and Michael Collins, station manager, WNED-TV, Buffalo, N.Y. were among those who presented testimony.

"Whether increased or not, the Community Service Grant program must remain *unrestricted*. It is the cornerstone of helping to support our local operations. It is underpinning of every station operation. It pays for precisely those station expenses for many of us where we would have most difficulty in securing other support. The unrestricted nature of these grants must be preserved," stated Siegel.

The hearings are part of the Corpora-

CPB/Annenberg Telecommunications Project in Preliminary Planning Stage

The proposal by Walter H. Annenberg, magazine publisher and former U.S. Ambassador to Great Britain, that The Annenberg School of Communications contribute up to \$10 million a year for 15 years to CPB for a project to support the production of high-quality, college-level courses through existing and developing communications, is now in the preliminary planning stage.

The grant would provide for tele-

communications materials and courses to be offered in cooperation with higher education institutions toward undergraduate degree credit.

The Internal Revenue Service has ruled that such grants could be made by The Annenberg School and that the Corporation's charter permitted it to accept them.

Last July, The Annenberg School and CPB established a Joint Task Force to begin preliminary work leading to the creation of the project and the development of a funding agreement between the two entities.

The Annenberg School has made \$300,000 available to the Task Force to support these planning efforts.

The Task Force plans to meet monthly until a funding agreement is completed. Since July, the Task Force has worked to specify the background information it needs to consider during its deliberations on the nature and scope of the project.

For purpose of the study, the Task Force agreed the project will focus on courses aimed at persons who have re-

continued on page 4, Annenberg



CPB panel, New York City hearings. Pictured from left to right are: Diana Dougan, Nelson Robinson, Steve Symonds, Ron Bornstein, Cal Watson, Diana Calland and Lillie Herndon.

tion's comprehensive review of the criteria and conditions regarding the division and distribution of CSGs among CPB-qualified public radio and television stations.

Individuals and organizations wishing to appear must submit a written request, including a written summary of proposed comments, at least one week in advance of the appropriate hearing dates.

The Corporation will accept written statements from individuals and organizations unable to attend for inser-

tion into the hearing record.

Witnesses will be allotted ten minutes for presentation of comments, followed by up to ten minutes for questions and answers.

Correspondence should be addressed to Madalyn Hardy, Conferences Services Manager, CPB, 1111 Sixteenth Street N.W., Washington, D.C. 20036.

The Corporation will contact individuals and organizations with details as to the exact time of their hearing presentations.

The remaining four public hearings will be held in the following cities:

- **Salt Lake City:** Monday, Dec. 1, 1980, 7 p.m.-9 p.m.; Tuesday, Dec. 2, 9 a.m.-noon and 2 p.m.-5 p.m., The Salt Palace, 100 Southwest Temple Street, Salt Lake City.
- **Nashville:** Thursday, Dec. 11, 1980, 9 a.m.-noon, 2 p.m.-5 p.m. and 7 p.m.-9 p.m., State Legislative Plaza, North Sixth Street at Union, Nashville.
- **Los Angeles:** Monday, Jan. 19, 1980, 9 a.m.-noon, 2 p.m.-5 p.m. and 7 p.m.-9 p.m., Moot Courtroom, School of Law Building, UCLA Campus.
- **San Diego:** Thursday, Jan. 22, 1981, 7 p.m.-9 p.m.; Friday, Jan. 23, 9 a.m.-noon and 2 p.m.-5 p.m., Shearson Harbor Island Hotel, 1380 Harbor Island Drive, San Diego.

KFJM-AM Wins N.D. Broadcast Awards

Public radio station KFJM-AM, Grand Forks, N.D., has been awarded two first- and second-place awards in the first North Dakota Associated Press Broadcasters Radio-Television news contest.

First-place awards were received in the categories of agriculture and documentary for the program "African Agriculturalist Visits the Red River Valley," and the three-part series *Housing and Real Estate in Grand Forks*, respectively.

Second-place awards went to the continuing program series *Grafton State School*, in the continuing story category and "The Dutch Elm Saga" in the feature category.

The awards were presented during the annual meeting of the North Dakota Associated Press and the North Dakota Broadcasters Association.

Dyer, Special Assistant for Satellite Activities

Joe Dyer, former project director of the Satellite Interconnection Project Office (SISPO), has been named special assistant for satellite activities under CPB's vice president for administration and treasurer Fred Wacker.

In making the announcement, Wacker said Dyer will be responsible for the development of a program for satellite facilities to provide an adequate and cost-effective satellite interconnection system; and assisting in the development, negotiation and administration of the annual satellite interconnection agreements and other satellite facilities assistance agreements.

Dyer will also serve as the Corporation's representative for the 1976 CPB-Western Union agreement.

Ford Named NAPTS Planning Associate

John Ford has been appointed planning associate at the National Association of Public Television Stations (NAPTS).

In making the announcement, NAPTS President David Carley said Ford will be working primarily in the areas of research and planning as part of NAPTS' overall efforts to support the continued growth and development of the nation's public television licensees.

Annenberg, continued from page 3
ceived at least a high school diploma or equivalent and are interested in taking undergraduate level courses related to a degree program.

Continuing professional education is expressly eliminated from initial consideration. The materials to be financed through the project should be of sufficient quality and content to qualify for degree credit, but not be limited by design or use solely to students desiring degree credit.

The Task Force contracted with the educational and telecommunications consulting firm, Kalba Bowen Associates, Cambridge, Mass., to gather information about current uses of radio and television in higher education, new telecommunications technologies and trends in higher education curriculum and enrollment.

The consulting firm is expected to

CPB Publications Available

In response to requests from public television and radio stations, additional copies of two publications from CPB's Office of Communication Research, *An Ascertainment Handbook for Public Broadcasting Facilities* and *Public Radio Programming Content by Category—Fiscal Year 1978*, have been made available.

Requests for copies should be made directly to the Office of Communication Research, CPB.

synthesize findings from its investigation, comment on the implications of those findings and identify and assess alternative ways of attaining the project's objectives.

While the consultant study is underway, the Task Force will focus on other steps to be taken in preparing the project for consideration by The Annenberg School and CPB Boards.

It is hoped that the project can be completed and a funding agreement presented to both Boards in January 1981.

The Task Force is chaired by William J. McGill, former president of Columbia University. Representing the Corporation are Lillie E. Herndon, chairman of the Board of Directors and former chairman of the South Carolina Board of Education, and Robben W. Fleming, CPB president and former president of the University of Michigan.

Representing public radio is Maurice B. Mitchell, chairman of the NPR Board of Directors and former chancellor of the University of Denver. Representing public television is Newton Minow, former chairman of the PBS Board of Directors and former chairman of the Federal Communications Commission.

George Gerbner, dean of The Annenberg School of Communications, and Trustees Harry C. Coles and Merrill Panitt represent The Annenberg School.

Further inquiries about the project should be addressed to: Dr. William J. McGill, Chairman, CPB/ASC Joint Task Force/Higher Education Project, Corporation for Public Broadcasting.

TV as the New Religion

The only other cultural force before television that transmitted identical messages to every social group and class, so that all shared essentially the same culture, was religion.

By GEORGE GERBNER

Whoever tells most of the stories to most of the people most of the time has effectively assumed the cultural roles of parent and school. If that story-telling process also includes teaching us most of what we know in common about life and society and, in addition, can speak in every home, it has also replaced the church in its ancient role in the partnership of church and state. That process and power is television.

The only other cultural force before television that transmitted identical messages to every social group and class, so that all shared essentially the same culture, was religion. After more than 10 years of intensive research into its social function, I have concluded that television is best seen and studied as a ritual, as a virtually universal new religion that tends to absorb viewers of otherwise diverse outlooks into its own "mainstream."

These conclusions come from findings of our long-range ongoing research project, called Cultural Indicators, and those of independent investigators in the United States and abroad. They are published in detail in such scholarly quarterlies as the Journal of Broadcasting. My colleagues, Larry Gross, Michael Morgan, Nancy Signorielli and I believe the conclusions to be the most coherent data-based theory of television's role in society. Here I will describe the theory in nontechnical terms, illustrate it with some key findings and point out some of its political, religious and cultural implications.

Television presents a synthetic but coherent world of fact and fiction that most people experience relatively nonselectively. In other media, people choose individual items — an author, a magazine, a subject. But in television, most people do not select particular programs, they just watch TV. Most people watch not by the program but by the clock. The television set is on in the average home for more than 6½ hours a day. Watching has become a ritual, as routine, almost, as brushing one's teeth. For the first time in history, the rich and the poor, the urban and the provincial, the cosmopolitan and the isolated, the very young and the very old share a great deal of cultural imagery in common, although none of it is of their own making.

Relatively few people have witnessed real trials and even fewer have watched surgical operations.

George Gerbner is professor of communications at and dean of The Annenberg School of Communications at the University of Pennsylvania. His article originally appeared in the Long Island daily, Newsday.

But most television viewers have a vivid image of how surgeons work and see an average of 30 cops, seven lawyers and three judges a week — every week — on television. And it is the same with saloons and penthouse apartments, the jailhouse and the White House, and a tightly programmed world of human types, situations and fates. The most recurrent patterns of the ritual, as in any religion, tend to be absorbed into our framework of knowledge; they become assumptions that we make about the world.

What are those patterns? By now we have analyzed about 1,500 programs, more than 4,000 major characters and some 14,000 minor characters appearing in prime time and weekend daytime network television. Basically, on television men outnumber women 3-1, young people comprise one-third of their real numbers, persons over 65 comprise 2 per cent of the TV population but

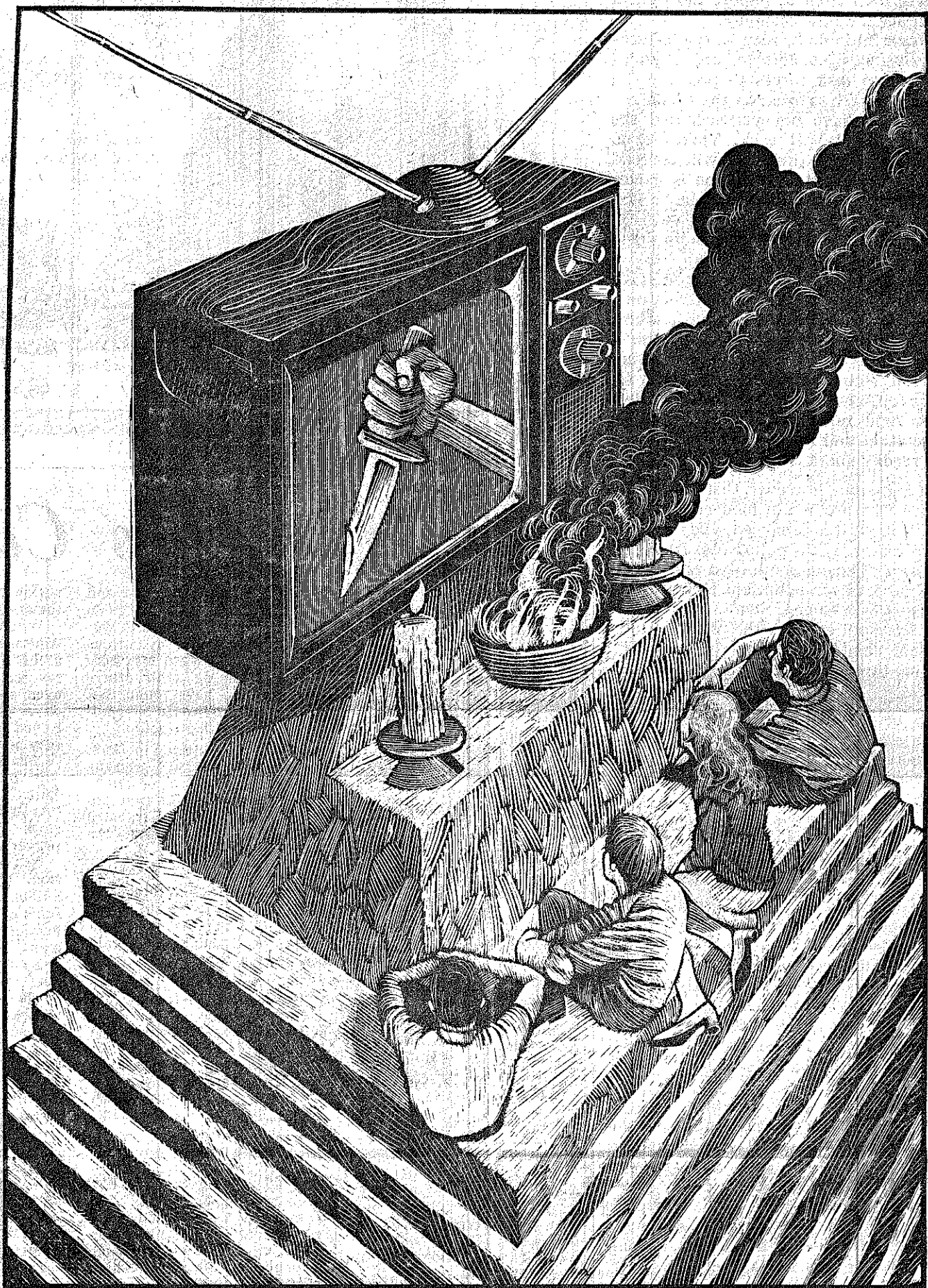
11 per cent of the real world's; professionals and law-enforcers greatly outnumber all other working people; crime is about 10 times as frequent as in the real world, and an average of five acts of violence per hour (four times that many in children's programs!) victimize more than half of all leading characters each week.

What do we learn from TV's world and how do we learn its "lessons"? Conventional research methods investigate the effects of specific programs or viewing habits — with few consistent results. They may demonstrate, for example, that children exposed to a show with violence exhibit more violent behavior afterwards. But if most viewers watch nonselectively, it is useless to look for the effects of individual programs. It's the total pattern that counts. So we measure how much television people watch and relate that amount to their responses to

questions about the world. The questions are based on the most recurrent and pervasive patterns of the world of television. If the heavier viewers respond to our questions significantly more according to the way television depicts things than do the light viewers (given similar living conditions and the same socio-economic group), then that difference reflects the contribution of television to their conceptions of reality.

The synthesis of these findings goes under the heading of "cultivation theory" because it assumes that for most people long-range exposure to television cultivates stable conceptions about life.

To test our theory, we compared the responses of heavy TV viewers to particular questions with those of light TV viewers. We found that in most cases heavy viewers respond



— KENT BARTON / Miami Herald Staff

TV — the New Religion?

TV / From IM

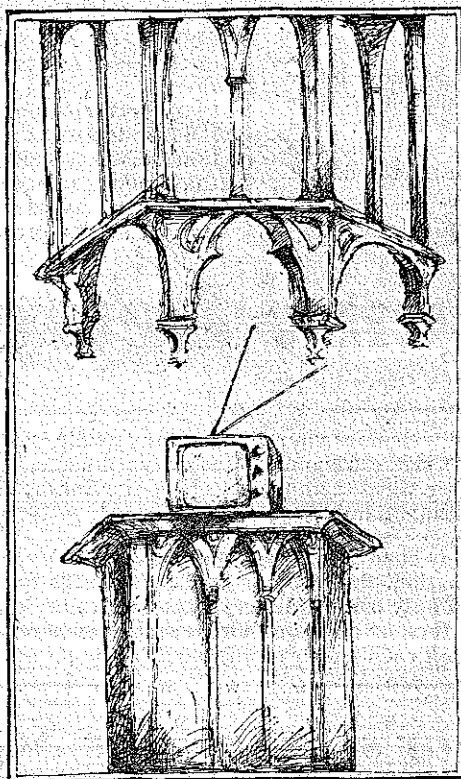
more in terms of television's concepts. In other words, television overrode the effects of other factors, such as socio-economic elements. This we call "mainstreaming," because the heavy viewers tend to become absorbed into the mainstream of TV culture.

For example, people of differing income and differing TV viewing habits were asked whether they thought they might become involved in violence — which appears frequently on television. The percentages of those who said they thought that they might were: light viewers with incomes under \$10,000, 84; heavy viewers (under \$10,000), also 84; light viewers with incomes between \$10,000 and \$25,000, 68; heavy viewers in that income range, 76; light viewers with incomes over \$25,000, 62; heavy viewers (over \$25,000), 80. People with higher incomes have valid reasons to think that they are less likely to become involved in violence than do persons with lower incomes; they generally do not live in high-crime areas, for one. So the response percentages should decline as income rises. And indeed, for light viewers, they do. But for heavy viewers, they do not. This suggests that the heavy viewers are absorbing some of the fears of violence generated by the frequent showing of violence on television regardless of income.

AGAIN, groups of people were asked the following question: "Do you agree or disagree with the statement, 'It is hardly fair to bring a child into the world with the way things look for the future.'" It was designed to test assimilation to the negative views implied by the violence on television.

Persons without a high school education, who might fairly be expected to agree with this philosophy, responded fairly uniformly whether they were light or heavy viewers: 60 per cent of light viewers agreed with the statement, 58 per cent of heavy viewers. Persons with a college degree, because of their greater chances for advancement, were presumed more likely to have an optimistic outlook and so to agree less with this question. And indeed, among college-educated light viewers, only 12 per cent agreed with it. But of the heavy viewers, 24 per cent agreed. Television was reducing the effects of their college education. They were joining the mainstream.

Further questions demonstrate that



Geoffrey Moss

heavy viewers consistently exaggerate their risks in life and mistrust strangers more than light viewers do. But TV can also moderate extreme views, can bring them into the mainstream. For most people, television, which is sexist, increases sexism. But among people who are the most traditionally sexist, light viewers retain their old views, but the heavy viewers show less sexism. Mainstreaming implies a kind of homogenization.

SUCH homogenization seems to take place in more than just the areas of anxiety, insecurity and stereotyping of people. One other area involved is adolescent reading and IQ scores. For example, in most cases, the more viewing, the lower the scores. But in the lowest IQ groups, television viewing leads to some improvement in the scores. This suggests that television's cultivation process is broader than many people assume.

Television also sometimes appears to have an effect upon people different from mainstreaming. This is to reinforce their views. This phenomenon seems to occur when an issue is extremely relevant to a person's life — more particularly relevant than the more general

matters involved in mainstreaming. For example, contrary to real life, persons over 65 are the most victimized group on television. We asked people whether they agreed with the statement that older persons are more likely to be the victims of violent crime than anyone else.

Among young people, about 70 per cent of both light and heavy viewers agreed. Among middle-aged people, there was likewise virtually no difference between light and heavy viewers: approximately 74 per cent of both agreed. But among older people, while only 75 per cent of light viewers agreed, 88 per cent of the heavy viewers agreed. Television was re-emphasizing their views. We say that they were resonating to TV and we call this phenomenon "resonance."

WE ARE still trying to define more sharply when mainstreaming occurs and when resonance does. We think, however, that they are not contradictory phenomena, as they may at first appear, but complementary ones, as refinements of cultivation theory.

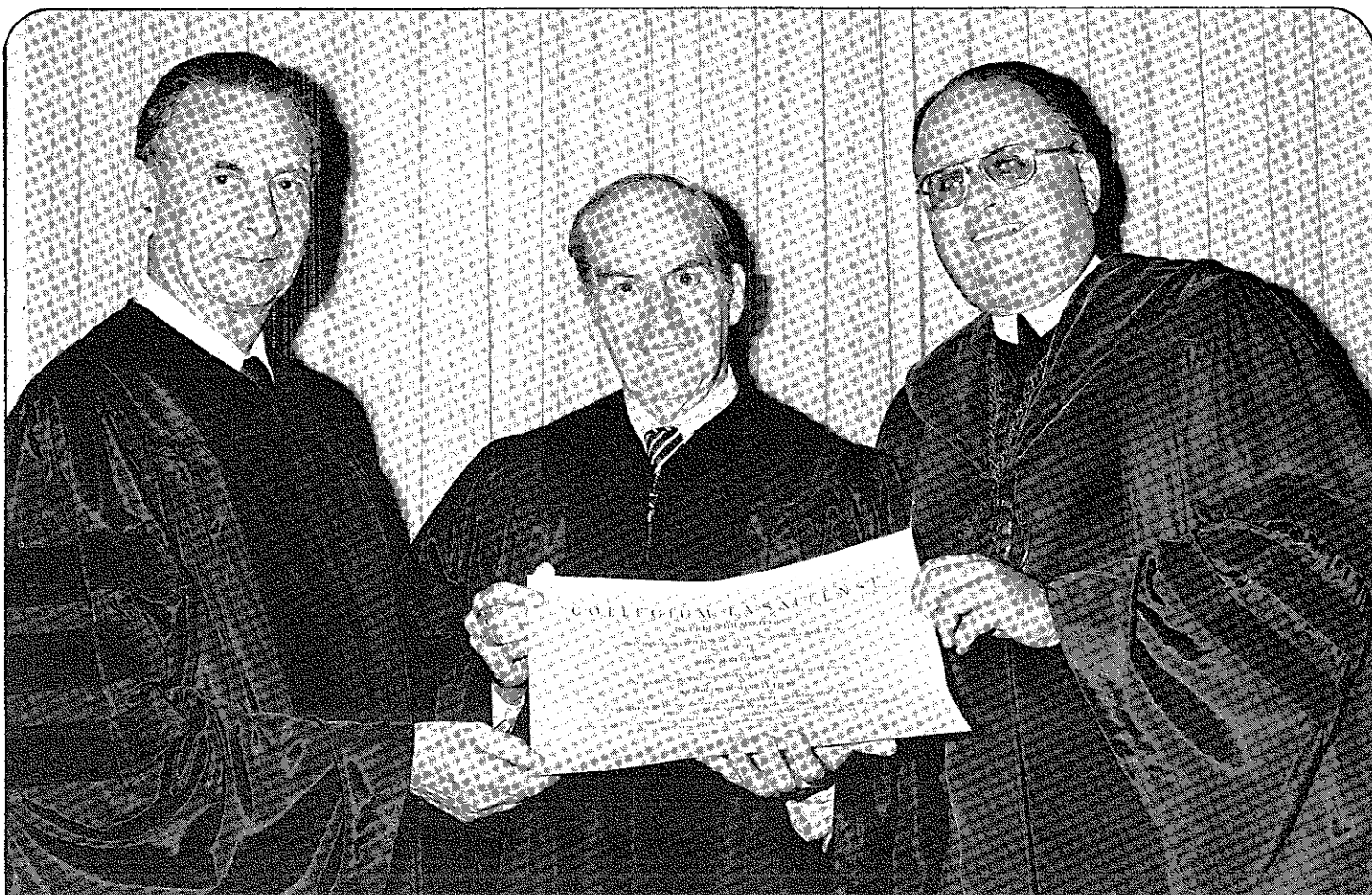
Considering television as the ritual of a new religion rather than as a selectively used medium, such as books or film, enabled us to isolate its general trends and contributions to conceptions of reality. We have also found that people under 35, the "television generation," are more imbued with its view of life than those who grew up before television.

Understanding the dynamics of television as ritual helps to make some puzzling aspects of the current scene fall into place. Simple, strong, tough measures and hard-line postures — political or religious, or both — appeal to the anxious and alienated who are perplexed by and resistant to change but powerless to prevent it.

The electronic church with its formal trappings of traditional religion speaks to them.

The "moral majority" and its political allies speak to them. The actual majority finds television itself the most attractive choice among different things to do each night.

Its reliable ritual speaks to them — confirming the fears, feeding the hopes, cultivating the assumptions television shaped in the first place — and dominating the cultural climate in which political parties, traditional religions and all other institutions must now find their way.



Brother President Patrick Ellis, F.S.C., Ph.D. (right) presents honorary doctor of humane letters degree to John G. McCullough, recently-retired editor of the editorial page of the Philadelphia *Bulletin*, as Dr. George Gerbner (left), dean of the Annenberg School of Communications at the University of Pennsylvania and another recipient of an honorary degree, watches. Men were honored at La Salle's Fall Honors Convocation along with 635 Dean's List students on Oct. 19.

Journalist and Communicator Honored at Fall Convocation

John G. McCullough, recently-retired editor of the editorial page at the Philadelphia *Bulletin*, and Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, received honorary doctor of humane letters degrees at La Salle's annual Fall Honors Convocation on Oct. 19 in the College Union Ballroom.

Brother President Patrick Ellis, R.S.C., Ph.D., presided at the convocation which also honored a total of 635 Dean's List students, including 136 men and women from the college's Evening Division.

Marie R. Jones, co-editor of the *Chestnut Hill Local* and a member of the Council of President's Associates, sponsored Mr. McCullough for his degree. Brother Gerard Molyneaux, F.S.C., Ph.D., assistant professor of English and coordinator of the communication arts program, sponsored Gerbner.

McCullough was honored "for his genuine interest in people—and their right to be heard on editorial pages and opinion pages." Gerbner's citation praised him for developing a body of communications scholarship "catholic in its concerns and precise in its conceptions."

McCullough retired in September after serving for 13 years as editor of the editorial page at the *Bulletin*. The former president of the National Conference of Editorial Writers, he has won numerous journalistic awards including 10 best-writing awards from the Philadelphia Press Association and

five awards from the Pennsylvania Newspaper Publishers Association.

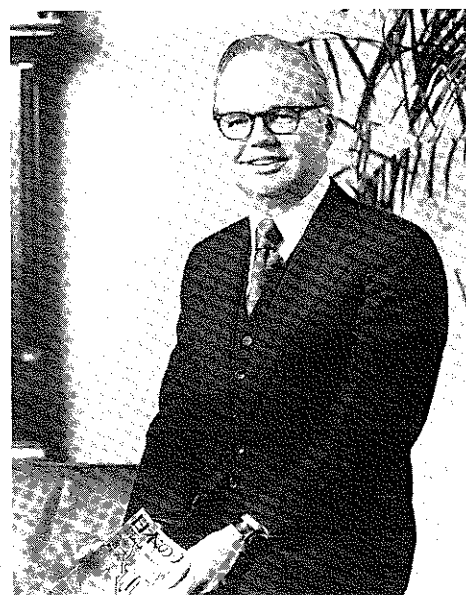
During McCullough's 40-year career, he served as a foreign correspondent covering assignments all over the world including wars in Vietnam, in the Sinai, on the Golan Heights, and in the islands of Indonesia. As a White House correspondent, he traveled with President's Eisenhower, Kennedy, Johnson, and Nixon.

Gerbner, who has been at Penn since 1964, has written for a number of newspapers including the San Francisco Chronicle. He received his B.A. from the University of California at Berkeley, and his M.S. and Ph.D. from the University of Southern California. He is author and editor of numerous articles and books on mass communications research, and is the editor of the quarterly *Journal of Communications*.

Gerbner has directed various research projects under contracts and grants from the National Science Foundation, the U.S. Office of Education, UNESCO, the International Sociological Association, the International Research and Exchanges Board (IREX), the Eisenhower (Violence) Commission and the Surgeon General's Scientific Advisory Committee on Television and Social Behavior. His current research on "Cultural Indicators," including the television "Violence Profile and Index" is conducted under a grant by the National Institute of Mental Health.



Philadelphia Conference Keynoters: (l. to r.) George Gerbner, Dean, Annenberg School of Communications; Charles E. Peterson, architect, historian and preservationist; Howard W. Johnson, chairman of the Corporation, Massachusetts Institute of Technology



Johnson, Gerbner and Peterson Will Address Conference

The three major speakers at the Philadelphia conference are nationally well known for their achievements in the fields of education, business, and the arts and sciences. **Howard W. Johnson**, chairman of the Corporation, Massachusetts Institute of Technology has served as president of the Museum of Fine Arts, Boston, since 1975. In September he will become chairman of the Board of Overseers. He is also a trustee of Wellesley College, of the Aspen Institute for Humanistic Studies and a member of the corporation of the Museum of Science in Boston. Johnson will open the conference with an address on "The Value of the Trusteeship System."

To his current positions in the fields of education and the humanities, Johnson brings years of experience in the fields of business management, in both the corporate and academic arenas. After leaving General Mills in 1953, he went to MIT where he became dean of the Sloan School of Management in 1959, president of MIT in 1966 and chancellor in 1971. From 1966 to 1968 he was a member of the President's Advisory Committee on Labor-Management Policy and now serves as director of a number of major corporations.

"Museums in the Age of Television" will be the subject of an address Friday evening by **Dr. George Gerbner**, professor of communications and dean of the Annenberg School of Communications at the University of Pennsylvania. Born in

Hungary, he came to the United States in 1939 and was a member of the OSS in World War II. Following graduation from the University of California at Berkeley, Gerbner received advanced degrees from the University of Southern California, where he later taught. Before coming to Philadelphia, he also served on the faculty of the Institute of Communications Research at the University of Illinois and worked on the staff of the *San Francisco Chronicle*.

Gerbner has directed many U.S. and multi-national mass communications research projects under contracts and grants from the National Science Foundation, the U.S. Office of Education, UNESCO and a number of other agencies including the Surgeon General's Scientific Advisory Committee on Television and Social Behavior. His current research on cultural indicators, under the auspices of the National Institute of Mental Health, includes a television program entitled "Violence Profile and Index."

Charles E. Peterson, architect, historian and preservationist, has had a long and distinguished career in the field of architectural restoration. On Saturday, he will speak to delegates about the restoration of Independence National Historical Park and Society Hill, where he has restored two houses for his own use.

Peterson first joined the National Park Service in 1929 as an architect and landscape architect. In 1933, he founded the

Historic American Buildings Survey, now one of the largest archives of its type in the world. From 1950 to 1954, he served as the resident architect for the Independence National Historical Park Project, and from 1954 to 1962 as the supervising architect, historic structures, for the eastern office of the National Park Service.

Peterson was elected a Fellow of the American Institute of Architects in 1962 and was a medalist in 1979. He is past president of the Society of Architectural Historians and the author of a number of books including *Historic Philadelphia* and *Philadelphia Architecture in the 19th Century*. He has also been active in the development of the International Council of Monuments and Sites (ICOMOS) and in a number of architectural and conservation groups in England. Among the many awards presented to Peterson are the Distinguished Service Award and Conservation Service Award of the National Park Service.

In Memoriam

Herbert Scott-Gibson, trustee of the Brooklyn Museum, the Brooklyn Arts and Cultural Association, and the Brooklyn Institute of Arts and Sciences, died in May. Mr. Scott-Gibson was the museum educator in charge of community programs at the Metropolitan Museum of Art.

ONE OF THE AXES critics of television often grind is that watching too much TV leads children to read less and show less enthusiasm for school. As recent studies in the Winter 1980 *Journal of Communication* show, however, the relationship between television and children's reading and school behavior is actually much more complicated than traditional criticism would have us believe. Diana Zuckerman, Dorothy Singer and Jerome Singer of Yale University, for example, report that the reading habits and scholastic enthusiasm of third, fourth and fifth graders they studied were related not to the amount but to the types of programs viewed. The more the children tended to watch fantasy violence programs, such as *The Incredible Hulk* and *Wonder Woman*, the less time they spent reading, according to parental estimation; and the more they watched game and variety shows, the less books they read, according to teacher observation. Moreover, the more they watched cartoon shows, the less enthusiasm they exhibited in school, according to teachers. The authors suggest that "particular kinds of programs may interfere with and take the place of reading and imaginative behavior" but concede that more research is needed to determine whether the program types adversely influence children's reading habits and enthusiasm, or whether children with school-related problems tend to gravitate to those shows.

A SPECIAL Advertising Age issue titled "Twentieth Century Advertising and the Economy of Abundance" marks that magazine's 50th anniversary. Packed with articles and statistics about the past, present and future of various mass media and their dominant support system, advertising, the 276-page volume includes a piece by Herbert Zeltner that traces 50 years of media trends, focusing on the use of regional and national media. From 1930 to 1960, advertisers increasingly spent their money on national vehicles—magazines, syndicated supplements and network radio and TV. In 1930, 52 percent of ad expenditures

went to national media; in 1959 that figure was 61 percent. Throughout the Sixties and Seventies, however, national advertising's share of the total pie decreased, as advertisers learned to target their messages to specific groups through localized media—local broadcasts, single-market newspapers and regionalized editions of magazines. The projection for 1980 is that national advertising will have dropped to 55 percent of the total, and Zeltner and others believe that it will drop even further as media buyers take advantage of new technologies to target advertising.

AGING AND TV, a much-discussed topic lately, is the subject of several articles in the Winter 1980 *Journal of Communication*. One, by George Gerbner, Larry Gross, Nancy Signorelli and Michael Morgan of the University of Pennsylvania, explores a sample of 16,688 characters in prime-time, daytime and Saturday-morning shows aired between 1969 and 1978 and reveals that people over 65 make up 2.3 percent of the TV population (while they make up about 11 percent of the U.S. population). Interestingly, the researchers discovered that the more people watch television, the more they tend to perceive old people in negative and unfavorable terms. The relationship between viewing and negative images is particularly strong among people 18–29 years old. The researchers suggest that with young adults "the absence of first-hand information [about the elderly] may increase the salience of television imagery. . . . However, it is also possible that younger people are more susceptible to these messages because most of them have never lived without television. It is not necessarily the case that they will 'grow out' of this as they age and learn more about aging from diverse sources."

WHEN IS A BROADCASTER legally liable for physical injury caused by a program that incites antisocial behavior? In very narrow circumstances, concludes George Stevens in a Fall 1980 *Journalism Quarterly* article. Reviewing several "media incitement" cases,

the Purdue University professor finds that broadcaster accountability is clear only when the program actually urges the audience toward wrongful acts. As an example he cites *Weirum v. RKO General, Inc.*, in which a Los Angeles radio station offered cash prizes to listeners who followed broadcast directions and located a disc jockey traveling around the city by car. In chasing the disc jockey, two teenagers in separate cars forced another car off the highway, fatally injuring its driver. The jury pronounced one of the teens and the radio station guilty, and the California Supreme Court agreed, concluding that the station had set in motion a chain of events leading to a "foreseeable" fatal accident and should be held responsible for negligent behavior. Stevens points out that the courts have tended to interpret "foreseeable" very narrowly, generally arguing that economic and First Amendment rights of mass media organizations would be severely hampered if they were held responsible for even the most remote possibility that an article or broadcast could cause people to do physical harm.

A RECENT ARTICLE in *National Food Review* sets forth some interesting figures to show just how dependent the television industry is on food advertising and how dependent the food industry is on TV. Anthony Gallo, John Conner and William Boehm state that food manufacturers, retailers and service companies collectively spent \$2.5 billion on major ad media during 1978. Nine out of ten of those advertising dollars (2.3 billion) went to television. (By comparison, non-food industries spent about seven of every ten dollars on TV.) Expenditure by food manufacturers alone ran to \$1.7 billion in 1978, almost 22 percent of the TV industry's total advertising revenues.

—Dr. Joseph Turow

Outtakes, a regular column offering items of interest about television writing and research, is compiled by Dr. Joseph Turow, assistant professor of communications at Purdue University. If you have items of interest, please send them to Dr. Turow in care of EMMY Magazine, 4605 Lankershim Blvd., North Hollywood, CA 91602.

SPRING 1980

By Helen
8/8

ACTORS GUILD RAPS TV ROLES FOR WOMEN, MINORITIES

White males continue to dominate television drama in numbers that are disproportionate to their actual representation in the population, while women, minorities, young people, and the elderly are underrepresented, according to a study conducted for the Screen Actors Guild.

"Women and Minorities in Television Drama, 1969-1978," conducted by George Gerbner and Nancy Signorielli of the Annenberg School of Communications at the University of Pennsylvania, indicates that television viewing among many groups of people has reinforced traditional and sexist views of the world. The report, released last fall, traced women and minority representation in 1,365 dramatic programs.

When the researchers looked at television roles, they found that among women characters, marriage, romance, and family were primary concerns. Although women and nonwhites are not presented as evil or inept, said the report, they had limited opportunities to play serious, important roles.

Television drama also overrepresents professionals (especially medical and legal), and police and criminals, but underrepresents clerical, sales, and blue-collar workers. The report noted that the largest real-life professional occupation of women is that of teaching, but that on prime-time television, 59 percent of teachers are men and only 41 percent are women.

The study "confirms in academic terms what we, as actors, have long surmised," said Kathleen Nolan, president of the Screen Actors Guild. "The world of television is skewed through the underrepresentation of minorities, and especially women, to the detriment of both actor and audience, a situation that Screen Actors Guild finds unacceptable."

WARC Wrap-Up

WARC was WORK. Representatives of 150 nations signed a 1300-page technical rulebook that will govern global radio communications for the next 20 years. After 10 weeks of negotiations, the World Administrative Radio Conference closed its session but was faced with the enormous task of printing 2.6 million pages for 2,000 copies of the rulebook.

Confrontations among nations had been expected over the allocations of the very

limited number of available wave bands; these encounters were avoided by postponing debate on the explosive issues until the early 1980's.

Distributing shortwave frequencies to specific countries and allocating fixed satellite frequencies are two of the major tasks still facing the conference which is ordinarily convened every 20 years to allocate frequencies used by all the global radio services.

Child Porn Outlawed in Sweden

An amendment to the Swedish constitution, effective January 1, 1980, will criminalize the making of hard-core porno photos, films, video-grams, etc. involving children under 18. Fines or jail sentences will be imposed upon those found guilty. The amendment was rushed through the Parliament due to a rise in children's prostitution in the past year in Sweden.

While maintaining lenient attitudes toward most sexual content in the media, Sweden maintains a film censorship board which is adamant in banning violence of any kind.

NOW Studies Broadcast Issues

Beginning in December the National Organization for Women undertook a new project with these objectives: to analyze equal employment opportunity programs at broadcast stations in at least three states, to examine the role of women in station ownership, and to assume a major role in promoting the production and syndication of public affairs programs on women's issues.

The study which involves minorities as well as women, is being conducted by NOW chapters, with support from the United Church of Christ, National Black Media Coalition and other groups. The project is expected to result in issuance of position papers that NOW and other groups can use in developing policy.

Actors Oppose Pornography

Pornography and excessive violence are specifically opposed in the Actors Charter recently adopted by the International Federation of Actors in Budapest. The Representatives of SAG, AFTRA and Actor's Equity -- the three U.S. performing union affiliates of IFA concurred in the anti-smut-and-slam clause of the charter.

NFD Targets "Scruples"

The National Federation for Decency has targeted CBS's anticipated airing of SCRUPLES in February for its January petition drive.

NFD describes the book upon which the CBS presentation is based as "a tasteless, vulgar, profane and immoral presentation of the super rich," and is urging its viewers to ask local CBS stations to replace the program with more suitable community programming.

\$36,500 Dish for TV Eavesdroppers

The Nieman-Marcus Christmas catalogue offered a backyard satellite-receiving dish antenna this year for \$36,500. The 15-foot satellite-to-home antenna raises new points of law as viewers eavesdrop on as many as 24 simultaneous signals including pay-cable services such as Home Box Office and Madison Square Garden Sports.

Missing Persons Report

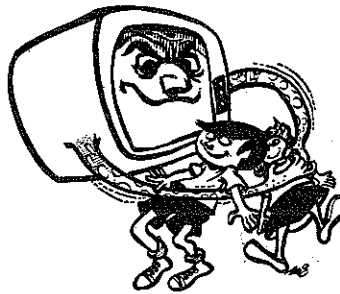
In a recent report by Dr. George Gerbner of the Annenberg School of Communications at the University of Pennsylvania, findings indicate men outnumber women three to one on TV. Blacks and Hispanics are underrepresented as are older people. Furthermore, when older men are portrayed, they are more likely to possess evil powers that are punished by death; older women, on the other hand, have no such power and are most likely to be victimized by violence.

Dr. Gerbner theorized that young people are especially misled by TV's neglect of older people as dramatic characters.

The Annenberg report also tabulated violence over the past 10 years. It showed five

violent incidents per hour of prime time and 18 violent incidents per hour from 8 a.m. to 2 p.m. on weekends. Of all the characters, 56% in prime time are involved in violence and 80% of those during the weekend. More prone to be victimized by TV violence are women.

In another study done at Michigan State University, findings indicate that Hispanics are most often represented as bandits, junkies, or other criminal types, or as police officers. The study indicates that only 1.5% of characters on TV are Hispanics, whereas this group represents 9% of the population. Particularly underrepresented are Hispanic women.



Labor Eyes TV

The AFL-CIO has published a brochure entitled "Using the Electronic Media: The Union Members Guide to Modern Communications." The Guide explains PSAs, paid advertisements, the Fairness Doctrine, personal attack rule, equal time for political candidates, ascertainment, and procedures for complaint.

At the forefront of union concerns about the image of workers on TV and fairness of reports on union issues is the International Association of Machinists and Aerospace Workers. IAM members will be monitoring TV this winter with results expected in May.

According to Broadcasting, IAM president, William Wimpinger states "unions rarely, if ever, get air time" for their positive community efforts but "we'll get on the news all right if there's a strike."

Entertainment programming is also under scrutiny for its portrayal of American workers as bigots and buffoons.

Single copies of the AFL-CIO brochure are free from: Dept. of Professional Employees, AFL-CIO, 815 16th St. N.W., Washington, DC 20006. For IAM information write: IAM Media Project, 1300 Connecticut Ave. N.W. Suite 909, Washington, DC 20036.

Connecticut Views Reading Scores

Does heavy TV viewing inhibit student's reading ability? A report from the Connecticut State Department of Education would seem to indicate that it does. In tests given to 9-, 13-, and 17-year olds last year, Connecticut pupils who reported watching TV more than four hours a day scored lower in reading than their counterparts who spent less time in front of the tube.

Reading ability also seemed to be correlated with the students' own opinions of their reading skills and with their desire to read.

The agency will attempt to assess the impact of TV and self-perception in future studies of test scores, according to Joseph Gordon, administrative services officer for the Connecticut Department of Education.