Fall 1978

Televised Violence and Paranoid Perception: The View from Great Britain

J. M. WOBER

IMAGERY and metaphor to be found in the currency of everyday communication may be useful indirect pointers to underlying truths about a society. If one observes that the injection of life-saving vaccine and the recording of a photographic image of personal identity are both labeled in a culture in common with the lethal bullet, such a society is probably one that is preoccupied with violence. If television is a major source of stimulus, and much of its content is of violence, the ways in which such violence may function psychologically, socially, and even politically are clearly major topics for academic and applied research.

Several investigators have developed a great deal of empirical evidence around the themes that televised violence might have beneficial (cathartic) effects, or harmful effects by the precipitation of new

---

Abstract American viewers who have seen large quantities of violent material have a greater tendency to answer questions about the real world in ways which make it seem closer to the nature of the world depicted on television than do viewers who have only seen small amounts of television. Interpretation of the implications of these findings has been vigorously developed, probably far beyond the certainty which can be attached to the rigor of the empirical results. If the effects of heavy violence consumption are as strong as alleged, they should be discernible when sought again in a similar culture, and with similar methods. An attempt to replicate the American results among British viewers suggests that the paranoid effect is absent from their viewing experience. It may not have been convincingly demonstrated hitherto in America either.

J. M. Wober is Deputy Head of Research of the Independent Broadcasting Authority in England.

Public Opinion Quarterly © 1978 by The Trustees of Columbia University
Published by Elsevier North-Holland, Inc. 0033-362X/78 0042-0315/$1.25

violence via a variety of mechanisms.[1] All these theories focus on effects which may involve actors who might be led to commit or desist from violence. However, a major new perspective was recently opened up by Gerbner and Gross (1976), who contend that televised violence may have unwanted effects through identifications that may be set up with its victims rather than its perpetrators.

Gerbner and Gross (1976) argue that television fiction is essentially realistic in style, conveying "a continuous stream of 'facts' and impressions about the way of the world." This material cultivates "types of common consciousness." Gerbner and his colleagues have established by content analysis that there is a great deal of conflict and violence portrayed on American television; they have then set out to explore the screen's "contribution to notions of social reality" by comparing the answers of heavy and light viewers to a series of questions about "facts of life that relate to law enforcement, trust, and a sense of danger."

In 1976 Gerbner and Gross reported that among an unspecified sample of adults 17 percent more of the heavy viewers (defined as those acknowledging over four hours' viewing per day) than light viewers (two hours a day or less) answered "can't be too careful" to the question "can most people be trusted"; the excess was 13 percent for those giving the "television answer," i.e., exaggerating their own chances of being involved in violence; finally, the excess among heavy viewers was 9 percent on a question on the proportion of people involved in law enforcement. Evidently, therefore, the most subjective question produced the largest difference.

A year later, Gerbner and five colleagues (1977) showed that televised violence had actually increased. Three questions about dangers

[1] Feshbach and Singer (1971) have provided field experimental data backing up Feshbach's earlier thesis that viewing violence can reduce aggressive behavior by catharsis. Experimentally too, Bandura and Walters (1963) showed, on the other hand, that viewed screen violence plays an important part in shaping children's behavior towards acting out aggressions. An 11-year follow-up study by Lefkowitz et al. (1972) involving "cross-lagged correlations" shows that the amount of viewed violence relates for boys (though not for girls) with aggressiveness a decade later. In on-the-spot field studies, Parke et al. (1975) reported that viewing violent films for a week went with greater subsequent aggressive behavior than did seeing nonviolent films, again only for adolescent boys. Two lines of argument have related screen violence to aggressive behavior via the intervening variable of arousal. Tannenbaum and Zillman (1975) find that not only violent programs but some other kinds of content can also be arousing; subsequent provocation or opportunity may then precipitate aggressiveness more likely than for nonaroused subjects. Less directly, Carruthers and Taggart (1973) showed that physiological changes occur on viewing screen violence, but that these changes can become desensitized with habituation, with the result that viewers may accept violence as a normal way of mediating relationships.

in the real world were combined into a "mean world" index and again "television answers" were more frequent among heavy viewers, even when controlling for sex, age, and education. The element of race did not follow this picture, however, with black light viewers just as likely as black heavy viewers to give "television answers." A table of partial correlations was also given, showing significant relationships between weight of viewing, and the tendency to give television answers to questions about violence and law enforcement. However, these correlations are all very small (from 0.08–0.18, depending on the subsample), thus suggesting that amount of television viewing contributes very little to the variance in the dependent variable. The contentions that "television effects cannot be accounted for in terms of the major demographic variables of age, sex, education, or even, in the case of our New Jersey children's sample, IQ" do not follow convincingly from the data displayed, since partial correlation does not exclude the possibility that one of these variables (or some other one yet) may account for as much as, or even more of the variance than does weight of television viewing. Among light viewers (whose television influences interfere least with other ones) education and race are as strongly associated with perception of a mean world as is weight of television viewing.

Nevertheless, Gerbner's 1977 summary keeps alive the claims and sociological extrapolations made in his 1976 paper. These include that "symbolic violence is a demonstration of power and an instrument of social control serving, on the whole, to reinforce and preserve the existing social order . . . "; a "heightened sense of risk . . . is more likely to increase acquiescence to and dependence upon established authority, and to legitimize its use of force." Finally, "our chief instrument of enculturation and social control, television may function as the established religion of the industrial order." Gerbner has called for cross-national exploration of his claims, and journalists in Britain have reported them uncritically. Thus, it is of interest to pursue the topic in Britain, where some 15 percent of screen time much of it in peak, is occupied by American material largely of the kind which Gerbner asserts is responsible for his findings.

Method

In 1976 the Independent Broadcasting Authority commissioned Gallup Polls Limited to carry out an annual survey on Attitudes to Broadcasting. One hundred sampling points were chosen throughout the United Kingdom, and 1,113 adults aged sixteen and over were interviewed in a sample structured by quotas within each sex by five

age bands, four social class groups, and two working status groups so as to represent the population of the country. Over 96 percent of respondents had television, and the present study was based on these people. Interviewing took place over a one-week period in October.

In the same week a program appreciation diary was mailed to an entirely separate sample of adults randomly selected from electoral registers in the Midlands television franchise area (known to be the area whose demographic composition most closely resembles that of the nation as a whole). Diary respondents endorse an opinion for each program they have seen in a week, thereby also incurring a record of what they have seen on the three available channels. In the week in question 380 programs altogether were screened; of these, using Gerbner's violence definition, the descriptions of each item in the program journals, and the advice of experienced program administrators at the IBA, 38 programs were identified as containing violence. British scheduling patterns ensure that programs containing violence, especially if it is realistically set in drama or documentary, are shown at or after the main peak viewing times. It is also known that light viewers concentrate their viewing at peak times, with heavy viewers attaining this status by viewing in off-peak hours as well. So it could be that light viewers may see just as much violence as do heavy viewers. The use of overall viewing weight as an index of violence viewed, especially in the British situation, needs therefore to be justified. This is the question examined in Table 1.

Two conclusions emerge from Table 1. The heaviest quartile of viewers clearly saw more than twice as many violence-containing programs as did the lightest quartile of viewers. Secondly, the proportion of violence programing in the "viewing diet" was somewhat greater for lighter than for heavier viewers. Since Gerbner's hypothesis rests on the absolute levels of violence viewed, this finding from the panel can be accepted as likely to be representative of the situa-

Table 1. Number of Violence-Containing Programs, and Total Number of Programs Endorsed for One Week of Viewing Recorded in an Appreciation Diary

	Heavy Viewers[a]	*Light Viewers*[b]
N	54	53
Total programs endorsed over the week	66.1	17.0
SD	9.7	4.9
Violence-containing programs endorsed, over the week	10.7	4.1
SD	4.4	3.1

[a] Top quartile of respondents, viewing 53 or more items in the week.
[b] Bottom quartile of respondents, viewing 23 or fewer items in the week.

tion among the viewing population at large, or among any large sample thereof.

Respondents in the national interview sample were asked two "mean world" questions based on Gerbner's most discriminating items. One question on trusting people was worded in a way that would be comprehensible to British subjects. Secondly, Gerbner's query on the likelihood of being a victim of violence was represented by one question on the chance of being a victim of robbery, this being a more likely irruption of personal security in Britain. These questions were each framed in two versions, one a positive format put to half the sample, the other a negative format put to the other half. The distribution of answers to the "safe from robbery" format was close to a reversed image of the "unsafe from robbery" distribution, suggesting that both were tapping the same actual range of feelings on this topic among two separate and representative subsamples of the population. This helps to dispel a possible criticism that a positive response set may be partly responsible for any observed relation between self-reported amount of television viewing and estimates of the dangers in the real world. The results of asking one subsample of respondents how trustworthy people are had some convergent relationship with the "unsafe from robbery" distribution, while the same could not be said for the comparison within the other subsample between results of asking how untrustworthy people are and how safe from robbery respondents felt. Therefore the two questions put to the first subsample were combined to form a "security scale"; one point was given for each of the number of people a respondent said he could trust out of any 10 people, and five points for declaring he was not at all likely to be robbed, down to one point for saying he was extremely likely to be robbed. The scale therefore runs from 1 (least secure—trusts nobody and feels extremely likely to be robbed) to 15 (most secure).

Table 2 shows the security scale scores for heavy and for light viewers, of separate sex, age, and social class categories. None of the values in Table 2 even approaches significance at the 0.1 level. Thus there is no convincing or systematic tendency for heavy viewers to have lower security scale scores than are found among light viewers.

Discussion

The method used here—combining two questions into a security scale—is more powerful than Gerbner's original procedure of comparisons of single question results against weight of viewing. Indeed, it is the procedure adopted in Gerbner's second paper (1977). If the

Table 2. Average Security Scale Scores, Related to Weight of Television Viewing

Security Scales Scores among:	*All Adults*	*Sex*		*Ages*			*Social Class*[a]		
		Men	*Women*	*16–34*	*35–54*	*55+*	*ABC1*	*C2*	*DE*
Heavy Viewers (4+ hours/day	6.1	6.1	6.1	5.5	6.5	6.3	5.4	6.1	6.5
Light viewers	6.2	6.7	5.5	6.5	5.5	6.2	6.0	6.3	6.3
df	256	120	135	102	64	87	94	82	77
t	0.24	0.95	1.05	1.52	1.34	0.12	0.92	0.27	0.21

[a] These categories have been spelled out by the Market Research Industry in Great Britain in terms of occupation and economic status, and form the basis of its day-to-day analytic practice. In effect, *AB* refers to people in professional and larger executive positions; *C1* includes smaller executive, clerical, and skilled or semiprofessional positions; *C2* is the skilled working class; DE is the semiskilled and unskilled working class. Over the United Kingdom, the percentages of individuals who are designated as within these strata are 32, 35 and 33%, respectively (*ABC1, C2, DE*).

effects which Gerbner attributes to television are as strong as he asserts they are, then they might well have been discernible in Britain ("we cannot isolate television from the mainstream of modern culture because it is the mainstream" . . .). However, the present results have failed to replicate Gerbner's findings in Britain.

Almost simultaneously with the present fieldwork, Piepe, Crouch and Emerson (1977) carried out 842 interviews in and around Portsmouth and tested two Gerbner-type propositions: "these days a person doesn't know whom he can depend on," and "how often do you think that violent incidents happen around here?" There was no tendency for those who agreed with the first question to claim heavier amounts of viewing than those who disagreed. The same failure to confirm Gerbner's hypothesis occurred also with the second question.

It should be accepted, therefore, that there is no evidence for a paranoid effect of television on British viewers, although the proposition has twice, and adequately, been put to the test. Two approaches are available for interpreting this situation. One is that what may be true in America is not true in Britain, for which difference it will be useful to explore the reasons. The second is that the Gerbner thesis has still not been demonstrated convincingly in America, and the effect exists neither there nor in Britain.

References

Bandura, A., and R. H. Walters
1963 Social Learning and Personality Development. New York: Holt, Rinehart and Winston.

Carruthers, M., and P. Taggart
1973 "Vagotonicity of violence: biochemical and cardiac responses to violent films and television programs." British Medical Journal 2:384–89.

Feshbach, S., and R. D. Singer
1971 Television and Aggression. San Francisco: Jossey-Bass.

Gerbner, G., and L. Gross
1976 "Living with television: the violence profile." Journal of Communication 26:173–99.

Gerbner, G., L. Gross, M. F. Eleey, M. Jackson-Beeck, S. Jeffries-Fox, and N. Signorelli
1977 "Television violence profile no. 8: the highlights." Journal of Communication 27:171–80.

Lefkowitz, M. M., L. D. Eron, L. O. Walder, and L. R. Huesmann
1972 "Television violence and child aggression: a follow-up study." Pp. 1–42 in G.A. Comstock and E. A. Rubinstein (eds.), Television and Social Behavior, Vol. 2 of Television and Social Learning. Washington, D. C.: U. S. Government Printing Office.

Parke, R. D., L. Berkowitz, J. P. Leyens, S. West, and R. J. Sebastian
1957 "The effects of repeated exposure to movie violence on aggressive behavior in juvenile delinquent boys: field experimental studies." In L. Berkowitz (ed.), Advances in Experimental Social Psychology, Vol. 8. New York: Academic Press.

Piepe, A., J. Crouch, and M. Emerson
1977 "Violence and television." New Society 41:536–38.

Tannenbaum, P. H., and D. Zillman
1975 "Emotional arousal in the facilitation of aggression through communication." In L. Berkowitz (ed.), Advances in Experimental Psychology, Vol. 8. New York: Academic Press.

On Wober's "Televised Violence and Paranoid Perception: The View from Great Britain"

We welcome J.M. Wober's interest in and contribution to what he calls our "major new perspective" in television research. Wober's study, published in the Fall 1978 issue of POQ under the title "Televised Violence and Paranoid Perception: The View from Great Britain," claims to summarize and replicate our research on television effects, and fails to confirm our findings--or, we feel, to disconfirm them.

We are surprised by the murky reasoning and dubious comparability of his study. We are even more struck by the haste with which this article was rushed into print without bothering to obtain the methodological details that Wober claims were missing, or additional data that might have answered some of his questions. A simple inquiry could have elicited our Technical Report which was listed in the publications Wober has used. We could also have sent him the manuscript of our most recent major report which was published in the Summer 1978 issue of the Journal of Communication under the title "Cultural Indicators: Violence Profile No. 9."

As Wober seems to be less than adequately informed of many aspects of the research he claimed to have replicated, we shall limit this review to a few of the most obvious errors.

Our research deals with responses to questions about social reality by heavy and light viewers (controlling for demographic characteristics) of American network dramatic programs in which about 8 out of 10 contain some violence. Wober's replication involved British programming where, according

to his article, only some 15 percent of screen time is occupied by American programming--the kind of material that is responsible for our findings, and only 10 percent of shows are "violent."

The violence counts he reports in Britain are based on "Gerbner's violence definition, the description of each item in the program journals, and the advice of experienced program administrators." This is hardly comparable to our method, inasmuch as our definition is applied by pairs of trained coders (not administrators) to videotapes of actually broadcast materials (not listings). The lack of an appropriate content study--his or another researcher's--clearly reduces the strength of his assertions. His misconceptions are also revealed by his claim that our hypotheses rest on "the absolute levels of violence viewed." This is simply wrong; we have never said this nor done this type of analysis. Moreover, even if only 15 percent of British screen time is filled by "American programming", what of the other 85 percent? If the vast majority of British TV is indeed "non-violent", then it is certainly not likely that TV would have a "paranoid effect on viewers", and his findings may actually support our hypotheses.

In any case, Wober's fundamental misunderstanding of our theoretical perspective is evident in his implications that we say watching television makes people "paranoid about violence." Although most of our published work has been related to violence, it is a small part of our overall approach. We see television's messages as a system, containing and cultivating coherent images of life and society. Our message data archives have enabled us to conduct a large number of studies of viewers' conceptions of many aspects of social reality, such as beliefs about aging, images of occupations, political

socialization, and the roles of women, children, and minorities.

His replication of the cultivation phase of our analysis has its own puzzles. What is the N of the diary sample? The data used for Table 2 are of problematic origin. The national sample seems to have been divided; one group was asked an "unsafe" and a "trustworthy" question, the other a "safe" and an "untrustworthy" item. He reports that distributions were similar for the first subsample, but not the second, so only the first was used. Why? This would reduce the N from 1113 to about 550. Yet the N in Table 2 seems to be only 257 (he tells us that df=256). He also never tells us how many heavy and light viewers there are or defines light viewing. Further, if our questions are reworded (to make them "comprehensible to British subjects"), they should be reported, verbatim. His question which focuses on robbery may tap an entirely different dimension from ours, which concerns violence in general.

Finally, we agree that our correlations are small; but they are statistically significant and consistent across samples of children, adolescents, and adults. That other variables may account for more variance than TV does not deny television's independent contribution. While we would not ask "journalists in Britain"--or anyone else--to accept our conclusions "uncritically", Wober's piece of wishful thinking is not a straightforward replication on either methodological or theoretical grounds; it neither supports his allegations of flaws in our work nor negates our findings.

George Gerbner
Larry Gross
Michael Morgan
Nancy Signorielli
University of Pennsylvania

THE NEW RECREATION: HOMEWORK

Why waste your weekends at parties when you can bring your work home from the office?

By Joan Kron

Maybe in the beginning a big executive like God worked six days and relaxed on the seventh. But if God were creating the world today, He'd probably produce a better and less barren Australia on Sunday working from home. Because, you see, while everyone is talking about the new leisure, all the movers and shakers are doing homework in their spare time.

Unfinished business work. Not the hobbies-do-it-yourself-home-improvements-home-economics (paying the bills) work. But the attaché case full of paperwork that Tom Gola lugs home; the previous month's worth of Philadelphia newspapers Marciarose had to read when she got back from China. The pink papers my father (and maybe yours too) shuffled every night of his life after work. The homework habits of some famous Philadelphians are scattered in boxes here and on the following pages. They demonstrate that in the executive world the nightlight in the window isn't the glow from the "Tonight" show. It's the midnight oil burning in everyone's home den. Even the astronauts in Skylab II broke from their prescribed routine a few weeks ago and opted to spend their one day off a week to do an unscheduled space experiment.

What's the world coming to? Labor is careening down the assembly line to a 30-hour week and the cream of the labor force—the creators, the educators, the professionals and the decision-makers—are working nights and weekends at home for free.

What makes all the work horses run overtime? Are they greedy? Obsessive? Compulsive? Ambitious? Puritans? Escaping bad marriages? (The words you use to describe them tell as much about you as it does about them.) It depends on whom you ask. Philosopher George Santayana said people work for three motives: want, ambition and love of work. But all the work addicts that we interviewed put themselves in the *love* category. Which is hard for people who were raised on John L. Lewis's knee to understand.

"I'm bored by what most people call recreation," says media-ologist Dr. George Gerbner, who is dean at Penn's Annenberg School. If he wants to work nights and Sundays, no one is going to scare him off by accusing him of being a slave to the Protestant work ethic. "That's a passé expression," he admonishes. People work for other reasons than guilty consciences.

The work force knows exactly why it's working. First from need. (To keep up the payments on the house.) Second from ambition. (To keep up with the Joneses.) And third—the lucky ones—from love.

Not many blue-collar workers love to work. Although studies show they are often interested by their work, they don't like it enough to do it on Saturday for nothing. They trade time for money and that's it. For years the rank-and-filers have been looking forward to the wonderful day when they'd work a shorter week for the same money. And now that they've got it, what are they doing with all that free time? Are you ready for the bad news? They are standing in long lines at the supermarket, because high wages put small neighborhood stores out of business. And they're doing more chores than they did before they had all those work-saving devices at home. Studies have shown that the greatest portion of the blue-collar workers' free time is spent doing-it-yourself around the house. It's ironic—high-priced carpenters can't afford to hire high-priced electricians, plumbers and roofers.

But the average Jane and Joe enjoy their homework chores more than their on-the-job chores because they're working for themselves. It's not work

Ivoryless Tower, "I want to unify my life—integrate my work and leisure," says Professor Ray Birdwhistell, an anthropologist at Penn's Annenberg School of Communications and the coiner of Body Language. The Pro, as he's called by his working-class neighbors, recently gave up his home in Philadelphia to live and work all year round (he commutes every day to Penn and Eastern Psychiatric, where he also has offices) at his summer home on Brigantine Island, north of Atlantic City, a place where most of the population merely spend their *vacations.*

Birdwhistell is the prototype of the new worker. The one who loves his work so much he doesn't know when he's working and when he's playing. It's all so much the same. The furnishings of his converted lobster shack say it all. No living room separate from work spaces. In the two-storied main staging area, all the trappings of his multi-faceted existence cohabit. Life just flowed through the house. What *House & Garden* (one of the professor's favorite sociology journals) would call The Living Center.

There's a spot for writing (electric typewriter), scholarship (a 19th century bookcase holds antique books collected for their topics as well as their bindings), reading (a reclining chair is set apart in an antechamber), guests (up the ladder in the loft), observation (from his screened-in porch overlooking the beach he watches the relationships of fathers and sons for a long-term anthropological study he's doing), sport (his hipboots and fishing gear hang near the typewriter), craft appreciation (his huge collection of Caucasian oriental rugs adorn every wall and most of the floors; he points out the weaving mistakes in each one—"part of the beauty"), his own craftsmanship (there's a loom for mending the rugs, and he has a collection of antique and modern woodworking tools which he loves to use; a new hammer nudges an old chisel like a three-year-old holding hands with a grandparent).

And in the center ring there's a conventional middle-class living room. Sofa, coffee table and pull-up chairs. Only an astute student of the cues and signals would notice that the prof places his chair at a distance from "the group" so that a chat with him feels like a lecture from a teacher. But this room is also a one-room schoolhouse. His students often trek down to sit at the professor's feet.

Birdwhistell confesses to being a split personality on the subject of work, "I am split by two sides of my family. My homework interwines the Roundhead (Puritans) and the Cavalier (the 17th century mods). On my Puritan side. I have never felt out of debt. It's the bugaboo of idle hands get into mischief."

Part of the reason Birdwhistell is content to work so hard is that "hedonism, the fun philosophy, is for people with no faith in tomorrow." He's more interested in savoring the process than the results. "I'm not interested in sports except to watch. I don't need games for social relationships. I don't go to the movies. I can't listen to music—it would take me five years to learn how to listen well. I'm not interested in being an amateur."

Birdwhistell takes his hobbies, his fishing and his work equally seriously. "I make a living by what I'm doing, but I sure as hell wouldn't work this hard to make a living."

Photographed by Neil Benson

Prescription for violence

Old City DIGEST, vol. 1, No. 2, p. 4

In 1968 the National Commission on the Causes and Prevention of Violence asked a group of researchers at University of Pennsylvania's Annenberg School of Communications to evaluate the link between television programs and social behavior. After ten years of research led by professors George Gerbner and Larry Gross and supported by the Surgeon General's office and the Mental Health Institute, the committee is about to release their findings.

The most recent update on the "Cultural Indicators Project", as it's called, shows strong associations between patterns of a program's dramatic content and conceptions of social reality among children and adolescents. "We have found that television cultivates an exaggerated sense of danger and mistrust in heavy viewers compared to similiar groups of light viewers," the researchers say.

While the Annenberg group doesn't link violence in T.V. programming directly to aggressive social behavior, the study suggests a subtle connection between viewers perceptions about certain social groups and the relative risks those groups face in television drama. Certain groups have historically been portrayed on television as powerful and aggressive, police officers—while other groups, including women, boys and non-whites, are shown to be weaker and more often the object of a violent act.

The Annenberg group says this programming could lead to an overblown fear for one's safety in the real world, if you identify with powerless characters; or to actions of impunity, if you identify with the powerful fictional characters—because T.V. led to the belief that certain groups should act certain ways.

Costas

Other findings in this year's report: the level of violence in weekend programming for children has risen to nearly total saturation with nine out of ten characters involved in violent acts; overall, each hour of children's programming on weekends contains about 25 violent incidents; the only decline in the level of violence came during the time slot from 8-9 p.m.—the period was formerly called the "family hour".

According to the study, heavy television viewers believe most people can't be trusted, take advantage of each other and look out mostly for themselves. When samples of junior high school students were asked, "How often is it alright to hit someone if you are mad at them?", a significantly higher proportion of heavy viewers than light viewers answered, "almost always".

"Perhaps we are about to see the tip of an enormous iceberg of aggressive social behavior," the researchers suggest. "Perhaps social scientists are about to discover what seems to be an elusive link between television violence and real world violence."

Groups like the National Federation of Decency, the National Citizen's Committee for Broadcasting and the National Parent-Teacher Association have begun to exert consumer pressure on advertisers who support and sponsor violent programming. Professor Gerbner feels this is the best recourse the public has, yet his own research reveals that consumer efforts have only been effective in softening early evening programming, not the weekend shows the kids love to watch.

Ken Dossar

DAILY VARIETY

...ne
...er,"
...ions"

ut

...gned to
...ebut with
... Pepper's
...ad," accor-
..., producer of
avid Krebs of
...p's manage-

..., Mr. Theodore Mun-
...stock," NBC Radio and Jewish The-
ological Seminary; local radio, "For

Gerbner to speak on TV violence

Dr. George Gerbner, dean of the Annenberg School of Communications, speaks before the Caucus for Producers, Writers and Directors, at Chasen's the evening of Jan. 18. He is the creator of the violence profile & index, a program content tool which originally was developed under a grant from the National Institutes of Mental Health.

...ias...
against
Days" an...
"Challe...
against one
petitions, is
tional prod
show "Shie...
Binder prod
Get the H
street Prod
ordered for

'Stud

"The ...
photogra...
nounced

David Levy
Mrs. Wolfe
Productio

The Not So Silent Minorities

Nelson Price

Which minority should decide what is on television? The network heads? The advertisers? The writers and producers? The local station? The Nielsen ratings? The government? Pressure groups? How does the public fit into the decision-making process?

Television decision-makers have lost their credibility because they have sacrificed their social responsibility for higher and higher profits. For years the television industry turned deaf ears to social scientists, congressional committees, and the public regarding violence on television. Despite the evidence accumulated, the money spent on research, and the public outcry, the industry ignored the issue and rode violent programs to greater and greater profits.

Even now a major industry leader maintains there is no proven "connection between television violence and real violence," just as there is no proven connection between cigarette smoking and lung cancer. But there is a very high correlation. Television's reluctant reduction of violence—and only under extreme pressure—does not create confidence in the industry's concern for the public good or for its decision-making process. It appears that the public welfare comes second, profits come first.

Television's credibility is reduced further when new season programming turns to exploitative sex to replace excessive violence. All of the issues presented on "Soap" need to be presented on prime-time television. The public needs accurate information regarding homosexuals, transvestites, and destructive and constructive sexual relationships. But "Soap's" degrading, put-down humor exploits blacks, homosexuals, and the sexuality of all persons. The "Soap" laugh track proposes what the producers think the audience should find funny—the laugh track was used more than 125 times in the first episode. But one of the least funny moments was when a character confesses he killed his wife's husband so that he could marry her: Violence has simply moved into sexual comedy via sick humor. The motives of television decision-makers will be suspect as long as the "freedom issues" they cite are excessive violence and exploitative sex.

Furthermore, until television recognizes it is an educational and social institution that influences values and behavior, it will not be able to develop criteria for decision-making in the public interest. Television is built on the capability of advertising to change values and behavior. But the industry thus far has been unwilling to accept responsibility for the role of television programming in changing values and behavior. Decisions need to be made on a basis which recognizes the individual and social effects of television.

Studies by Dr. George Gerbner of the Annenberg School of Communications indicate that heavy television viewers see the world differently from light television viewers. They tend to be more fearful and to overestimate the number of persons employed in law enforcement. While this at first seems merely interesting data, the implications can be far-reaching: If television creates a climate of fear in our cities, persons may stop shopping at downtown businesses, thus causing further decay. This is not good economically—or socially. If certain people are portrayed as more violent, it likely will change some people's behavior toward those kinds of persons. If people are more fearful, then we as a community and as a

nation may be more willing to increase our police and military protection. Television then not only mirrors the violence which is around us, but also helps to change our society. The fantasy of television begins to create a new reality.

When television is acting in the public's interest, it will not insist on absolute proof of harmful effects before it is willing to desist in questionable program practices. It will "first do no harm," awaiting proof that violence is not causative before using violence as a means to entertain.

The removal of excessive violence and exploitative sex from television does not have to mean program mediocrity. (We already have that with the sex and violence.) The option can be quality programs which deal with reality, present healthy humor, allow us to see ourselves and our human failings, and enable us to deal more creatively and positively with our lives and relationships.

It does not mean that a "Roots" should be shown without its violence. It means we need to begin to differentiate between gratuitous violence—the kind that proposes that violating others is an appropriate way to solve human problems by good guys as well as bad—and the violence that allows us to see our human failings and to learn from our past and present mistakes.

Television needs to deal with controversial subjects and issues. Sponsors and advertisers must be willing to withstand pressure for programs which will be in the public interest. When they do, they will find support for their stands for freedom, for issues, for human sexuality, for understanding and correcting the violence that is in each of us and in our society. Television can be a medium that is humanizing and healthful, rather than dehumanizing and destructive.

What can viewers do when television leaders will not listen or make programming changes? They can bring pressure on the television leaders. They can write congressional leaders, which can result in hearings, and possible legislation. They can bring pressure on advertisers to withhold their advertising dollars from harmful programs. They can pressure local stations to change the hour of a broadcast to adult viewing times, to take the program off the air, or to challenge the license at renewal time.

In a free and open marketplace, citizens have the right to purchase or not to purchase products or services. They can boycott companies they believe are not acting in the public interest. Such pressure in no way resembles the blacklists of the McCarthy era, which discredited individuals and wrecked professional careers. The boycott or sponsor pressure may deprive individuals of their livelihood in working on a particular program—such as "Soap"—but it does not prohibit the individual from working in television nor does it use the smear.

In the past, the public was not a part of the decision-making process. The crude methods of boycott and pressure must be used until better methods are developed. It is no longer adequate to say that the Nielsen ratings and the off button can handle the problems. That allows the industry to program whatever the majority will tolerate, putting total responsibility on the public and assuming none itself.

Many in the industry want change—but change is difficult when the criteria are audience ratings and profit. The system pressures individuals into making immoral decisions—or risk losing their jobs. Through public support, better decisions can be made with less risk to those industry persons who want to make television fulfill its promise for entertainment, information, profit, and social good.

Nelson Price is a director of United Methodist Communications and president of Media Action Research Center.

Dec - Jan 1978

MUTUAL

LANCASTER NEW ERA
Lancaster, Pa.
PM-57,000

First of 4 Programs Slated Feb. 12

Country Day Seminars to Look At How TV Affects U.S. Society

By ED KLIMUSKA
New Era Staff Writer

The impact of television on society will be explored here during a four-part seminar to be held at Lancaster Country Day School.

Kicking off the seminars will be George Gerbner, professor of communications and dean of the Annenburg School of Communications at the University of Pennsylvania. A leading critic of network television programming, Gerbner will speak at the school Feb. 15. His topic will be "The Real Message of Television."

The series of seminars will be held in the John F. Steinman Theater at Country Day School on Wednesday evenings Feb. 15, 22, March 1 and 8 at 7:30

Open to Public

The seminars are open to the public. Tuition is $15 or $25 per couple. Seating is limited.

Interested persons should contact the school or send a check and their name and address to the school.

Other nationally known participants will be Judith Wilkinson, director of the Washington Association for Television and Children (WATCH) and Hedda Sharapan, associate producer of Mr. Roger's Neighborhood, a popular children's program.

Local panelists will be Dr. John Randall, associate director of the department of family and community medicine of Lancaster General Hospital; Kay Walker, manager of education services of Channel 33 in Hershey; Paula Bresler, a teacher at Lancaster Country Day School and Nelson Sears, program manager for Channel 8.

George Gerbner

Nelson Sears

Hedda Sharapan

John Randall

Paula Bresler

Ethelmae McSparren, one of the organizers of the seminar series, says: "Since TV is here to stay, it is our purpose to help educate parents in the use of TV.

"Some of our speakers, like Mrs. Sharapan, will talk about how to use it actively, while Mrs. Wilkinson from WATCH will discuss how we might be able to control what is being aired."

The series grew out of questions raised at last year's seminar at the school on values and decision-making.

Mrs. McSparren points out that in the U.S. 98 percent of the people have TV sets. Forty-five percent of the households have more than one set.

She adds that according to the Neilson

—See COUNTRY—Page 40

Country Day to Look at TV's Impact

(Continued from Back Page)

report, pre-school children watch 54 hours of TV a week. By age 18, youngsters have spent 11,000 hours in school and 15,000 watching television.

Children are watching cartoons where the top theme is violence, she adds

It is reported that between the ages of five and 15 the average child has viewed the killing of more than 13,000 persons on TV. "This causes decreased emotional sensitivity to media violence with increased ability to be violent to others," she says.

Here is a rundown on the seminars and speakers:

FEB. 15—Gerbner, a noted author and teacher, will be the featured speaker. He has aroused the wrath of the national networks with his commentaries on television. His findings have been published in major journals and newspapers.

FEB. 22—Mrs. Wilkinson is the executive director of WATCH, a public interest group involved in the improvement of television for children. She has developed and maintained relationships with TV stations, government agencies and other public interest groups. Her topic will be "TV: Your Family's Friend or Foe?"

MARCH 1—Four local panelists will be featured on the topic "Children's Programming — Four Perspectives." Dr. Randall will discuss how television exposure at crucial periods of a child's life imprints behavior patterns and how it is a rapid method of imposing values on the public.

Mrs. Bresler, president of the Lancaster Area Association for Education of Young Children, sees television as an anonymous teacher. She will explain how television affects a child's performance in school as well as his lack of cultural appreciation for the arts.

Mrs. Walker of Channel 33 and Sears of Channel 8 will explain the history of and role of public television, present their programming philosophy and offer information about the daytime instructional programming.

MARCH 8—Mrs. Sharapan has been a member of Fred Roger's staff since 1966. She is presently serving in the public relations area and developing program ideas. Her topic will be "Positive Uses of Television."

Datebook®

■ indicates new or revised listing

This week

Jan. 8-10—*California Broadcasters Association* midwinter meeting. Gordon Hough, Pacific Telephone Co. board chairman, will speak Jan 10. Palm Springs Spa, Palm Springs, Calif.

Jan. 9—Deadline for entries in competition for Peabody Awards of *Henry W. Grady School of Journalism and Mass Communications,* University of Georgia, Athens, Ga. 30602.

Jan. 9-10—*National Radio Broadcasters Association* board meeting. Doral Beach hotel, Miami.

Jan. 10—*Nebraska Broadcasters Association* annual dinner honoring the state legislature, including presentation of 1978 inductees into NBA Hall of Fame. NBA membership meeting will be held earlier in the day. Nebraska Club, First National Bank building, Lincoln, Neb.

Jan. 10—*Tennessee Association of Broadcasters* annual legislative reception. National Life Center, Nashville.

Jan. 10—*Radio Advertising Bureau* sales clinic. Fairmont hotel, Dallas.

Jan. 11—*Winter meeting of New England Cable Television Association.* Holiday Inn, Newton, Mass.

Jan. 11—*Radio Advertising Bureau* sales clinic. Regency-Denver hotel, Denver.

Jan. 11-13—Special winter meeting of the *Association of Maximum Service Telecasters board of directors.* Agenda will include reports on the short-separation drop-in case before the FCC; report on plans for the 1979 World Administrative Radio Conference in Geneva; report on association work in connection with improvement of UHF reception and capabilities, and plans for the meeting in Las Vegas during the National Association of Broadcasters convention. Mauna Kea Beach hotel, island of Hawaii.

Jan. 12—*Radio Advertising Bureau* sales clinic. Crown Center, Kansas City, Mo.

Jan. 15—Deadline for entries for The 1977 Media Awards for the Advancement of Economic Understanding sponsored by *Champion International Corp.,* Stamford, Conn., and administered by Amos Tuck School of Business Administration of Dartmouth College. Total of $105,000 in 14 media categories will be awarded reporting on economics that is stimulating and understandable and which was presented during the 1977 calendar year. Information: Program administrator, Media Awards for the Advancement of Economic Understanding, Amos Tuck School of Business Administration, Dartmouth College, Hanover, N.H. 03755.

Jan. 15-17—*Florida Cable Television Association* midwinter management conference. Hyatt House, Sarasota, Fla.

Also in January

Jan. 16— Oral arguments in crossownership case. *U.S. Supreme Court,* Washington.

Jan. 16— Deadline for submission of entries by TV stations and cable television firms for the 1977 competition of the *National Academy of Television Arts and Sciences* for its national award for community service. Entry forms: NATAS, 110 West 57th Street, New York 10019.

Jan. 16-20—*National Association of Broadcasters* joint board meeting. Cerromar hotel, Puerto Rico.

Jan. 16-30—*National Association of Farm Broadcasters* agricultural seminar at sea. Aboard Queen Elizabeth II, sailing from East Coast to Los Angeles. Contact: Russell Pierson, WKY(AM)-KTVY(TV) Oklahoma City.

Jan. 17—*Radio Advertising Bureau* sales clinic. Sheraton-L.A. Airport, Los Angeles.

Jan. 17-19—*Georgia Association of Broadcasters* Radio-TV Institute. Speakers will include former FCC Chairman Richard Wiley. University of Georgia, Athens, Ga.

Jan. 18— *Radio Advertising Bureau* sales clinic. Hyatt Regency, San Francisco.

Jan. 18—*New Jersey Broadcasters Association* midwinter managers' meeting. American hotel and National Broadcasters Hall of Fame, Freehold, N.J.

Jan. 18-19—National foreign policy conference for editors and broadcasters conducted by the *Department of State.* Maximum possible information on current foreign policy information will be afforded by top government officials to domestic organization informing the general public in this respect. Department of State building, C and 22nd Street, N.W., Washington. For invitations: Mrs. Doris Williams, conference coordinator, office of public affairs, room 5825, Bureau of Public Affairs, Department of State, Washington 20520.

Jan. 19— *Radio Advertising Bureau* sales clinic. Airport Hilton, Seattle.

Jan. 19— Dr. George Gerbner, professor of communications and dean of Annenberg School, University of Pennsylvania, who created violence profile and index for TV, will meet with the *Caucus for Producers, Writers and Directors.* Los Angeles.

Jan. 19-21—First U.S./Southeast Asian Telecommunications Conference and exhibition, sponsored by *Electronic Industries Association's Communication Division.* FCC Chief Engineer Raymond E. Spence Jr. will be keynote speaker. Hyatt Singapore, Singapore.

Jan. 19-21—*Alabama Broadcasters Association* winter conference. Ramada Inn, South, Tuscaloosa, Ala.

Jan. 20-21—*Radio Television News Directors Association* board meeting. New Orleans.

Jan. 20-21—*Mississippi Broadcasters Association* annual sales seminar. Coliseum Ramada Inn, Jackson, Miss.

Jan. 21—*Florida Association of Broadcasters* midwinter conference featuring license-renewal seminar. Errol Estate Inn and Country Club, north of Orlando, Fla.

Jan. 22-24—*South Carolina Broadcasters Association* winter convention. Scheduled speakers include Senate Communications Subcommittee Chairman Ernest Hollings (D-S.C.), South Carolina Supreme Court Justice Littlejohn, Dan Redmond of Washington law firm of Dow, Lohnes & Albertson, and Richard Shiben, chief of FCC renewal and transfer division. Sheraton Inn I-85, Hearon Circle, Spartanburg, S.C.

Jan. 22-25—*National Religious Broadcasters* 35th annual convention. Washington Hilton hotel, Washington.

Jan. 23—*FCC's* deadline for comments on proposal to amend form 395—commission's annual employment report. Commission is considering changes in form's job categories and definitions to reflect more accurately job positions in broadcast industry (Docket 21374). Replies are due Feb. 22. FCC, Washington.

Jan. 23—*FCC's* deadline for comments in inquiry on problems encountered by "saturated" cable systems in complying with FCC's mandatory signal carriage rules (Docket 21472). Replies are due Feb. 22. FCC, Washington.

Jan. 25—Deadline for nominations for *Sigma Delta Chi* Distinguished Service Awards. Sigma Delta Chi Awards in Journalism, 35 East Wacker Drive, suite 3108, Chicago 60601.

■ **Jan. 25**—New York City chapter of *American Women in Radio and Television's* luncheon, featuring former FCC Commissioner Benjamin Hooks, who is now executive director of the National Association for the Advancement of Colored People, speaking on "Women and Minorities in Television." Women's Republican Club, 3 West 51st Street, New York.

Jan. 26—*Southern Cable Television Association* financial seminar to acquaint lending institutions in Southern states with cable television. Capitol Airport Inn, Atlanta.

Major meetings

Jan. 22-25—*National Religious Broadcasters* 35th annual convention. Washington Hilton hotel. Washington.

Jan. 29-Feb. 1—*Association of Independent Television Stations* fifth annual convention. Vacation Village, San Diego.

March 4-8—*National Association of Television Program Executives* conference. Bonaventure hotel, Los Angeles. Future conferences; March 10-14, 1979, MGM Grand hotel, Las Vegas; March 8-12, 1980, Nob Hill complex, San Francisco.

April 9-12—*National Association of Broadcasters* annual convention. Las Vegas. Future conventions: Dallas, March 25-28, 1979; New Orleans, March 30-April 2, 1980; Las Vegas, March 12-15, 1981; Dallas April 4-7, 1982; Las Vegas, April 10-13, 1983; Atlanta, March 18-21, 1984.

April 21-27—*MIP-TV* 14th annual international marketplace for producers and distributors of TV programing. Palais des Festivals, Cannes, France.

April 30-May 3—Annual convention of the *National Cable Television Association.* New Orleans.

May 9-10—Annual meeting of *CBS-TV affiliates.* Century Plaza hotel, Los Angeles.

May 14-17—Annual meeting of *NBC-TV affiliates.* St. Francis hotel, San Francisco.

June 1-3—*Associated Press Broadcasters* annual meeting. Stouffer's Twin Towers, Cincinnati.

June 7-10—*Broadcasters Promotion Association* 23d annual seminar. Radisson St. Paul, St. Paul. 1979 convention will be June 6-10, Nashville.

June 13-17—*American Women in Radio and Television's* 27th annual convention. Los Angeles Hilton. Los Angeles.

June 17-20—*American Advertising Federation* annual convention. St. Francis hotel, San Francisco.

Sept. 17-20—*National Radio Broadcasters Association* annual convention. Hyatt Regency Embarcadero hotel, San Francisco. Future conventions: Oct. 6-8, 1979, Washington Hilton hotel, Washington; Oct. 5-8, 1980, Bonaventure hotel, Los Angeles; Sept. 20-23, 1981, Marriott hotel, Chicago.

Sept. 17-20—*Broadcast Financial Management Association's* 18th annual conference, Dunes hotel and country club, Las Vegas. 1979 conference will be Sept. 16-19 at Waldorf Astoria, New York.

Sept. 20-22—*Radio Television News Directors Association* international conference. Atlanta Hilton hotel, Atlanta; 1979 conference will be at New Marriott hotel, Chicago, Sept. 11-14; 1980 conference will be at Diplomat hotel, Hollywood-by-the-Sea, Fla.

Caucus Reps Will Testify At House Pubcasting Hearing

Reps of the Caucus of Producers, Writers & Directors have been invited to testify before a House subcommittee on communications sesh on public broadcasting, to be held in Washington at the end of the month. Alan Courtney, head of the Caucus' public broadcast committee, and another member of that group will testify at the hearings, said Caucus spokesman David Levy yesterday.

Levy has just returned from an eastern trip, during which he discussed in Washington, D.C., the upcoming hearings, to be chaired by Henry Waxman (D-Calif.).

Levy also met with Washington attorneys handling UHF channel 56's tv license for Anaheim on behalf of Golden Orange Broadcasting Co., of which he is exec v.p. He will be general manager of the station, which has completed its antenna site, to be shared with KOCE, ETV channel in Long Beach. New station, KGOF, will "hopefully" be on the air by the end of this year, said Levy.

On his trip, he also discussed "The Titan," project being done for Corp. for Public Broadcasting by Levy and Charles Fries Prods., and met with Sidney and David Carroll, writers of the pilot script.

Levy also was in Philly, meeting with George Gerbner, who talks to the Caucus at Chasen's Jan. 18, explaining his tviolence index. Levy also met with Dandy Frank to confab on status of "$100,000 Name That Tune." Renewal date on that show (NBC o&o's) is later this month.

Col Pix Spanish Division Opens Three Films In Jan.

Columbia Pictures Spanish Theatrical Film Division is opening three pix in first part of January, per Carlos Barba, vice-president and g.m.

"Carmina," a romantic drama from Argentina, is in 13 New York area theatres.

After a New York run, "Furia Pasional" (Passionate Fury) will open at the United Artists Theatre in Los Angeles next Monday.

"Hombres Del Mar" (Men Of The Sea), a romantic drama from Venezuela is at the Happy Hour 1 theatre in New Orleans.

Showbiz Stocks Suffer Further Price Declines

The stock market's heavy sell-off continued into its second week yesterday as most prices and all market and showbiz averages suffered further declines. In showbiz, marked drops occurred in nearly all sectors, as 61 issues fell back, 14 advanced and only 21 were steady.

Major price moves included Columbia Pictures, Loews, Capital Cities and ABC all down ¾, Taft down 1, UA-Columbia Cablevision off 1½, Walt Disney Prods. and Warners down ⅝.

The *Daily Variety* Composite Index fell 60¢ as NYSE Index lost 59¢. Amex Index tumbled 1.92 and Dow Jones Industrials slipped 8.93.

Blocks of interest involved CBS, 27,300 shares and also 20,000, each traded at 47 (same as closing price, down ⅝).

MGM's 'Coma,' U's 'Mountain' Both Rated PG

MGM's "Coma" and Universal's "The Other Side Of The Mountain — Part II" are both rated PG on the 475th weekly ratings list from Motion Picture Association of America. Indies provided the other six new releases — three each rated PG and R.

The R tags went to "Let's

Ratings Box Score

Co.	G	PG	R	X	Total
AA	6	23	19	5	53

SHOWBIZ STOCK TRANSACTIONS

Monday, Jan. 9, 1978

DAILY VARIETY Index

Composite: —0.60 to 36.18

Film Prod'n-Dist.:	—0.83 to 51.08	Film Exhibition:	—0.27 to 18.60
Broadcasting:	—0.79 to 48.65	Services-Equipment	—0.40 to 20.43

10 Most Active Issues

1. General Electric	191,000	6. CBS	87,600
2. Eastman Kodak	171,300	7. Westinghouse (Group W)	86,800
3. Columbia Pictures Ind.	126,300	8. RCA	84,400
4. Norton Simon	99,900	9. Walt Disney	83,400
5. Transamerica	96,000	10. Chris Craft	61,400

Daily Volume: 1,931,700
Week-to-Date: 1,931,700

Dow Jones Industrials: —8.93 to 784.56

NEW YORK STOCK EXCHANGE

Index: —0.59 to 50.05 Volume: 27,620,000

1977-78 High	1977-78 Low		Sales (100's)	High	Low	Close	Change
47¼	36	ABC	428	38⅞	38⅜	38⅜	—¾
11¼	7⅜	Ampex	500	10¼	10	10⅛	—⅛
18⅛	13	Avco (Embassy)	406	16	15⅛	15⅜	—⅞
23	15¾	Bell & Howell	290	14	13⅞	14	—⅜
6¼	2½	Berkey Photos	155	3½	3¼	3⅜	....
61	44¼	Capital Cities Communications	163	57⅜	56¾	56¾	—¾
10	4⅜	Chris Craft	614	7¾	7⅜	7¾	+⅛
62¼	46⅜	CBS	876	47⅝	47	47	—⅝
20⅞	7⅜	Columbia Pictures Industries	1263	16¼	15¼	15½	—¾
35	19	Combined Communications	266	29¼	28½	29	—¼
36⅜	25½	Cox Broadcasting	594	36	34⅝	35	—½
15⅜	10¼	Craig Corporation	78	10⅞	10⅝	10¾	—⅛
47⅜	32⅛	Walt Disney Productions	834	37	36½	36⅝	—⅝
31½	25¾	Dun & Bradstreet (Corinthian Brd.)	397	30	29⅞	30	—⅛
86¾	48¾	Eastman Kodak	1713	49⅞	49⅛	49⅞	+¼
4½	3	EMI	32	3⅝	3½	3½	—⅛
18¼	14¼	Foote, Cone, Belding	26	17⅛	16¾	16¾	—⅜
13	7⅝	Fuqua (Martin Theatres)	117	9	8¾	8¾	....
31¼	20½	General Cinema Corp.	102	28⅛	26¾	27	—1⅛
57¼	47⅞	General Electric	1910	47½	46¾	47⅛	—¾
29⅞	21¾	General Tire (RKO General)	110	23⅜	23⅛	23⅜	+⅛
18⅜	10	Gulf & Western (Paramount)	571	11½	11¼	11¼	—¼
18⅛	13⅜	Harrah's	23	16¼	16¼	16¼	—⅛
37½	27⅛	Loews Corp.	406	34¼	33⅝	33⅝	—¾
10⅝	5	Mattel Inc.	351	7⅜	7⅜	7⅜	—¼
44¼	31	MCA	225	3¾	35	35¾	+¼
22½	17¼	Meredith	58	27	26⅞	26⅞	—⅜
28⅝	16	MGM	129	25⅞	25	25½	—½
36	24⅜	Metromedia	309	32⅝	31½	32¼	—½
21¼	17⅜	Norton Simon Inc.	999	19¼	18¾	19⅛	+¼
32½	23½	RCA	844	24	23½	23⅞	—⅜
13⅜	7¼	Republic Corp. (CFI)	38	10⅞	10¼	10½	....
10⅝	6¾	Sony Corp.	336	7	6⅞	7	—⅛
28¼	19	Storer Broadcasting	31	20⅝	20⅜	20⅜	—¼
22⅜	14⅜	Superscope	33	13	12¾	12⅞	—⅛
34¼	24	Taft Broadcasting	112	30⅜	29⅝	29¾	—1
12⅞	5¼	Technicolor	62	10⅜	9⅜	9⅞	—½
9⅝	6⅝	Teleprompter	415	8¾	8½	8½	—⅜
20½	15⅛	Thompson (J. Walter) Co.	129	23¾	22⅝	23	—⅜
16⅞	13¼	Transamerica (United Artists)	960	14¼	13¾	14⅛	—⅜
26⅜	9⅞	20th-Fox	425	20½	21	21⅜	—⅛
22⅜	9½	Viacom International	121	17¾	16⅝	17½	+¼
32⅞	25½	Warner Communications (WB)	287	31	30⅜	30⅝	—⅝
59½	52	Warners Pf.D			No Trades		
22¼	16¼	Westinghouse (Group W)	868	17¼	17	17¼	—⅛
15⅞	10½	Wometco Enterprises					

Americans are watching less TV

TV, From 1-A

lighted. And the networks are trying feverishly to figure out what's behind it all.

"We're doing all sorts of analysis to see if we can further pinpoint audience movements," says Philip Luttinger, director of national television research for CBS.

TV executives are used to growth—they have never known anything else—and in its absence some of them simply refuse to believe the evidence.

"We don't believe it's a downturn trend because there are too many reasons to believe that viewing should go up rather than down," Luttinger says. "There are more color sets, more multi-set families, more people on cable, more video cassettes and better programs."

At worst, he says, the constantly rising curve in viewing hours may simply have peaked. "People sleep a certain number of hours, eat and work. There's only a certain amount of time they can devote to TV."

Few people outside the industry would agree with Luttinger that programming is better. Many contend it's so bad that even notoriously indiscriminate viewers are mad as hell and are not going to take it anymore.

"The act is wearing thin," says Fred Friendly, former president of CBS News and now a Columbia professor and communications adviser to the Ford Foundation.

"It's a predictable midway, a sort of Coney Island. The people who merchant it are just bone dry. How many times can you do the same situation comedy? People are disenchanted, not a lot of people, but enough to begin to show."

It is showing most in daytime TV, where ratings were down 8 percent last year. There is almost unanimous agreement that the predictable flow of soaps, chit-chat, quizzes and sitcom reruns has been playing to empty houses. The wive are out working and the children are in day-care.

In its analysis, SFM also detected a sharp decrease in viewership among women over 50. The firm theorized that the controversial themes in today's soap operas might be too strong for them.

And then, SFM says, there is the 3 percent sag in prime-time viewing, which represents the loss of 260,000 households a minute. It has been taking place primarily during the 8 to 9 p.m. family hour and may be caused by programming that is not too strong, but rather too bland.

"Networks were forced to take it easy on violence," notes SFM's Staab. "This is not a popular view, but it's conceivable that this was an ingredient in programming that appealed to certain viewers."

Where have the viewers gone? Movie admissions in 1977 were up 10 million over the year before. More people were eating out. And there were modest gains in newspaper and magazine circulations.

Public television also drew larger audiences despite limited funding that forced stations to trim production budgets.

"The fact that more people are watching at a time when our programming is not as rich as a year ago is a further indication that more people are turning to us as much because of what they don't like as what we have positive to offer," says Michael Rice, general manager of WGBH in Boston, the country's top-ranked public television station.

But Annenberg's Gerbner insists that the quality of programming has little to do with whether people watch. "People watch by the clock, not by the program. They have gotten accustomed to TV. It's integrated into their life-style, they're no longer in control," he says, who, like many others, thinks that the ratings are too imprecise to be accepted as gospel.

"The only way to get people to watch less would be to broadcast less and more selectively."

There is no shortage of other explanations for the ratings decline. Among them: today's smaller families mean that there are fewer people in each house to turn on the set. The proliferation of electronic games that people play on TV screens may be stealing time from network offerings. The constant interruption of regular programming with specials and mini-series may have confused viewers and disrupted viewing habits.

And, finally, the youth fare that is dished up nightly by the networks may be indigestible for older viewers. Today's most popular shows — "Laverne and Shirley," "Three's Company," "Happy Days" — all are aimed at teenagers and people in their early twenties. Not so long ago, that age group was the most populous in the country. But now, those people have grown older, and TV programming hasn't grown with them.

Reaction to the ratings decline has been most pronounced on Madison Avenue, where advertising agencies that once used TV alone to sell products are now placing ads in magazines and newspapers and on radio and billboards.

The loss of viewers "is a problem to the network, but it's not a problem to an agency or a client," says Al Ries, chairman of Ries, Capiello & Coldwell, whose accounts include Monsanto, Western Union and Leica.

"If they're not watching TV, they're doing something else. We did without television in the past, we can do without it in the future."

The shift to other media is prompted as much by sky-high television ad rates — 50 percent higher than three years ago — as by the loss of audiences. But the two go hand in hand. "Our concern is that we don't pay inflated prices for deflated merchandise," Ries says.

But the networks aren't lacking for customers. Time is still selling out, at premium prices. And in December, there was a ray of hope: TV viewing was off just a percentage point from a year earlier. Last week, CBS' Luttinger was telling reporters: "I want you to call me when the ratings go up."

And that's the way it is.

You're watching less TV...

By Mary Walton
Inquirer Staff Writer

Throughout the land, there can be heard a faint but unmistakable sound.

That sound is sending chills down the backs of some rich and powerful men.

Those men are in charge of network television.

And this is the sound:

CLICK.

For the first time ever, Americans are tuning in less and turning off more.

In a year when dancing, moviegoing, reading, dining out and giving birth were all more popular than they were in 1976, television wasn't.

It began in March. That month, Americans watched three minutes less television per day than they had a year before. In April, it was six less. In May, 20 less. For 10 straight months now, in fact, ratings have slumped below 1976 levels.

When the downturn first surfaced in the bible of the industry — A. C. Nielsen Co.'s reports on 1,200 metered households — the networks suggested that it was a statistical fluke. Some people still cling to that view.

But the slide has since been independently confirmed by Nielsen's competitor, Arbitron, and Nielsen's own "sweep" of local markets, both of which rely on diary-keeping by a scientifically selected group of Amer-

—and that's big news

ican families.

"Our feeling is that this is real and that it goes back a number of years," says Walter Staab, president of SFM Media Service, which has published a detailed analysis of the drop. "The fall-off was so gradual that no one picked it up."

The prime-time slippage is small, he says. "But daytime is down, it's down drastically, and it's a real problem."

Television is not fading away. Even in July, with a record 6 percent loss, the average American household still watched it for a not inconsiderable five hours and 13 minutes a day. But that was 20 minutes less than a year before.

And what may seem like a paltry few minutes to a viewer is distinct cause for agony in the industry, where minutes are measured in hundreds of thousands of dollars, and one rating point represents almost three quarters of a million viewers.

"The reason the networks are hysterical is because advertising prices are arbitrarily pegged to ratings," says George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania. "In ordinary statistics, you would ignore it.

Nobody is ignoring it. Advertisers are clamoring for — but not yet getting — lower rates. Long-suffering magazines and newspapers are de-

(See TV on 17-A)

GERBNER AND H'W'D MAY WORK SAME SIDE OF STREET SOME DAY

By MORRIE GELMAN

The father of the tv violence profiles and the Hollywood creative community may be working the same side of the street in the future, with the violence research used to achieve greater creative freedom and more diverse programming.

That's the approach suggested during a confrontation that evidently produced more sparks of ideas than of fire.

George Gerbner, best known for his indices of tv violence, met with more than 50 members (about half the membership) of the Caucus of Producers, Writers & Directors Wednesday night with the result of the closed session said to be "a heady and heavy discussion" of nearly three hours.

Apparently so unexpected was the tenor of Gerbner's presentation that the Caucus needs "time to think a little bit more" about the "complexity" of what the dean of the Annenberg School of Communications at the U. of Pennsylvania had to say, before making a statement about its position.

In an interview after his session with the Caucus, Gerbner, asked if he made specific proposals to the creative group, reported, "I did make one major suggestion which is that our work can be useful to them and they should not allow it to be used against them in terms of limiting what they do."

The communications prof said he explained that the overall project he's involved in at the U. of Pennsylvania is called "Cultural Indicators," and that the violence index is only one of a series of indicators (other being on such diverse issues as aging, health and dealing with feminine life) being used.

Gerbner pointed out that he also tried to explain to the Caucus that his measures on violence will show that in order to achieve a greater diversity and richer program fare in tv — objectives with which both he and Caucus members are in agreement — more talent, more time and more money is needed because such program qualities will not be "loaded down" with what he feels are the "cheap ingredients" of violence.

"In terms of getting more talent and more time and more variety, it requires a creative freedom that this group of people can provide and if and

(Continued on Page 44, Column 1)

GERBNER AND H'W'D MAY WORK SAME SIDE OF STREET SOME DAY

(Continued from Page 8, Column 2)

when or as they proceed to that goal, our research, our indices, will reflect it," Gerbner said in the interview as explanation of how he came to work with and not bury the Hollywood creative community.

Speaking of the Caucus members, Gerbner said, "It will be useful for them to show the amount of uniformity versus diversity that's on the air" in attempting to reach their goal of providing richer programming product. "I offered to continue our dialog," said the educator, "and to collaborate with them in helping to use our type of research in the interest of greater freedom and to avoid its use for limitation."

Used As Weapon

Gerbner, evidently in his meeting with the Caucus, acknowledged that his violence profiles have become a "weapon" and are being used as "ammunition for censors and pressure groups and particularly by the networks against producers, writers and directors by saying, 'You can't do this and you can't do that'."

Added Gerbner in defense of his research: "This is not what it was designed for and this is not what it can do best."

Asked to characterize the reception he received from the Caucus, Gerbner replied: "In diplomatic circles they would say we had a free and frank discussion — rather intensive and at times tough, but on the whole, particularly toward the end, I would say extremely positive and sympathetic."

The format followed was a half-hour presentation by Gerbner, speaking without text, then about two hours of q&a. There was some criticism of the methodology used by Gerbner, but more controversy was generated by uses being made of his research — the restrictions and limitations that have resulted.

Always Major

Questioned in the interview about whether or not he still considered violence on tv a live and important issue, Gerbner said, "Violence is always a major issue, regardless of the amount because it's one of the critical indications how culture looks at human beings and their conflicts and resolves them."

He wouldn't comment on if violence on tv currently had diminished as compared to previous years, explaining that "our findings will be out in March and I will suspend any feelings until I see the data."

A spokesman for the Caucus, assessing the impact of the discussion with Gerbner, observed: "It's obvious that on the face of the presentation he gave, that what's involved is some far-reaching and long-reaching kinds of implications."

AN ORIENTAL MYSTERY

How can there be so much violence on Japanese television and so little in Japanese life? And what does this tell us about our own television and our own society?

By Charles N. Barnard

So much for neat theories! Just when all the pieces of the TV-violence puzzle seemed to be falling into place, just as America was coming to a consensus on this seemingly urgent national issue (the social scientists meanwhile smiling faintly because *they* knew all along television was bad for you), just as PTA, AMA, ACT, CCT, FCC and all the others thought they had TV violence measured, analyzed and identified as a culprit—lo, something had to come along and spoil the plot.

TV violence is bad for kids, you say? Everyone agrees that it causes imitative behavior? Also, desensitization and antisocial attitudes? To say nothing of an unreal view of the world and a contempt for authority, right?

In America, the answer may well be yes, right—but, alas for theories, in Japan the answer is apparently a resounding *no!* Although the Japanese have been thoroughly exposed to the purportedly degenerative effects of television since 1953, their national crime statistics improve each year. Murder, rape, torture, assault, indecency, arson and just plain old boiling in oil have all been on a downward curve for 30 years. Juvenile delinquency is simply not a problem, nor is street crime. The ever-present policeman is a respected figure who salutes smartly when a citizen speaks to him.

Disappointed theoreticians say something must be faulty in this international comparison. Isn't crime supposed to go up everywhere, like the cost of living? Japan is unique, they argue. Japan doesn't count. . . . Japanese kids don't drink milk. . . . Their eyes are different. . . . They live in paper houses. Maybe, say the sociologists, there isn't any really *good* violence on Japanese TV.

Granted that Japan differs from the U.S. in many ways, but the fact persists that Japanese television is very much like our own, violence and all. There are close to 200 TV stations across the country, about two-thirds commercial, and about 92 per cent of the households have a TV set (over 25 million sets). Major cities have up to five channels that usually broadcast up to 20 hours a day. Like Americans, most Japanese rate TV ahead of newspapers as their prime source of news—and, as a "necessity of life," they regard their TV receiver as being three times as important as their automobile and more than twice as important as their telephone. Japanese housewives watch the set an average of five daytime hours; and in prime-time evening hours, over 62 per cent of all Japanese TV sets are turned on. In short, the Japanese are plugged into TV as irrevocably as we are.

But what do the Japanese see on TV—these serene, nature-loving people who arrange flowers so beautifully and enjoy tea ceremonies? American and Japanese violence-watchers all agree: Japanese TV is at least as bloody, brutish and frightful as its American counterpart has been in its most violent seasons, and in many respects more so. So-called costume dramas and old samurai-warrior tales invariably climax in an orgy of death. Japanese detective stories are patterned after U.S. shows of the same genre and Japanese viewers have learned to accept the stomping, knee-to-the-groin, U.S. style of combat as easily as they accept the grunting, heavyweight violence of their own sumo wrestlers.

Japanese entertainment is so universally violent in its themes and presentation that Japan Air Lines has a hard time finding even six Japanese films a year that it considers suitably bland to show on its international flights. Nagaharu Yodogawa, Japan's leading film critic, selects JAL's in-flight movies. He calls it a no-win situation. "If they are too bloody, American passengers complain," he says. "If they are too tame, the Japanese complain."

In addition to their own home-grown varieties of violence, Japanese TV networks also import some of the most notorious American "action" series, including *Kojak*, *Baretta*, *Starsky & Hutch*, *Hawaii Five-O*, etc. These do not want for sponsors, but when the nonviolent *Waltons* was imported, it was a flop after four weeks.

In short, make no mistake, Japanese TV puts enough violence out on the airwaves every week to turn the entire younger generation of that country into killers, addicts and sadists—*if*. Curiously, however, *that is not what has happened*. In fact, most authorities in Japan consider TV violence to be an old issue, one which was debated 10 or more years ago, but no longer is much discussed. "Television simply does not have that kind of effect on Japanese youth," says Fumio Mugishima of the Psychological Research Section of the Police Science Laboratory. →

continued

To be sure, there are thoughtful people in Japan who fear the effects of television violence in the long run, if only as an influence on taste. There are also concerned discussion groups such as the Forum for Children's Television that does not see itself as a protest group but hopes to see the medium used to its fullest potential for good. There is a Broadcasting Programming Betterment Committee, a Group for Protecting Children and a Youth Affairs Section in the National Police Agency. There is a Committee on Youth Problems in the Prime Minister's office and a Children's Culture Laboratory. In other words, all the institutional mechanisms for alarm and protest exist, yet there is very little

'After a quarter of a century of television, we still don't see any real ill effects.'

alarm or protest.

Says Mrs. Midori Suzuki of Forum for Children's Television, "There is no way to relate TV violence to crime in Japan because there is so little crime." A spokesman for the National Police Agency says, "TV violence can be considered only a remote cause of youth crime." And Tomoyasu Sato, general manager of the Japan Advertising Review Organization, a watchdog group that monitors TV, sums up the opinion of many when he says, "Japanese parents are not saying 'It can't happen here.' Some are apprehensive when they hear about the effects of TV violence in the U.S. They know their children already imitate the actions of certain TV supermen. But after a quarter of a century of television, we still don't see any real ill effects."

Occasionally there are what appear to be exceptions. A curious sequence of suicides over a six-week period in September and October raised a brief alarm when many assumed the deaths were related to a particular TV show in which a suicide by hanging was graphically represented. Upon reflection, however, the cases failed to indicate any TV connection. Fears eventually subsided, but the fact that there was any alarm at all suggests that Japan's TV consciousness has been raised somewhat by news from the U.S.

A few crimes have been cited as TV-inspired in recent years—a strangling in 1973, some threatening telephone calls by a 14-year-old in 1974 and a 1977 burglary in which the method appears to imitate a television drama. The very scarcity of examples over a long period of time confirms the point made by statistics, however: atrocious acts are rare in Japan, regardless of what may inspire them.

All of which could be as potentially significant to TV's violence-watchers as finding a remote tribe of cancer-free aborigines would be to medical researchers. Why have things turned out this way in Japan? What are Americans doing wrong? Or more to the point, what are Japanese parents doing right in bringing up their children?

Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania and the most prominent researcher in the field, says it is too soon to speculate on right and wrong in the Japanese case. "We are intrigued by the Japanese phenomena," he says, "but we can't be sure whether all that violence is truly having *no* effect on the Japanese. It may be having a greater or different effect than is apparent."

Dr. Gerbner's counterpart in Japan is Prof. Sumiko Iwao of the Keio University Institute for Communications Research in Tokyo. Using an adaptation of Gerbner's methods, Dr. Iwao is currently making a detailed study of violence on Japanese TV. Some of her early findings, based on monitoring →

continued

two networks for a week 265 violent incidents in seven days between 8 and 11 P.M., not counting news and comedy shows or cartoons. The aggregate duration of these incidents was 3002 seconds, meaning each instance of pain, grief, mayhem and death lasted nearly 13 seconds.

"In the U.S., your violent incidents last only about seven seconds," Dr. Iwao points out, adding with a touch of amusement, "We Japanese make the TV viewer suffer almost twice as long."

But why doesn't such protracted violence have the same effect on Japanese children that it is thought to have on Americans?

"Mass media do not have the same impact in Japan," Dr. Iwao maintains. "The family is still too strong, too influential in the lives and conduct of young people. In Japan if a member of a family, even a juvenile, commits a crime, the act brings shame to all members of the family. This is a powerful deterrent to bad behavior."

Echoing the family theme, George Olson, liaison director for the Forum for Children's Television and director of the Lutheran World Federation in Tokyo, points out that the way in which television is viewed in Japan may also have a modifying effect on its impact on children. "Family viewing is much greater in Japan than in the U.S. The houses are smaller, there is usually only one TV set and the whole family often watches together, usually in the dining room during meals. This has an effect on what shows are tuned in and also makes possible parental interpretation of violent acts."

Educators in Japan also suggest that most children watch TV between 4 and 6 P.M. because after that they are theoretically too burdened with school work to spare the time. Japanese children must pass rigorous examinations at several stages of their elementary and secondary-school education or they are not promoted to higher classes—another potentially unbearable disgrace to self and family. Also, Japanese children attend school on Saturday mornings, thus eliminating a time when many American kids surrender to the "flickering blue parent."

All the same, duty to school and family does not entirely deprive Japanese children of their fair share of violence. Latest audience statistics (1975) indicate that even at 10 P.M., one quarter of all viewers are teen-agers and that the average child between the ages of 10 and 19 sees 16½ hours of TV per week. As Japanese programming goes, this is more than enough time to include a healthy number of beheadings, rapes and encounters with armor-plated monsters.

If there is a general lack of concern about TV violence in Japan, there is lately somewhat more outcry about TV sex, although outcry is probably too strong a term. Japanese broadcasting codes use all the usual pious phrases

Children are too burdened with school work to spare much time for TV.

against portraying violence, gambling, drugs or criminals-as-heroes, yet they permit degrees of sexual exposure and conduct that would be unthinkable in the U.S. Violent rape is the most popular theme. Nevertheless, the Broadcasting Betterment Committee, headed by Hidemi Kon, a former Minister of Culture, is far from overwhelmed by protests. A spokesman for the committee says the effective control over "really excessive" sex or violence in Japanese TV is "the high value sponsors place on their own image." The BBC takes the official position that "a truly notorious program would produce shame through backlash."

One veteran television professional says this is nonsense. "The fact is, →

continued

advertisers and agencies don't have to worry about protest. There are only 18 minutes in every hour for sale on commercial TV, and in prosperous Japan there are companies waiting in line to sponsor anything."

"We get a few letters of protest about violence," says Reimei Okamura, a leading television producer for the Asahi network, "but no backlash, nothing organized." Okamura's Ch. 10 in Tokyo broadcasts one of the most popular and also most violent of all shows, a light drama titled *Koroshi-ya*, now in its second season. Although played in classical costumes and filmed in ancient Kyoto, the story is a satire on contemporary life.

"It was one of the first dramas to show so much blood," says Okamura. "After a time, we thought it might be too much, too *red*, so we toned down the color and made it slightly purple." Okamura believes that Japanese viewers don't take all this gore seriously, no matter what color it is. "It is all romantic mythology," he says, "not real-life killing. The hero doesn't say, 'I'll split your damned skull' just before he strikes the fatal blow, but usually speaks in medieval style, saying, 'Please give me your precious life'."

Shigeo Sugawa, an account executive at Dentsu, the world's largest advertising agency, agrees that, all this commercially sponsored sex and violence notwithstanding, there is little or no protest directed at advertisers, because "Without crime to blame on TV, what is there to protest?"

Sugawa reiterates the widespread opinion. "Japanese like violence in their entertainment, but it is all fantasy, not real. In real life, it is pretty difficult to get away with a crime in Japan. If the man on the street sees a crime being committed, he will do something about it. He isn't afraid to 'become involved,' as you say in the U.S. If a woman screams rape in a Japanese house, everyone in the neighborhood will surely hear her. Also, we have strict gun laws—three years in jail for just having a gun in your possession, 10 years for using a gun in a crime. So, even if young Japanese see rapes and robberies and killings with guns on television, they simply do not picture themselves doing such things. They think of them as being beyond possibility."

As for the prevalence of swordplay in Japanese films, Sugawa points out that *iaido*, the Japanese equivalent of fencing, is still a popular sport to promote fitness and skill. "Culturally, we do not look upon a sword as a criminal's weapon," he says. "In old Japan, to be killed by a sword was an honor to the victim."

So there it is, say some: in Japan the violence that appears on television does not have sociological consequences because it is not perceived as real violence. Like the custard-pie-in-the-face of American comedy, the deadly lunges of a samurai swordsman are a harmless and traditional ritual. A rape may be interesting to see re-enacted, but you would never get away with one in real life. And a fatal shooting may make a dandy climax for a story, but is patently absurd to consider if nobody can have a gun.

Steven Levitt, president of the American testing firm Marketing Evaluations, interprets: "In Japan or the U.S. or anywhere, there is only as much TV violence as a viewer *thinks* he sees. There is no way to evaluate it. Violence is truly in the eye of the beholder. In U.S. society, television is not the only violent force. Our TvQ surveys show that teen-agers see real life as being at least as violent or more so. That's the key to it—how do you *feel* about what you see?"

There used to be an old New England aphorism that declared, "You can't cheat an honest man." By the same token, perhaps no amount of TV violence can ever hurt a good kid—whether he's Japanese or American. END

Television: continuing the story-telling tradition

Editor's Note: This is the third in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, discusses the economic interre-lationships between the popular culture industries and their publics. This series was written for COURSES BY NEWSPAPER, a program developed by University Extension, Uni-versity of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

By GEORGE GERBNER
Distributed by
United Press International

Popular culture is the stories we share every day. Call it news, fiction, education, mythology, or just media, that great and uniquely human process governs much of what we do.

Who is the most prolific and tireless story-teller in your home? It used to be the parent, grandparent, or older sibling. Today in most homes it is television — by far. Television has achieved what all emperors and popes could only dream about: a pulpit in every living room, with a charismatic messenger providing the common ritual of entertainment and information with a central underlying sales message for all.

The story behind this great transformation of society is the story of how we allocate and use our popular cultural resources. Who pays for what to whom?

For most of human existence, public story telling was a handicraft process, conducted face-to-face and administered by a priestly or noble hierarchy. Payment for it was extracted in the form of tribute or tithe and justified in terms of cosmic order.

The industrial and electronic revolutions changed all that. One of the first machines — the printing press — began mechanized story-telling and cultural mass production. The Bible could now be put into the hands of ordinary people to interpret as they saw fit, paving the way to the Reformation and the secular state.

"Packaged knowledge" could now cross boundaries of status, space, and time and break the bonds of family and caste. The old hierarchy gave way to the new corporate owners and governors of industrial society. Their power rests largely in their freedom to manage the industrialized process of story telling and to build mass markets for mass production through the mass distribution of symbols and advertising messages.

Eventually advertisers replaced nobility, church, and state as the patrons of the most popular of the arts, particularly radio and television. The public's monies (included in the price of advertised goods) are channeled through them to support corporate aims, sales, and powers.

The electronic wave that gathered strength with radio hit hard with television, engulfing and changing the contours of all aspects of popular culture. The chief characteristics of television are cradle-to-grave and nearly universal coverage; centralized, standardized, and ritualized production; and nonselective use. In addition, most elements of program production are centralized so that news, fiction, drama, documentary, talk, game, and other shows serve the same basic institutional purposes.

The First Amendment to the Constitution, designed to protect the public from an oppressive state government, became the principal shield of the new "private governments" — the three major broadcasting networks and their corporate sponsors — protecting them from public (as well as government) control of programming.

'AS ADVERTISED ON TV' — Sears paint, the subject of an intensive national TV advertising campaign, is featured in a floor display. Advertising is today the chief support of popular culture.

POPULAR CULTURE
COURSES BY NEWSPAPER

STUDY QUESTIONS

—What was the shift in "public story-telling" detailed by Gerbner?

—What was one of the first "machines" that began mass-production of popular culture?

—In what ways can advertisers be considered the new "patrons" of the popular arts?

—Why does Gerbner consider the three television networks and their corporate sponsors to be "private governments?"

How do we pay for this?

Advertising costs, which are passed on to the American consumer, total $36 billion annually — 100 times the total gross budget of the United Nations.

Some 1,762 daily and over 7,500 weekly newspapers absorb nearly one-third of that amount. Television uses 20 per cent of the total, and its share keeps rising, gradually squeezing older media out of the business.

Radio now gets less than 7 per cent of the total advertising support and magazines less than 6, with outdoor, direct mail, and other outlets accounting for the rest.

TV programming is run by a few largely anonymous network executives who regularly assemble over 100 million Americans a day and extract from their pockets over $30 million a day to pay for the advertising that supports the programs, the agencies, the broadcasters, the television set manufacturers, the repair people, and the electricity needed to run the set.

The power of television enables it to charge an average of $100,000 per prime time commercial minute and up to a quarter of a million dollars for a one-minute commercial inserted into a movie like "Gone With the Wind" — and advertisers stand in line for the privilege.

Divided by audience size, these astronomical prices add up to an attractive "cost per thousand" (viewers) compared to other more selective — and selectively used — forms of mass communication and advertising.

Television also leads popular culture in terms of its concentration. It takes a big network to produce expensive shows and to take big risks. The top 25 network advertisers pay more than half of the three major networks' bills, with three giant soap companies alone paying some 14 per cent of the total.

The rest of the money we spend for popular culture goes for books, movies, records, and sports, all of which now depend on broadcasting for transmission or promotion or both, but most of which — unlike broadcasting itself — can also be bought directly by the consumer.

Advertising-supported media create the bulk of popular culture. But their principal products — the products they sell for profit — are not culture; they are people, called audiences and sold to advertisers for a price.

The direct price the public pays for newspapers and magazines covers the cost of delivery. The advertisers pay the rest, but from money that, if not for special legislation, would have gone to the public treasury.

In other words, the public's own money is used to sell public audiences to the highest bidders. This is done in three principal ways.

1. All broadcasting stations are licensed by the Federal Communications Commission to operate the airways in the "public interest, convenience, and necessity" according to the law. In fact, they operate as businesses to make a profit, but the enormously profitable license to broadcast in the public domain is given away free of charge.

2. The advertising subsidy that supports and guides the cultural industry is extracted through a levy on the price of all advertised goods and services. Some call this private taxation without representation. The tax is hidden in the price of soap; I pay when I wash, not when I watch TV or read a magazine.

3. Congress made advertising a tax-deductive business expense, subsidizes the postal rates of printed media, and provides certain advantages for "failing" newspapers.

Without these direct contributions from the public treasury, "private" media would not be profitable, and probably could not exist at all.

Stripped of mystification, the "new religion" and other forms of mainstream popular culture operate on legislative and market mechanisms that channel public monies to private corporations to support "cheap" or "free" media as the cultural arms of business and industry.

Since the marketing mechanism is concerned not just with popularity but with persuading large audiences to buy the goods and services advertised, the quality and diversity of the cultural service, and its relevance to the needs of many specific publics that make up the total community, cannot, therefore, be the chief criteria of most mass cultural production.

What of the future?

There are signs of tension and of pressure to loosen the hold of the corporate giants and the networks and to diversify the mainstream of popular culture, especially television. Citizen groups and public organizations are demanding greater responsiveness and protection of the public interest from all government-private as well as public.

Such broadening and democratization of popular cultural production would have the additional advantage of not selling the same fears, hopes, and styles of life to practically all of the people practically all of the time.

Next Week: Ray B. Browne, director of the Center for Popular Culture at Bowling Green State University in Ohio, discussed the development of popular culture throughout American history.

Expert: TV Violence Raises Viewer Fears

By FRAN PENNOCK
Intelligencer Journal Staff

Television violence not only tends to trigger aggression in some viewers, but it also brings out insecurity and fears in the average viewer, a communications scholar told 75 people at Lancaster Country Day School Wednesday night.

Dr. George Gerbner, dean of The Annenberg School of Communications at the University of Pennsylvania, was the first lecturer in a series of seminars at the school on television and its impact on society.

Commercial network programming, which has come under attack for its strong influence on children, also has a negative effect on adult viewers, Gerbner claimed.

Cultivates Tendency

"It tends to cultivate a tendency to commit aggression in a small minority, but statistically significant number, of cases," he said. In even larger numbers, "heavy exposure cultivates a sense of victimization," he continued.

Citing his studies that television shows 5x more victims of violent acts thatn perpetrators, Dr. Gerbner said, "Most of us see ourselves to be the victims than to be the muggers. The frequent exposure to symbolicviolence causes great anxiety and insecurity, especially of strangers."

Television's effect is strong on children who see in adult programs "a demonstration of power in society," Gerbner claimed.

The "overall pattern" of aggression is greater in children's cartoons and other shows, he added, "where it tends to be...cruder, simpler, cleaner" under the theme of "give it to them straight, without rationalizations or explanations."

Gerbner said that women and other minorities do poorly on commercial television as well, where "the number of roles for women is limited, and the span of age when they (women) are shown as being attractive and able to function is much narrower than for men."

'Cast More Women'

One of his suggestions for reducing television violence was to "cast more women" in shows, because "there is a traditional inverse relationship between women and violence." Writers would have to be "more creative" with female-dominant shows, he laughed, "and maybe even catch up with life."

The three networks monopolize TV programming and offer the same fare, he said, so "the responsibility for what to watch has simply passed from the hands of the consumer. Most times, I must say, it's not worth picking and choosing anyway."

Citizens groups, educators and politicians must band together to "share in the acculturation of our children" and demand more diverse and "cultural" programs, he said.

"The only way to enrich that (programming) is to give the composer the funds and the freedom to create a more diverse fare," he said.

"You are dealing with a viewing public that has never developed the selectivity or authentic self-interest in terms of taste" to choose to watch alternative programs, he commented.

Public television shows that have been popular in the past "don't have the cultivated viewer," he said, "but just the average TV viewer who tunes it in and can't even turn that off."

Complement to Network

He added that public television is a "complement" and not an "alternative" to network shows. In fact, it "absolves" networks from developing their own higher quality programs.

He likened the "television era" to man's tribal period when knowledge and values were handed down to the total society by repetition and institutionalized storytelling.

"This new religion," he said of TV, is an "organically composed world most our children live in in a non-selective way. They participate as people used to participate in religion, though who ever heard of going to church seven hours a day?"

Gerbner has served on mass communications research projects funded by the National Science Foundation, the U.S. Office of Education, UNESCO, the International Sociological Association, the International Research and Exchanges Board, the Eisenhower (Violence) Commission and the Surgeon General's Scientific Advisory Committee on Television and Social Behavior.

His current research on a television, "Violence Profile and Index," is funded by the National Institute of Mental Health. He is also an author who has edited several journals.

The Country Day seminars, costing $15 per person for the series, continues Feb. 22, March 1 and March 8. Speakers include Judith Wilkinson, director of the Washington Association of Television and Children; Hedda Sharapan, associate producer of "Mr. Roger's Neighborhood" show; and a panel of local experts.

LANCASTER COUNTRY DAY SCHOOL
LANCASTER, PENNSYLVANIA 17603
JOHN A. JARVIS, HEADMASTER

February 21

Dear Dr. Gerbner,

Enclosed are copies of the articles that appeared in our morning and evening newspapers last Thursday. I thought you might like to see how well received by Lancaster was your message.

Newspaper reporters do not always interpret correctly what one has to say and your beautiful delivery cannot be put into the printed word.

We at the School thank you again for getting our seminar series off to such a good start.

Yours truly,
Thelma McSparren

New Era Photo by Ed Sachs

Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, spoke here last night about the impact of television on society.

Critic Says It Creates 'Well-Trained Victims'

How Television Affects You

By SUSAN FITZGERALD
New Era Staff Writer

While television violence encourages aggressive behavior in some viewers, it creates a fear of being a victim in many more, a television critic told an audience at Lancaster Country Day School last night.

"Most of us see ourselves as more likely to be a victim rather than a mugger," George Gerbner, dean of The Annenberg School of Communications at the University of Pennsylvania said. "Television prepares us to be victims, well-trained in what to do. It induces a sense of anticipation of victimization, causing anxiety, mistrust and insecurity."

In the first lecture in a series of seminars on the impact of television on society, Gerbner said that violence is a serious problem in both adult and children's programming. Gerbner is presently involved in a television violence study funded by the National Institute of Mental Health.

"Violence is really exaggerated in children's cartoons where it tends to be cruder, simpler, cleaner," he observed. "There's no explanation or rationalization of this violence because it's presumed that children don't need one."

As a possible solution to television violence, Gerbner suggested that the networks cast more women in acting roles. "There is a traditional inverse relationship between women and violence," he said. "If you cast more women you have to find creative things for them to do."

Gerbner said that women are used on television shows to create a romantic element and are rarely shown in anything but traditional roles. "Television has not caught up with the real changes that are taking place in life," he said. "It tends to resist change."

Gerbner said that since television is monopolized by the three networks, there isn't much of a selection to choose from. "And most of the time it isn't worth picking and choosing from in the first place," he said.

Comparing television to the tribal religious practices of pre-industrial society, Gerbner said "It's highly repetitive, institutionalized, and almost ritualistic.

"Television is the first total, mass-produced cultural environment into which our children are born."

In every country there's an underlying concept that guides television programming, Gerbner said, and in this country it's cost per thousand. "It's the price of commercial time around which television survives.

"There's nothing scarier for a broadcaster than to think that someone might turn him off," he said. "And as a result they become afraid to take risks with innovative programming.

Gerbner said that no matter what type of television show you look at — news, comedy, drama — it's all nonselective material aimed at the mass audience.

"With television, unlike printed books, the audience is the total community," he said. "No matter how heterogeneous the community may be, it's sharing most of its imaginative life in common.

"For the first time in history a large group of people are plunged into a mainstream cultural apparatus which unites the penthouse with the ghetto."

Gerbner sees the role of public television as being a complement to network television rather than a substitute. "It's usually only an accidental diversion for the heavy viewers," he said.

"While public television seems to be an alternative it is an illusion as a solution to the television problem. The solution has to take place where the viewers are."

Gerbner is optimistic that there will be some improvements in television within the next 20 years.

"An increasing number of community organizations and civic groups are beginning to ask questions about television," he said.

But Gerbner warned that the change in television should be brought about by a broad-based national group, rather than small interest groups working alone.

"The enrichment of our culture can only come about by the enrichment of the resources going into that culture," he said. "What have we got to lose but our straightjackets?"

The remaining three television seminars will be held on Feb. 22, March 1 and March 8 at 7:30 p.m. Speakers include Judith Wilkinson, director of the Washington Association for Television and Children; Hedda Sharapan, associate producer of "Mr. Roger's Neighborhood" children's show; and a panel of local experts. The cost of the series is $15 per person.

LA REPUBBLICA - 3/25/78

Accanto alla violenza dilaga il sesso nei programmi tv americani

Fate l'amore per fare la guerra

di ROBERTO GRANDI

NEW YORK — Un'ondata di sesso sta invadendo i teleschermi americani: è questo il grido d'allarme che, nelle ultime settimane, hanno lanciato quotidiani e periodici.

Tutti partendo da una premessa comune: il sesso è aumentato, mentre la violenza è diminuita, tra i componenti base dei programmi televisivi. Ma, innanzitutto, in che misura questo è vero? Poniamo la domanda ad una delle maggiori autorità in materia, il professor Gerbner che, con un gruppo di ricercatori della università di Pennsylvania, analizza, fin dal 1967, i programmi televisivi, determinando — in rapporti annuali — la presenza della violenza nei programmi e le conseguenze che determina sugli spettatori. « Dai dati più recenti » ci risponde il professor Gerbner « dati non ancora resi pubblici, appare in effetti un generale declino delle scene di violenza esplicita, anche se la quantità di violenza rimane ancora molto alta nei programmi più seguiti dai ragazzi ».

Il senso di paura

del telespettatore

Se ai ragazzi, quindi, viene ancora riservata una dose robusta di violenza, per gli adulti si è passati al sesso. Ma come è presentato il sesso, oggi, sui teleschermi statunitensi? Manca quasi totalmente la rappresentazione esplicita degli atti sessuali. Il sesso è « parlato »: affiora, cioè, nelle battute, viene fatto intuire, una volta creata una situazione che è invece obiettivamente scabrosa. Così in una delle serie di maggior successo si assiste ad uno strano ménage à trois tra due donne e un omosessuale, mentre in altre serie (che non è improbabile siano trasmesse anche in Italia nei prossimi anni) si hanno rapide, ma assai frequenti puntate nel mondo della prostituzione maschile, della tratta delle bianche; e sceneggiatori e registi indugiano volentieri — con avida curiosità — su personaggi di ninfomani, frigide, omosessuali.

« Ma a nostro avviso » dice il professor Gerbner « questa sostituzione della violenza con il sesso non costituisce un cambiamento radicale. E soprattutto per due ragioni. Perché l'ambiente che fa da sfondo ai programmi è ancora, e sempre più, violento. E perché le vittime appartengono ancora e sempre ai gruppi che possiamo chiamare minoritari: vecchi, donne, bambini ». **E questo, a suo parere, che significato ha?** « Conferma l'ipotesi che la violenza alla televisione ha un effetto preciso: generare nello spettatore un senso di paura, di panico, il terrore di essere ucciso o ferito. E questo fino al punto in cui obbedirà, e sarà disposto ad accettare ciò a cui si sarebbe invece ribellato. A questo scopo è più utile mostrare un ambiente dove la violenza sia generalizzata, che episodi di violenza esplicita. E dalle risposte ai nostri questionari appare evidente la conseguenza di questi programmi: chi più vede la tv, ha un esagerato senso del pericolo, di sfiducia negli altri e di vulnerabilità. Gli adulti, ad esempio, pensano in gran numero che entro i prossimi dieci anni ci sarà un'altra guerra mondiale, e i bambini che è naturale, picchiare i più deboli. E così, in maniera irrazionale, il cittadino è portato a richiedere sempre più spesso protezione dello Stato, e persino la repressione, come liberazione e contemporanea conferma delle proprie paure. Non a caso aumenta sempre di più la vendita delle armi e dei cani da guardia ».

Se continuano a crepitare i mitra, sui teleschermi è però entrata di prepotenza la parolaccia. Dialogo e situazioni sono tali da far arrossire la morale puritana. E la novità paga, tanto che questi programmi sono tra i più seguiti dagli spettatori, e quindi si moltiplicano. L'esempio più recente di quello che può produrre l'uso gratuito e volgare di tematiche sessuali è fornito dall'adattamento televisivo del romanzo « Loose Change », nel quale l'autrice, Sara Davidson, racconta le avventure politiche e private di tre ragazze negli anni Sessanta. Per i teleschermi, il romanzo è stato purgato di tutto quanto conteneva di politico e riflessivo; e quello che è rimasto sono immagini di due delle protagoniste prima e dopo la « perdita della verginità », e della terza che, incapace di raggiungere l'orgasmo col marito attivista politico, ci riesce invece con un motociclista di passaggio.

Il forte domina

e il debole soccombe

Non sembra, in effetti, che lo spettatore televisivo ci abbia guadagnato molto, nel cambio tra violenza e sesso. **Ma c'è una ragione in questo cambiamento, professor Gerbner, e c'è un rapporto tra il sesso appena arrivato sugli schermi e il permanere di quello sfondo di violenza al quale lei accennava?** « Credo che una connessione ci sia, in quanto anche in questo caso vanno analizzati non singoli atti o parole, ma il contesto più generale nel quale sono posti. La violenza e il sesso hanno infatti entrambi bisogno di un forte coinvolgimento personale, e questo può generare rapporti di parità o di dominazione. E, nel caso del sesso in tv, così come per la violenza, si assiste quasi sempre a un rapporto di potere tra il forte che domina, e il debole che soccombe, e anche in questo caso si tratta per lo più di donne, spesso giovani. Ciò che vi è quindi di positivo nella eliminazione del sesso come tabù, viene completamente stravolto dal tipo di rappresentazione del sesso che è invalso sui teleschermi ».

PRIME **film** / "Quando c'era Lui... caro

Il baraccone di cartapes del dittatore in fregol

ERA PROPRIO delle operette situare in paesi immaginari guerre che l'umorista Attalo definì in seguito « pacioccone »: abolito il rapporto causa effetto, le azioni più efferate assumevano il tono d'una spensierata festa goliardica. Il regista Giancarlo Santi volendo rievocare il ciarpame e i miti del ventennio procede **in Quando c'era Lui... caro Lei!** a una operazione analoga, traendo però spunto più dal teatro di rivista che dall'operetta.

Allestisce fondali dipinti e scenografie di cartone, un universo da fumetto che ha un precedente (autorevole) nel film « L'invenzione diabolica ». Alle ricerche stalistiche di Karel Zeman, però, Giancarlo Santi preferisce il segno della vignetta, la costruzione di un mondo di cartapesta inteso forse come simbolo dell'angustia del periodo fascista.

In questa sorta di Fasciolandia vive un dittatore calvo le cui principali occupazioni sono lo scherzo e la fornicazione. Lo servono due gregari di regime: il succubo Berretta e l'imbranato Pavanati. Lo servono male ma con devozione, e riescono a limitare i danni provocati dall'invidia di un re nano, che si diverte a telefonare alla moglie del dittatore per informarla delle molte concubine che s'intrattengono col marito. Tra le quinte c'è posto anche per un innocuo anarchico bombarolo (e che si direbbe una caricatur Ferreri) e per un pa che si esprime con ac gataro.

Dalla vicina Nazila ge un ospite baffuto, mo di tarantella e fe una marmitta di te cede questo e tante **Quando c'era Lui...** c l'elencazione degli acc serve a spiegarne la è articolata su due p brano indicare un'eq il potere fascista di ne democratico dei Equivalenza che las e che si distacca sentazione del teat che, con le sue mac suo umorismo da c riesce comunque a

A sorridere anche più atroci dell'opera scisti ce l'ha insegn Bonvi con « Sturmtr di un'operazione an va del tutto disarm passare una farsa phlet politico non è l

All'interno del b munque, i visitatori tranno divertirsi a evoluzioni di Berret to da Paolo Villagg Pavanati, con mist Cavina, e alle ap anarchico Rossetti.

☐ **al Supercinema, Iecchino di Rom**

EDITORIAL COMMENTARY

Getting the Message: Washington Has Launched a Drive Against Corporate Advertising

WASHINGTON — A Senate Subcommittee has just launched a hunting expedition aimed against advertising which gives corporate views on controversial issues. It also includes ad campaigns designed to improve the corporate image. Specifically, the Senate Subcommittee on Administrative Practice and Procedure has subpoenaed mountains of material, much of it confidential and some involving trade secrets, from four major oil companies, Exxon, Gulf, Mobil and Texaco, and their four advertising agencies, Benton & Bowles; Doyle, Dane, Bernbach; McCaffrey & McCall, and Young & Rubicam. The chief executive officers of the eight firms have been ordered to appear, with the material, before the Subcommittee this Friday.

• • •

Stated purpose of the investigation is vague. According to Subcommittee Chairman James Abourezk (D., S.D.), it's to see whether the Internal Revenue Service, Department of Energy, Federal Communications Commission and Federal Trade Commission are carrying out their duties with regard to such advertising and exercising proper coordination in doing so. In fact, it looks like a thinly disguised attempt to see whether the Subcommittee can find anything to pin on the oil companies in their effort to get across to the public their side of issues. On this score, of course, their position tends to differ from that of Chairman Abourezk, who last year co-sponsored legislation to break up 18 major oil companies. The Subcommittee reportedly also plans to extend its ad investigation to such food processors as General Foods, General Mills and Pillsbury.

Whatever the purpose of the Subcommittee's probe, it is bound to have a chilling effect on all issue and image advertising. The specter of subpoena of confidential information may haunt all future dealings with Madison Avenue. Among other things, the Subcommittee wants all tapes and movies for broadcast commercials and tearsheets for printed ads since 1973, tax records involving the ads, minutes of boards of directors' meetings and corporate correspondence setting advertising strategy. Thus, compliance in itself would be punitive, even if the Subcommittee finds nothing wrong. Contrariwise, failure to honor the subpoenas would involve substantial legal expense, as well as perhaps risking a finding of contempt of Congress.

Ominous enough in itself, the Subcommittee is only part of a growing and multifaceted federal attack on advertising, one which bodes ill for future freedom of expression. It also seems to run counter to several recent U.S. Supreme Court decisions, notably that involving the Virginia Pharmacy Board, in which the high tribunal declared: "...Speech does not lose its First Amendment protection because money is spent to project it, as in a paid advertisement..."

However, more than free speech for advertisers is involved. After all, the press keeps watch on government. To carry out that mission, it needs the financial support of advertisers (who obviously don't control it, or they wouldn't spend their ad money to express contrary views). Taken altogether, the federal attacks on advertising strike some observers as an attempt to undermine the financial foundations of the free press.

Over on the House side, the Subcommittee on Commerce, Consumer and Monetary Affairs is in the midst of an investigation of advertising; it expects to hold hearings later this month. The House effort is concentrating on what it views as the illegality of deducting issue and image advertising as a cost of doing business.

Peter Barash, staff director of the House Subcommittee, estimates that corporations spend $1 billion or more a year on advertising and mass mailings aimed at influencing public opinion on legislative matters. He cites particularly the ads of Mobil, the utility and shipping industries and mass mailings which seek to influence stockholders and/or employes. Many companies, he said, don't realize that because they constitute so-called grass roots lobbying, such expenses are not deductible. (Mobil told *Barron's* it takes no tax deductions for its political ads.) Barash adds that the Subcommittee so far has found inadequate IRS enforcement and significant non-compliance with the law.

IRS has gotten the message. Commissioner Jerome Kurtz wrote the General Accounting Office last December that the agency will audit half the returns filed by large trade associations (and perhaps large firms later) to see if they are violating Section 162 of the Internal Revenue Code on issue and image advertising. Kurtz added: "We recognize our responsibility to audit this area because of its public policy implications, even though its revenue producing potential may be less than other issues."

Section 162 of the Code involves thorny issues concerning the difference between indirect lobbying, educational material and free speech. (The Code exempts the press.) It permits lobbying to be deducted as a business expense when it involves direct contact with the legislature, but stipulates that this "shall not be construed as allowing the deduction of any amount paid or incurred in connection with any attempt to influence the general public, or segments thereof, with respect to legislative matters, elections or referendums."

Stuart Siegel, chief counsel of IRS, told *Barron's* that so far as he knows, this has never been challenged constitutionally. Tax deductions, he said, are a matter of legislative grace. We pointed out, however, that the press is specifically exempted from Section 162. Doesn't this indicate that First Amendment rights are involved? "That is an interesting point; I really haven't thought it out," he replied. Siegel added, however, that newspaper and magazine stories and editorials deal with matters involving the public interest, whereas mass mailings, issue advertising and other forms of indirect lobbying deal with issues in the self interest of business, not the public interest. The Constitution, however, doesn't guarantee free speech only to those promoting the public interest.

Conceding gray areas in the Code, Kurtz wrote that IRS will publish clarifying rulings; it has issued four. These hold, in essence, that corporate expenses are not deductible if they seek to influence legislation through stockholders (mailing testimony of a corporate president, for instance) or through newspaper and magazine ads. An association may deduct the expense of urging its members (but not prospective ones) to contact their Congressmen. It must not deduct the cost of urging its members to contact their employes and customers on legislative matters.

Uncle Sam already has financed propaganda against advertising through the National Endowment for the Humanities. It paid for a blistering tirade in one instalment of Courses by Newspaper, the gist of which was that advertising is ripping off the public and should not be tax deductible as a business expense. While we read it in *The Washington Post*, some 400 newspapers publish the Courses, and over 250 colleges give credits to those who read them and pass tests on them.

Here's just one of the instalment's many controversial statements: "The advertising subsidy that supports and guides the cultural industry is extracted through a levy on the price of all advertised goods and services. Some call this private taxation without representation. The price is hidden in the price of soap; I pay when I wash, not when I watch TV or read a magazine."

Such views, of course, run counter to elementary economics. Advertising is essential for large volume, which, in turn, permits lower prices because of economies of scale. And advertising also encourages competition. The results, needless to add, have been a standard of living that is the envy of the world.

• • •

Spending all of one's adult life as a Washington journalist means encountering a lot of tortured reasoning. But our prize, one lollilop, goes to a 346-page study by the staff of the Federal Trade Commission, which persuaded the commissioners to vote unanimously for a rule-making proceeding to consider prohibiting or regulating advertising of sugared products on TV commercials aimed at children. A lot of money is involved, since FTC estimates expenditures of all kiddie commercials are around half a billion dollars a year. By law, the Commission has authority only to regulate unfair and deceptive trade practices. Accordingly, the study found that televising sweets commercials to children is unfair because it persuades them to consume products which are cariogenic (close in sound, but not in meaning, to the scare word, carcinogenic).

The study was especially concerned about the naivete of the extremely young. But two- and three-year olds don't go shopping on their own. That leaves it up to their parents. The staff said, however, that denying requests of babies for candy and such injures the parent-child relationship. If this establishes the precedent that the government has the obligation to step in to prevent parental discomfort in denying any request of a child, the implications are mind-boggling.

At the Commission meeting in late February, just before it voted to proceed with the rule-making, it heard arguments from its staff. Liberally lacing their conversations with warnings about cariogenic dangers from sweets, staffers warned emotionally that tooth decay is growing pandemic because most recent surveys indicate that 20 million Americans have full sets of false teeth. What they neglected to mention in the oral presentation is that the "most recent survey" was taken in 1962.

FTC Director of Policy and Planning Robert Reich says that his agency will be doing more to force advertisers to pay for commercials representing contrary viewpoints, as well as "corrections." A case involving whether FTC can force the marketers of Listerine to pay for corrective commercials now is on its way to the U.S. Supreme Court.

Last year the FCC ruled that Washington's WTOP-TV violated the Fairness Doctrine by broadcasting a Texaco commercial against breaking up the oil companies. As a result, the station aired without charge 30 TV spots by Energy Action which not only countered the commercials but also attacked oil industry participation in other forms of energy and equated oil executives with muggers. According to William Hesse, president of the American Association of Advertising Agencies, "Our members feel restrained because of the Texaco thing."

Well they might—and because of other aspects, too, of the federal attack on advertising. Much soul-searching reportedly is going on now in corporate board rooms and executive suites over how to meet the onslaught. Like most inroads on freedom, the moves ostensibly have a noble purpose. What could be finer, for instance, than protecting children? What could be more popular than attacking Madison Avenue? But is it really chipping away at the financial foundations of the free press and threatening freedom of speech? If such attacks proliferate, questions like these someday may have a hard time finding their way into print. —*Shirley Scheibla*

Programing

Violence drops on TV, according to Gerbner study

Penn professor's annual report finds amount of mayhem fell to lowest level since 1973

Violence on television decreased dramatically last fall, to the second lowest level of any year since researchers at the University of Pennsylvania's Annenberg School of Communications began tracking TV violence in 1967.

The research team, headed by Dr. George Gerbner, found the percentage of programs with violence, including Saturday morning children's programs, dropped from an established norm of 80%-90% to 75.5% last fall, close to the record low level of the 1973 season. The rate of violent episodes per hour, by the Gerbner calculation, had risen to a high of 9.5 in 1976. It dropped last year to 6.7. The rate per program fell from 6.2 episodes to five.

The Gerbner team also found that CBS, usually the least violent network, gave up that standing to ABC last fall, while NBC remained the "most violent," as in nine of the last 11 years, the researchers said. But violence remained at a level the researchers consider high, appearing in two-thirds of prime-time programing (at a rate of five violent acts an hour) and in nine-tenths of Saturday morning children's shows (16 acts per hour).

They also found that violence increased on NBC and CBS during family-viewing time, which they defined as 8 p.m. to 9 p.m., but decreased from 9 p.m. to 11 p.m. and in cartoon programing.

Analyzing interviews connected with the Annenberg School's violence research, Dr. Gerbner and associates concluded that despite the decrease in violence, viewers still seem affected by it. Heavy viewers of television, they found, have a more exaggerated view than light viewers of the amount of danger in the real world. They tend to overestimate their chances of encountering violence in real life and to overestimate the number of policemen there are in the real world, prompting the researchers to conclude that heavy viewers' perceptions are shaped by what they see in the TV world.

The researchers also found that heavy viewers tend to act on their TV-oriented fears, buying more locks and weapons for protection than light viewers.

Heavy viewers in general seem to be more distrustful of other people and pessimistic, the researchers added. They answered yes in significantly higher numbers than light viewers to statements such as: "It's hardly fair to bring a child into the world the way things look for the future," and "Most public officials are not really interested in the problems of the average man."

In other findings from their violence research, the investigators concluded that white middle-class adult males are less likely to be depicted as the victims of violence than other groups—including the elderly, young women, nonwhites and male children—for whom the risks of violence on television are especially high. But for the first time, there were no women among people killed on TV, they said, although women were victims of violence more often than men.

The research was funded in part from a $33,000 grant from the American Medical Association.

Tube time. Television use averaged an even seven hours per TV home per day in February, a record for any month other than January, according to Nielsen figures being released today (April 3) by the Television Bureau of Advertising. Coupled with an average of seven hours and eight minutes a day in January, TVB said, the February total also gave TV its first back-to-back seven-hour months. The previous record for February was six hours and 55 minutes, set in 1975 and 1977. There had been three previous seven-hour Januarys since 1972, highest being seven hours 16 minutes in 1977.

Hours of TV usage per TV home per day

	1972	*1973*	*1974*	*1975*	*1976*	*1977*	*1978*
Jan.	7:01	6:58	6:56	7:04	6:59	**7:16**	7:08
Feb.	6:52	6:52	6:49	6:55	6:49	6:55	**7:00**
March	6:31	6:30	**6:37**	6:31	6:35	6:32	
April	6:12	6:13	6:16	**6:20**	6:11	6:05	
May	5:35	5:50	5:49	5:39	**5:52**	5:32	
June	5:26	5:29	5:32	5:31	**5:36**	5:24	
July	5:14	5:29	5:19	5:12	**5:33**	5:13	
Aug.	5:26	5:35	5:31	5:16	**5:44**	5:35	
Sept.	6:02	**6:08**	**6:08**	5:55	6:03	5:55	
Oct.	6:28	**6:31**	6:24	6:04	6:28	6:12	
Nov.	**6:50**	6:46	6:39	6:26	6:49	6:30	
Dec.	6:48	6:38	6:46	6:36	**6:52**	6:46	
Yearly average	6:12	6:15	6:14	6:07	**6:18**	6:10	
Year to date	6:27	6:55	6:53	7:00	6:54	**7:06**	7:04

Bold face indicates all-time high.

A little less violence on TV shows

CHICAGO — (AP) — The incidence of violence on television dropped sharply in 1977 to a point well below its peak of the previous year, according to a study released Sunday and sponsored by the American Medical Association and the National Institutes of Health.

The study by the University of Pennsylvania's Annenberg School of Communications said, however, that TV still molds "viewer conceptions of danger, mistrust and alienation."

The study covered a two-week period in the fall of 1977 and covered prime-time and weekend daytime programs.

It found that of the three major networks, NBC programs contained the most violence, followed in order by CBS and ABC. But the researchers said the margin of difference among the networks was slight.

OVER THE YEARS, the percentage of programs containing violence has tended to be in the 80-percent-to-90-percent range. The study found that in 1977 the percentage was 75.5.

In 1976, the number of violent episodes per hour was a record high 9.5, compared to 6.7 in 1977, and the rate per program fell from a peak 6.2 in 1976 to 5.9 in 1977.

The researchers found that weekend morning programming for children is still the most violent, while prime-time comedy programs are the least violent.

But "family hour" programs between 8 and 9 p.m. were more violent on NBC and

Please turn to Page 4A

CBS, while violence generally declined in the late evening 9 to 11 p.m. time slot.

NBC HAS BEEN RATED as the most violent of the networks in nine of the 11 years the study has been conducted.

The national PTA in February also cited NBC for "having the most programs containing violence" and called the network's television movies particularly offensive. The rating was based on a six-week television program survey by PTA members. The PTA rated CBS first in overall quality and ABC second.

NBC disputed the PTA rating, pointing out that it offered the fewest programs ranked among the 10 worst and that it tied with CBS in offering the most programs among the 10 rated excellent in quality.

NBC was not immediately available to comment on the latest study. A CBS spokesman who asked not to be identified said the network would have no comment until it had seen the report.

THE ANNENBERG researchers, commenting on the TV's effect on the viewers' conceptions, said, "New data suggest that heavy viewers of police and crime shows are more likely than light viewers to act on these conceptions: They report acquiring locks, dogs and guns to protect themselves."

They found that heavy television viewers among both children and adults were afraid to walk alone in the city at night. Junior high school students who were heavy viewers were more likely than similar light viewers to hold that one was almost always justified to hit someone if he were mad at them.

The researchers said frequent TV viewers are more likely to expect that the United States will fight another war within 10 years and to believe that it should stay out of world affairs.

Dr. George Gerbner, one of leading investigators on the project, said the context in which violent acts are witnessed makes no difference. He said research has shown that "violence in fantasies or comedies is as effective as violence in serious programming for conveying some lessons of violence."

Annenberg Data Shows Viewers May React to Past TV Violence

By SUSAN ELMAN

Although the level of television violence on the major networks declined during 1977, new data released by the Annenberg School of Communications indicate that people may still be reacting to feelings caused by past years of viewing TV violence.

For the past 11 years the Annenberg School has been researching violence levels on television and its effect on viewers. Despite last year's almost record low of TV violence levels, violence still appeared in more than two-thirds of all prime-time programs. Children's programming on weekend mornings is the most violent, and prime-time comic-tone programs are the least violent. The "family hour," from 8:00 to 9:00 p.m. lost its restraining power last year and violence increased.

The profile on television violence compares the attitudes between people labeled heavy viewers and light viewers. Samples of junior high students were asked "How often is it all right to hit someone if you are mad at them?" Heavy television viewers from this group answered "almost always" a significantly greater amount of time.

Another survey showed that heavy viewers, composed of all age groups, of police and crime shows were more likely to buy locks, dogs and guns for protection. The report states, "Mistrust is also reflected in responses suggesting that heavy viewers believe that most people just look out for themselves, take advantage of others, and cannot be trusted."

Annenberg Dean George Gerbner said Sunday it is impossible to tell what effect the violence profile has had on the television industry. "There have been ups and downs before," Gerbner said. "We don't know if this is a permanent trend of just another zigzag."

The profile also stated that violence on television "continues to demonstrate a pattern of unequal relative risks among different social groups." Gerbner said this has nothing to do with real life. The nature of violence on television is based on what is an interesting dramatic situation, according to Gerbner.

Watching violent police shows makes heavy viewers "more apprehensive" according to Gerbner.

GEORGE GERBNER
Heavy Viewers "More Apprehensive"

He added viewers tend to "act on the assumption that life is more dangerous than supposed by light viewers who are living the same real life."

MUTUAL
PRESS CLIPPING SERVICE INC.
APR 3 78

MORNING CALL
ALLENTOWN, PA.
AM—90,000

ZAP! BAM! POWIE!

TV violence is on the decrease, but viewers are still effected

By C.G. McDANIEL
Of The Associated Press

CHICAGO — The incidence of violence on television dropped sharply in 1977 to a point well below its peak of the previous year, according to a study sponsored by the American Medical Association and the National Institutes of Health.

The study by the University of Pennsylvania's Annenberg School of Communications said, however, that TV still molds "viewer conceptions of danger, mistrust and alienation."

The study, issued by the AMA yesterday, covered a two-week period in the fall of 1977 and covered prime-time and weekend daytime programs.

It found that of the three major networks, NBC programs contained the most violence, followed in order by CBS and ABC. But the researchers said the margin of difference among the networks was slight.

NBC has been rated as the most violent of the networks in nine of the 11 years the study has been conducted.

The national PTA in February also cited NBC for "having the most programs containing violence" and called the network's television movies "particularly offensive." The PTA rated CBS first in overall quality and ABC second.

NBC disputed the PTA rating, pointing out that it offered the fewest programs ranked among the 10 worst and that it tied with CBS in offering the most programs among the 10 rated excellent in quality.

NBC was not immediately available to comment on the latest study. A CBS spokesman who asked not to be identified said the network would have no comment until it had seen the report.

The Annenberg researchers, commenting on the TV's effect on the viewers' conceptions, said "new data suggest that heavy viewers of police and crime shows are more likely than light viewers to act on these conceptions: They report acquiring locks, dogs and guns to protect themselves."

They found that heavy television viewers among both children and adults were afraid to walk alone in the city at night. Junior high school students who were heavy viewers were more likely than similar light viewers to hold that it was "almost always" justified to hit someone if you were mad at them.

Dr. George Gerbner, co-principal investigator for the project, said the reserachers analyzed "all clear, overt and credible expressions of physical violence — regardless of whether they occur in comedies or fantasy programs."

He said research has shown that "violence in fantasies or comedies is as effective as violence in serious programming for conveying some lessons of violence."

Gerbner said the researchers used personal and telephone interviews and commissioned surveys by national polling organizations to arrive at their conclusions.

Over the years, the percentage of programs containing violence has tended to be in the 80 percent to 90 percent range. The study found that in 1977 the percentage was 75.5.

The researchers found that weekend morning programming for children is still the most violent, while prime-time comedy programs are the least violent.

Media Industry Newsletter, April 3, 1978

ANNENBERG SCHOOL ISSUES LATEST TELEVIOLENCE REPORT

The Annenberg School of Communications' ninth annual tv violence study, released today, indicates that televiolence has dropped close to the record low of 1973, but that it still appears in two-thirds of all prime time shows and in 9 out of 10 weekend morning broadcasts. Funded by the AMA and the National Institute of Mental Health, the televiolence study is part of a broader Annenberg School research project covering significant cultural indicators. In terms of cultural effects, the study finds that "A sense of danger, mistrust and pessimism are among 'the lessons of violence' that both child and adult viewers learn" from a steady diet of tv fare. Heavy viewers of police and crime shows, for example, were found to be more likely to buy guns, dogs and locks for protection than the lighter viewers. Unlike the National Citizens Committee for Broadcasting televiolence reports, which no longer use the broad definition of violence developed by the Annenberg School's Dean, Dr. George Gerbner (MIN, Feb. 6/78), the Annenberg study does not exclude from its report violent programming found on fantasy and comedy shows. As Dr. Gerbner explained to MIN: "We cannot ignore evidence suggesting that murder and mayhem is at least as effective in conveying its lessons when it occurs in a humourous context as when it occurs in a supposedly serious context."

⊕ ABC took the "least violent network" distinction, according to the study, and NBC, as it had for 9 of the past 11 years, was cited as the most violent net. Again parting ways with the NCCB report, the Annenberg study does not provide rankings of the most- and least-violent shows and sponsors. "The reason for that," says Gerbner "is that those rankings are too fluid and unreliable, difficult to interpret, and misleading when the distances among the ranked items are not known. Also, we believe that neither individual programs nor advertisers but network policy is the central issue in program policy."

TOP COURT TO LOOK INTO LANDMARK CASE

There's much more than $44,2750,000 at stake when the Supreme Court of the United States examines what may turn out to be one of the most significant cases involving First Amendment rights of reporters and editors. A decision is not expected until late this year on whether or not in a libel suit a public figure can, in suing a publication or broadcast station, not only gain access to a reporter's notes and tapes, but whether the reporter, producer, editor can be questioned about his "views and conclusions" in an attempt to prove malice. The suit in question is that of Lt. Col. Anthony Herbert against CBS, the producer of "60 Minutes", Mike Lando, Mike Wallace and Atlantic Monthly which published excerpts from the 1973 show in which Herbert says he was defamed in a section of the show which implied that Herbert was not telling the truth about atrocity cover-ups by the U.S. Army in the Vietnam war. The U.S. Court of Appeals in a 2-1 decision last November, said Herbert and his lawyers had no right to interrogate Lando about his views. The outcome of this case will have widespread effect on First Amendment rights of all journalists.

2D EDITION OF TRI STATE ZIP CODE MARKETING

Wayne Kinch's Data Publications has its second 580-page catalog of zip codes, county maps, city maps, New this time: 1977 family incomes by zip, color wall maps, information about media in the Connecticut, New York and New Jersey areas. Kinch says it's full of "previously unpublished information" of use to do-it-yourself marketers. $79.95 from Data Publications, 24 East Wesley Street, South Hackensack, N.J. 07606. (201-343-7271).

MINutia: When the FCC was considering whether some commercials on tv were too loud, Commissioner Robert E. Lee made the comment: "If you wake up during a program, the commercial is too loud." (TV Guide April 1-7).

MIN/MEDIA INDUSTRY NEWSLETTER published weekly by MIN Publishing, Inc., 156 East 52nd Street, New York, N.Y. 10022 (212) 751-2670. **President & Publisher:** William E. Barlow. **Editor:** Ralf Brent. **Senior Editor:** Mitchell Danow. **Associate Editors:** Esther Conner/Statistics-Beverly Lighty/Washington-Ed Papazian/Consultant-Carole Stone/Research. **Contributing Editors:** Don Fabun-Simon Nathan-Tony Schwartz. Subscription price: $78 per year. Air Mail - International $98. Second class postage paid at New York, N.Y. Single copy price: $5.

TV Violence Down, Health Study Shows

By DOUGLAS E. KNEELAND

Special to The New York Times

CHICAGO, April 2—Television violence dropped sharply in overall programming last year from its 1976 peak, but rose during the "family viewing hour," the American Medical Association said here today.

A continuing study that it sponsors in conjunction with the National Institute of Mental Health, the association reported, also provided new data that indicated that violent shows "cultivate an exaggerated sense of danger and mistrust in heavy viewers compared to similar groups of light viewers."

People who spent the most time watching police and crime programs, for instance, were far more likely to report that they had bought locks, dogs or guns to protect themselves, according to the findings.

The study, based on data collected annually by researchers at the University of Pennsylvania's Annenberg School of Communications for the last 11 years, showed that the percentage of programs containing some violence in 1977 was 75.5, compared with a range of 80 to 90 percent during the previous two years.

Rate of Episodes

While the researchers found that violence still appeared in more than two-thirds of all prime-time programs and in nine of 10 weekend morning programs broadcast last fall, they noted that the rate of violent episodes each hour had dropped to 6.7 from a record high of 9.5 in 1976.

ABC was rated the "least violent network," winning that distinction from CBS. NBC was labeled the "most violent network" in 1977, as it was for nine of the last 11 years.

Despite a general decline in violence in late-evening programming, between 9 and 11, Eastern standard time, the study found that it increased on NBC and CBS during the "family hour" between 8 and 9 P.M. Children's weekend-morning programming was still rated the most violent, while prime-time "comic-tone" programs were described as the least violent.

The overall drop in violence brought the 1977 season close to the record low of 1973, according to the report.

Researchers who produce the annual "violence profile" are said to "analyze all clear, overt and credible expressions of physical violence, regardless of whether they occur in comedies or fantasy programs."

'Lessons of Violence'

"It would be scientifically unacceptable to limit the study to specific kinds of violence in selected context," said Dr. George Gerbner, one of the project's principal investigators. "There is no such thing as 'accidental' violence in dramatic programming. Also, other researchers have shown that violence in fantasies or comedies is as effective as violence in serious programming for conveying some of the lessons of violence."

Dr. Gerbner said that the study indicated "strong and stable associations between patterns of network dramatic content, viewer conceptions of danger, mistrust and alienation and the tendency to act upon these conceptions."

Heavy viewers of violent shows, in addition to buying more locks, dogs and guns than light viewers, according to the findings of a larger research project called Cultural Indictors, of which the violence profile is a part, are also more likely to be afraid to walk alone in a city at night.

'Pessimism and Alienation'

Rudolf Serkin

"Significantly greater proportions" of heavy viewers than light viewers of violent programs, the study reported, appeared to demonstrate "pessimism and alienation" by agreeing with the following statements:

¶"In spite of what some people say, the lot of the average man is getting worse."

¶"It's hardly fair to bring a child into the world the way things look for the future."

¶"Most public officials are not really interested in the problems of the average man."

Similarly, the researchers discovered that heavy viewers of violent shows were much more likely to believe that the United States would "fight another war within the next 10 years" and to feel the country should "stay out of world affairs."

PHILA. INQUIRER 4/3/78

By C. G. McDaniel
Associated Press

CHICAGO — The incidence of violence on television dropped sharply last year to a point well below that of 1976, according to a study conducted by the University of Pennsylvania's Annenberg School of Communications.

The study sponsored by the American Medical Association (AMA) and the National Institutes of Health, said, however, that television still molds "viewer conceptions of danger, mistrust and alienation."

The study, issued by the AMA yesterday, covered a two-week period last fall prime-time and weekend daytime programs.

It found that of the three major networks, NBC programs contained the most violence, followed by CBS, then ABC. But the researchers said the degree of difference among the networks was slight.

The study found that in 1977 the percentage of programs containing violence was 75.5. In recent years, the percentage had ranged from 80 to 90.

In 1976, the number of violent episodes per hour was a record 9.5, compared to 6.7 in 1977. The rate per program fell from a peak 6.2 in 1976 to 5.9 in 1977.

The Annenberg researchers found that weekend morning programming for children is still the most violent, while prime-time comedy programs are the least violent.

But "family-hour" programs between 8 and 9 p.m. were more violent on NBC and CBS than on ABC, while violence generally declined in the late-evening 9 to 11 p.m. time slot.

NBC was not immediately available for comment on the Annenberg study. A CBS spokesman said the network would have no comment until it had seen the report.

The national PTA in Feburary also cited NBC for "having the most programs containing violence" and called the network's television movies "particularly offensive." The rating was based on a six-week television program survey by PTA members. The PTA rated CBS first in overall quality and ABC second.

The Annenberg researchers, commenting on how television affects viewers' conceptions of danger, said, "New data suggest that heavy viewers of police and crime shows are more likely than light viewers to act on these conceptions: They report acquiring locks, dogs and guns to protect themselves."

They found that both adults and children who were heavy television viewers were more likely to fear walking alone in the city at night. Junior high school students who were heavy viewers were more likely than light viewers of the same age to think it "almost always" justified to hit someone one was angry at.

The researchers said frequent television viewers are more likely to expect that the United States will fight another war within 10 years and to believe that it should stay out of world affairs.

Dr. George Gerbner, a principal investigator for the project, said the researchers used personal and telephone interviews and commissioned surveys by national polling organizations to reach their conclusions.

MUTUAL
PRESS CLIPPING SERVICE INC.
APR 3 78

TODAY'S SPIRIT
HATBORO, PA.
AM—8,544

NBC Worst Network

Violence On TV Dropped In 1977

CHICAGO (AP) — The incidence of violence on television dropped sharply in 1977 to a point well below its peak of the previous year, according to a study sponsored by the American Medical Association and the National Institutes of Health.

The study by the University of Pennsylvania's Annenberg School of Communications said, however, that TV still molds "viewer conceptions of danger, mistrust and alienation."

The study, issued by the AMA on Sunday, covered a two-week period in the fall of 1977 and covered prime-time and weekend daytime programs.

It found that of the three major networks, NBC programs contained the most violence, followed in order by CBS and ABC. But the researchers said the margin of difference among the networks was slight.

NBC has been rated as the most violent of the networks in nine of the 11 years the study has been conducted.

The national PTA in February also cited NBC for "having the most programs containing violence" and called the network's television movies "particularly offensive." The rating was based on a six-week television program survey by PTA members. The PTA rated CBS first in overall quality and ABC second.

NBC disputed the PTA rating, pointing out that it offered the fewest programs ranked among the 10 worst and that it tied with CBS in offering the most programs among the 10 rated excellent in quality.

NBC was not immediately available to comment on the latest study. A CBS spokesman who asked not to be identified said the network would have no comment until it had seen the report.

The Annenberg researchers, commenting on the TV's effect on the viewers' conceptions, said "new data suggest that heavy viewers of police and crime shows are more likely than light viewers to act on these conceptions: they report acquiring locks, dogs and guns to protect themselves."

They found that heavy television viewers among both children and adults were afraid to walk alone in the city at night.

The researchers said frequent TV viewers are more likely to expect that the United States will fight another war.

TViolence Update

Gerbner Profile Has 2 Faces: Good & Bad

Philadelphia, April 4.

The ninth annual Violence Profile compiled by Dr. George Gerbner and colleagues at the U. of Pennsylvania's Annenberg School of Communications offers good news and bad.

The good news, from the researchers' point of view, is that monitoring of 1977 programs showed a decline in video violence from the preceding year, with total number of instances nearly as few as in "record low" 1973.

The bad news, the researchers claim, is that among heavy viewers of police and crime shows, 29% feel so threatened that they have purchased guns, while 19% of light viewers of such programs have taken similar protective action. That's on the basis of "a national survey of adults conducted from November 1976 to January 1977."

Heavy viewers, according to the data released this week, are also more apt to buy locks and dogs for protection.

Violence, the researchers claim, still occurred in more than two-thirds of all primetime programs and in nine of 10 weekend morning programs telecast last fall.

"Family hour" violence rose on

(Continued on page 70)

TV Violence

(Continued from page 50)

NBC and CBS. The former is still rated the most violent network, but ABC has replaced CBS as the least violent.

The profile, part of a larger study of cultural indicators, was sponsored by the American Medical Assn. and the National Institute of Mental Health. Research team consisted of Gerbner, Larry Gross, Marilyn Jackson-Beeck, Suzanne Jeffries-Fox and Nancy Signorielli.

Kids' TV shows more violent than those for grownups

The Family Journal April 7, 1978

By John Wallace

CHICAGO, Reuter – Children's television programs in the United States are three times as violent as those broadcast for adults, according to a survey.

The survey, the ninth in a series by researchers at the University of Pennsylvania, found 75 per cent of all television programs last year contained some violence, slightly less than the previous two years.

But week-end morning programs, watched almost exclusively by children, averaged 16 violent incidents an hour, compared with only five an hour in adult shows.

The survey said there was evidence that US television programs were cultivating a sense of danger, mistrust and alienation among children and their parents.

A national survey of adults conducted from November, 1976, to January, 1977, found that 29 per cent of heavy viewers of police and crime programs reported buying a gun for protection.

People who watched television the most were also more likely to take other precautions.

Dr. George Gerbner, one of the heads of the research project, said: "We have found that television seems to cultivate an exaggerated sense of danger and mistrust in heavy viewers.

Intensive viewers of all age groups were more afraid to walk the streets at night. When school children were asked how often was all right to hit someone who angered them, heavy viewers were more likely than light viewers to answer "almost always."

Advertising Age, April 10, 1978

Networks beating down tv violence, study finds

PHILADELPHIA—Tv violence dropped in 1977 to the record low set in 1973, according to Violence Profile No. 9, a new study by researchers at the Annenberg School of Communications.

A review of data, covering the years since 1967-68, shows the percentage of programs containing some violence is usually in the 80% to 90% range. This season it was 75.5%, according to the new profile.

The rate of violent episodes per hour which hit a record high of 9.5% last season, dropped to 6.7% and the rate per program fell from last season's peak of 6.2% to 5%.

■ The studies use definitions developed by Dr. George Gerbner, professor of communications at the Annenberg School, and co-principal investigator. Under the Gerbner definition, all forms of violence, including comedic violence, are counted.

"There is no such thing as 'accidental violence' in dramatic programing," Dr. Gerbner said. "Also, other researchers have shown that violence in fantasies or comedies is as effective as violence in serious programing for conveying some lessons of violence."

BI Associates, Bethesda, Md., another monitor of tv violence, excludes comedic violence in its periodic reports on "aggressive violence."

Violence appeared in two-thirds of all prime time programs and nine of 10 weekend morning programs, with children's weekend morning programs listed as still the most violent. ABC was the "least violent network" while NBC remained "most violent," as it has for nine of the last 11 years.

Prime time comedy was least violent, but there was a marked increase in violence in the 8 p.m. to 9 p.m. "family hour" on both NBC and CBS. Violence was down in the 9 p.m. to 11 p.m. time slot.

The research is co-sponsored by the American Medical Assn. and the National Institute of Mental Health. #

THE SCRANTON TIMES
Scranton, Pa.
PM-56,600
S-

Violence On Tube Dwindles

CHICAGO (AP) — Television violence dropped sharply in 1977 from its peak of the previous year, but it continues to cause feelings of fear and mistrust among frequent viewers, according to a study.

The study by the Annenberg School of Communications at the University of Pennsylvania was done over a two-week period last fall and covered both prime-time and weekend daytime programs. It was sponsored by the American Medical Association and the National Institute of Mental Health. The AMA released the results Sunday.

The study rated NBC the most violent network, as it has been for nine of the 11 years the study has been conducted. ABC was the least violent. The researchers said the margin of difference in the three networks was slight.

The national PTA this year also cited NBC for programming the most violence. The network disputed those findings, but it was unavailable for comment on the Annenberg study.

The Annenberg researchers said television continues to cultivate "viewer conceptions of danger, mistrust and alienation. Moreover, new data suggest that heavy viewers of police and crime shows are more likely than light viewers to act on these conceptions: they report acquiring locks, dogs and guns to protect themselves."

Researchers also found that heavy TV viewers are more likely than light viewers to expect that the United States will fight another war within 10 years and to believe that it should stay out of world affairs.

Over the years, the percentage of programs containing violence has tended to be in the 80 percent to 90 percent range but this year the percentage was 75.5, the study showed.

In 1976, the number of violent episodes per hour was a record high 9.5 compared to 6.7 in 1977, and the rate per program fell from a peak 6.2 in 1976, compared to 5.9 in 1977.

Weekend morning programming for children is still the most violent, the researchers found, while prime-time comedy programs are the least violent.

But "family hour" programs between 8 p.m. and 9 p.m. were more violent on NBC and CBS, while violence generally declined in the late evening 9 to 11 p.m. time slot.

APR 1 2 1978

MONTGOMERY POST
King of Prussia, Pa.
W-6,000

Study Reveals Effects Of Violence

TV Viewers React To Program Contents

Television violence plunged in 1977, but new data indicate that people are acting on the feelings of danger and mistrust that years of violent programming may have cultivated: heavy viewers of police and crime shows, for example, are more likely than light viewers to report buying locks, dogs and guns for protection.

These findings plus others on the level of television violence and its consequences for viewers are reported in Violence Profile No. 9, a study conducted by researchers at the Annenberg School of Communications, University of Pennsylvania.

Based on data collected annually since 1967, Violence Profile No. 9 was sponsored by the American Medical Association and the National Institute of Mental Health. It is part of a larger study of cultural indicators conducted at the Annenberg School.

AFTER REACHING an all-time high in 1976,, television violence dropped this season, sinking close to the record low of 1973, the researchers found. However, violence still appeared in more than two-thirds of all prime-time programs and in nine of 10 weekend morning programs broadcast in the fall of 1977.

For more than 10 years, the percentage of programs containing some violence has usually ranged from 80 to 90 per cent; this season it is 75.5 per cent. The rate of violent episodes per hour rose to a record high of 9.5 last season; this season it dropped to 6.7 per hour. The same rate per program fell from last season's peak of 6.2 to this season's 5.0.

ABC snatched the distinction of "least violent network" from CBS, but NBC remained the "most violent network" overall, it has been for nine of the last 11 years.

Children's (weekend morning) programming is still the most violent, while prime-time comic-tone programs emerged as the least violent. The "family hour" lost its restraining power in 1977, with violence rising between 8 and 9 p. m. on both NBC and CBS; however, violence declined generally last fall in the late evening 9 to 11 p. m.time slot.

THE LEVELS of television violence are expressed in a single indicator of trends that combines three separate measures: prevalence across programs, rate of incidents per program and percentage of major characters involved in violence.

VIOLENCE Profile researchers analyze all overt and credible expressions of physical violence—regardless of whether they occur in comedies or fantasy programs. "It would be scientifically unacceptabel to limit the study to specific kinds of violence in selected contexts," according to Dr. George Gerbner, professor of communication and co-principal investigator of the project.

"There is no such thing as 'accidental' violence in dramatic programming. Also, other researchers have shown that violence in fantasies or comedies is as effective as violence lessons of violence," he added.

A sense of danger, mistrust and pessimism are among "the lessons of violence" that both child and adult viewers learn, the researchers found.

FOR EXAMPLE, a national survey of adults conducted from November, 1976 to January, 1977 shows that 29 per cent of the heavy viewers of police and crime programs report buying a gun for protection. Only 19 per cent of the light viewers of these programs did so. Heavy viewers of police and crime shows were also more likely than light viewers to have acquired dogs or locks.

Both child and adult heavy viewers report being more afraid to walk alone in the city at night. When junior high school students were asked, "How often is it all right to hit someone if you are mad at them?", the heavy viewers were more likely than light viewers to answer, "Almost always."

Middle class, white or female heavy viewers have an especially pessimistic view of the world, according to the researchers. When compared to light viewers, they are more likely to feel that ". . .the lot of the average man is getting worse"; that it is ". . .unfair to bring a child into the world" and that politicians ". . .aren't really interested" in most people's problems.

Heavy viewers are also more likely than light viewers to expect the United States to fight another war within 10 years and to believe that it should stay out of world affairs.

"These findings indicate strong and stable associations between patterns of network dramatic content, viewer conceptions of danger, mistrust and alienation and the tendency to act upon these conceptions," Gerbner said.

Wednesday, April 12, 1978

VARIETY

WPBT 'Spins Off' Zamora TV Trial; PBS Bow In May

Miami, April 11.

Miami PBS affiliate WPBT's extensive trial coverage of Florida vs. Zamora will be the subject of a locally produced documentary, "TV on Trial," to premiere on PBS May 23.

The Ronney Zamora murder trial was the first of WPBT's experiments in televising courtroom activities in Dade, Broward and Palm Beach Counties, taking advantage of a one-year state Supreme Court ruling allowing cameras in the courtroom if there are no objections by the parties involved.

In addition to courtroom experts, "TV on Trial," financed by a $57,000 grant from CPB, will include comments by presiding Judge Paul Baker, members of the jury and Dr. George Gerbner (an "analyst" of tv violence) on the appropriateness of electronic coverage of trial proceedings. The program is hosted by Richard Reeves, national political editor of Esquire mag.

Don Fouser is producer of "TV on Trial," Karin Irwin Dorsett is associate producer and Shep Morgan is executive producer.

Since the Zamora Trial, WPBT has broadcast extended coverage of the Mark Herman murder trial emanating from Palm Beach County. There are no plans to air a third criminal trial before July, when the one-year Supreme Court "grace period" will come to an end.

Science News April 15, 1978

BEHAVIOR

TV violence down, studies up

Almost as prevalent as television violence, it seems, are studies of TV violence. In its ninth and latest annual "violence profile," the University of Pennsylvania's Annenberg School of Communication reports that violence on 1977 television "plunged" close to the record low observed in 1973.

Before the public starts thinking we've turned the corner on television violence, however, the researchers note that more than three-fourths of aired programs still contain "some violence." Still, that is down from 80 to 90 percent over the past two years. And the rate of violent episodes per hour dropped from a record high of 9.5 in 1976 to 6.7 in 1977.

And to put matters in further perspective, the investigators report that "new data indicate that people are acting on the feelings of danger and mistrust that years of violent programming may have cultivated: Heavy viewers of police and crime shows, for example, were more likely than light viewers to report buying locks, dogs and guns to protect themselves."

Watching Yugoslavs with a friend

And speaking of TV, who will ever forget the 1976 Olympic basketball championship between the United States and Yugoslavia? Remember how much fun it was to watch? Just to refresh our memories, Barry S. Sapolsky and Dolf Zillmann report on their study of 50 male and 33 female University of Indiana students who watched the game. It doesn't make any difference whether you watched the game alone, with a friend or two, or in a large group, they say. You enjoyed the U.S. baskets equally in any of those situations. However, if you were viewing within a small group of friends, chances are you didn't appreciate the Yugoslavian baskets as much as did your single or large group counterparts. This had something to do with being afraid to cheer for the Yugoslavs in front of friends, say the researchers in the February PERCEPTUAL AND MOTOR SKILLS. Finally: "The analysis yielded no sex differences in enjoyment of the baskets scored. ..."

Interesting:

TV on trial: The case of Ronney Zamora

A two-hour special on the murder trial of Ronney Zamora, whose defense was based on involuntary TV intoxication, will be shown on Channel 33 Tuesday.

David Levy

A TELEVISION CAMERA was set up and ready to roll when 15-year-old Ronney Albert Zamora entered Courtroom 4-1, Hall of Justice, Dade County, Florida on September 26, 1977 to stand trial for murder. The irony was one even amateurs like to avoid. Defense attorney Ellis Rubin, in a move that attracted international media attention, had sought the testimony of *Kojak* star Telly Savalas and served notice that he was putting TV itself on trial. A seasoned veteran of 150 first-degree murder trials, Rubin would try to persuade the judge and jury that his young client had acted under the influence of "involuntary television intoxication" induced by having absorbed as many as 50,000 TV shootings when, on June 4, 1977, he fired the .32 caliber Colt revolver that killed his next-door neighbor, 82-year-old Elinor Haggart.

Each evening while the nine-day trial was in progress, WPBT, the PBS channel in the Miami area, working within the guidelines of a one-year state pilot program allowing cameras in courtrooms without the consent of trial participants or even the judge, broadcast videotaped portions of the day's courtroom events. The arrangement, sanctioned by the state supreme court a couple of months before the Zamora case surfaced, permitted South Florida residents to view 27 hours of the proceedings and gave WPBT its highest Nielsen scores ever.

The 38 hours of courtroom material recorded was subsequently edited and assembled by WPBT into a fascinating two-hour documentary called *TV on Trial*, to be aired on Channel 33, Tuesday, May 23, at 9:00 p.m.

Narrated by Richard Reeves, well-known American political commentator, TV host and currently national editor of Esquire Fortnightly, the program includes post-trial interviews with the judge and some of the jurors as well as discussion of the pros and cons of inviting TV into the courtroom.

In a cautionary word to viewers, Reeves points out that there are more than 1,000 edits in the 90 minutes worth of taped excerpts we will be watching:

"A few witnesses will be shown out

pearance of her blue 1972 Buick Electra. The body had been found the previous day after some neighbors brought police over to open the windows of the Haggart home. One of the officers called to the scene testified that an odour he associated with a dead person was detected coming from the ransacked house.

Between Friday, June 4, the day of the killing, and the discovery of the body the following Monday, Ronney Zamora, without informing his parents, had gone off to Disney World for the weekend in Elinor Haggart's Buick. He was accompanied on the five-hour drive north to Orlando, Florida by four of his pals, Alan Cohen, Paul Toledo, Timothy Cahill and David Marcus Picciolo. Wrapped in a towel in the automobile trunk was the gun that had taken Elinor Haggart's life.

At one point en route Ronney stopped the car to fool with the weapon. He told Paul Toledo that there were only five shells in the chamber. When Toledo asked about the sixth shell Ronney said he shot it in the park.

Back from Disney World on Monday, Ronney's four chums happened to be in the neighborhood when the body was discovered. Ronney returned there later in the day and found out about it.

Both Mrs. Zamora and her son's friends were quick to suspect that Ronney might have been involved in the crime. Mrs. Zamora had apparently said as much on the witness stand. In testimony we are not shown she told the court that a police officer had visited her after the discovery of the body. She was questioned about her family and about Ronney and asked whether anybody had seen anything of the events leading up to Mrs. Haggart's death. When Ronney finally returned to his home that day she asked him if he had seen Mrs. Haggart.

For their part, his friends were extremely apprehensive when they learned of the killing of Ronney's elderly next-door neighbor. During the trip to Disney World Ronney had instructed them to wipe fingerprints off the car, they had seen him with the amount of cash taken from Mrs. Haggart's home and Ronney had a gun with a bullet missing. Some of them communicated their suspicions to their parents who got in touch with Miami Beach police.

The next day, June 8, the Zamoras received a phone call from police requesting them to bring Ronney in for questioning. They immediately contacted an acquaintance on the force and asked him to come over to their home.

Ronney Zamora

Ronney and called him by name. Young Zamora said he asked her not to phone the police and when she insisted, he shot her. "I don't know what happened," he told Sergeant Rantanan, "the gun just went off."

Ronney and Darrell then went through the rest of the house. They wiped fingerprints from all the objects they knew they had touched, gathered up Elinor Haggart's car keys, loaded a TV

Voice of the people

Ellis Rubin, who has jokingly referred to himself as the sunshine state's top legal mind, is not an unknown personality on the Miami scene. Reputed to be a cool customer, he considers recent attempts to disbar him frivolous and motivated by "jealous members of the bar."

Does he, as the press kit claims,

Savalas is easily recognized wherever he goes and Kojak also happened to be Ronney's hero. It came out in the trial and testimony that Ronney had even asked his father, who is partly bald, to shave his head and look like Kojak."

Oddly, Mr. Zamora, according to his wife's testimony, had at one point agreed and his step-son was "very upset" when Frank Zamora announced that he had changed his mind.

What makes a trial look real?

In a routine about his celebrated litigational woes, Lenny Bruce used to complain that Hollywood had added to his grief by giving him a mistaken impression of courtroom reality. Motion picture and TV versions of trials may indeed distort the mundane procedures of justice but the visual conventions of these works do not disappear when the camera is pointed at the real thing.

True, there are no stars in *TV on Trial* and therefore not that many close-ups, and when the attorneys approach the jury box they don't drape themselves over the railing to score points. But a number of equally familiar dramatic props *are* there; the judge's bench, the witness box and court clerks below, the public present for the spectacle, key witnesses seated among them, and the separate tables at which the defense attorney sits with his client and the prosecution team occasionally huddles for a whispered conference.

Much of the point of televising a real trial is to show what in fact goes on in a courtroom. Perhaps that's why it strikes one as peculiar, though it really shouldn't, that many of the visual devices employed to convey the details of the Zamora trial are not all that distinct from the audio-visual dramatics of fictional trials: master-shots cut with close-ups, the framing of an individual attending to the voice of an off-camera speaker, sound overdubs, and so on.

There are occasional cuts to Ronney Zamora reacting to his mother's account of the history of his addiction to violent TV shows; cuts to Mrs. Zamora and her son while the prosecutor, Thomas Headley, makes his decisive final statement to the jury; and cuts to Ronney's parents while Ellis Rubin, who at times looks and sounds like Bruce Dern *playing* a defense attorney, questions an expert witness.

Asked why portions of the show tend to resemble the fictional trials seen in movies and on TV, Shep Morgan, executive producer of *TV on Trial*, suggested that it was in no way a calculated

between copshow violence and real-life violence is misleading. For one thing, it encourages viewers to conclude that there was a whole lot more to Ellis Rubin's case for the defense than the events of the trial demonstrate.

Not that it could happen but that it did

The crucial turning point in the trial was Judge Paul Baker's decision to bar the jury from hearing the testimony of experts on the effects of TV violence. Because the camera remained in the courtroom after the jurors had been asked to leave we are able to observe the judge's skepticism and growing impatience with the tentative character of what they have to say. None of the experts Rubin has lined up can cite a single study directly linking TV violence to a specific homicide or, for that matter, to any other crime.

Faced with their general reluctance to cross the gap separating hypotheses of possibility from scientifically-established fact, Rubin struggled in vain to overcome the deserved skepticism of the court. But it was the beginning of the end. Telly Savalas was released from his subpoena. And all that was left of the defense was the testimony of a Miami psychiatrist who claimed that the cumulative effect of Ronney Zamora's addiction to TV violence had rendered him temporarily 'impaired' when he fired the shot that killed Mrs. Haggart.

George Gerbner, one of America's leading authorities on the effects of TV, had been asked by both Rubin and the prosecution team to testify. Gerbner, who appears in the concluding portion of the program to offer his views on the problem of televising real courtroom drama, declined.

"The kind of evidence, on the basis of which I could testify," he explained, "is social science research findings. They are essentially statistical and probabilistic. In my opinion they are inapplicable to a legal case in which a single individual is involved. I felt, and I was glad to see that the judge agreed with me, that unless you can present clinical evidence based on the examination of the individual involved, the testimony is only what can be read in the literature."

The findings contained in that literature, Gerbner believes, can only be directly linked to specific acts in terms of probability, but not to an individual case and not to Ronney Zamora.

TV effects researcher Dr. Margaret Thomas, a key Rubin defense witness, had never examined Ronney Zamora.

of taped excerpts we will be watching.

"A few witnesses will be shown out of sequence because that's the way their testimony seemed to make sense. So be warned: you're going to be manipulated to meet the needs of television. This is not fiction; it's not docudrama; but it is a television program. It's not a trial; it's a journalistic representation of a trial."

We also learn that while Ellis Rubin was delivering his opening remarks to the jury there was an 11-minute power failure on the television camera circuit. No one except the technicians in the courtroom knew about it and the proceedings continued undisrupted. The conclusion of Rubin's statement was, however, re-staged for the purpose of the documentary.

A boy, a dance and a gun

For most people in the Miami area it all began on June 8, 1977. That evening a local radio station reported the discovery of Elinor Haggart's body in her Miami Beach home and the disappearance of her car. Ronney Zamora and his friend Darrell Agrella had asked him to come over to their home. After he arrived, they all drove down to the Miami Beach police station together. On the way Ronney Zamora learned for the first time that Mr. Frank Zamora was not his real father.

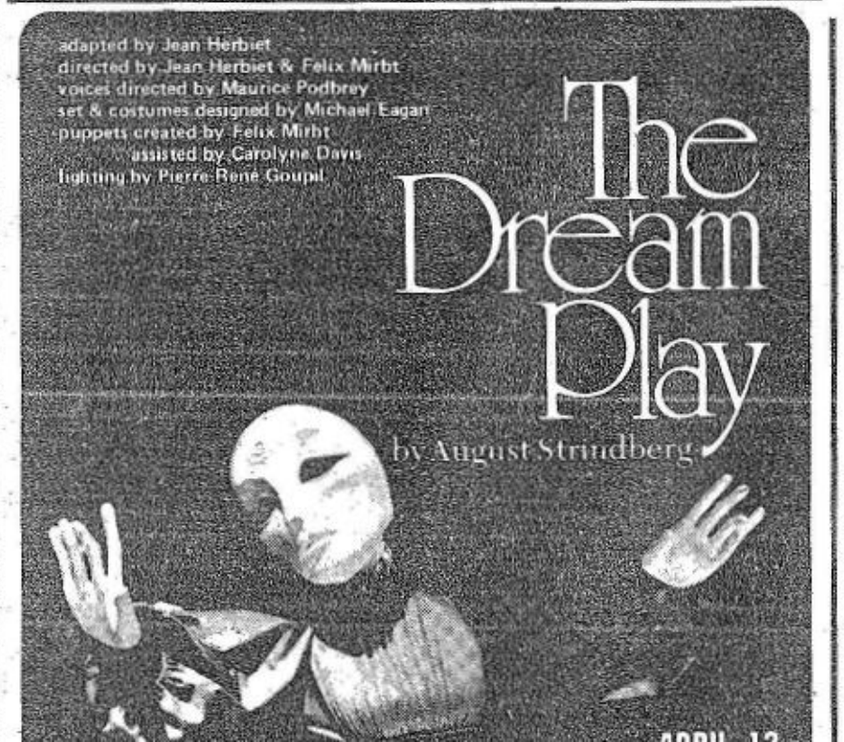
Following the reading of his rights at the police station, Ronney requested that his parents leave the room; he subsequently made a full confession.

There was a dance at the convention centre that Friday evening, he told Sergeant Paul Rantanan, and he needed spending money. Knowing that Mrs. Haggart had gone out and that she was in the habit of leaving her doors unlocked when she left the house, Ronney and Darrell Agrella, another friend, entered the house through a side door and began looking for money. They took an envelope containing over $400 in cash from a closet shelf. And Ronney found a revolver in a bedroom dresser drawer.

But before the boys could complete their search of the bedroom Mrs. Haggart returned home. She recognized Elinor Haggart's car keys, loaded a TV set into her car and drove off.

In an interview published in the February, 1978, issue of *Videography*, Ellis Rubin provided an alternate account of the circumstances of the murder. Rubin stated that according to a psychiatrist who had tested the boy and his accomplice, "Ronney supposedly heard a noise in Mrs. Haggart's house next door. And at that moment Ronney started playing cops and robbers. He wanted to investigate and *Kojak* was his favorite program. He was Kojak. He went in there with the other boy and started ransacking the house. The other boy found the gun and gave the gun to Ronney. Then the woman came home unexpectedly and caught the boys ransacking her house. Ronney talked to her for an hour trying to convince her not to call the police, saying they would leave, asking her 'please don't tell my folks.' It was a typical 15-year-old's reaction to being caught in such a situation.

"Then, after all that time, she said the magic words that were her death warrant: 'I'm going to call the police.' And at that specific moment Ronney reacted in almost a conditioned reflex or response. Thousands and thousands of times, Ronney had seen television shows in which action is taken to eliminate the witness. When she said, 'I'm going to call the police,' Ronney was holding the gun on his lap and the gun was fired. The trigger was pulled. Ronney doesn't remember pulling the trigger. He didn't intend to kill, he says. If he did, he would have shot her in the heart or in the head, but the bullet entered the lower left-hand part of her body."



A Latin American dream

"Rejected," according to Ellis Rubin, "from the moment he was conceived," Ronney Zamora was born in Costa Rica. His real father refused to marry his mother and in 1965, when Ronney was two, she moved to New York City leaving her small son with strangers paid to care for him. In New York she obtained work as a maid and studied English and the hairdressing trade at night school.

Ronney did not see her again until he

Does he, as the press kit claims, admit seeking the headlines that have marked his legal career?

"I admit," he counters, "being a publicity seeker for the causes and the people who have no other voice in this community." These causes include his battle against local TV blackouts of Miami Dolphin pro football games and a 1955 Communist-hunting bill Rubin proposed in the Miami legislature.

Is he offended by the fact that there's a dog named after him on the popular Miami greyhound racing circuit?

"I'm not offended except when he comes in second or third!"

One is told that a few years ago Ellis Rubin had tried, with little success, to form a group in Miami against TV violence.

"Not," Rubin corrected, "that I know of." And he denies as well the related insinuation that he is using the Zamora case to promote a favorite cause, ascribing it to the "jealous people in the bar who can't stand somebody raising his head above the crowd and saying, Listen!"

In a telephone conversation Rubin described the circumstances that led to the formulation of the Zamora defense strategy:

"I interviewed the boy. He didn't appear normal to me so I had him examined by two psychiatrists and two psychologists. Their report to me said that he appeared to be under the influence of television and that but for television the crime probably wouldn't have happened. Then I had to put that in legal terminology, so I came up with the term *involuntary television intoxication.*"

When *Videography* magazine asked him why he had wanted to subpoena the star of the *Kojak* series, Rubin replied:

"Telly Savalas is not only an actor. Before he became Kojak he was an instructor at Columbia University. He also did some executive work for ABC television. So here was a man who also had stated publicly that he abhorred violence on television. He asked his own producers to cut down the necessity of his shooting a gun on the program.

gested that it was in no way a calculated effect.

"We tried," Morgan said, "to be very careful about our selection of close-ups and to use close-ups that were in the same time-frame as the material we were editing. There's no reason why you couldn't have multi-camera coverage of a trial except that the supreme court guidelines in Florida specifically limit it to one camera.

"In one of the examples you refer to there happened to be a long shaky pan from Headley, the prosecuting attorney, to Mrs. Zamora and on the way somebody walked in front of the camera and blocked the shot. So what we did was to cut out the extraneous stuff in the middle and join the two shots together. You're quite right about the net effect. But it just happens that in this trial if you cut out a lot of the extraneous stuff, even without intending to, you heighten the drama. Somebody didn't say, 'well gee, what we really need here is a good dramatic close-up of Ronney'.

"The location director had no thought of a two-hour special in mind. His assignment was simply to cover 38 hours. He was probably trying to identify his own curiosity about how the principals might be reacting at given times to what was happening. So it would only be natural to zoom in on Ronney, or on Mrs. Zamora. That single camera was doing a lot of zooming and a lot of panning.

"What you see in the show we did is a series of cuts instead, no question about it. But it was almost done for us. The alternative, clearly, would have been to stay on a wide shot of the courtroom for the entire trial. As it was, a lot of people felt we didn't zoom in and out enough."

If *TV on Trial* has anything that might be called a serious flaw, it's in the opening sequence. Punctuated by a thumping copshow score, clips from *Kojak, Baretta* and a Frank Sinatra police opera are cut in rapid sequence with footage of the ambulance collecting the murder victim, a Miami detective shielding Ronney from TV news crews and Zamora trial stills. While the montage succeeds in seizing one's attention, the attempt at fudging the distinction

Thomas, a key Rubin defense witness, had never examined Ronney Zamora.

A TV jury

One suspects that even if the good judge had permitted the experts to entertain the jury with their speculations, the twelve men and women who required a mere two hours to reach a guilty verdict would hardly have bought it. They mostly seemed to be people who watched a fair amount of TV and enjoyed it. At one point the proceedings were interrupted by their request that they be allowed to see themselves on television. "I think," said one gentleman in a post-trial interview, "I've learned, from the programs I've seen, a better way of life." Another was even more positive, declaring that he endorsed any and all television.

It seems reasonable to conclude that the jury may have resented the suggestion of evil lurking in the heart of their favorite appliance.

"That's right," Rubin said. "But I wasn't able to ask them that on the questioning of the jurors, because the judge wouldn't allow me to go into it."

This point, together with the judge's exclusion of the testimony of experts on the effects of TV violence, will form the basis of the forthcoming appeal.

Civil action against the networks

On May 1 Ellis Rubin filed a $25-million civil action against ABC, NBC and CBS on behalf of Ronney Zamora and his parents.

"It is based," Rubin said, "on what we call a products liability theory, that the networks are transmitting defective products over the airwaves. We say that the product they have been broadcasting for years has induced this boy into becoming a criminal."

As far as anyone can tell, the networks are at this point not taking the suit very seriously and there is some doubt as to whether there will be any form of prolonged litigation at all.

For the moment Ellis Rubin is preparing Ronney Zamora's appeal and keeping an eye on the California lawsuit of Olivia Niemi. She is suing NBC for $11

Ronney did not see her again until he was five, after she had agreed to marry Frank Zamora on condition that Ronney could come to live with them. The Zamoras, who have four other children, moved to Miami Beach in 1976.

It was April 1968 when Ronney arrived in New York. He knew no English and received his initial lessons in the language from television. Mrs. Zamora testified that his first six months in New York were mostly spent in front of the set. Ronney, his mother recalled, loved TV. It was something new for him and he hardly seemed to mind being left alone in the apartment all day while his parents were out at work. By September he knew enough English to attend public school.

Mrs. Zamora also told the jury about her domestic difficulties. Her husband was very cruel to her and the children. Mr. Zamora, she said, had never accepted Ronney and had punished the boy's misconduct with severe beatings.

After the trial, Frank Zamora angrily charged that the jury was "against Latin American people, a hundred per cent."

Lawyer Ellis Rubin and Ronney Zamora in court.

of Olivia Niemi. She is suing NBC for $11 million, claiming that she was raped as a result of a scene in *Born Innocent*, a drama televised in September, 1974, when she was nine years old.

Media hero for awhile

As for Ronney Zamora, he hardly reacted to the guilty verdict at all. Ellis Rubin told me that he had prepared the boy for it. But Ronney didn't appear to show any more emotion when two months later he stood before Judge Baker and heard that he was sentenced to spend the next 25 years of his life in prison.

Karin Dorsett, associate producer of *TV on Trial*, summed up her own reaction to Ronney Zamora in these words: "I couldn't second guess anything about Ronney Zamora. He never talked during the trial. He was almost emotionless. It's hard to tell what might have been going through that kid's head."

"Ronney," Shep Morgan concluded, "was a kind of quasi-media hero for awhile and now has been relatively quickly forgotten here in Miami and I'm sure even more completely in the rest of the country."

TV on trial: The case of Ronney Zamora

A two-hour special on the murder trial of Ronney Zamora, whose defense was based on involuntary TV intoxication, will be shown on Channel 33 Tuesday.

David Levy

A TELEVISION CAMERA was set up and ready to roll when 15-year-old Ronney Albert Zamora entered Courtroom 4-1, Hall of Justice, Dade County, Florida on September 26, 1977 to stand trial for murder. The irony was one even amateurs like to avoid. Defense attorney Ellis Rubin, in a move that attracted international media attention, had sought the testimony of *Kojak* star Telly Savalas and served notice that he was putting TV itself on trial. A seasoned veteran of 150 first-degree murder trials, Rubin would try to persuade the judge and jury that his young client had acted under the influence of "involuntary television intoxication" induced by having absorbed as many as 50,000 TV shootings when, on June 4, 1977, he fired the .32 caliber Colt revolver that killed his next-door neighbor, 82-year-old Elinor Haggart.

Each evening while the nine-day trial was in progress, WPBT, the PBS channel in the Miami area, working within the guidelines of a one-year state pilot program allowing cameras in courtrooms without the consent of trial participants or even the judge, broadcast videotaped portions of the day's courtroom events. The arrangement, sanctioned by the state supreme court a couple of months before the Zamora case surfaced, permitted South Florida residents to view 27 hours of the proceedings and gave WPBT its highest Nielsen scores ever.

The 38 hours of courtroom material recorded was subsequently edited and assembled by WPBT into a fascinating two-hour documentary called *TV on Trial*, to be aired on Channel 33, Tuesday, May 23, at 9:00 p.m.

Narrated by Richard Reeves, well-known American political commentator, TV host and currently national editor of Esquire Fortnightly, the program includes post-trial interviews with the judge and some of the jurors as well as discussion of the pros and cons of inviting TV into the courtroom.

In a cautionary word to viewers, Reeves points out that there are more than 1,000 edits in the 90 minutes worth of taped excerpts we will be watching:

"A few witnesses will be shown out of sequence because that's the way their testimony seemed to make sense. So be warned: you're going to be manipulated to meet the needs of television. This is not fiction; it's not docudrama; but it is a television program. It's not a trial; it's a journalistic representation of a trial."

pearance of her blue 1972 Buick Electra. The body had been found the previous day after some neighbors brought police over to open the windows of the Haggart home. One of the officers called to the scene testified that an odour he associated with a dead person was detected coming from the ransacked house.

Between Friday, June 4, the day of the killing, and the discovery of the body the following Monday, Ronney Zamora, without informing his parents, had gone off to Disney World for the weekend in Elinor Haggart's Buick. He was accompanied on the five-hour drive north to Orlando, Florida by four of his pals, Alan Cohen, Paul Toledo, Timothy Cahill and David Marcus Picciolo. Wrapped in a towel in the automobile trunk was the gun that had taken Elinor Haggart's life.

At one point en route Ronney stopped the car to fool with the weapon. He told Paul Toledo that there were only five shells in the chamber. When Toledo asked about the sixth shell Ronney said he shot it in the park.

Back from Disney World on Monday, Ronney's four chums happened to be in the neighborhood when the body was discovered. Ronney returned there later in the day and found out about it.

Both Mrs. Zamora and her son's friends were quick to suspect that Ronney might have been involved in the crime. Mrs. Zamora had apparently said as much on the witness stand. In testimony we are not shown she told the court that a police officer had visited her after the discovery of the body. She was questioned about her family and about Ronney and asked whether anybody had seen anything of the events leading up to Mrs. Haggart's death. When Ronney finally returned to his home that day she asked him if he had seen Mrs. Haggart.

For their part, his friends were extremely apprehensive when they learned of the killing of Ronney's elderly next-door neighbor. During the trip to Disney World Ronney had instructed them to wipe fingerprints off the car, they had seen him with the amount of cash taken from Mrs. Haggart's home and Ronney had a gun with a bullet missing. Some of them communicated their suspicions to their parents who got in touch with Miami Beach police.

The next day, June 8, the Zamoras received a phone call from police requesting them to bring Ronney in for questioning. They immediately contacted an acquaintance on the force and asked him to come over to their home. After he arrived, they all drove down to the Miami Beach police station together. On the way Ronney Zamora learned for the first time that Mr. Frank Zamora was not his real father.

Following the reading of his rights at the police station, Ronney requested that his parents leave the room; he

Ronney Zamora

Ronney and called him by name. Young Zamora said he asked her not to phone the police and when she insisted, he shot her. "I don't know what happened," he told Sergeant Rantanan, "the gun just went off."

Ronney and Darrell then went through the rest of the house. They wiped fingerprints from all the objects they knew they had touched, gathered up Elinor Haggart's car keys, loaded a TV set into her car and drove off.

In an interview published in the February, 1978, issue of *Videography*, Ellis Rubin provided an alternate account of the circumstances of the murder. Rubin stated that according to a psychiatrist who had tested the boy and his accomplice, "Ronney supposedly

Voice of the people

Ellis Rubin, who has jokingly referred to himself as the sunshine state's top legal mind, is not an unknown personality on the Miami scene. Reputed to be a cool customer, he considers recent attempts to disbar him frivolous and motivated by "jealous members of the bar."

Does he, as the press kit claims, admit seeking the headlines that have marked his legal career?

"I admit," he counters, "being a publicity seeker for the causes and the people who have no other voice in this community." These causes include his battle against local TV blackouts of

Savalas is easily recognized wherever he goes and Kojak also happened to be Ronney's hero. It came out in the trial and testimony that Ronney had even asked his father, who is partly bald, to shave his head and look like Kojak."

Oddly, Mr. Zamora, according to his wife's testimony, had at one point agreed and his step-son was "very upset" when Frank Zamora announced that he had changed his mind.

What makes a trial look real?

In a routine about his celebrated litigational woes, Lenny Bruce used to complain that Hollywood had added to his grief by giving him a mistaken impression of courtroom reality. Motion picture and TV versions of trials may indeed distort the mundane procedures of justice but the visual conventions of these works do not disappear when the camera is pointed at the real thing.

True, there are no stars in *TV on Trial* and therefore not that many close-ups, and when the attorneys approach the jury box they don't drape themselves over the railing to score points. But a number of equally familiar dramatic props *are* there; the judge's bench, the witness box and court clerks below, the public present for the spectacle, key witnesses seated among them, and the separate tables at which the defense attorney sits with his client and the prosecution team occasionally huddles for a whispered conference.

Much of the point of televising a real trial is to show what in fact goes on in a courtroom. Perhaps that's why it strikes one as peculiar, though it really shouldn't, that many of the visual devices employed to convey the details of the Zamora trial are not all that distinct from the audio-visual dramatics of fictional trials: master-shots cut with close-ups, the framing of an individual attending to the voice of an off-camera speaker, sound overdubs, and so on.

There are occasional cuts to Ronney Zamora reacting to his mother's account of the history of his addiction to violent TV shows; cuts to Mrs. Zamora and her son while the prosecutor, Thomas Headley, makes his decisive final statement to the jury; and cuts to Ronney's parents while Ellis Rubin, who at times looks and sounds like Bruce Dern *playing* a defense attorney, questions an expert witness.

Asked why portions of the show tend to resemble the fictional trials seen in movies and on TV, Shep Morgan, executive producer of *TV on Trial*, suggested that it was in no way a calculated effect.

"We tried," Morgan said, "to be very careful about our selection of close-ups and to use close-ups that were in the same time-frame as the material we were editing. There's no reason why you couldn't have multi-camera coverage of a trial except that the supreme court

between copshow violence and real-life violence is misleading. For one thing, it encourages viewers to conclude that there was a whole lot more to Ellis Rubin's case for the defense than the events of the trial demonstrate.

Not that it could happen but that it did

The crucial turning point in the trial was Judge Paul Baker's decision to bar the jury from hearing the testimony of experts on the effects of TV violence. Because the camera remained in the courtroom after the jurors had been asked to leave we are able to observe the judge's skepticism and growing impatience with the tentative character of what they have to say. None of the experts Rubin has lined up can cite a single study directly linking TV violence to a specific homicide or, for that matter, to any other crime.

Faced with their general reluctance to cross the gap separating hypotheses of possibility from scientifically-established fact, Rubin struggled in vain to overcome the deserved skepticism of the court. But it was the beginning of the end. Telly Savalas was released from his subpoena. And all that was left of the defense was the testimony of a Miami psychiatrist who claimed that the cumulative effect of Ronney Zamora's addiction to TV violence had rendered him temporarily 'impaired' when he fired the shot that killed Mrs. Haggart.

George Gerbner, one of America's leading authorities on the effects of TV, had been asked by both Rubin and the prosecution team to testify. Gerbner, who appears in the concluding portion of the program to offer his views on the problem of televising real courtroom drama, declined.

"The kind of evidence, on the basis of which I could testify," he explained, "is social science research findings. They are essentially statistical and probabilistic. In my opinion they are inapplicable to a legal case in which a single individual is involved. I felt, and I was glad to see that the judge agreed with me, that unless you can present clinical evidence based on the examination of the individual involved, the testimony is only what can be read in the literature."

The findings contained in that literature, Gerbner believes, can only be directly linked to specific acts in terms of probability, but not to an individual case and not to Ronney Zamora.

TV effects researcher Dr. Margaret Thomas, a key Rubin defense witness, had never examined Ronney Zamora.

A TV jury

One suspects that even if the good judge had permitted the experts to entertain the jury with their speculations, the twelve men and women who re-

the judge and some of the jurors as well as discussion of the pros and cons of inviting TV into the courtroom.

In a cautionary word to viewers, Reeves points out that there are more than 1,000 edits in the 90 minutes worth of taped excerpts we will be watching:

"A few witnesses will be shown out of sequence because that's the way their testimony seemed to make sense. So be warned: you're going to be manipulated to meet the needs of television. This is not fiction; it's not docudrama; but it is a television program. It's not a trial; it's a journalistic representation of a trial."

We also learn that while Ellis Rubin was delivering his opening remarks to the jury there was an 11-minute power failure on the television camera circuit. No one except the technicians in the courtroom knew about it and the proceedings continued undisrupted. The conclusion of Rubin's statement was, however, re-staged for the purpose of the documentary.

A boy, a dance and a gun

For most people in the Miami area it all began on June 8, 1977. That evening a local radio station reported the discovery of Elinor Haggart's body in her Miami Beach home and the disappearance of her son Ronney. Ronney's parents, Frank and Mitzi Zamora, had their suspicions as to their parents who got in touch with Miami Beach police.

The next day, June 8, the Zamoras received a phone call from police requesting them to bring Ronney in for questioning. They immediately contacted an acquaintance on the force and asked him to come over to their home. After he arrived, they all drove down to the Miami Beach police station together. On the way Ronney Zamora learned for the first time that Mr. Frank Zamora was not his real father.

Following the reading of his rights at the police station, Ronney requested that his parents leave the room; he subsequently made a full confession.

There was a dance at the convention centre that Friday evening, he told Sergeant Paul Rantanan, and he needed spending money. Knowing that Mrs. Haggart had gone out and that she was in the habit of leaving her doors unlocked when she left the house, Ronney and Darrell Agrella, another friend, entered the house through a side door and began looking for money. They took an envelope containing over $400 in cash from a closet shelf. And Ronney found a revolver in a bedroom dresser drawer.

But before the boys could complete their search of the bedroom Mrs. Haggart returned home. She recognized her. "I don't know what happened," he told Sergeant Rantanan, "the gun just went off."

Ronney and Darrell then went through the rest of the house. They wiped fingerprints from all the objects they knew they had touched, gathered up Elinor Haggart's car keys, loaded a TV set into her car and drove off.

In an interview published in the February, 1978, issue of *Videography*, Ellis Rubin provided an alternate account of the circumstances of the murder. Rubin stated that according to a psychiatrist who had tested the boy and his accomplice, "Ronney supposedly heard a noise in Mrs. Haggart's house next door. And at that moment Ronney started playing cops and robbers. He wanted to investigate and *Kojak* was his favorite program. He was Kojak. He went in there with the other boy and started ransacking the house. The other boy found the gun and gave the gun to Ronney. Then the woman came home unexpectedly and caught the boys ransacking her house. Ronney talked to her for an hour trying to convince her not to call the police, saying they would leave, asking her 'please don't tell my folks.' It was a typical 15-year-old's reaction to being caught in such a situation.

"Then, after all that time, she said the magic words that were her death warrant: 'I'm going to call the police.' And at that specific moment Ronney reacted in almost a conditioned reflex or response. Thousands and thousands of times, Ronney had seen television shows in which action is taken to eliminate the witness. When she said, 'I'm going to call the police,' Ronney was holding the gun on his lap and the gun was fired. The trigger was pulled. Ronney doesn't remember pulling the trigger. He didn't intend to kill, he says. If he did, he would have shot her in the heart or in the head, but the bullet entered the lower left-hand part of her body."

A Latin American dream

"Rejected," according to Ellis Rubin, "from the moment he was conceived," Ronney Zamora was born in Costa Rica. His real father refused to marry his mother and in 1965, when Ronney was two, she moved to New York City leaving her small son with strangers paid to care for him. In New York she obtained work as a maid and studied English and the hairdressing trade at night school.

Ronney did not see her again until he was five, after she had agreed to marry Frank Zamora on condition that Ronney could come to live with them. The Zamoras, who have four other children, moved to Miami Beach in 1976.

It was April 1968 when Ronney arrived in New York. He knew no English and received his initial lessons in the language from television. Mrs. Zamora testified that his first six months in New York were mostly spent in front of the set. Ronney, his mother recalled, loved TV. It was something new for him and he hardly seemed to mind being left alone in the apartment all day while his parents were out at work. By September he knew enough English to attend public school.

top legal mind, is not an unknown personality on the Miami scene. Reputed to be a cool customer, he considers recent attempts to disbar him frivolous and motivated by "jealous members of the bar."

Does he, as the press kit claims, admit seeking the headlines that have marked his legal career?

"I admit," he counters, "being a publicity seeker for the causes and the people who have no other voice in this community." These causes include his battle against local TV blackouts of Miami Dolphin pro football games and a 1955 Communist-hunting bill Rubin proposed in the Miami legislature.

Is he offended by the fact that there's a dog named after him on the popular Miami greyhound racing circuit?

"I'm not offended except when he comes in second or third!"

One is told that a few years ago Ellis Rubin had tried, with little success, to form a group in Miami against TV violence.

"Not," Rubin corrected, "that I know of." And he denies as well the related insinuation that he is using the Zamora case to promote a favorite cause, ascribing it to the "jealous people in the bar who can't stand somebody raising his head above the crowd and saying, Listen!"

In a telephone conversation Rubin described the circumstances that led to the formulation of the Zamora defense strategy:

"I interviewed the boy. He didn't appear normal to me so I had him examined by two psychiatrists and two psychologists. Their report to me said that he appeared to be under the influence of television and that but for television the crime probably wouldn't have happened. Then I had to put that in legal terminology, so I came up with the term *involuntary television intoxication.*"

When *Videography* magazine asked him why he had wanted to subpoena the star of the *Kojak* series, Rubin replied:

"Telly Savalas is not only an actor. Before he became Kojak he was an instructor at Columbia University. He also did some executive work for ABC television. So here was a man who also had stated publicly that he abhorred violence on television. He asked his own producers to cut down the necessity of his shooting a gun on the program.

defense attorney, questions an expert witness.

Asked why portions of the show tend to resemble the fictional trials seen in movies and on TV, Shep Morgan, executive producer of *TV on Trial,* suggested that it was in no way a calculated effect.

"We tried," Morgan said, "to be very careful about our selection of close-ups and to use close-ups that were in the same time-frame as the material we were editing. There's no reason why you couldn't have multi-camera coverage of a trial except that the supreme court guidelines in Florida specifically limit it to one camera.

"In one of the examples you refer to there happened to be a long shaky pan from Headley, the prosecuting attorney, to Mrs. Zamora and on the way somebody walked in front of the camera and blocked the shot. So what we did was to cut out the extraneous stuff in the middle and join the two shots together. You're quite right about the net effect. But it just happens that in this trial if you cut out a lot of the extraneous stuff, even without intending to, you heighten the drama. Somebody didn't say, 'well gee, what we really need here is a good dramatic close-up of Ronney'.

"The location director had no thought of a two-hour special in mind. His assignment was simply to cover 38 hours. He was probably trying to identify his own curiosity about how the principals might be reacting at given times to what was happening. So it would only be natural to zoom in on Ronney, or on Mrs. Zamora. That single camera was doing a lot of zooming and a lot of panning.

"What you see in the show we did is a series of cuts instead, no question about it. But it was almost done for us. The alternative, clearly, would have been to stay on a wide shot of the courtroom for the entire trial. As it was, a lot of people felt we didn't zoom in and out enough."

If *TV on Trial* has anything that might be called a serious flaw, it's in the opening sequence. Punctuated by a thumping copshow score, clips from *Kojak, Baretta* and a Frank Sinatra police opera are cut in rapid sequence with footage of the ambulance collecting the murder victim, a Miami detective shielding Ronney from TV news crews and Zamora trial stills. While the montage succeeds in seizing one's attention, the attempt at fudging the distinction

The findings contained in that literature, Gerbner believes, can only be directly linked to specific acts in terms of probability, but not to an individual case and not to Ronney Zamora.

TV effects researcher Dr. Margaret Thomas, a key Rubin defense witness, had never examined Ronney Zamora.

A TV jury

One suspects that even if the good judge had permitted the experts to entertain the jury with their speculations, the twelve men and women who required a mere two hours to reach a guilty verdict would hardly have bought it. They mostly seemed to be people who watched a fair amount of TV and enjoyed it. At one point the proceedings were interrupted by their request that they be allowed to see themselves on television. "I think," said one gentleman in a post-trial interview, "I've learned, from the programs I've seen, a better way of life." Another was even more positive, declaring that he endorsed any and all television.

It seems reasonable to conclude that the jury may have resented the suggestion of evil lurking in the heart of their favorite appliance.

"That's right," Rubin said. "But I wasn't able to ask them that on the questioning of the jurors, because the judge wouldn't allow me to go into it."

This point, together with the judge's exclusion of the testimony of experts on the effects of TV violence, will form the basis of the forthcoming appeal.

Civil action against the networks

On May 1 Ellis Rubin filed a $25-million civil action against ABC, NBC and CBS on behalf of Ronney Zamora and his parents.

"It is based," Rubin said, "on what we call a products liability theory, that the networks are transmitting defective products over the airwaves. We say that the product they have been broadcasting for years has induced this boy into becoming a criminal."

As far as anyone can tell, the networks are at this point not taking the suit very seriously and there is some doubt as to whether there will be any form of prolonged litigation at all.

For the moment Ellis Rubin is preparing Ronney Zamora's appeal and keeping an eye on the California lawsuit of Olivia Niemi. She is suing NBC for $11 million, claiming that she was raped as a result of a scene in *Born Innocent,* a drama televised in September, 1974, when she was nine years old.

Media hero for awhile

As for Ronney Zamora, he hardly reacted to the guilty verdict at all. Ellis Rubin told me that he had prepared the boy for it. But Ronney didn't appear to show any more emotion when two months later he stood before Judge Baker and heard that he was sentenced to spend the next 25 years of his life in prison.

Karin Dorsett, associate producer of *TV on Trial,* summed up her own reaction to Ronney Zamora in these words:

We also learn that while Ellis Rubin was delivering his opening remarks to the jury there was an 11-minute power failure on the television camera circuit. No one except the technicians in the courtroom knew about it and the proceedings continued undisrupted. The conclusion of Rubin's statement was, however, re-staged for the purpose of the documentary.

A boy, a dance and a gun

For most people in the Miami area it all began on June 8, 1977. That evening a local radio station reported the discovery of Elinor Haggart's body in her Miami Beach home and the disappearance of her son Ronney. Ronney's parents left the room; he subsequently made a full confession.

There was a dance at the convention centre that Friday evening, he told Sergeant Paul Rantanan, and he needed spending money. Knowing that Mrs. Haggart had gone out and that she was in the habit of leaving her doors unlocked when she left the house, Ronney and Darrell Agrella, another friend, entered the house through a side door and began looking for money. They took an envelope containing over $400 in cash from a closet shelf. And Ronney found a revolver in a bedroom dresser drawer.

But before the boys could complete their search of the bedroom Mrs. Haggart returned home. She recognized his accomplice, Ronney supposedly heard a noise in Mrs. Haggart's house next door. And at that moment Ronney started playing cops and robbers. He wanted to investigate and *Kojak* was his favorite program. He was Kojak. He went in there with the other boy and started ransacking the house. The other boy found the gun and gave the gun to Ronney. Then the woman came home unexpectedly and caught the boys ransacking her house. Ronney talked to her for an hour trying to convince her not to call the police, saying they would leave, asking her 'please don't tell my folks.' It was a typical 15-year-old's reaction to being caught in such a situation.

"Then, after all that time, she said the magic words that were her death warrant: 'I'm going to call the police.' And at that specific moment Ronney reacted in almost a conditioned reflex or response. Thousands and thousands of times, Ronney had seen television shows in which action is taken to eliminate the witness. When she said, 'I'm going to call the police,' Ronney was holding the gun on his lap and the gun was fired. The trigger was pulled. Ronney doesn't remember pulling the trigger. He didn't intend to kill, he says. If he did, he would have shot her in the heart or in the head, but the bullet entered the lower left-hand part of her body."

A Latin American dream

"Rejected," according to Ellis Rubin, "from the moment he was conceived," Ronney Zamora was born in Costa Rica. His real father refused to marry his mother and in 1965, when Ronney was two, she moved to New York City leaving her small son with strangers paid to care for him. In New York she obtained work as a maid and studied English and the hairdressing trade at night school.

Ronney did not see her again until he was five, after she had agreed to marry Frank Zamora on condition that Ronney could come to live with them. The Zamoras, who have four other children, moved to Miami Beach in 1976.

It was April 1968 when Ronney arrived in New York. He knew no English and received his initial lessons in the language from television. Mrs. Zamora testified that his first six months in New York were mostly spent in front of the set. Ronney, his mother recalled, loved TV. It was something new for him and he hardly seemed to mind being left alone in the apartment all day while his parents were out at work. By September he knew enough English to attend public school.

Mrs. Zamora also told the jury about her domestic difficulties. Her husband was very cruel to her and the children. Mr. Zamora, she said, had never accepted Ronney and had punished the boy's misconduct with severe beatings.

After the trial, Frank Zamora angrily charged that the jury was "against Latin American people, a hundred per cent."

Miami Dolphin pro football games and a 1955 Communist-hunting bill Rubin proposed in the Miami legislature.

Is he offended by the fact that there's a dog named after him on the popular Miami greyhound racing circuit?

"I'm not offended except when he comes in second or third!"

One is told that a few years ago Ellis Rubin had tried, with little success, to form a group in Miami against TV violence.

"Not," Rubin corrected, "that I know of." And he denies as well the related insinuation that he is using the Zamora case to promote a favorite cause, ascribing it to the "jealous people in the bar who can't stand somebody raising his head above the crowd and saying, Listen!"

In a telephone conversation Rubin described the circumstances that led to the formulation of the Zamora defense strategy:

"I interviewed the boy. He didn't appear normal to me so I had him examined by two psychiatrists and two psychologists. Their report to me said that he appeared to be under the influence of television and that but for television the crime probably wouldn't have happened. Then I had to put that in legal terminology, so I came up with the term *involuntary television intoxication.*"

When *Videography* magazine asked him why he had wanted to subpoena the star of the *Kojak* series, Rubin replied:

"Telly Savalas is not only an actor. Before he became Kojak he was an instructor at Columbia University. He also did some executive work for ABC television. So here was a man who also had stated publicly that he abhorred violence on television. He asked his own producers to cut down the necessity of his shooting a gun on the program.

guidelines in Florida specifically limit it to one camera.

"In one of the examples you refer to there happened to be a long shaky pan from Headley, the prosecuting attorney, to Mrs. Zamora and on the way somebody walked in front of the camera and blocked the shot. So what we did was to cut out the extraneous stuff in the middle and join the two shots together. You're quite right about the net effect. But it just happens that in this trial if you cut out a lot of the extraneous stuff, even without intending to, you heighten the drama. Somebody didn't say, 'well gee, what we really need here is a good dramatic close-up of Ronney'.

"The location director had no thought of a two-hour special in mind. His assignment was simply to cover 38 hours. He was probably trying to identify his own curiosity about how the principals might be reacting at given times to what was happening. So it would only be natural to zoom in on Ronney, or on Mrs. Zamora. That single camera was doing a lot of zooming and a lot of panning.

"What you see in the show we did is a series of cuts instead, no question about it. But it was almost done for us. The alternative, clearly, would have been to stay on a wide shot of the courtroom for the entire trial. As it was, a lot of people felt we didn't zoom in and out enough."

If *TV on Trial* has anything that might be called a serious flaw, it's in the opening sequence. Punctuated by a thumping copshow score, clips from *Kojak, Baretta* and a Frank Sinatra police opera are cut in rapid sequence with footage of the ambulance collecting the murder victim, a Miami detective shielding Ronney from TV news crews and Zamora trial stills. While the montage succeeds in seizing one's attention, the attempt at fudging the distinction

quired a mere two hours to reach a guilty verdict would hardly have bought it. They mostly seemed to be people who watched a fair amount of TV and enjoyed it. At one point the proceedings were interrupted by their request that they be allowed to see themselves on television. "I think," said one gentleman in a post-trial interview, "I've learned, from the programs I've seen, a better way of life." Another was even more positive, declaring that he endorsed any and all television.

It seems reasonable to conclude that the jury may have resented the suggestion of evil lurking in the heart of their favorite appliance.

"That's right," Rubin said. "But I wasn't able to ask them that on the questioning of the jurors, because the judge wouldn't allow me to go into it."

This point, together with the judge's exclusion of the testimony of experts on the effects of TV violence, will form the basis of the forthcoming appeal.

Civil action against the networks

On May 1 Ellis Rubin filed a $25-million civil action against ABC, NBC and CBS on behalf of Ronney Zamora and his parents.

"It is based," Rubin said, "on what we call a products liability theory, that the networks are transmitting defective products over the airwaves. We say that the product they have been broadcasting for years has induced this boy into becoming a criminal."

As far as anyone can tell, the networks are at this point not taking the suit very seriously and there is some doubt as to whether there will be any form of prolonged litigation at all.

For the moment Ellis Rubin is preparing Ronney Zamora's appeal and keeping an eye on the California lawsuit of Olivia Niemi. She is suing NBC for $11 million, claiming that she was raped as a result of a scene in *Born Innocent*, a drama televised in September, 1974, when she was nine years old.

Media hero for awhile

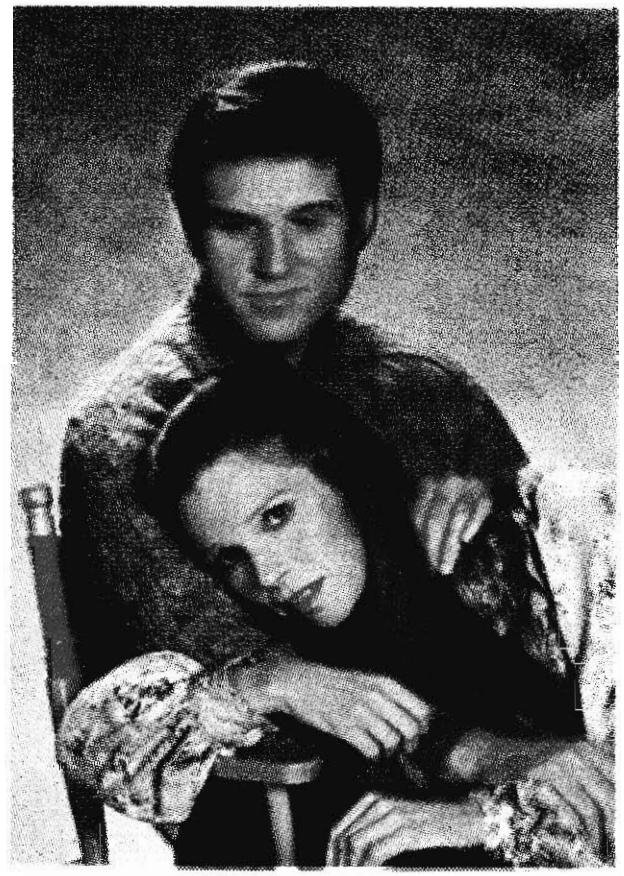
As for Ronney Zamora, he hardly reacted to the guilty verdict at all. Ellis Rubin told me that he had prepared the boy for it. But Ronney didn't appear to show any more emotion when two months later he stood before Judge Baker and heard that he was sentenced to spend the next 25 years of his life in prison.

Karin Dorsett, associate producer of *TV on Trial*, summed up her own reaction to Ronney Zamora in these words: "I couldn't second guess anything about Ronney Zamora. He never talked during the trial. He was almost emotionless. It's hard to tell what might have been going through that kid's head."

"Ronney," Shep Morgan concluded, "was a kind of quasi-media hero for awhile and now has been relatively quickly forgotten here in Miami and I'm sure even more completely in the rest of the country."

Lawyer Ellis Rubin and Ronney Zamora in court.

James Coburn plays a detective involved with a woman (Nancy Addison) in Dashiell Hammett's "The Dain Curse" at 8 p.m. Monday, Tuesday and Wednesday on channel 5.



Louise Lasser and Charles Grodin play partners in a cross-country automobile trip in "Louise Lasser's Just Me and You" at 8 p.m. Monday on channels 27 and 4.

Trial on TV; TV on trial

Switching channels

Linda King

The First Amendement of the U.S. Constitution allows the right of free speech and a free press. The Sixth Amendment allows a speedy, public and impartial trial to any accused of a crime.

Television addresses itself to the possible marriage of these freedoms in "TV on Trial" on public television at 8 p.m. Tuesday (channels 11 and 19). "TV on Trial" is a two-hour cinema-verite documentary focusing on the highlights of the murder trial of 15-year-old **Ronny Zamora.** Most viewers will see an actual murder trial for the first time. For those whose knowledge of the court room has been shaped by Perry Mason and other fictional barmen may find this an eye-opening experience.

Ellis Rubin, defense attorney for Ronny Zamora, has been in favor of cameras in the courtroom from the beginning. His mind was not changed after being one of the primary characters in this real-life drama.

Paul Baker, presiding judge, said he found no intrusion of the media into the conduct of the trial.

Dr. **George Gerbner**, dean of the Annenberg School of Communications at the University of Pennsylvania, who has carried out sociological studies of television since 1967, cautions about televising trials on a medium that is in the business of selling products and entertaining.

"TV on Trial" was made possible through a one-year pilot program in Florida allowing cameras in courtrooms. Last September, when the youth went on trial for the shooting death of **Elinor Haggart**, his 82-year-old neighbor, WPBT videotaped the daily trial proceedings and broadcast excerpts the same evening — 27 of the 38 actual trial hours were broadcast.

So many South Floridians tuned in to the trail that its ratings exceeded those of the Tonight show.

The Zamora case provides the ideal vehicle to test Florida's pioneering policy of allowing cameras in the courtroom. It was also the first capital case ever to be televised. It was also the first case where "intoxication to TV violence" was used as the defense.

Rubin has a simplified version of what happened during those weeks in Miami. "The trial was on television and television was on trial," he said in a recent telephone interview.

He admitted the case was very frustrating because he knew he would lose the case beforehand. The judge, in a pretrial conference, had

Paul Shenar (front) plays Florenze Ziegfeld and Pamela Peadon (from left), Valerie Perrine, Samantha Eggar and Barbara Parkins play his women in "Ziegfeld: The Man and His Women" at 7 p.m. Sunday on channels 27 and 4.

not allowed the two or three experts who had studied television testify.

"With 2,600 studies in this field not all agree, but one fact they do agree on: a teen-ager predisposed to emotional instability is susceptable to the influence of television," Rubin said. "It was a great disappointment they did not have the opportunity to speak up. This boy had been diagnosed beforehand."

An appeal on the case was argued May 19. The hour was to become the first such appeal to be televised.

Rubin is in favor of continuing to allow the news media freedom in the courtroom. "First it is the greatest education tool the public can have in understanding the work of the courts which have always been the dark mysterious and feared parts of our lives.

"Secondly, it is a deterrent. The mail I'm getting from children and young people, college students and adults has reflected it wasn't the same as in TV plays. They say they wouldn't want to get caught up in the system.

"And Thirdly, we're living in a television age so we have to learn to live with it."

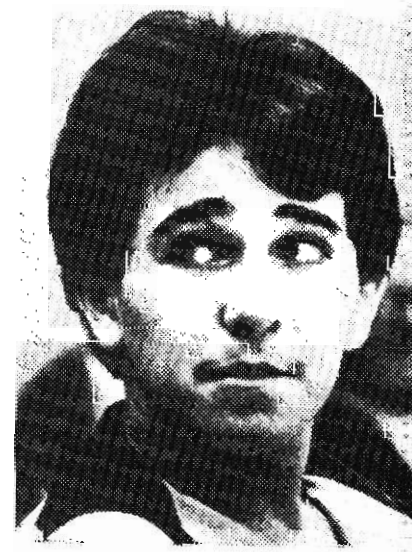
The defense attorney in this case said after the first five minutes of each courtroom day he didn't notice the cameras. "They used silent cameras, even the still cameras were silent and in back of us."

Rubin on behalf of Zamora and his parents has filed at $25 million suit against all three commercial television networks. In the civil case the technical testimony is allowed.

"Television will be on trial this time," he said. "But you know even since the case was first heard television has toned down."

He said if he and Zamora win their suit against television, he said he didn't fear the repercussions on the creative media of books, plays and movies as well as television.

(Continued on page 24)



Ronny Zamora stands trial for the shooting death of his 82-year-old neighbor Elinor Haggart as "TV On Trail" focuses on the highlights of the trial at 8 p.m. Tuesday channels 11 and 19.

Cameras in court applauded, cautioned

(Continued from page 17)

"Television is a different media than any other — it combines sight and sound which makes it effective beyond the others and it comes in over public airwaves and into our homes with a constant repetition of trash that is not being transmitted for the betterment of the viewer.

"Books, theater, movies . . those are things you have to voluntarily purchase or go to to take part in. You'll see a play once in your lifetime.

You can't compare that with the four or five hours a night of television of what you can't convince kids is mere fantasy.

Rubin said he believes "TV on Trial" will be a benefit to opening the way for cameras in the courtrooms, a coming thing as he is concerned. "It will not have any bearing on the case itself. This is definitely a first and may induce some to take up law or become more understanding of the judicial system.

Rubin who has defended about 150 murder cases since he began his practice in 1959, has four children from age 16 to 21. Criticism, he said, doesn't bother him. Controversy, he said, means that perhaps some people are thinking and "it doesn't mean I'm wrong."

"When I first came up with this as a defense I was laughed out of the courthouse, but now they are wondering."

Dr. Gerbner and his staff have been studying the extent and nature of television violence since 1967. The examination of the effects of violence on television began in 1973 and is based on a survey of child and adult viewers.

Gerbner was asked to give expert testimony in the Zamora case, but declined because his evidence would only be sociological and not clinical.

"Social science studies such as ours should not be permissible in an individual case," he said.

Gerbner said he felt the criminal court was the wrong place to judge television and seemed to doubt the civil courts as well.

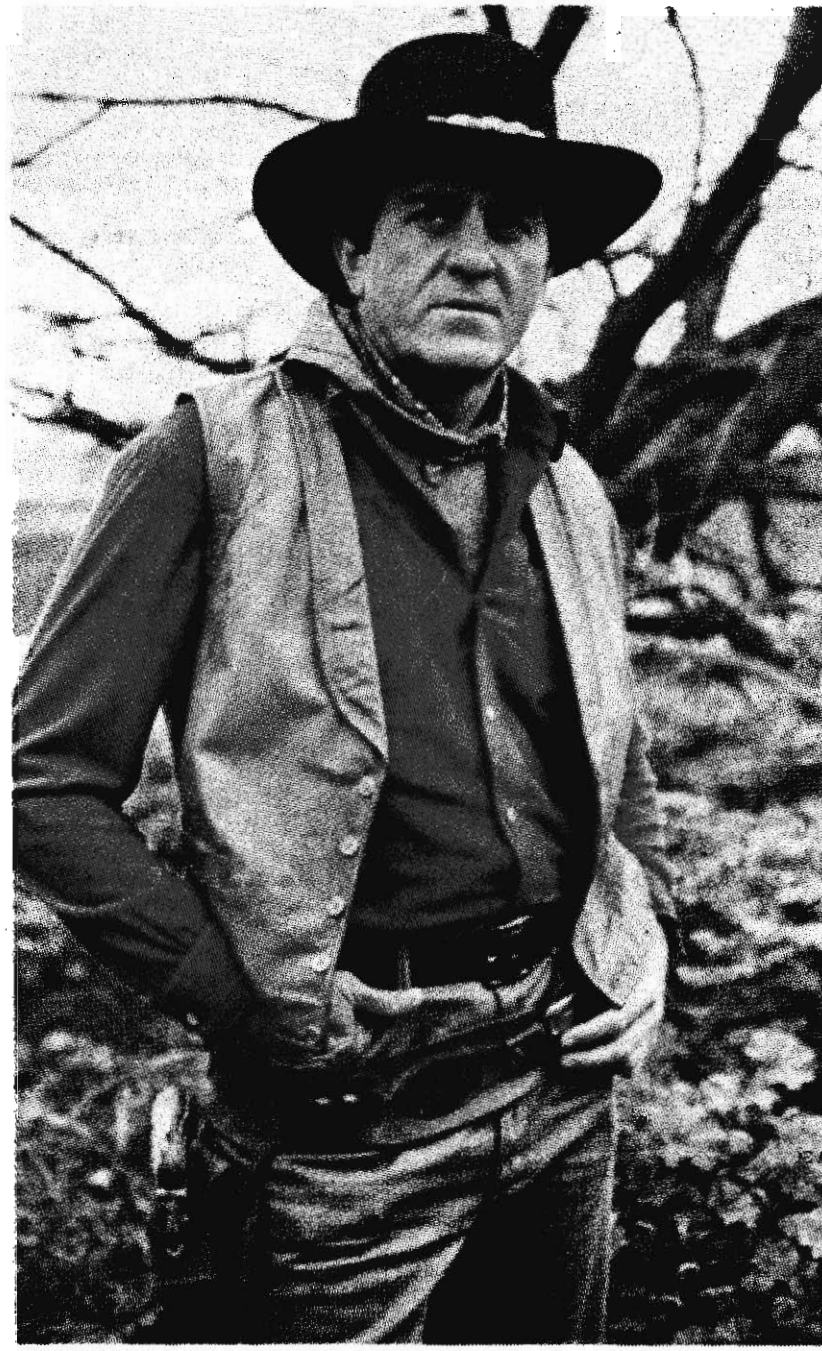
Television is a large-scale public service vehicle that is entirely meant for telling stories. That goes for news as well as drama, he said. The proper way to assess television is to look at the networks, their limitations and strengths and take an overall view, then make some kind of judgment.

One help to the problem of television would be to broaden the financial resource base away from total support by advertising.

"That way television could afford to put on trials that are dull but important," he said.

Gerbner's fear of putting trials on television comes because of television's race for a single group of audience. It would be in the selection of what cases to be televised and what the notoriety might do to distort the objective of jurors and judges.

"Television is an instrument for selling goods and entertaining audiences," Gerbner said. "The courtroom through our Constitution is in-



Don Meredith plays a charming crook in "Kate Bliss and the Ticker Tape Kid" at 8 p.m. Friday on channels 9 and 2.

dependent. It is not related to the legislative or to executive branches. The courts are primarily for justice."

The publicity may outweigh the purpose at hand — to determine justice.

"The courtroom seldom lends itself to drama," he said. "It's important to determine who would control what to televise. Murder cases could become cheap replacements for serials. I'm not opposed to television in the courts perse, but to have television select out courtroom cases for its own selling and entertaining, I am opposed to that."

Highly publicized court cases could be worth dollars in exposure for jurors and for elected or appointed judges and attorneys.

Gerbner said he believes television in the courts is inevitable, but warns care should be taken in keeping the courts from becoming telegenic.

In Kansas, a committee made up of judges, broadcasters and publishers lead by **Martin Umansky**, general manager of KAKE-TV in Wichita, **Emerson Lynn**, publisher of the Iola Register, and **Tyler Lockett**, a Sedgwick County judge, has been educating various interest groups within the state about allowing tape recorders, still cameras and videotape cameras into Kansas courts.

Tom Parmley, news director at KBW and a member of this committee, said Shawnee County judges approached the Kansas Supreme Court a year ago asking an experimental case in this county without success.

"The principal concern is that a defendent have a fair trial," Umansky said. "But the courts, acting to recent stand very low in the esteem of the American public.

"We believe it is brought on by a lack of understanding. People today think trials take a long time; criminals are getting off; there doesn't seem to be any immediate justice." A real thing televised may allow a little of respect to redevelop.

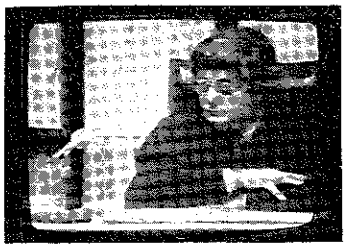
Mary Clark of Kansas State University will talk about children's television on "Noonday" at noon Monday on channel 27.

Other guests of **Nancy Perry** this week include: **Pris Kellison** and **Jim Camp** on the adventure century, Monday; **Phil Shidler** on torture; **Walter Harbert** on pork chops, Tuesday; **Evelyn Lacey** on the Yard Beautification Contest **Darlene George** on sewing, Wednesday; **Paula Welch** on cooking, **Joella Brown** on puppets and members of the cast of "The Wiz" Thursday; **Woody Miller** on cooking and Mrs. **Dollo Brooking** on art at the University of Kansas, Friday.

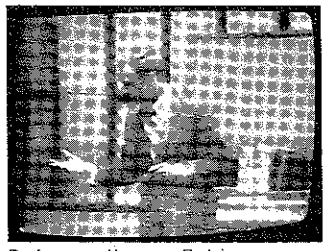
Gerry Wallace and **Carlos Fernandez** and their videotape equipment have "gone on the road with the Royals" this week on "Early News."

Paul Spittorf talks about traveling Monday at 5 p.m. on channel 13 in a taped session from Toronto.

The Kansas City Royals' rookie **Clint Hurdle** is interviewed Tuesday with the major league's colorful umpire **Ron Luciano**. Wednesday, "Early News" becomes a tourist while the Royals are in Baltimore with stops at the White House and **Babe Ruth**'s birth place followed by an exhibition game with Navy on Thursday's show. Friday, Wallace visits with **Pete LaCock**, son of **Peter Marshall**, and **Fred Pattek**



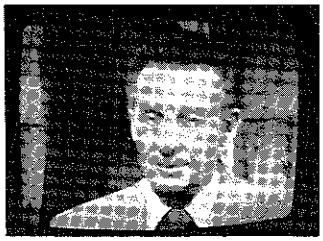
Judge Baker



Defense attorney Rubin

Defendant Zamora

Prosecuting attorney Headley



Commentator Gerbner

'TV on Trial': introspection by the medium

PBS documentary on Zamora trial looks at broadcast coverage as well as 'TV addict' defense

TV on Trial, a two-hour documentary to be aired on the Public Broadcasting Service 9-11 p.m. NYT, Tuesday, May 23, takes a hard and, at times, captivating look at one of the newest phenomena in broadcast journalism—courtroom coverage. Taken from 38 hours of tape of the "television intoxication" trial on Ronny Zamora in Miami last year, the noncommercial WPBT(TV) Miami-produced program attempts to examine the unusual nature of that particular case as well as the concept of television coverage itself.

Zamora, 15, was found guilty of the murder of his 82-year-old neighbor, Elinor Haggart, last October (BROADCASTING, Oct. 10, 1977). His trial attracted worldwide attention because of the unusual plea that Zamora, described as a "TV addict," had murdered the woman in an insane rage induced by television violence. The ironic twist to it all was that under a one-year experiment in Florida, the trial was televised up to three hours each night by WPBT.

Richard Reeves, media critic for *Esquire* magazine, serves as host of the program, which, in addition to almost an hour and a half of trial footage, includes interviews with eight members of the jury, the presiding judge, H. Paul Baker, and Dr. George Gerbner of the University of Pennsylvania's Annenberg School of Communications.

The program was produced by WPBT with a $58,000 grant from the Corporation for Public Broadcasting.

One segment of the program—an attempt by Ellis Rubin, the defense attorney, to introduce into evidence studies of television violence and children—was seen by home viewers even though the jury was out of the courtroom. Judge Baker, citing the lack of "reasonable demonstrability," refused to allow the studies to be presented.

Judge Baker said that he was pleased with the "success" of the trial coverage—especially the "self-policing of the entire press corps." In Florida, he said, the "discretion has been vested in the media" concerning what should and should not be covered, and he said he saw "no harm in letting [the public] see and hear everything"—even if the jury doesn't.

Dr. Gerbner, while not coming out squarely against broadcast coverage, did warn of "grave questions" that should be raised before it becomes more than a novelty. For one, he cited the natural tendency of television news to search out the "dramatic" lawyer, trial or the like at the expense of the legal process. The "learned judge," he said, may not always appear so on television.

TV on Trial arrives at no conclusive verdict, either on broadcast coverage or the television violence plea of young Zamora. On the former, Mr. Reeves indicates that the show itself, which distinguishes "between reality and televised reality," is likely to become a piece of evidence in the continuing debate. On the latter, one member of the jury put it neatly: Zamora "really didn't have any defense. Maybe that's all he could come up with."

KNXT tries a new tack with its news

CBS O&O plans two and a half hours of local news in early evening to try to bolster its ratings

In ratings terms, the two-hour early evening news launched at KNXT(TV) Los Angeles in August 1974 didn't turn up the numbers. Neither did the cutback to one hour since June 1976.

Another two years later and still trailing its network-owned-and-operated competitors in third place, CBS's KNXT again is switching gears—effective Monday, June 19—this time with two and a half hours of local news, from 4:30 to 7 p.m. A check with the Radio Television News Directors Association, KNXT said, shows no other television station devoting that much airtime to early evening news.

The move also will restore head-to-head competition among all three network news broadcasts in Los Angeles. For the past two years, the *CBS Evening News With Walter Cronkite* has been running at 6 p.m., an hour ahead of both the *ABC Eve-*

The Washington Star
Portfolio
• Amusements • Features
• Comics
SECTION C ★
TUESDAY, MAY 23, 1978

'TV on Trial' is aptly titled, and searches for more than one verdict

By Ruth Dean
Washington Star Staff Writer

"TV On Trial" gives viewers more than a two-hour re-airing tonight on public TV (22, 14/53 at 9) of highlights of the nine-day murder trial last year of Ronney Zamora, the Miami 15-year-old whose "television intoxication" defense made national headlines but didn't sway a Dade County jury.

The same special will be carried next Monday WETA-26 at 9 p.m., postponed so the station can carry the Stanley Cup championship hockey game tonight.

Ronney, who was sentenced to life last October in the first televised murder trial in two decades, didn't testify in his own behalf, but left others to speak for him. So we find ourselves in a compelling two-hour drama in which these witnesses seem to address themselves to more than Ronney's case.

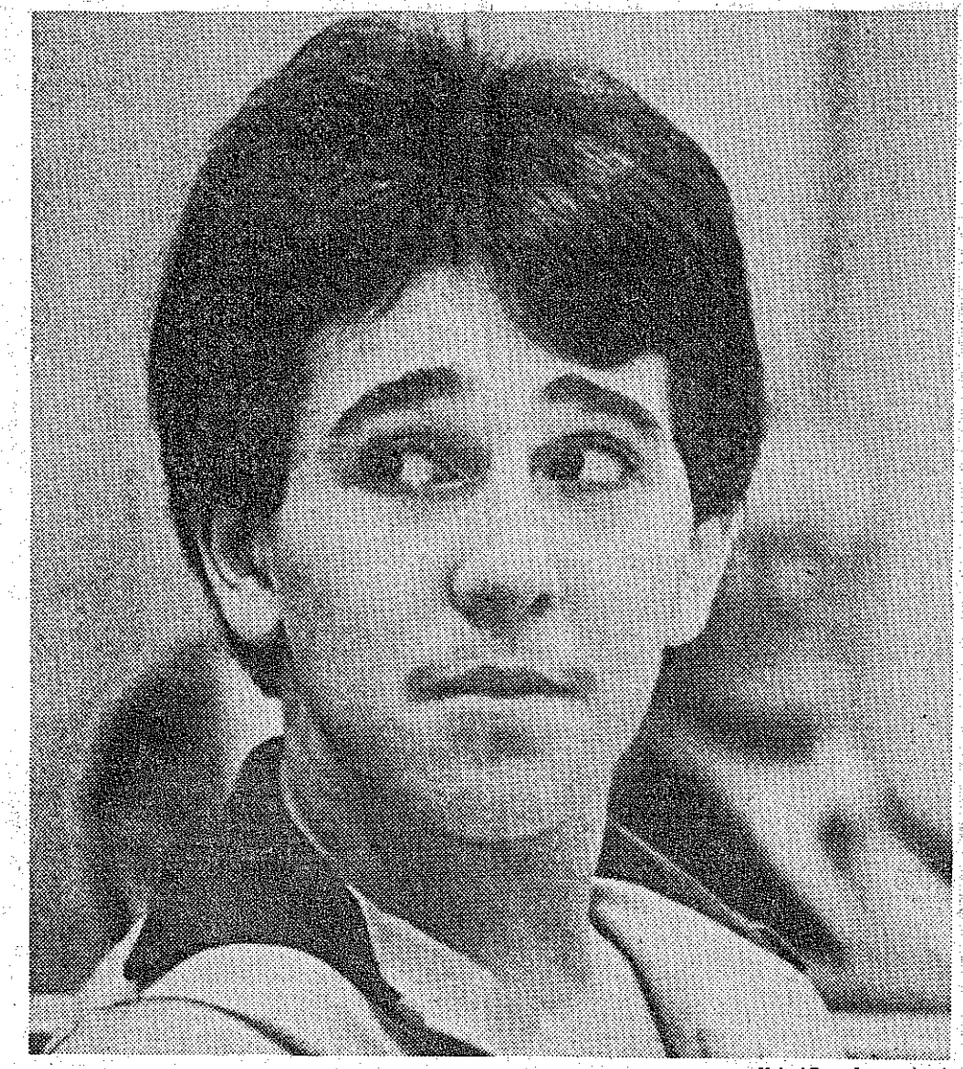
In a sense, we're seeing three trials in one. Florida vs. Zamora: Television vs. itself: is it a medium so powerful it can precipitate criminal behavior? Free press vs. fair trial, or First vs. Sixth Amendment rights: can one accommodate the other without sacrifice or prejudice?

THE TRIAL BEGAN last Sept. 26 in Dade County's Hall of Justice, with Circuit Court Judge H. Paul Baker presiding. Three months before the trial began, Ronney Albert Zamora had admitted he had shot to death Elinor Haggart, an 82-year-old neighbor, when she returned home unexpectedly and caught Ronney and an accomplice in the act of burglarizing her house. They'd taken $400. Ronney shot her in the stomach with a pistol he'd found in the house.

It was like thousands of other cases, except for one thing. The defense. Ronney pleaded not guilty by reason of insanity. His attorney, Ellis Rubin, contended that Ronney was legally insane when he pulled the trigger — insane to the point of not knowing right from wrong due to his excessive viewing of television violence. In a sense, he said, Ronney's defense was not unlike that for drunken driving. Eight hours daily of viewing violent crime on television, he argued, literally had "intoxicated" Ronney into the state of mind he was in when he pulled the trigger.

Some of the more fascinating moments during the first hour of tonight's special are the interplay between attorneys for the defense and prosecution and the judge over admissibility of witnesses and evidence to back up this unusual defense ploy.

Richard Reeves, national editor of Esquire Magazine, acts as host for this program which, at the outset, he tells us is a "heavily edited . . journalistic representation" of the actual 42 hours of the trial videotaped by WPBT, Miami's public broadcasting station, which outdrew the Johnny Carson "Tonight" show in Nielsen ratings the nine nights it was shown on local Miami news programs. Florida is one of six states that allow television cameras in its courtrooms, and under a one-year experimental program, it's the only state that allows cameras in without permission of defendants.



—United Press International

Ronny Zamora in a photo taken during his trial.

REPEATEDLY WE'RE DRAWN into one of the evening's more fascinating spinoffs of this drama — is television itself on trial?

A kind of emotion vs. reason counterpoint is set in play as Rubin hammers away at the evil influences of TV on an "immature adolescent boy" while the prosecution, some of the psychiatric witnesses and even the judge challenge with terms such as: "at what second didn't he know right from wrong?" "He's a classical sociopath who knows right from wrong, but doesn't care." And a psychologist's inability to produce for the judge a scientific study "linking television violence directly to a homicide." It's the classic impasse between the "can shape," "tend to think," and "could develop" language of psychiatry and the law's cold inquiry into the conditions that spell out legal insanity. A confrontation between the world of grays and the world of black and white.

But Rubin has his day in court in the summation before the jury, with an emotional plea which pictures television as the unseen villain in the piece. "Because if he were to be guilty of murder, television would be an accessory to the crime. . ." he cries.

Later, after the verdict, the jurors themselves were asked if they agreed with the defense's logic. "I cannot agree that television has poisoned this boy or has warped his mind to the point it would cause him to commit murder," says James Elliot, a railroad diesel foreman.

"He got caught in (someone's) house and he reacted to it, but (like) a person — not an imitation of a TV show," said Robert Moore, a retired grandfather. "No one in their actual thoughts had even the faintest idea, in these particular circumstances, that Ronney Zamora was intoxicated by television," commented John Katab, a self-employed businessman. "There was never the crime itself that was on trial. It was television," said Marilyn Burnett, a secretary and mother of two children.

As the two-hour special winds to its conclusion, the viewer becomes more subtly aware of what is perhaps the most compelling problem this telecast presents — the rights of the accused. Is the defendant getting a fair trial if a state supreme court has endorsed, even for a year's experimental period, the right of the TV camera to be present in the courtroom *without consent of the defendant?*

It was a question the attorney for Ronney's co-defendant raised — that Ronney's televised trial would prejudice his client. "And the state agreed that the Supreme Court order is not discretionary," Judge Baker points out in an after-trial interview with Reeves. "Discretion has been vested in the media, as to what in their judgment they consider newsworthy. To that extent, we have to have an understanding between the courts and the media, which we did have in the Zamora case."

However, Baker expressed satisfaction with the Florida pilot program which ends this June 30 when the state Supreme Court will decide whether TV cameras will be permanent fixtures in Florida courtrooms. However he thinks there's "still a fine line about access to news and dissemination. . . that's going to have to be worked out."

On the other hand, noted television researcher George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, worries about whether opening up our courts to television will "reduce the plurality, the diversity of functions that are clearly outlined in the Constitution" which envisaged this country as one conceived in diversity, "not centralized, not organically programmed according to a single formula" he tells Reeves.

Indeed, Reeves himself concludes: "The people who'll decide which trials to cover will be the same people who run television now. . and they'll be looking for dramatic personalities, for entertainment, for ratings. And so they'll inevitably diminish the stature of the courts.

"The thing to remember about television is that it makes everything the same size. It's all the same on the screen: The Fonz, Charlie's Angels, Jimmy Carter, the Supreme Court of the United States. Is that what we really want?"

Gerbner Compares TV To Role of Ritual Religion

SPEAKING ON "A Sociological Perspective on TV Research" at APA's annual meeting in Atlanta, George Gerbner, Ph.D., with the University of Pennsylvania's Annenberg School of Communication, categorized the role of television in today's society as that of ritual religion. "It is the only total community experience since tribal religion," he said. "It is the only thing the penthouse and the ghetto share."

Placing his observation in perspective, Gerbner characterized the heart of a culture as story telling. He defined three kinds of stories: *a*) stories that tell what things are—legend, the news; *b*) stories that tell how things work—fiction, drama. These stories, he said, are at the heart of the process of defining reality. *c*) stories that give the value and worth of things—advertisements, stories about styles of life and how to achieve them.

Cultural Mainstream

Gerbner said these three kinds of stories have been woven together in the mainstream of culture in three ways. In pre-industrial society, they formed a seamless web shared by the community and served the five functions of ritualization, providing institutional sanction to activities, encompassing the entire community, providing entertainment, and serving as the major socializing activity. "In pre-industrial society," he said, "these five ways of story telling formed a seamless web that later society called religion."

The industrial revolution broke that up, he continued. The first industry was the printing press, and the first product was the book, which broke up the ritual of the culture. People no longer had to learn it from other people; they could read it. "There was no longer a common cultural heritage," he said. "Industrialization breaks up the centralized socialization of children into society. They come into a specific class or public, a specific interest group. We come into a book-based theory of culture."

Current society, he continued, superimposes television culture onto itself. "Television becomes a ritual, a repetition as part of the style of life. It is highly institutionalized; it is a total experience: Children are born into it, and it involves the total community. Television is the only common social

viewers, controlling for demographic factors, "to tease out the effects of television."

"We have found massive and systematic evidence," Gerbner reported, "that television viewing makes a significant contribution to what people think about their own lives and about reality." He continued with information about the social view presented on television, with specific attention to violent acts. "The pecking order of both general mayhem and killing," he said, "is dominated by men—American, white, middle class, and in the prime of life. But at the very top of the general order of victimizers are 'bad' women, old men, and 'bad' men in that order. The presence of evil at the top of the power hierarchy suggests the dramatic role of villains provoking heroes to righteous action. Indeed, heading the ranking of killers over killed are 'good' men followed by boys and other majority-type males. We can begin to discern not only the provocative role of the 'bad' but also the retributive function of the 'good' and the strong."

George Gerbner, Ph.D.

He went on to the bottom of the pecking order, which features women, lower class people, and old people, with all but three of the 20 most victimized groups being women. "Old women are at the very bottom of the heap of both the battered and the killed. Nonwhite, young, and other than middle-class women are next in line of general victimizations . . . .

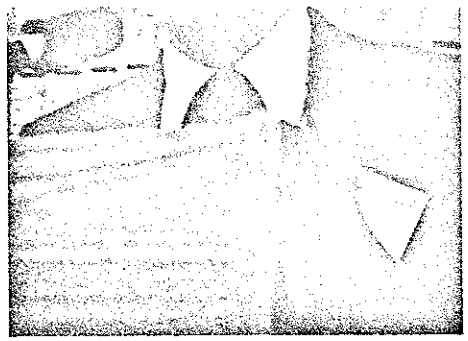
[illegible] said these three kinds of stories have been woven together in the mainstream of culture in three ways. In pre-industrial society, they formed a seamless web shared by the community and served the five functions of ritualization, providing institutional sanction to activities, encompassing the entire community, providing entertainment, and serving as the major socializing activity. "In pre-industrial society," he said, "these five ways of story telling formed a seamless web that later society called religion."

The industrial revolution broke that up, he continued. The first industry was the printing press, and the first product was the book, which broke up the ritual of the culture. People no longer had to learn it from other people; they could read it. "There was no longer a common cultural heritage," he said. "Industrialization breaks up the centralized socialization of children into society. They come into a specific class or public, a specific interest group. We come into a book-based theory of culture."

Current society, he continued, superimposes television culture onto itself. "Television becomes a ritual, a repetition as part of the style of life. It is highly institutionalized; it is a total experience: Children are born into it, and it involves the total community. Television is the only common social experience since tribal religion. It is the only thing the penthouse and the ghetto share."

This medium that was designed to be an entertainment package, Gerbner continued, has become the main socializing instrument of society with the exception of the family and the school. "In these respects," he said, "television is another religion. It occupies the same relationship with the state as the church does. The only proper historical comparison with the myth making power of television, a vital process to conduct an image outside of reality, is a form of tribal religion."

Gerbner, in his present research, is trying to take an annual program sampling of prime time television to study the world it presents and to pose the question, "What are the lessons inherent in living in the world presented here?" The answers given to this question are turned into a set of further questions to test the assumptions of reality and to compare the responses of heavy and light television



George Gerbner, Ph.D.

prime of life. But at the very top of the general order of victimizers are 'bad' women, old men, and 'bad' men in that order. The presence of evil at the top of the power hierarchy suggests the dramatic role of villains provoking heroes to righteous action. Indeed, heading the ranking of killers over killed are 'good' men followed by boys and other majority-type males. We can begin to discern not only the provocative role of the 'bad' but also the retributive function of the 'good' and the strong."

He went on to the bottom of the pecking order, which features women, lower class people, and old people, with all but three of the 20 most victimized groups being women. "Old women are at the very bottom of the heap of both the battered and the killed. Nonwhite, young, and other than middle-class women are next in line of general victimizations . . . . When it comes to violence, 'good' are the strong men and weak women of the world of television."

What Gerbner found about the view of society presented on television is that it evokes fear, danger, and mistrust, particularly in heavy viewers. "Heavy viewers fear that more violence will happen than do light viewers who are exposed to the same life dangers." He also found that heavy viewers are more likely to act on their perceptions. "They buy more guns, install more locks on their windows and doors, and buy more watchdogs than do light viewers. The other side of the coin of aggression, it seems, is a sense of fear."

In concluding his presentation Gerbner made some comments about the future needs in television research, noting particularly that we don't need to devote more money to the question of whether television can affect people because that has already been shown. "What is needed," he said, "is research on how people can affect television."

6A-19

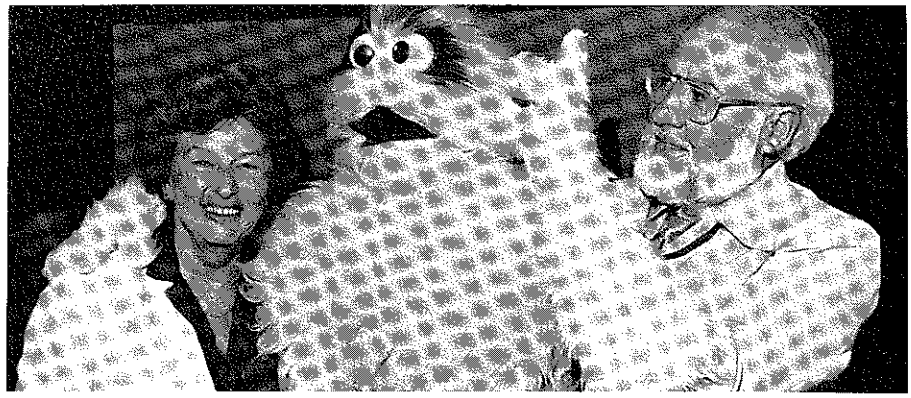
Programing

Children's TV goes to Washington

NAB conference draws people from all walks of TV life to discuss what's good, bad and ahead maybe

The National Association of Broadcasters' children's television programing conference drew 240 people from television stations, the networks, advertising agencies and community groups to Washington last week for two days of largely congenial discussion.

Although the conference concentrated its attention on exchanges of ideas for children's program content—which nearly everyone agreed has gotten a lot better in the last decade—discussion turned occasionally to the children's TV controversies that are increasingly attracting Washington's attention. Kathryn Broman, Springfield (Mass.) Television Corp., chairman of the NAB TV board, opened the meeting by condemning the Federal Trade Commission for creating "new areas of uncertainty and pessimism in the broadcast medium." The FTC's proposed trade rule restricting television advertising aimed at children discriminates against television among all media and is a threat to the free press, she said.



At the NAB children's programing conference. NAB television board chairman Kathryn Broman (upper left) meets one of Paul Ritts's puppets, who entertained at the Monday luncheon. Paul Ritts is at right. Upper right, four seasoned viewers give their criticisms of children's fare. Left to right they are Monica Brissett, daughter of NAB lobbyist Belva Brissett, Austin Forbord, Katie Sells and Carolyn Jones. At lower left, Sally Williams of the Committee on

Mrs. Broman also predicted that the FCC will take action in the area of children's television soon, perhaps issuing notices of inquiry and rulemaking incorporating proposals from Action for Children's Television and the Council on Children, Media and Merchanising, two citizen groups that seek stricter regulation of broadcasters to improve programs and commercials that children view. Broadcasters, most of whom are "concerned parents," Mrs. Broman said, continue to oppose those proposals. Better the matters should be resolved "through the process of evolution and self-regulation" and not "revolution and government fiat," she said.

One of a few people at the NAB program who would disagree with Mrs. Broman's benevolent view of children's television was Sally Williams, executive director of the San Francisco-based Committee on Children's Television, who complained that too much of the programing made specifically for children is "the run-of-the-mill cartoon that doesn't have any artistic value." Ms. Williams said television should contain as much diversity as a library, a notion that bothered NAB Assistant General Counsel Brenda Fox, who would agree only that TV is a "library of fiction with some nonfiction thrown in." Television is basically an entertainment medium, which accounts for the abundance of animated programs, in themselves not a bad thing, she said.

Ms. Fox also disputed Ms. Williams's contention that broadcasters are not in close enough touch with their communities and that broadcasting should be responsible for children whose parents do not supervise their TV-watching habits. TV, she said, is not "a babysitter for the nation's children."

■ Dr. George Gerbner, who guides the University of Pennsylvania's Annenberg School of Communications' periodic research profiles of TV violence, said he thinks the networks have turned violence counts into "another ratings game," which is a "potentially trivial result" of his and others' research. Dr. Gerbner said that despite the lowered percentages of actual acts of violence in recent television seasons, his surveys continue to show that people who watch television heavily still are more afraid to leave their homes at night than people who don't. The sheer numbers may have changed slightly. Dr. Gerbner, appearing on a panel with another violence researcher, Roger Wagner of BI Associates, also defended his practice of counting as violent acts natural disasters and accidental deaths. If someone in a TV program dies from choking on an apple, it is still violence, he said, because some writer deliberately had that character killed.

■ Dr. Nicholas Van Dyck, executive

Children's Television (center) and NAB assistant general counsel Brenda Fox calmly disagree over what children's programing should be. Bill Monroe of NBC's *Meet the Press* moderates. And at lower right, two TV violence researchers, Dr. George Gerbner of the Annenberg School of Communications (center) and Roger Wagner of Bi Associates, contrast their methods, again with Mr. Monroe in the moderator's chair.

director of the National Council for Children and Television, discussed a pending bill in Congress that emanates from a study done by his council that looks to the creation of a federally funded endowment for children's television.

Gene Mater, vice president and assistant to the president of the CBS/Broadcast Group, attacked the suggestion saying "I do not believe that government belongs in the business of funding of programing for children or anyone else." Children's programing has gone through "quantum changes in the last six to eight years," he said, "without the injection of government money."

Mr. Van Dyck said that the bill, which was introduced by Senator John Heinz (R-Pa.), takes care to insulate the funding from government control over program decisions. He added that the funds are also to go only to the production of children's programs that broadcasters agree to air.

But Mr. Mater stuck to his position. "A source of funding is a source of control," he said.

■ FCC Commissioner Abbott Washburn, answering a question from a conference attendee, said he finds reports that some stations regularly exceed their NAB-approved commercial time limits "really very distressing." He suggested that the FCC "will have to do some monitoring of its own" to enforce the guidelines.

NBC gets 'best' daytime Emmys; ABC gets most

NBC-TV programs picked up the glamour trophies for best actress, best actor, best drama and best game show in the fifth annual daytime Emmy awards competition last week. But ABC-TV shows ended up with the most awards over-all—seven, to NBC's nine, CBS's six and the Public Broadcasting Service's two.

Syndicated programs won five awards, two of which went to Multimedia Production's *Donahue,* for best talk show and best talk show host or hostess. ABC scored heavily in the children's program categories, sweeping all but the outstanding children's entertainment series, which went to CBS's *Captain Kangaroo.*

The awards were presented by the National Academy of Television Arts and Sciences during ceremonies in New York last Wednesday (June 7). Following is a list of the winners:

□ Outstanding daytime drama series: *Days of Our Lives* (NBC); executive producers: Betty Corday and Wesley Kenny; producer: Jack Herzberg.

□ Outstanding game or audience participation show: *Hollywood Squares* (NBC); executive producers: Merrill Heatter and Bob Quigley; producer: Jay Redack.

□ Outstanding talk, service or variety series: *Donahue* (syndicated); executive producer: Richard Mincer; producer: Patricia McMillen.

□ Outstanding actor in a daytime drama series: James Pritchett, *The Doctors* (NBC); role: Dr. Matt Powers.

□ Outstanding actress in a daytime drama series: Laurie Heineman, *Another World* (NBC); role: Charlene Frame Matthews.

□ Outstanding host or hostess in a game or audience participation show: Richard Dawson, *Family Feud* (ABC).

□ Outstanding host or hostess in a talk, service or variety series: Phil Donahue, *Donahue* (syndicated).

□ Outstanding individual director for a daytime drama series, for a single episode: Richard Dunlap, *The Young and The Restless* (CBS), March 3, 1978.

□ Outstanding individual director for a daytime game or audience participation show, for a single episode: Mike Garguilo, *The $20,000 Pyramid* (ABC), June 20, 1977.

□ Outstanding individual director for a variety program, for a single episode: Martin Haig Mackey, *Over Easy* (PBS), March 20, 1978.

□ Outstanding writing for a daytime drama series, for a single episode of a series or for the entire series: Claire

Labine, Paul Avila Mayer, Mary Munisteri, Allan Leicht, Judith Pinsker, *Ryan's Hope* (ABC).

□ Outstanding children's entertainment special: "Hewitt's Just Different," *ABC Afterschool Special* (ABC); executive producer: Daniel Wilson; producer: Fran Sears.

□ Outstanding children's entertainment series: *Captain Kangaroo* (CBS), producer: Jim Hirschfeld.

□ Outstanding children's informational series: *Animals Animals Animals* (ABC); executive producer: Lester Cooper; producer: Peter Weinberg.

□ Outstanding children's information special: "Very Good Friends," *ABC Afterschool Special* (ABC); producer: Martin Tahse.

□ Outstanding children's instructional series: *Schoolhouse Rock* (ABC); executive producer: Tom Yohe; producer: Radford Stone and George Newall.

□ Special classification of outstanding program achievement: *Live From Lincoln Center:* recital of tenor Luciano Pavarotti from the Met (PBS); executive producer: John Goberman.

□ Outstanding achievement in coverage of special events: *The Great English Garden Party—Peter Ustinov Looks at 100 Years of Wimbledon* (NBC); producers: Ken Ashton, Allison Hawkes and Pamela Moncur.

□ Outstanding individual achievement in children's programing—performing: Tom Aldredge (role: William Shakespeare), *Henry Winkler Meets William Shakespeare* (CBS).

□ Writing: Jan Hartman, writer, "Hewitt's Just Different," *ABC Weekend Specials;* David Wolf, writer, "The Magic Hat" (syndicated), *Unicorn Tales.*

□ Lighting director: Tony DiGirolamo, lighting director: *Henry Winkler Meets William Shakespeare* (CBS).

□ Film editing: Vince Humphrey, film editor, "Very Goods Friends," *ABC Afterschool Special;* Bonnie Karrin, film editor, "Big Apple Birthday," *Unicorn Tales* (syndicated).

□ Cinematography: Brianne Murphy, cinematographer, "Five Finger Discount," *Special Treat* (NBC).

□ Costume design: Connie Wexler, costume designer, *Search For Tomorrow* (CBS).

□ Technical direction: Steve Cunningham, technical director; Hector Ramirez, cameraman; Sheldon Mooney, cameraman; Martin Wagner, cameraman; Dave Finch, cameraman, *After Hours: Singin', Swingin' & All That Jazz* (CBS).

□ Lighting direction: David M. Clark, lighting director, *The Mike Douglas Show,* New York remotes (syndicated).

□ Video tape editing: Joyce Tamara Grossman, video tape editor, *Family Feud,* Valentine's Day special (CBS).

□ Performing: Carolee Campbell, performer, *This Is My Son* (NBC); Douglass Watson, narrator, *Continuing Creation* (NBC).

□ Cinematography: Joseph Vadala, cinematographer *Continuing Creations* (NBC).

Equipment & Engineering

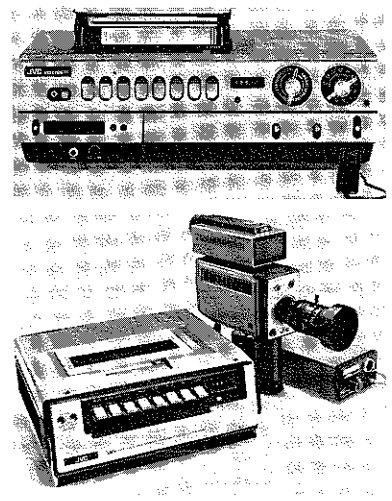
JVC advances state of the art in home VCR's

Next month it begins marketing a machine—higher-priced—with slow-motion, stop-motion and fast-forward capabilities

In what may be a major step beyond first-generation home video recorders, JVC Corp. announced last week a new Vidstar consumer VCR with stop-action, slow-motion and fast-action capabilities.

Priced at $1,335, about $300 more than models now on the market, the Vidstar HR-3600 is to be available in July. It comes with a remote control switch that cues the still-frame mode when the machine is playing back, and the pause mode when it is recording (for editing out commercials and other unwanted material). Company executives said last week that the still frame can be held for as long as 15 minutes without degradation of the picture or of the tape. They also said that the picture and the audio remain decipherable in the fast-forward mode because of the digital technology used to achieve it. In slow motion the tape speed is variable, while the fast-action speed is twice normal.

JVC's recorders conform to the VHS format that JVC originally developed and then shared with its half-parent, Matsushita Electric (BROADCASTING, Oct. 24, 1977). But whereas Matsushita adapted the VHS technology to accept both two-hour and four-hour playing modes—a capability cited as one of its major competitive advantages over Sony's two-hour Betamax format—JVC has resolutely remained with the two-hour-only system in its Vidstar machines. The reason for that, according to a JVC spokesman, is that the stop-frame, fast-action and slow-motion capabilities are far more difficult to achieve on the split video track required for both two-hour and four-hour playing times. JVC opted for the extra features, and also plans, the spokesman said, to introduce a three-hour Vidstar tape in the not-to-distant future.



JVC's new units: HR-3600 (top) and the portable VHS.

But it is apparently unlikely that other VHS format recorders, including those marketed by RCA, Sylvania, Magnavox, Panasonic and other American companies, will be able to share the multiple-speed and stop action advantages, at least as developed by JVC.

JVC also announced last week that it plans to introduce a portable VCR for consumers, which the company's spokesman said may be the first such portable on the market when it becomes available late this summer. Price for the 21-pound recorder, with a one-hour rechargable battery pack, was set at $1,180. A new portable color camera will be available as a companion feature with the portable deck, JVC said. It weighs about seven pounds and is to sell for $1,475.

New price list from Comsat

It files new tariffs with FCC: $275 for first 10 minutes, $10 for each additional

The rate-case settlement reached by the FCC and the Communications Satellite Corp. resulted last week in a Comsat tariff filing that provides for substantial reductions in rates for international communications satellite channels.

The new rates, which become effective Aug. 10 unless Comsat is permitted to make them effective earlier, apply to U.S. international common carrier customers for voice, data and video services through satellites of the worldwide Intelsat system.

Television rates, which now range from $414 to $725 for the first 10 minutes of video and accompanying audio, will now be priced at $275 to all points. The additional per-minute charges—which now range from $11.40 to $20.50—will be lowered to $10.

The settlement of the rate case, which dragged on for 13 years, calls on Comsat to reduce its charges by 48% and to refund to its customers some $100 million (BROADCASTING, May 15).

However, the question of the extent to which ultimate users of the international satellite service—television networks, for instance,—benefit from the new rates is yet to be determined. The commission will permit the international common carriers—Comsat's customers—to show why all or part of the reduction should not be passed on to the ultimate user.

Comsat President Joseph V. Charyk, meanwhile, took an optimistic view of the slash in rates. "It is my hope these lower rates to our carrier customers, when coupled with a reduction of their rates to the viewing public, will produce a significant stimulus to the growth of international satellite traffic."

LOOK TO **LAW—'78** at the Indianapolis Airport Hilton on July 31. . . Letter on its way to you.

BYRD'S CALL. . .

Senate Majority Leader, Robert Byrd's well-publicized amendment to "exclude" small businesses from coverage, and thereby gain support for the passage of the labor reform bill, would not apply to small businesses not already excluded from the National Labor Relations Board's jurisdictional standards. It would not, for example, exclude small market broadcasters from union organization attempts. Broadcasters have always been subject to the Act and the Board's regulations by virtue of its interstate commerce test for broadcasters.

What the Byrd amendment would do is codify into law the NLRB's existing standards for employers coming under the Board's jurisdiction.

PROGRAMMING FOR CHILDREN

June 4, 5, 6

Over 250 people—representing 85 television stations, networks, advertising agencies, and community groups—attended "Programming for Children." The conference was designed to showcase the current, imaginative children's programming produced by stations and to encourage an exchange of ideas on producing better programs. In addition to "how to" panels and workshops designed to give practical ideas on how to produce better children's programs, the broadcasters viewed children's programs produced by 35 TV station, representing various market sizes, from across the country.

TV BROADCASTERS ARE BEST JUDGES OF CHILDREN'S PROGRAMS. . .

Opening "Programming for Children"—NAB's 3rd children's television programming conference, Kathryn Broman, president, Springfield Television Broadcasting Corp., and conference chairman, said "broadcasters are making a conscientious effort through self-regulation to meet their responsibilities" in children's TV programming, contrary to many critics opinions.

Broman, who is chairman of NAB's Television Board of Directors, criticized recent moves by the FTC and consumer groups to ban advertising from children's programs. She also cautioned that the FCC may be moving in the same direction.

Broman said, "That children are special is not, and has never been, in question. That there are many complex questions regarding how and what we do with programming for children is not at issue. That we be allowed through the process of evolution and self-regulation, and not revolution and government fiat, to resolve these matters, is."

PROGRAMMING FOR CHILDREN

MEET THE ISSUES...

NBC's Bill Monroe, moderator of "Meet the Press," fires the question "What is Children's Programming?" at Sally Williams—pictured at left—executive director of the Committee on Children's Television and NAB Assistant General Counsel Brenda Fox. Williams agreed with Fox's answer that children's programming is programming that is designed for children, but described TV as a "library that needs more selections for children" and challenged broadcasters to "break up the Saturday morning ghetto." Fox countered with the notion that if television is to be considered a library, then the children's section, statistically speaking, should be small. According to an Ogilvy and Mather Inc. (an ad agency) study, children aged 2 to 11 make up only 18% of early prime time viewing.

Pictured at right, Dr. George Gerbner, professor and dean of the Annenberg School of Communications, and left, Roger Wagner, president of bi Associates—a research firm—get ready to answer the questions "What is Violent?," "What isn't?"

What's "Beyond Sesame Street?" Roy Danish, director of the Television Information Office, moderates as Lester Strong, Children's Television Programming, ABC Entertainment, N.Y.C.; Dr. Gordon Berry, associate professor, Graduate School of Education, University of California, Los Angeles, and Bruce Marson, program manager, WCVB-TV, Needham, Mass., tell a packed session what they see in the crystal ball.

If you want to know what children want to watch, why not ask them? The "Children Look at Children's Television" workshop gave broadcasters the opportunity to get some real response from the people the programs are produced for—the children themselves.

Paul Ritts and his puppets pull the Monday luncheon to a close with a lighter look at children's programming.

George Heinemann, vice president, Children's Programs, NBC, N.Y.C., gets ready to roll up his sleeves and get to work in the working workshop, "Creative Production Using the Minicam."

Capt. Noah Gives Way To ABC-TV

Around the Dials

By REX POLIER

Bulletin Television Critic

ABC-TV'S popular Good Morning, America will expand from one hour to two on Channel 6 effective Tuesday, Sept. 5, with the local network outlet carrying the show from 7 to 9 A.M.

The long-expected move was made possible yesterday by a new arrangement with Captain Noah, host of the popular kiddy show which has been seen on the station for almost eight years. It is now seen Monday through Friday from 8 to 9 A.M., which has been the reason Channel 6 could not pick up the second hour of Good Morning, America.

Captain Noah will give up its spot in favor of Good Morning. But the new arrangements call for him to produce and host a series of afternoon children's programs which will be broadcast in conjunction with the ABC network's prestigious afterschool specials. He will also have a show on Saturday and Sunday morning.

The new Captain Noah specials start in October and he will probably do six of them next season. Eventually the output is expected to match ABC-TV's, which amount to approximately ten a year.

Channel 6 said that the performer was "delighted" with these new plans. He has been getting up at 5 A.M. for years to prepare his show, long one of the most successful of its kind in the city. It has consistently outrated its

Capt. Noah

opposing programs, including CBS' highly regarded "Captain Kangaroo." Its budget has always been higher than other Channel 6-produced shows, with exception of the news.

"Captain Noah" was the name chosen by the Rev. W. Carter Merbreier when he took a leave of absence from the Messiah Lutheran Church on North Broad Street early in 1970 to expand what had been a weekly TV show into a daily program. The show began modestly as a Saturday afternoon affair with a tiny budget and its participants, including Merbreier, helped to pay its costs out of their own pockets. The title was conceived from a desire to give it a religious link: "Captain Noah and His Animals."

When there was no money to pay the professional puppeteer, Merbreier assumed those duties himself. As his production staff grew, he piped "Mrs. Noah" (Pat Merbreier) on board. She has become an equally popular regular. Over the years the show has reflected the Captain's tendency to inform and perhaps be a helpful influence on youngsters. He has introduced them to current events, science and their community by various entertaining means. At the outset there was a tendency to inject a little religion into the telecast. But this has been broadened into generalities rather than dogma.

In recent years, Merbreier has defended himself and the show against public criticism of the violence allegedly contained in some of the program's. He has dismissed his critics as "opinionated wind bags" who knew nothing of children's programming. During a recent interview he turned his guns upon the Parent Teachers Association and the American Medical Association for "butting into something that's none of their business" in criticizing children's TV programming.

"The primary purpose of children's programs is entertainment, not education," he was quoted. "If there's a secondary purpose it's imagination. The PTA and the AMA are responsible for removing one of the funniest cartoons ever made from TV — the Road Runner. Those cartoons with the bird and coyote are funny."

In the exchange, George Gerbner, dean of the Annenberg School of Communications, and a specialist in violence on American TV, compared the Road Runner cartoons to public executions.

Daily Egyptian Wed. June 28, 1978 Vol. 59. No.165

Television gives viewers a distorted portrayal of life, according to George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, who spoke at Morris Library recently. (Staff photo by Brent Cramer)

TV misrepresents life: Expert

By Pamela Reilly
Staff Writer

Men outnumber women four to one in television. Women, minorities and old people are usually portrayed as victims in acts of violence.

These are only a few of the distortions found in television today, according to George Gerbner, who lectured in Morris Library Monday night.

Gerbner, known for his research on television, explained that television has become a universal educator. Children, parents and grandparents all learn at the same time. They learn about the outside world—their culture as television shows it. Gerbner said he thinks children should be taught before kindergarten that television is not a natural force, not always the true real world.

Gerbner is dean of the Annenberg School of Communications at the University of Pennsylvania and a professor in communications.

Violence is a cheap ingredient of hour and half-hour television programs to resolve conflict, Gerbner said. There is a pattern of violence which is a lesson in the power structure of our culture. White middle-class males are usually the agressors, the good guys using violence to keep the status quo. Women, minorities and old people are usually the victims, the vulnerable.

Since certain groups are constantly depicted as vulnerable in the shows, they become mistrustful and afraid in real life, more timid at imposing their wills, Gerbner said.

"Television tends to reinforce the pecking order of society," Gerbner said. The programmer has total authority over the content of the shows. That makes television very undiversified with each "network outdoing each other doing the same thing," Gerbner said.

Gerbner said he believes that to change television to something with more power, equality and realistic portrayal of characters instead of stereotyping, educators and other interest groups should form a national committee of an advisory capacity not to repress television but to diversify and broaden television's programs.

Gerbner said to look to other countries for solutions to our problems. He said we are far behind other democratic industrial countries in this respect. The money for proposed changes should not be the burden of the networks but of the government, he said.

against the clock as the game winds down.

Korchnoi bounced back in the seventh game. When the game was adjourned, he had fallen into what experts thought was a losing position. He informed the referee what his 42nd move would be and huddled with his advisers. Overnight, Korchnoi's team discovered a clear line of play to a draw. The next day, with Zukhar sitting far from the stage, Korchnoi presented his 42nd move in a sealed envelope. Karpov opened it—and immediately offered a draw. If Karpov had kept playing, he would have allowed a perpetual check on his king, leading inevitably to a stalemate.

Victory: Korchnoi was at his most reckless in the eighth game—and it cost him dearly. He took enormous risks by seizing a pawn in answer to Karpov's Ruy Lopez opening. Instead of reacting timidly, Karpov launched a crushing mating attack. He even took the game into an unfamiliar channel on the ninth move, substituting for the move that he used at the same point in the second and fourth games. Korchnoi then tried to disconcert Karpov with another move out of the blue, but the champion wasn't fooled. By the 28th move, Korchnoi was forced to resign. Karpov had the first victory, and Korchnoi was left to ponder the danger of his gambling instinct.

—PETER BONVENTRE with bureau reports

Requiem for a Streak

In his first time at bat, Pete Rose of the Cincinnati Reds walked. In the second inning, he smashed a vicious line drive toward Atlanta pitcher Larry McWilliams, who robbed Rose of a hit with an ankle-high catch. Then Rose grounded out to the shortstop, rapped a liner at the third baseman—and, in the ninth inning, struck out. So ended the second longest hitting streak in baseball history.

Rose's streak began on June 14 in Chicago, and when it was over last week, he had hit safely in 44 straight games, twelve shy of Joe DiMaggio's major-league mark. In the process, he broke Tommy Holmes's modern National League record of 37 games, surpassed such legends as Ty Cobb and George Sisler and tied Wee Willie Keeler's 1897 string. During the streak, Rose raised his average from .267 to .316—and carried on a love affair with cheering fans around the league. It was a crushing disappointment when the end came, and Rose took it out on Gene Garber, the reliever who had struck him out. Atlanta was leading 16-4, yet Garber refused to challenge him with fast balls and instead teased him with off-speed pitches. "Garber was pitching like it was the seventh game of the World Series," Rose said. "He was hitting," Garber retorted, "like it was the ninth inning of the seventh game of the World Series."

"Now I'll concentrate on leading the league in hitting," Rose said later. The next night he did just that, belting a double, two singles and a home run.

TV on Trial Again

One fall evening in 1974, Valeria Niemi sat down with her 9-year-old daughter, Olivia, to watch "Born Innocent," a much-publicized made-for-TV movie about life in a girls' reform school. Thirty-five minutes into the drama, a new inmate, played by Linda Blair, was cornered by four girls and raped with the handle of a plumber's helper in a graphic, five-minute scene. Later that night, according to Mrs. Niemi, Olivia said to herself, "That could happen to me."

Four days later it did. Olivia was playing among the sand dunes near her San Francisco home when she was approached by a 15-year-old boy, two younger girls and Sharon Smith, also 15. The gang forced Olivia to remove her bathing suit and, while the others looked on, Smith proceeded to rape her with a discarded beer bottle. All four assailants were eventually arrested and Smith spent three years in prison. But Valeria Niemi wasn't satisfied. A month after the assault, she filed an unprecedented $11 million damage suit against NBC and its local affiliate KRON, charging that the television drama inspired the attack and that the network was therefore negligent for showing it.

Family Hour: After nearly four years of legal maneuvering, the case finally went to trial in San Francisco last week. At issue are two fundamental questions: do television shows that portray violent criminal acts incite impressionable viewers to commit those acts and, if so, can broadcasters be held liable?

The Niemis' attorney, Marvin E. Lewis, contends that NBC is guilty of negligence. He argues that the network acted recklessly by including in the drama a violent scene that was easy to imitate and by airing it at 8 p.m., when millions of children are watching TV. But NBC attorney Floyd Abrams maintains that the broadcast comes under the protection of the First Amendment. That protection can be denied, he claims, only if it can be proved that the program was a deliberate attempt to incite a crime.

Tatiner—Liaison

NBC ad and Valeria Niemi: Is 'Born Innocent' guilty?

Abrams insists that "Television does not cause people to commit crimes," and says "Born Innocent" was "dramatic exposition, not an exhortation." The Niemis' argument, he says, implies "a theory that people are not responsible for what they do. Sharon Smith attacked Olivia, not NBC." Abrams also argues that there is serious question as to whether the assailants ever saw the broadcast. Sharon Smith has said she did not watch the show, but heard talk about it at school; Lewis maintains that alone could have inspired the crime.

Future Shock: NBC scoffs at the notion that it has that kind of influence, and outside experts tend to agree. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania and an authority on TV violence, argues that nobody can predict the effect of a broadcast on any individual or group. An episode of violence might conceivably teach people how to commit crime, he says, but it might also alert them to avoid danger and learn to take protective measures.

Beyond that, the attorneys for NBC contend that what is at stake is the whole artistic future of television. Abrams warns that if the network loses this case, television programmers will be reluctant to handle controversial subjects. David Gerber, who produced the TV series "Police Woman," thinks a ruling against NBC would set off a wave of similar lawsuits. "If a kid sees Peter Pan in a

'Blacks Britannica': A forum for voices, but what do they say?

theater and jumps off a roof, or if a kid stabs somebody in the gut because he saw Shakespeare, there will be a suit," he says. "Where the hell will it stop?"

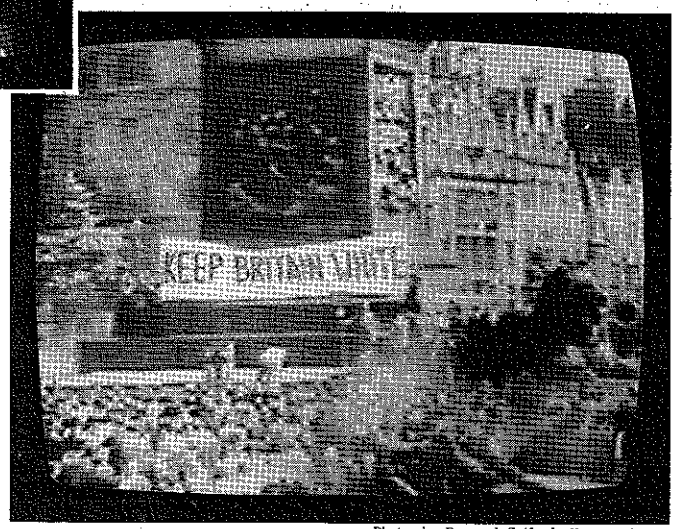
In this case, it seems likely to stop at a fairly early stage. Last week, Judge Robert Dossee denied the plaintiff's motion to bar all references to the First Amendment and informed Lewis that he would have to prove that "Born Innocent" specifically incited the attack on Olivia. Lewis admits that is practically impossible. "In effect, you have granted a judgment for the defense," the 71-year-old attorney told the judge. Nevertheless, he plans to go ahead with the case in the hope that incitement will be broadly interpreted to include negligence.

Whether or not he can make his case, violence on television has already been recognized as a serious social problem—and given the growing concern of parents, the odds are that this suit won't settle the question.

—TONY SCHWARTZ with MICHAEL REESE in San Francisco and RICK COHEN in New York

A 'World' Apart

The public-television show called "World" is dedicated to broadcasting programs about "people who normally don't have a chance to have their voices heard." So a film of blacks speaking about racism in Britain seemed at first to fit the bill perfectly. But then the show's producer, David Fanning, and filmmaker David Koff disagreed as to what the voices should say—and as one result, the powerful documentary, scheduled to go on the air on Aug. 10, may never be shown on American television.



Photos by Bernard Gotfryd—Newsweek

Koff's version is a hard-hitting attack on racism in Britain seen from the militant black perspective of its victims. He allows his subjects to denounce—without challenge—what they perceive as a class system that exploits and persecutes its poor, and to justify violence and illegality as a means of economic gain and self-defense. The fast-paced film builds to a violent climax of rioting blacks throwing stones and punches at British bobbies during a 1977 Notting Hill Gate incident.

Fanning re-edited the film in an effort, he says, to clarify and tone down its pro-revolutionary point of view. He cut only three minutes out of the original version, but he also slackened the tempo, rearranged the sequences and eliminated the violent ending. He also included a disclaimer at the beginning assuring viewers that "while the film does not include the views of those who disagree with it, we feel it is valuable to hear these voices, voices from within." "I was concerned with the film's endorsement of a Marxist point of view," explains Fanning, who, like Koff, is white. "I think it's important to present this view, but not to endorse it."

Race Problems: Koff cried censorship and filed a lawsuit against WGBH, the PBS affiliate in Boston that produces "World," accusing the station of violating his "artistic integrity." He has also requested that WGBH be enjoined from showing its version of the film.

Fanning rejected suggestions that WGBH run Koff's version with a disclaimer; that, he said, was "not a good programing idea." WGBH then suggested running both versions, which Koff vetoed. No matter what the court decides, Koff's charge of censorship is weakened by his claim to be an independent filmmaker: the fact is that he was hired as a staff producer for "World" and therefore is subject, like any employee, to his boss's judgment. The pity is that both versions of "Blacks Britannica" tell an important story to an audience that, for the most part, is unaware of England's race problems. The irony is that the only voices "World's" audiences may ever hear are those of Fanning and Koff.

—BETSY CARTER with TONY HILL in Boston

TRANSITION

JAILED: New York Times reporter **M.A. Farber,** 40; after Supreme Court Justice Thurgood Marshall refused to extend his stay of a prison sentence imposed by a New Jersey court when Farber declined to turn over investigative files pertaining to the murder trial of Dr. Mario E. Jascalevich; in Hackensack, N.J., Aug. 4. Pending an appeal to the New Jersey Superior Court, Farber must remain in jail unless he releases the files. And the Times is paying a $5,000-a-day fine.

BORN: To Illinois Gov. **James** (Big Jim) **Thompson,** 42, and his wife, **Jayne,** 32; a 7-pound 4-ounce daughter, Samantha Jayne; in Springfield, Ill., Aug. 3. It was the couple's first child.

Fields in 1977
Robin Platzer

■ To former Beatle **George Harrison,** 35, and his live-in companion, **Olivia Arrias,** 30; their first child, a 5-pound son, Dhani; in Windsor, England, Aug. 1. "I am on top of the world," said Harrison, "utterly thrilled and excited."

DIED: Richard D. Obenshain, 42, Republican Senatorial nominee from Virginia who was seeking to fill the seat being vacated by Republican Sen. William L. Scott; when his plane crashed and exploded on the way home from a campaign appearance, in Richmond, Va., Aug. 2. Obenshain won the nomination last June over former Secretary of the Navy **John Warner,** despite the strong campaigning of Warner's wife, actress **Elizabeth Taylor.** Warner is now considered likely to inherit the nomination.

■ **Totie Fields,** 48, star-crossed funny lady; of a heart attack; in Las Vegas, Aug. 2. A disaster-plagued wisecracker from Hartford, Conn., Sophie Feldman never stopped making merry of her lifelong ordeal with flesh, diabetes, a mastectomy, two heart attacks, phlebitis and an artificial leg. The latter she described as she first saw it in all its misshapen ugliness, "and then I put it on, and would you believe it looked exactly like the other one?"

TV on trial: what the experts think

Christian Science Monitor - 8/22/78

By Louise Sweeney
Staff correspondent of The Christian Science Monitor
Washington

The medium that encourages children to eat Fruit Loops, see "Star Wars," and demand Barbie dolls may also encourage them to commit assaults, arson, and murder.

Television has been on trial this month in a San Francisco case focusing on the possible causal relationship between the medium's power to sell children products and to sell them violent behavior.

The case involves a nine-year-old girl, Olivia Niemi, who was sexually assaulted by four teen-age girls in an apparent re-enactment of a scene from the NBC movie "Born Innocent." In the film, dealing with conditions in a reform school, a 14-year-old girl is sexually assaulted by a group of girls.

In the Niemi case against NBC and its San Francisco affiliate KRON-TV, the $11 million damage suit charged that the assault, four days after the broadcast, was caused by the NBC program, negligently aired at times of peak family viewing: 7 p.m. in the Midwest, 8 p.m. in other areas.

The suit is the latest in a series of incidents in which violence on television has apparently triggered violence in real life. Witnesses at congressional hearings on TV violence over the past several years have frequently referred to the airing of a murder-by-arson scene in the movie "Fuzz." A gang of youths re-enacted the scene the day after it was shown on Boston television. Last year, a Florida teen-ager, Ronald Zamora, based his defense on a murder charge on the grounds that an addiction to television had left him "involuntarily intoxicated" with the violence he had watched for years and unable to differentiate between right and wrong. He was later convicted, but his case gave the violence question a new dimension.

Experts say that by age 16 the average child has watched between 12,000 and 15,000 hours of television, and the PTA notes that by the time he graduates from high school a child is exposed to 18,000 murders on the tube.

At a time when national concern is heightened by the Niemi trial, the Monitor has asked several national experts to share their views on whether a link exists between televised and real-life violence.

One of those who has explored the subject extensively is Rep. Lionel Van Deerlin (R) of California, chairman of the House subcommittee on communications, which has held exhaustive hearings on the question. Mr. Van Deerlin says flatly there is a link: "There is really no question about it in this case. And there was a similar cause-and-effect relationship in Baltimore a year ago, when a six-year-old child was shot by a playmate who had just seen that on TV. . . .

"To my way of thinking, it ["Born Innocent"] was a pretty ghastly thing to put on TV at *any* time of the evening. It's bad enough in a movie, but when you bring the movie into the home on TV! It was an awful thing."

But Mr. Van Deerlin says he's also concerned about how to remedy violence on TV. "Television is more pervasive than books in libraries. You have to weigh whether you want to revert to censorship in such a situation." He emphasizes that he does not condone such censorship.

He mentions, too, the question of children's viewing hours: "It was a shocking discovery in our hearings [to learn] that statistics indicate one million pre-pubescent children are still watching TV at midnight. It's hard to prescribe a time when children are not watching."

The Niemi suit is bound to have an effect on the industry, Representative Van Deerlin predicts. He suggests one result will be more industry self-regulation on violence. "The one thing [the networks] understand is money," he says. "When the advertisers begin to feel the heat," he suggests, "they will curb violence further."

One of the country's foremost child psychologists, Dr. Bruno Bettelheim, sees television violence as a catalyst only for the already violence-prone child: "I do not think that television instills any tendencies in children which were not present before. . . . If the tendencies were already in existence, then with the imagery TV provides a model that suggests how to act them out. All tests show that if tendencies don't exist in the first place, such stimuli don't motivate them."

Dr. Bettelheim has written incisively on how fairy tales stimulate a child's imagination, develop his intellect, help him recognize difficulties, and suggest possible solutions in his prize-winning book "The Use of Enchantment." But he sees few parallels in the eclectic fairy tales of TV. And he is skeptical about the causal relationship between enacted violence and the program involved in the Niemi suit:

"Probably millions of people have seen it, but of these millions only three or four have repeated it," he says. "And we might assume here that they egged each other on. One alone might not have done it. Again and again it is group violence that takes place when youngsters egg each other on. Rarely will one alone do it."

Dr. Bettelheim also brings up a related issue in the Niemi case: "One can't help wondering about this particular child . . . and the parents who drag the child into the public eye. . . . A much more critical thing is: What will the publicity do to the child now and later on? This question has never been raised."

Action for Children's Television has been in the forefront of the movement to improve children's programming and stem violent programming. But its president, Mrs. Peggy Charren, feels the Niemi case does not establish a direct link between the TV assault and the actual one. She suggests that NBC made mistakes in "exploitative" publicity before the program aired, in airing that explicit violent scene, and televising it at an hour when children would certainly be watching.

She suggests that "attention [paid] to the case will have a salutary effect on programming decisions in the future. The industry hasn't been willing to accept any responsibility . . . for what it gives the public over the public's airwaves. . . . It will force attention to be paid in the board rooms and all over the industry. But for NBC to have to pay damages would create a dangerous precedent about what newspapers, book publishers, TV producers would be able to do. . . . We, as an organization,

★Please turn to Page B16

TV on trial

Continued from Page B15

are extremely sensitive to the First Amendment. . . . I, for one, do not like violence, but we can't have a law that says no violence, no guns on TV for any reason. . . . The news is forced sometimes to show violence."

'Clinical evidence isn't available'

Perhaps the country's leading expert on the effects of televised violence is Dr. George Gerbner, dean of the Annenberg School of Communications, whose series of TV violence profiles have figured prominently in congressional hearings for several years. Dr. Gerbner, who was invited to testify in the Niemi case but declined, shares his views with us:

"This case has become a media event. It is not the right court in which to try broadcast media policy. There is no way to establish a direct causal relationship in an individual case. . . . The court in which to try network or station policy is [that of] a judgment made politically through legislation, citizens groups, or lobbying. . . . But the clinical evidence isn't available [on whether TV violence causes real-life crime]. I don't see how the judge or jury can come to that conclusion, that there is 'no reasonable doubt.'

"It was exploitative, opportunistic, a gross, and particularly obnoxious scene," says Dr. Gerbner of the assault in "Born Innocent." He criticized NBC for airing it "at a time when large numbers of children were viewing." He also scores the networks for "promotion that was misleading, unwise, and in poor judgment."

Dr. Gerbner says his research shows exposure to televised violence can produce two widely varying results: "It can go in opposite but reinforcing directions. The first is imitation. Like any storytelling, it leads to certain lessons, imitations, which can take more bizarre forms of violation, can actually be translated into reality by some young people in the relatively rare circumstances."

> The one thing (the networks) understand is money. When the advertisers begin to feel the heat they will curb the violence further.
> — *Rep. Lionel Van Deerlin (R-Calif.)*

The second is the other side of the coin, leaving the viewer with an exaggerated sense of danger or vulnerability.

"So what we are seeing is the setting up of a social scene in which violence becomes an expected activity. . . . What we have is large monopolistic corporations acting like governments and monopolizing cultural policy, making it under the protection of the First Amendment. The question is no longer: Can TV affect people? The big question now is: Can people affect TV? This case stirs up interest in that and publicizes a useful discussion."

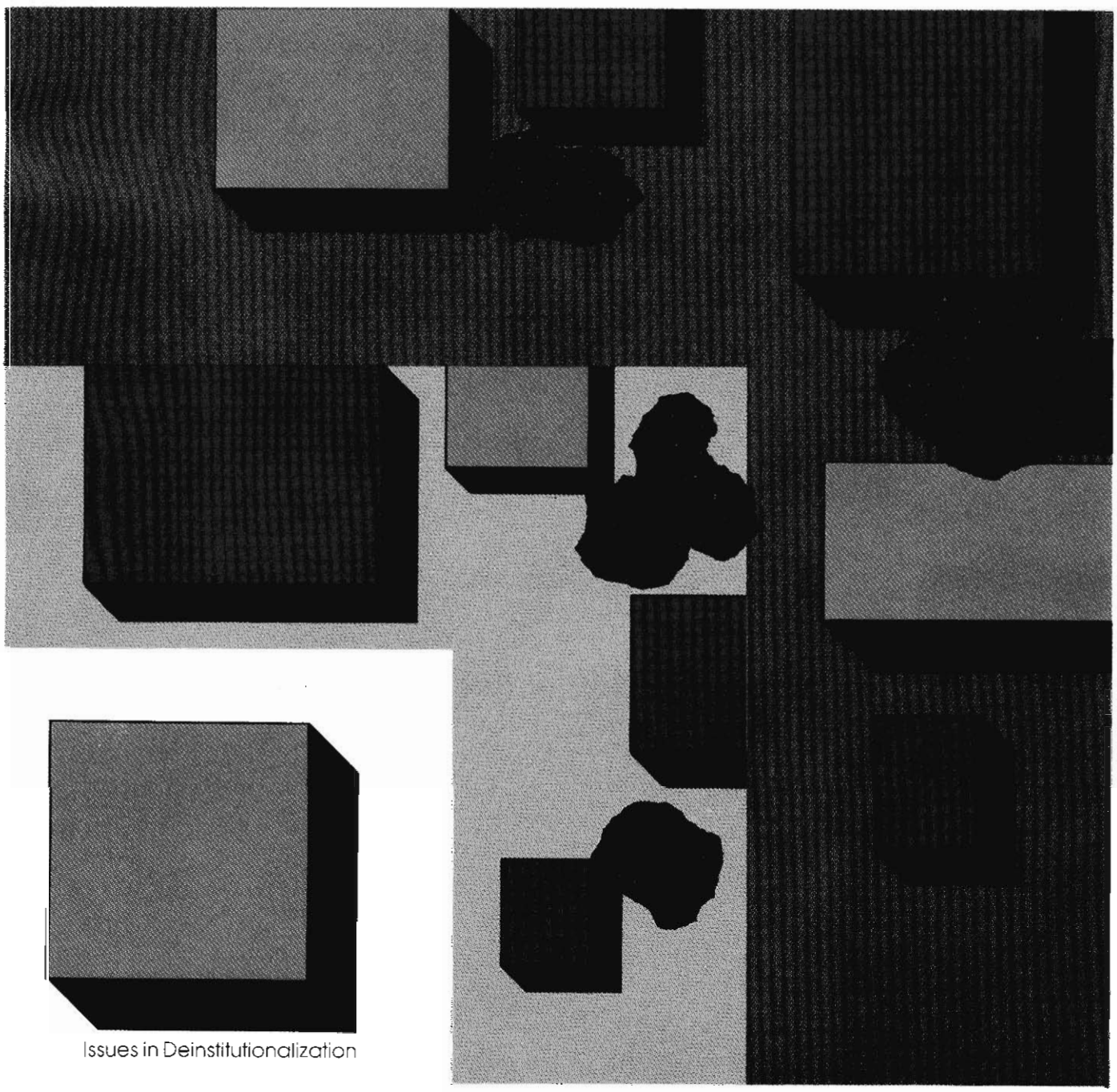
One of the groups that has been most vocal about people affecting TV, particularly in terms of protesting violent programming, is the National Citizens Committee for Broadcasting. NCCB has shaken the industry by releasing lists of the 10 most violent TV shows and their sponsors and has earmarked funding for up to 10 years to pursue the issue. Former FCC Commissioner Nicholas Johnson is both director of NCCB and chairman of the National Citizens' Communications Lobby. Mr. Johnson, on vacation, relayed his views through a spokesman, Townes Osborn, executive director of NCCB:

"Television is selling products and ideas to the general public. It's not selling the ideas, like the products, specifically for the public to buy. But all TV is educational. So even though there's an artistic content in programming, the buyer of the program is out to hold the audience, sell the product. Programming is therefore also selling ideas and teaching. . . . We're not going to try and judge who's guilty in this case, . . . but the networks have an enormous amount of power, and where lies the social responsibility that comes with that amount of power?" ■

September 1978

A Journal of the American Psychiatric Association

Hospital & Community Psychiatry



Issues in Deinstitutionalization

In addition, communities in New York are not ready to welcome the mentally retarded with open arms. In some good neighborhoods in New York City and on Long Island, there have been destructive reactions to community placement. Mr. Coughlin recalled that a community residence was firebombed and burned to the ground, a day program was firebombed, and political pressure is being brought increasingly in the opening of group homes.

And then there is the employees' union. Mr. Coughlin said, "When one looks at a judgment that says a facility's population will run down from 6000 to 250, one knows that the people who work there are going to be dislocated. I don't care about the high-sounding phrases about retraining and movement from one system to another—it hasn't happened in New York State, and there was a major effort put into it." He doesn't think it will happen in any state.

The union represents a lot of people and becomes a strong political force. Governors and legislators get elected every four years, and the unions are starting to say that institutions are not bad places. Employees want institutions to be upgraded; they like it at Willowbrook—it's not a bad place to work any more. The employee unions are starting to exert major pressure on the political system not to change the institution, according to Mr. Coughlin.

"So," he said, "if parents, and communities, and unions are starting to react to major movements from institutions, some reasonable common sense approach must be taken—and it must not be in an adversary role—or else everything those in the field of mental retardation have been working for during the last 15 years will be lost."

Karen Huey
Senior Assistant Editor

Conference Report

Society v. the Mentally Ill: Exploring the Roots of Prejudice

■In the landmark *O'Connor v. Donaldson* right-to-liberty decision in 1975, Supreme Court Justice Potter Stewart asked, "May the state fence in the harmless mentally ill solely to save its citizens from exposure to those whose ways are different? One might as well ask if the state, to avoid public unease, could incarcerate all who are physically unattractive or socially eccentric." He concluded that "Mere public intolerance or animosity cannot constitutionally justify the deprivation of a person's physical liberty."

The issues Justice Stewart raised, and related ones—such as whether society can determine who among the mentally ill is harmless and who is not—are central to the swelling controversy over the community care movement. The trend toward moving people out of large institutions and placing them in less restrictive, more normalizing homes in neighborhoods is being threatened by growing neighborhood opposition. Unless the opposition is diluted and a balance is found between the interests of the community and the interests of the former patients, the movement has gone about as far as it can go.

Officials of Horizon House Institute for Research and Development in Philadelphia invited about 350 people from diverse backgrounds to a national conference in Washington, D.C., last May 31 to June 2 to explore the roots of community opposition. The participants included mental health professionals responsible for community placements, humanists, philosophers, relatives and friends of the mentally disabled, former patients themselves, members of neighborhood associations, and media representatives. The conference was part of a two-year project, begun in 1977 by the private nonprofit agency to improve relations between the community and local facilities for the mentally ill. The project is being funded jointly by the National Institute of Mental Health and the National Endowment for the Humanities.

The conference did not appear to resolve many of the conflicts, but it did point up the many facets of the

controversy and how the issues are perceived by those involved.

- There are the civil libertarians and humanists, who view the patients' rights movement within the context of the larger civil rights movement, most notably the black and women's movements. They see the issue not simply as one of the struggle of the mentally disabled to win the right to live where they choose, but rather the struggle of the poor and powerless of society.
- There are the community leaders, who claim the right to protect their citizens from dangerous, unpredictable members and to determine the character of their neighborhoods.
- There are the mental health professionals, some of whom are beginning to ask if deinstitutionalization has gone too far too fast, and if many of the former patients were not really better off in the hospitals.
- There are the members of the public-employee unions, who fear that they will become the next victims of dumping when the institutions close and they are left without jobs.
- There are the former patients themselves, who don't really understand what all the discussion is about. They argue that it should be they—not the community, their families, or professionals—who decide where they will live.

THE MAKING OF IMAGES

Perhaps the most difficult hurdle to overcome in trying to win community acceptance of the mentally ill is the negative image the public has of them. People are afraid. They watch television show after television show depicting the mentally ill as dangerous and unpredictable. They read headlines in their morning newspapers about former mental patients being accused of multiple ax murders or other heinous crimes. They see chronic patients as doing bizarre things, not conforming to social custom, being odd.

Where do they get these images? James C. Mancuso, Ph.D., professor of psychology at the State University of New York at Albany, believes that it is often the mental health professionals themselves who, albeit inadvertently, convey the impression that the mentally ill are unpredictable and incurable. He cited the Rosenhan study in 1973 in which seven of eight bogus patients who had been admitted to mental hospitals were discharged with the diagnosis of schizophrenia in remission. Dr. Mancuso said that kind of label allows diagnosticians to hedge on whether or not a patient is cured of mental illness. By not claiming that a patient is cured and, by implication, no longer dangerous, they cannot be held accountable for their inability to predict dangerousness.

Furthermore, Dr. Mancuso said, labeling those who perform deviant acts as mentally ill does them more harm than good because it conveys the impression that an illness over which they have no control leads them to behave unpredictably. "Thus when we campaign to gain community acceptance of those people who have been labeled mentally ill, we are placing our citizens on the horns of a dilemma. The implicit message is 'Please be nice and accepting to these incurable, unpredictable, potentially dangerous people who suffer this disease.' "

Unless the opposition is diluted and a balance is found between the interests of the community and the interests of the former patients, the movement has gone about as far as it can go.

He said that the mental illness concept is society's way to explain unwanted, deviant behavior that is outside the scope of the legal system. "Society is particularly concerned about people who do not properly engage in ceremony. People must not violate communication ceremony by focusing somewhere other than on the listener's face. One must not violate ceremony by speaking audibly to an unseen listener. Yet we can no longer maintain that failure to keep ceremony threatens the society. So how will the society reprimand the violator? We can act as if we are treating illness. This claim gives society the right to intercede, and it promises to prevent observers from saying that the person's violation of ceremony is a sign of moral degradation. He's not bad, we hope; he's just sick."

Dr. Mancuso said that psychiatrists and other mental health professionals should get out of the business of treating ceremony violators to spare such people the stigma of mental illness. "I am sure that we will convince very few people that they should be happy to have next to their house a group home for schizophrenics in remission," he said. "I would bet that we could convince a lot of people that their lives might become more interesting if a ceremony violator moved into the house next door."

Dr. Mancuso said the common belief that mental illness causes crime is inaccurate and can be changed. "A headline-catching criminal trial can very efficiently establish the concept of the mentally ill as unpredictable and dangerous. How easily this conceptualization works its way into the public mind when the media drags out tale upon tale about the meek, mild clerk who goes about his deadly business of executing young lovers. Then come the high-priced lawyers, extracting from professionals those anecdotes about horrid childhood experiences and superheated fantasies—the picture of the classic textbook case of a sick mind." The result, he said, is the misdirected, sensationalistic nonsense, believed by the person in the street, that anyone who goes into a depressive withdrawal could be planning to hatchet his mother-in-law.

George Gerbner, Ph.D., dean of the Annenberg School of Communications at the University of Pennsylvania, maintained that stigmatizing deviant groups of people—whether they are blacks, women, or the mentally ill—must serve some social function for it to persist. He theorized that prejudice and scapegoating are used to justify the maintenance of an unjust social order. "Deviants must be labeled as unpredictable because that means there is no rational way of dealing with them. Society must say they are dangerous to justify the forceful, violent ways of dealing with them. Deviance must be tinged with sin or moral evil so that it is inevitable—so the society can say 'They asked for it; it is out of our hands.' "

It is through the story-telling process that citizens are taught the social structure and the various roles people are expected to play, Dr. Gerbner said. Television, of course, is today's great story-teller, and he cited statistics showing how that medium distorts the image of the mentally ill.

The figures, garnered by researchers at the Annenberg School from 11 years of monitoring television programs, indicate that 59 per cent of all television characters are "good guys," while only 21 per cent of all "mentally ill" television characters are good guys. Only 45 per cent of all the "normal" characters on television are violent, compared with 70 per cent of the "mentally ill" characters. At the same time, 54 per cent of the normals are victims of violence, compared with 80 per cent of the mentally ill. Dr. Gerbner thinks those figures reflect a belief that society has permission to behave abnormally to those labeled mentally ill.

He continued that 26 per cent of the normal women characters on television are violent, compared with 67 per cent of the mentally ill women. His conclusion is that the label of mental illness makes women characters as violent as men. No other label on TV does that. Dr. Gerbner also said that characters from the lower classes are more likely to be labeled mentally ill than those from the upper classes.

"We must recognize," he said, "that we are not up against an easily manipulated, superficial prejudice, but one that is deeply rooted in the maintenance of a social structure with inequities. We must attempt to work with the people in the industry themselves, the media. We must identify areas of collaboration. We must support or initiate in all communities the monitoring of the media to bring to the attention of editors and producers what is seen as harmful, objectionable, and hurtful."

We must examine the direct impact the media have on patients themselves. In institutions, patients spend an enormous amount of time watching television. Their portrayal does little to bolster their already low self-esteem.

Such monitoring programs have already been started around the country by the six-and-a-half-million-member Parent-Teachers Association. The project grew out of concerns about the amount of violence on television and the enormous amount of time children spend watching it. The PTA encourages parents to monitor and limit the programs their children watch and to explain the shows to them. At a workshop on media portrayals of the mentally ill, Ann Kahn, national secretary of the PTA, said the association has also begun teaching "electronic literacy" to schoolchildren so that they will be able to differentiate what is real from what is fanciful and understand how things can be distorted by television. "We teach kids how to evaluate literature, but we don't train them to evaluate TV, even though many of them are heavy TV viewers," she said.

She said that testimony presented during national hearings on the effects of television viewing, sponsored by the PTA in 1975, revealed that television paints an unreal picture of the world. Besides making children more aggressive by emphasizing violent methods of problem-solving, TV also stereotypes people. Such stereotyping is especially convincing to children from limited backgrounds who have not had experiences to balance these judgments, she said. Heavy viewing also generally makes people, whether they are young or old, more fearful of life—more afraid someone out there is going to get them.

Otto Wahl, Ph.D., assistant professor of psychology at the University of Rochester, concurred, but added, "We must also examine the direct impact the media have on patients themselves. In institutions, patients spend an enormous amount of time watching television. Their portrayal on television does little to bolster their already low self-esteem." But he said the media may not be purposely distorting the image of the mentally ill. "The media are part of the general public. Therefore, it may be that they share the views of many of the public and are no more able to recognize distortions than the public," he said.

Giving the media's side of the story, Herminio Travieses began, "You have met the enemy and I am yours." Mr. Travieses, vice-president in charge of broadcast standards policy for the National Broadcasting Company, defended NBC, saying that both scripts and commercials are reviewed beforehand to make sure they do not demean the physically and mentally handicapped or present damaging stereotypes. He acknowledged, however, that "On occasion we may have a criminal character who is mentally ill. We try to show him as atypical or to balance the show with a show on treatment of the mentally ill or a news program on the subject." He said both the *Today Show* and the *Tomorrow Show* have had a number of discussions about mental illness.

The problem, as Paul R. Dolan, executive director of the One-to-One Foundation in New York sees it, is that

people like to watch television shows about the mentally ill because of the mystique, the aura of danger. He said the challenge is to produce polished, high quality programs that present the mentally ill in a more positive light while maintaining the same level of viewer interest. Mr. Dolan was a member of the media task panel of the President's Commission on Mental Health, which also included television script writers. "This year Baretta visited a group home for the retarded in a couple of segments of the show. It was no accident. We sent him [actor Robert Blake] photos of two group homes that had been burned down because of opposition."

REASSESSING PUBLIC POLICY

While several speakers were trying to figure out ways to present the mentally ill in a better light so that people would accept them as neighbors, others were questioning whether the movement to return patients to the community is really such a good idea after all. Among those asking the hardest questions was Gerald Klerman, M.D., director of the Alcohol, Drug Abuse, and Mental Health Administration. Dr. Klerman said that the appropriateness and morality of community care is one of the most controversial issues generated by the mental health field today. Legislative committees in New York, Massachusetts, Pennsylvania, and California have reviewed their states' deinstitutionalization policies. Numerous newspaper articles attest to the public's concern that patients are being prematurely discharged into inadequate residential facilities. The public is also concerned that those former patients have the potential for committing violent crimes.

He said the public is not alone in questioning the value of the community care movement. "Within the mental health profession there are corresponding differences of opinion as to the adequacy of the evidence for the deinstitutionalization policy and for the scientific basis of community mental health programs," Dr. Klerman said. "Clinicians have also expressed concern about the burdens imposed on mental patients who are placed in urban environments where there are many predators or are discharged into a community where treatment resources may be inadequate."

He said there is evidence to show that, at a minimum, 50 per cent of the released chronic patients are socially isolated and disabled. Many of them are in nursing homes or seedy rooming houses and hotels disturbingly reminiscent of conditions found in the worst of the old-time snake pits. They often require fiscal subsidies such as disability assistance or welfare.

Dr. Klerman said that the policy of deinstitutionalization that spread to all of the state departments of mental health in the late 1960s was not founded on hard evidence that it actually benefited the patient. "While excellent studies exist on brief hospitalization for acute episodes and on community alternatives for the treatment of acute psychoses, research studies supporting the policy of deinstitutionalization with regard to chronic patients are hard to find. Deinstitutionalization, it would seem, became a slogan and a de facto policy decision on limited research evidence."

Deinstitutionalization, it would seem, became a slogan and a de facto policy decision on limited research evidence. It encouraged the romantic notion that all chronic deterioration was the product of institutional life.

The policy, he said, encouraged the romantic notion that all chronic deterioration was the product of institutional life and that love and warmth in a caring community would solve everything. Professionals now recognize, more realistically, that a portion of institutionalized patients have problems that are chronic, Dr. Klerman said, and that the problems can be easily exacerbated either in the community or in the hospital.

He cautioned, however, that he did not mean to imply that he would like to see a wholesale return to large, isolated institutions as the primary locus of care. "Although the census of state mental hospitals has been greatly reduced, the quality of treatment there has not significantly improved," Dr. Klerman said. "Available data indicate that patients residing in public mental hospitals are still subject to poor treatment and that the facilities still produce the phenomena of dehumanization and deindividualization."

A solution to this dilemma may emerge as the Department of Health, Education, and Welfare begins to implement the recommendations of the President's Commission on Mental Health, Dr. Klerman said. He has been appointed chairman of a departmentwide task force to plan the implementation and draft legislation. The commission called for the establishment of a $50-million-a-year program to further phase down large state hospitals, upgrade care in the remaining smaller ones, and develop needed community-based services. It also made a number of recommendations aimed at eliminating the stigma of mental illness and improving public understanding. Among them was a proposal for research on how people actually view the mentally ill and mental illness so that public education programs can be developed.

Thomas Bryant, M.D., J.D., chairman of the President's Commission, said that no subject received more attention from the commissioners than the plight of the chronically mentally ill. Honorary Chairman Rosalynn Carter is deeply concerned about the stigma, he said. "We realized that before anything could be done, the public had to understand a great deal more than they know now about mental illness. Therefore, we convened a task panel on media and public attitudes to

Asking neighbors to decide who should be allowed to live in an area is like asking officials of small Southern towns in the early 1960s whether blacks should be allowed to move in.

find out how opinion is formed." What they found was that while much resistance is based on myth and misunderstanding, much is not.

"We have moved too fast," he said. "We did not explain what we were doing. We oversaturated communities and provided grossly inadequate care. Community residents have every right to protest." Winning their support is going to be difficult, he said. "We don't know the answers. But we do know that the media must be better informed for the public to be better informed. There is very little more that will happen until we figure out how to win public support."

David Rothman, Ph.D., professor of history at Columbia University and co-director of the university's Project on Community Alternatives, predicted that the deinstitutionalization movement will fail because it lacks the proper alliance between idealistic philanthropists and those in charge. He contrasted it with the prison-reform movements of the 1920s that brought about parole, probation, and other progressive changes. Those movements were successful, he maintained, because they had strong support from the wardens, the district attorneys, and judges, all of whom stood to gain greater authority if the reforms were implemented.

"There is some constituency for deinstitutionalization, but there is a stronger constituency to maintain the status quo," he said. On the reform side, the list is short, and the members generally powerless. It consists of the occasional realtor who leases an apartment to former patients, churches with empty basements that can be used for community mental health programs, some voluntary agencies, and some fiscal conservatives who think community care is less costly than institutional care.

The other side comprises civil service unions, with their financial ability to launch massive advertising campaigns against deinstitutionalization, and communities built around an institution and dependent upon it for jobs and livelihood. There are also the "keep-our-streets-clean" people, he said, who don't want former patients in the community, and school officials who don't want to deal with potentially troublesome former patients.

Also fighting to maintain the status quo are many parents of the institutionalized retarded who were persuaded 20 years ago to send their children away and who don't want to be told now that it was the wrong decision. Institutions also provide psychological comfort to parents worried about what will happen to their children when they die, he said, because they seem more stable than smaller, community-based homes.

"I don't see the coming success of this movement," he said. "I see all the opponents, but not the constituency to bring change about. If I'm right, then the courts become critical. You can move to the courts without a constituency, but you cannot move through the legislature without one." Noting some of the landmark patients' rights cases that have provided a major impetus to deinstitutionalization, he said the movement has always been an adversarial one and may have to remain so. (Dr. Rothman is also on the board of directors of the Mental Health Law Project in Washington, D.C., which brought many of the patients' rights suits.)

He also said that dumping may not really be such a bad thing, regardless of how many articles the *New York Times* publishes condemning it. He said hospital administrators may have to act first and plan later. If they move people too quickly, it may be better than not moving them at all. "If you wait until you have planned every last detail, the forces opposed will overwhelm you, and you'll never see your master plan get off the drawing board."

CONFLICTING RIGHTS

Political scientist Lynne B. Iglitzin, Ph.D., associate director of undergraduate studies at the University of Washington in Seattle, said the hard part is not in getting people to agree on general concepts, such as that the mentally disabled are discriminated against or that they have the right to live in the community. Rather, it is sorting out all of the conflicting rights that emerge when people try to find remedies for the abuse. As an example, she cited the charges of reverse discrimination made because of affirmative-action programs for minorities.

"There are a multiplicity of conflicting rights here—patients' rights, parents' rights, children's rights, society's rights, neighborhood rights," she said. "The minute we put society on one side and the ex-patient on the other, we can't have a balance. The right of society to protect itself is on one side, and the right of society to assure its members' freedom is on the other."

Representing the right of society to protect itself was Milton Cutler, director of the National Association of Neighborhoods. He called the deinstitutionalization movement a great step for a certain category of mentally ill person: those who can be therapeutically treated in and are safe for the community. "I ratify the human value of community care for the mentally ill, both for patients and for citizens in the community," he said. "There is an inestimable value to all of us in the community to see, be with, and know the mentally ill so we can know more about the complexities of human nature and the causes of mental illness." But there are limitations, he maintained.

He questioned whether the rights of patients are not being trampled along with the rights of neighbors, saying he feared that many patients who would therapeutically be better off in institutions are released because community care is seen as less expensive than institutional care. He said greater effort should be made to distinguish between the different categories of mentally ill.

He also said that the safety of the community is a legitimate, inescapable concern, although he acknowledged that such concern can be vastly exaggerated by ignorance and superstition. He argued that it should be the public's role to monitor community placement and to identify misplaced cases—both the patients who would be better off in the institutions and the ones who are a threat to the neighborhood. He said he realized that the community could misuse its monitoring role to discriminate against the mentally ill. As a safeguard, therefore, he proposed that the community work as partners with mental health professionals and officials to make decisions about community placement and care. "We must assume the theory of community care means that therapy is improved by the care of helping hands in the community. Otherwise the group homes are just mini-institutions in the community." He said that if that care is to be provided, the community must be involved so that it can help not only itself but also the former patients.

Attorney David Ferleger, a patients' rights advocate from Philadelphia, disagreed. He said that asking neighbors to decide who should be allowed to live in an area is like asking officials of small Southern towns in the early 1960s whether blacks should be allowed to move in. He maintained that the community has no more right to keep former patients out than it has to keep blacks out.

Barbara Armstrong
Assistant Editor

A National Survey of Ways to Improve Relations With the Community

■Those responding to a preliminary national survey this year on how to ease tensions between the mentally ill and the community generally favored the use of public education programs to create a more positive image of the mentally ill. They also felt that the incidence of violent behavior among the mentally ill should be downplayed.

The results of the survey, made by Horizon House Institute of Philadelphia, were released this summer. There were 152 respondents in all, including 42 policymakers and policy researchers, 18 service providers, ten consumers and consumer advocates, 11 community leaders, 12 employers, eight media personnel, 18 mental health educators, and 33 persons classified as humanists.

Most respondents felt that mental health professionals should also attempt to better educate the media and to encourage them to present more favorable images of the mentally ill. However, they did not feel that the media had an obligation to present only positive views. The respondents generally rejected censorship or close monitoring of the media, favoring instead open, direct dialogue with the public on the problems and risks, as well as the advantages, of deinstitutionalization.

They strongly believed that patients should be better prepared for life in the community. They stressed better predischarge planning, aftercare services, and vocational assistance to improve community integration. Despite the high value they placed on upgrading the quality of services in the community, approximately half of them said they would not delay discharge until community services were ensured.

They also opposed continued hospitalization of patients until the safety of their behavior in the community could be guaranteed. At the same time, they endorsed more research to improve clinical and judicial predictions of dangerous behavior. Generally respondents felt that preserving the rights of the mentally ill to life in the community was more critical than expanding the rights of communities to exclude those they saw as a potential threat. Nevertheless, they did recognize certain rights that communities have. Respondents generally supported policies to limit the oversaturation of neighborhoods with patients, and they felt that facilities have an obligation to contribute to the well-being of their communities.

The survey results were released at a national conference on community attitudes toward the mentally ill sponsored by Horizon House Institute this summer. That first survey, called the National Policy Survey, was used as the prototype for a more extensive survey of the 350 conference participants. The institute hopes to use the information obtained from both surveys to formulate a national policy for fostering better integration of former patients into the community.■

For more detailed results of the National Policy Survey, write Horizon House Institute for Research and Development, 1019 Stafford House, 5555 Wissahickon Avenue, Philadelphia, Pennsylvania 19144.

See page 602
- 607

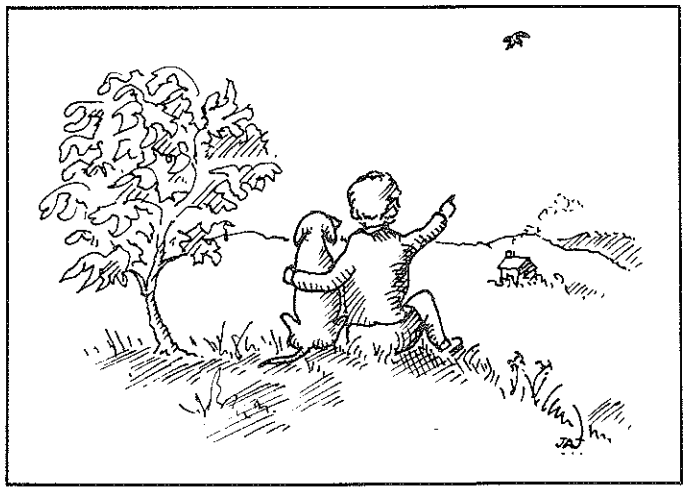
Hospital & Community Psychiatry

AMERICAN PSYCHIATRIC ASSOCIATION
1700 EIGHTEENTH STREET NW
WASHINGTON DC 20009
(202) 232-7878

LANCASTER COUNTRY DAY SCHOOL
NEWSLETTER

John A. Jarvis, Headmaster | September, 1978 | Hudson Cattell, Editor

"A CHILD'S GUIDE TO LANCASTER COUNTY"



One of the many charming illustrations included in "A Child's Guide to Lancaster County."

"Anyplace can be a classroom; any experience can be educational . . . in seeking ways to broaden a child's horizon, you do the same for yourself."

The words above come not from the wisdom of an ancient Greek philosopher, but from the preface of the School's latest public service publication, "A Child's Guide to Lancaster County."

In 64 pages, author Gerald S. Lestz who, in the words of John Jarvis, "knows more about this county and its people than probably anyone else," takes a fresh look at the county from a child's point of view and opens up its richness to young and old alike.

From steeples and sculpture to peanuts and paddles, from Eicholtz and Demuth to botanists and birds, from Lititz to Christiana to Lake Aldred, from "trees that talk" to the Witness Tree – there are "Things to Look for and Do" and "Places to Visit" for every imagination and spirit of adventure.

(continued on page 4)

AND WHAT WAS THE IMPACT OF TELEVISION?

The School's seminar series on "The Impact of Television 1978" was held at the John F. Steinman Theater on four Wednesday evenings last winter. Heading up the list of speakers was Dr. George Gerbner, Dean of the Annenburg School of Communications at the University of Pennsylvania. Also appearing for full length presentations were Judith Wilkinson, Director of WATCH (Washington Association for Television and Children), and Hedda Sharapan, associate producer of *Mr. Rogers' Neighborhood*. In addition, a panel discussion on children's programming was held, with the School's Paula Bresler being joined by two television managers, Kay Walker and Nelson Sears, and Dr. John Randall, Associate Director of the Department of Family and Community Medicine at Lancaster General Hospital. Here is an idea of what the principal speakers had to say.

Dr. George Gerbner
"The Real Message of Television"

Television violence not only tends to trigger aggression in some viewers, but it also brings out insecurity and fears in the average viewer. Watching violence cultivates a tendency to commit aggression in a small minority – yet statistically significant number – of cases.

Heavy exposure to television also cultivates a sense of victimization in an even greater number of people. Dr. Gerbner's own studies indicate that television depicts far more victims of violent acts than perpetrators with the result that most of us see ourselves as victims rather than muggers. Frequent exposure to symbolic violence causes great anxiety and insecurity, especially towards strangers.

The effect of television is strong when children see in adult programs a demonstration of power in society. The overall pattern of aggression is greater in children's cartoons and similar shows where it tends to be cruder, simpler and cleaner – as if there were the theme "Give it to them straight, without rationalizations or explanations."

Women and other minorities are sometimes shortchanged by television. Not only is the number of roles for women limited, but the span of age when women are shown as being both attractive and able to function is much narrower than it is for men.

Casting more women in shows could be one way of reducing television violence since there is a traditional inverse relationship between women and violence. But it would help only if writers became more creative with female-dominated shows.

The three networks monopolize television programming and offer the same fare to the point where most of the time it's not worth picking and choosing anyway. The responsibility for what to watch has simply passed from the hands of the consumer.

Citizens' groups, educators and politicians must band together to share in the acculturation of our children through a demand for more diverse and cultural programs. But the only way that programming is going to be enriched is to give the

(continued on page 5)

TV – *(continued from page 1)*

creator of a program the funds and the freedom to develop more diverse fare.

You are dealing with a viewing public that has never developed the selectivity or authentic self-interest in terms of taste to choose to watch alternative programs. Public television shows that have been popular in the past don't have the cultivated viewer, but just the average TV viewer who tunes it in – and can't even turn that off.

Public television is a "complement" and not an "alternative" to network shows. In fact, it absolves networks from developing their own higher quality programs.

The present television era is not unlike man's tribal period when knowledge and values were handed down to the total society by repetition and institutionalized storytelling. This new religion is an organically composed world in which most of our children live in a non-selective way. They participate as people used to participate in religion, though who ever heard of going to church seven hours a day?

Judith Wilkinson
"TV: Your Family's Friend or Foe?"

What television shows did your children watch last night? That's a question you should be able to answer.

We're not always sure of what our children are watching and how much time they're spending watching. Networks and broadcasters lack good children's programming, therefore parents must assume responsibility for what their children are viewing.

What goes into our children's heads is just as important as what goes into their bodies. TV doesn't have to be our foe. But whether it can become a friend of the family is up to us.

Parent's Guide To TV Viewing

– Limit young children's viewing. One hour a day is enough for preschoolers (in the opinion of a famous pediatrician).

– Plan your children's TV diet as you plan their meals–what goes into their heads is as important as what goes into their bodies.

– Watch the TV shows you select with your children, and comment on them together, it will increase their learning and enjoyment.

– Place your TV set where you can keep an eye on it when your children are watching, not where they are likely to always watch it alone.

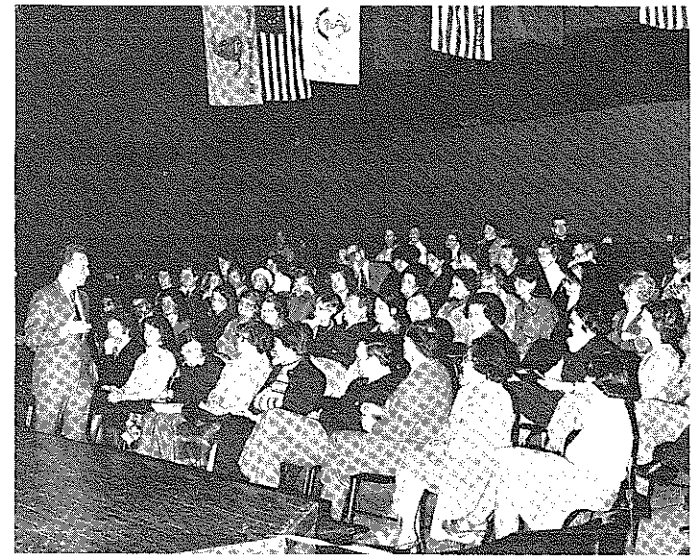
– Talk about your values and make sure TV is not undermining them. (Who's raising these kids, anyhow? You or a handful of network executives, producers and ad men in New York and Los Angeles?)

– Set a good example by your own TV habits.

– Encourage parents of your children's friends to cooperate with you in setting guidelines for your children's viewing; parents need to stick together to combat peer pressure.

– Tell babysitters and grandparents about the guidelines you have established for your children's TV viewing.

– Write to stations, networks, and sponsors (sometimes to praise as well as squawk!).



Dr. George Gerbner (far left) speaks at first session.

Parents can supervise TV viewing, in order to make it a worthwhile experience. Every Sunday, parents should sit down with their children and decide what good shows are on that week, and these should be the only ones that are watched. Then to get an idea of how often the TV set is turned on, parents should keep a weekly log of what shows their children watch.

From the list of television shows that are watched, families should then decide which ones to stop watching. A fun way to cut down on TV time is to issue each child "circus tickets" that will "admit" him to a certain number of shows.

Most children watch an average of three hours of television a day, totaling to 15,000 hours by the time they graduate from high school. If we kept track of TV viewing, I think we'd be surprised at how much it amounts to.

Once parents are successful in limiting television viewing, they must provide creative alternatives for their children. However a lot of younger parents who were raised on TV themselves, don't know what to do without it.

Many people are afraid that if they restrict their children's television viewing, they won't know how to 'play right.' Television takes a lot of imagination out of play. There are so many little Batmen and little Spidermen running around, it's really unnatural.

While children make up about 27 percent of the television audience, only four to seven percent of the programming is strictly for children. Ninety percent of the shows that children do watch are adult shows. TV has abandoned children during the week and instead socks-it-to-them on Saturday morning. What they're given during the week is old reruns of shows that were never intended for children. Children are viewed as a market by TV advertisers, and they're hit hard by the two things they can't resist – sweets and toys.

Everyone is guilty of using the television as a babysitter. A lot of kids are raised by TV sets. It's easy to keep a child occupied by watching it. But we must never forget that no matter how good TV becomes some day, it should never replace us. Children will always need their parents.

Hedda Sharapan
"Positive Uses of Television"

The topic "Positive Uses of Television" has at its core the word "users." When we can find ways of using television that are comfortable for us, then we can work to enhance the

positive and counter the negative impact on our children. My recommendations are:

1. Use our eyes . . .
   - to watch with our children.
   - to see what they are exposed to on television.
   - to check newspaper listings of good programs.
2. Use our mouths . . .
   - to make television a topic of conversation.
   - to ask "which program did you like best? Which did you like least? Tell me the story of it? What did that news story mean to you?
   - to help children understand that television is an electronic storyteller which often takes poetic license, particularly in police and action-adventure stories.
3. Use our hands . . .
   - to write criticisms and praise to broadcasters and sponsors.
   - to support Action for Children's Television (ACT), 45 Austin St., Newstonville, MA 02160.
4. Use our fingers to turn the television set off!

Children need to be doing, feeling, interacting, communicating. They need real-life experiences, not primarily the vicarious television experiences. They need to be involved in activities which give them good feelings about themselves and their inner resources.

Television does give us adults some free time, some privacy, some quiet. Can we achieve those same ends in ways that will benefit our children in their growing? Perhaps by arranging with a neighbor to exchange children on alternate days? Perhaps by stocking up on crayons, paste, magic markers, and construction paper? Perhaps by hiring an 8 to 12 year-old neighborhood child as a 'mother's helper' for the pre-dinner hour? In the case of the latter, the older child gains a sense of responsibility, the younger child gains healthy play time, and, for the price of a small fee, the mother gains some quiet time to prepare supper.

The benefits of a television diet are remarkable – although there may be irritability and resentments at first (as with breaking any habit). The most important things to consider are the needs of the developing child and the needs of the adults in the family.

WALLOPS ISLAND FIELD TRIP

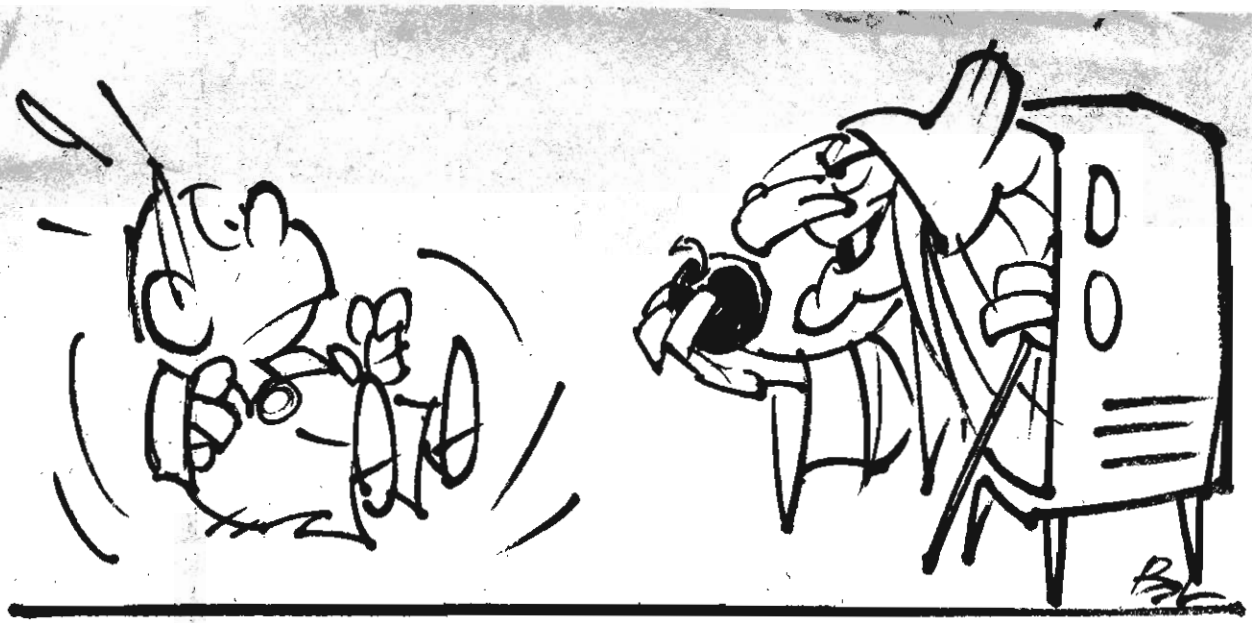
Just before the end of the Spring semester eighteen students from my biology class spent four days at the Marine Science Consortium's Wallops Island Center. During their stay the students were given a first hand introduction to the study of oceanography and the marine environment. Those who really got into the study of the salt marsh can attest to the firsthand nature of their introduction to that environment!

The chance to get to know each other and to meet students from other schools was also much appreciated. Special thanks go to Mrs. DeCamp who went along as a chaperone and held up very well through the crowded bus ride and late night activities. We also wish to thank IU 13 for providing funds from the ESEA Title IV, Part C, program which covered part of the students' costs and transportation expenses.

John Bingham

COMMENTARY

Television And Reality



By HANS-ULRICH SPREE

BONN — A couple of months ago, Chancellor Helmut Schmidt proposed that West Germans refrain from watching television once a week and devote the evening instead to family conversation.

It was the kind of proposal that ought to have sparked an uproar of protest, since West Germans, like Americans, are attached to television and will spend hours in front of their screens with beer and peanuts.

Surprisingly, though, the public response to Schmidt's suggestion was generally favorable. One group of citizens in Munich went even further than the chancellor in forming an "anti-television club" pledged to total abstinence from the tube.

The reaction, therefore, indicates that here, as appears to be the case in the United States, there is a growing dissatisfaction with the quality of television programs.

Many of the strongest West German complaints are directed against American imports, which are considered to glorify violence. These include "Kojak," "Starsky and Hutch" and "The Streets of San Francisco," which are dubbed into German.

In contrast to the United States, television here is run by the government and financed mainly from taxes on sets, with limited commercial advertising providing supplementary income. Thus, the public tends to feel that it has the right to express its opinion in the choice of programs shown.

Under this public pressure, some of the American programs have been shifted to the late evening hours, so that they cannot be seen by children. "Starsky and Hutch" can still be viewed earlier, but its more brutal scenes have been eliminated and its language toned down in the dubbing process.

One American series called "Josh," which stars Steve McQueen, had been bought by a television channel here for afternoon showing, but was later switched to the evening and now may be not be shown at all.

But not everyone here believes that television violence has a detrimental effect, particularly on children, and this has led to the same sort of discussion on the subject that has been taking place in the United States.

Indeed, many West Germans have been closely following the American debate between George Gerbner of the University of Pennsylvania, who holds that televised violence is harmful, and psychologist Stanley Milgram, who contends that the case has not been proved.

Those who argue that television can be dangerous assert that programs must be carefully selected because most children make their choices without parental supervision. On the other hand, there is a school of thought that takes the position that children will not be affected by television if they feel secure in their family relationship.

In an effort to test the attitudes of children toward televised violence, two media specialists here, Imma de Haen and Uli Kamp, have been conducting a study on behalf of Sudwestfunk, one of West Germany's networks.

As part of the project, they have been helping a group of children, aged six to 10, to plan and produce a televised thriller. The purpose of this exercise, in which the police have cooperated, has been to guide the children in distinguishing between television and reality.

At the same time, they have been filming the facial expressions of children as they watch television, in an attempt to determine which scenes on the screen disturb or frighten them.

A number of elements must be factored into the study, such as the age, development, social background and intelligence of the children involved. But the researchers have already concluded that the impact of televised violence on a child is directly related to his or her own experience. As a result, the researchers claim, certain suppositions can be made.

For one thing, they have found, the violence portrayed in slapstick comedies like those of Charlie Chaplin or Laurel and Hardy has few bad effects on children, since they scarcely identify with the figures on the screen.

Nor are children unduly scarred by cops-and-robbers programs that contain such episodes as shoot-outs and rooftop chases, since these shows often furnish the adventure and excitement that is lacking in their daily lives and, besides, they usually have happy endings.

But, the researchers discovered, children are frequently troubled by televised violence that is closer to their everyday existence. For that reason, "Snow White And The Seven Dwarfs" may terrify them more than "Starsky and Hutch."

So the final word on television here has yet to be written. Overall, however, West Germans think that it is a medium in need of improvement, and that is a sentiment that they probably share with numbers of Americans.

Spree specializes in social issues for the Deutschlandfunk, the West German radio network.

Magazine article equates violence on TV with infections disease

The newest and most terrifying disease to affect children may be growing in strength, and there is no known antidote for it. This is the opinion of several experts on child psychology in a November 20 Family Circle article that focuses on the dangers of television and compares exposing children to television violence to infecting them with a dangerous illness.

According to psychologist Ronald Drabman of Florida Technological University, one result of this exposure is "the increasing acceptance of suffering on the part of the young," which, he feels, will itself lead to much more violence. Other experts cited in the article express concern that children are becoming "desensitized" to the anti social acts around them.

Researchers at Florida Technological University, says the article, also found that after a group of fifth graders had watched a violent television show, they were slower to call adults for help after a fight broke out among younger children than were their classmates who had not seen the show.

A study at the Annenberg School of Communications at the University of Pennsylvania, conducted with grants from the National Institutes of Health and the A.M.A., also found that heavy television viewers tended to confuse what they saw on the tube with reality. And, since they see so much violence in prime time, they often expect to see the same thing when they walk out of their home.

Quoting Dr. George Gerbner of the Annenberg School, the article states that "television seems to cultivate an exaggerated sense of danger and mistrust in heavy viewers compared to similar groups of light viewers. They become more cautious and prudent, and they accept a high level of violence without being activated to do something about it."

To combat this problem, the magazine points out that people are organizing and protesting. William Young, chairman of the TV Action Center of the National Parent-Teacher Association is encouraging members to pressure TV program sponsors while Jean Johnson, research director of Action for Children's Television, recommends that viewers write and complain to the Federal Communications Commission.

Both these organizations also emphasize the importance for parents to be informed about the programs their children watch. As Prime Time School Television, a new group, notes, members are "working for better viewers." To this end, they prepare a monthly guide recommending shows they feel are worth viewing. They also publish a guide for schools that helps children analyze some of the more popular shows.

TV violence

An infectious disease?

The newest and most terrifying disease to affect children may be growing in strength, and there is no known antidote for it. This is the opinion of several experts on child psychology in a November 20 Family Circle article that focuses on the dangers of television and compares exposing children to television violence to infecting them with a dangerous illness.

According to psychologist Ronald Drabman of Florida Technoligical University, one result of this exposure is "the increasing acceptance of suffering on the part of the young," which, he feels, will itself lead to much more violence. Other experts cited in the article express concern that children are becoming "desensitized" to the antisocial acts around them.

Researchers at Florida Technoligical University also found that after a group of fifth graders had watched a violent television show, they were slower to call adults for help after a fight broke out among younger children than were their classmates who had not seen the show.

A study at the Annenberg School of Communications at the University of Pennsylvania, conducted with grants from the National Institutes of Health and the A.M.A., also found that heavy television viewers tended to confuse what they saw on the tube with reality. And, since they see so much violence in prime time, they often expect to see the same thing when they walk out of their home.

Quoting Dr. George Gerbner of the Annenberg School, the article states that "television seems to cultivate an exaggerated sense of danger and mistrust in heavy viewers compared to similar groups of light viewers. They become more cautious and prudent, and they accept a high level of violence without being activated to do something about it."

To combat this problem, people are organizing and protesting. William Young, chairman of the TV Action Center of the National Parent-Teacher Association is encouraging members to pressure TV program sponsors while Jean Johnson, research director of Action of Children's Television, recommends that viewers write and complain to the Federal Communications Commission.

Both these organizations also emphasize the importance of parents to be informed about the programs their children watch. As Prime Time School Television, a new group, notes, members are "working for better viewers." To this end, they prepare a monthly guide recommending shows they feel are worth viewing. They also publish a guide for schools that helps children analyze some of the more popular shows.

TV violence gets new indictments

Several experts on child psychology say that exposing children to televison violence is comparable to infecting them with a dangerous illness, according to a Nov. 20 article in Family Circle.

Psychologist Ronald Drabman of Florida Technological University said that one result of increased TV exposure is "the increasing acceptance of suffering on the part of the young.

Other experts expressed concern that children are becoming "densensitized" to the antisocial acts around them.

In one study at FTU, a group of fifth grade students who had watched a violent television show were slower to call adults for help after a fight broke out among younger children than were classmates who had not seen the show.

Another study, at the Annenberg School of Communications at the University of Pennsylvania, found that heavy TV viewers tended to confuse what they saw on the tube with reality.

The MIAMI HERALD
TV
October 29-November 4

Don Meredith
NFL football's good ole boy

Prime-Time Paranoia

Is television making us afraid?

Paranoia in Prime Time

Studies suggest that TV creates its own 'reality' — and it's a scary one

By Neil Shister

IT has been a presumption of pop-culture life for a while now that television's routine, prime-time fare can outrage a reasonably sane person. A night of televised diversion can be fairly bleak for anyone whose taste runs much deeper than slap-dash social burlesque or the likes of "The Incredible Hulk."

But television, if one is to believe the latest research coming out of the University of Pennsylvania, can be worse than just a bore. It can be psychically damaging. According to a study published in the respected Journal of Communications, TV does more than make a viewer angry — it can render him slightly mad.

Heavy viewers of television, Penn's Dr. George Gerbner and his colleagues have discovered, are more likely than light viewers to take a paranoid approach to life. And after sorting out a host of possible factors that could account for this — class, income, education and the like — they have concluded that television viewing itself is the independent variable, the culprit responsible for inducing a paranoid consciousness and a sense of personal isolation.

For the past decade Gerbner and his associates have been systematically analyzing the messages embedded in prime-time programming and trying to gauge their impact on viewers. They have been particularly interested in the violence that goes out nightly over the air.

Theirs has been a subtle, pioneering work not at all given to hysterical shrieks. Their annual reports are filled with arcane, complex statistical tables and written in turgid academic prose. Nothing sensational here. That's what makes the implications in their most recent study all the more serious and disquieting.

In essence they found that heavy viewers, those who watch TV for more than four hours a day, tend to accept the violence-filled, crime-infested world of television as an accurate representation of reality.

Gerbner is careful to temper his conclusions with qualifications. The sample-population studied is limited. Answers to standardized survey questionnaires are always suspect. The distinction between heavy and light viewing is arbitrary. But even with all this scientific side-stepping the final insight is ominous:

"EXPOSURE to television is significantly associated with having conceptions of social reality that reflect some of the patterns of facts and action presented in the world of television drama. The heavy viewer manifests heightened perceptions of danger, mistrust, alienation and the expectation of violence."

Here are some specific findings:

- Heavy viewers of television are more likely to display mistrust and alienation, saying that one can't be too careful in dealing with people, that people will take advantage if they get the chance and that people look out for themselves only.
- Heavy viewers are more likely than light viewers to assume a pessimistic attitude and report that the future looks so bad that it would be unfair to bring children into the world, that government officials do not care about the public and that the lot of the average man is getting worse instead of better.
- People who "frequently" watch crime and police shows are more likely to obtain dogs, guns and locks for the purposes of protection than those who only "sometimes" or "rarely" watch such programs.
- Heavy viewers more than light viewers expect the United States to fight another war within the next ten years.

What all this implies — and it is important to keep in mind that this is still implication, not proven fact — is that watching television in heavy doses can seriously affect the way a viewer perceives his surroundings.

On television drama, danger is a staple. A sense of threat is continually being accentuated. According to U.S. census data the odds of a person being involved in a violent act are about 1 in 100; on television the chances of a character being involved in a violent act leap to 1 in 10. If Gerbner's essential thesis is correct, a significant portion of the American population is identifying with the television presentation of social reality and is psychically expecting the worst to happen at any moment.

"Television presents greatly exaggerated risks," said Gerbner recently. "It stresses certain themes almost like a ritual mythology.

"TELEVISION didn't invent notions of powerlessness and vulnerability and the

imminence of danger," Gerbner points out. "But it keeps repeating those messages with a streamlined assembly-line efficiency." And those messages get assimilated, often unconsciously.

In truth we know very little about how television works on our minds. Studies like Gerbner's provocatively point the way towards future research, but they are still more suggestive than conclusive.

Americans spend more time basking in the phosphorescent glow of their televisions than doing almost anything else. In the average home the set is turned on for six hours every day. It would be naive to think that all those hours spent mutely transfixed are not subtly re-arranging our psychic wiring. But nobody has an idea yet what the new circuitry looks like.

Marshall McLuhan, the eccentric and sometimes brilliant communications guru, echoes Gerbner's feeling that television constitutes an environment. He likens the medium to an electronic bath that invisibly surrounds the viewer like the ocean surrounds fish. But the viewer is no more aware of his total emersion in most instances than the fish is aware that it is swimming around in water.

If television is understood in this way, as a "field" that is operating on the viewer in subliminal ways, the paranoia idea starts to make sense.

One first has to examine the content of the programs that grab the viewer's conscious attention. Television drama increasingly is cast in recognizable settings and involves events that have been taken from the news. This trend towards "television verité" reflects a growing feeling on the part of programmers that viewers want a more factual tone to their entertainment, that television is best suited to providing a backstage glimpse of actual happenings. The television imagination is steadily becoming more literal, more supposedly realistic. It's easier for a viewer to get sucked in.

The popular "Lou Grant" show, for example, takes place in a plausible facsimile of a newspaper city room. "Taxi," ABC's new comedy series, is about New York City urban types whom one might actually meet while riding in a cab.

Take, for instance, a recent episode of "Hawaii Five-0." In it, head cop McGarrett is trying to solve a murder in a high-powered government think tank where scientists are developing a magnetic shield capable of deflecting enemy missles. High-level stuff, that, and not beyond the realm of possibility. A Defense Department security agent dispatched from Washington to help find the culprit ends up being the person responsible for choreographing the killing through devious mind-control tactics.

What's a viewer to think? Here's a government official who himself is in bed with the bad guys. Whom can you trust? J. Edgar Hoover, who used to supervise scripts for the old "FBI Story" series, would never have allowed one of his agents to be similarly portrayed. And to make matters even more threatening, the plot is addressing the genuine possibility of nuclear war.

At another, less obvious level, the commercials on television are often designed to provoke a gnawing anxiety within the viewer.

"Many commercials resort to scare tactics," says Joyce Beber, the head of a Miami advertising agency that produces national television ads. "Products that are aimed for women, for example, will aim their pitch to the fear of fleeting youth. 'Watch out, you're getting older, you better buy such-and-such'."

Can all these messages provoke subliminal terror in the viewer? Is one making much ado about nothing, or are they perhaps having profound impact on the deep-seated consciousness and generating a sense of dread and paranoia?

Miami psychiatrist Charles Mutter, who has served as an expert witness in legal actions involving television, thinks it's possible.

He rejects the notion that heavy viewing in and of itself can uniformly induce paranoia. An individual's "suggestibility," the doctor stresses, depends on a variety of factors. No generalization can be made.

HE does, however, concede that heavy doses of television can coax some people into a hypnosis-like trance in which their minds are open for the implantation of ideas. "The definition of a hypnotic state is the toning down of an individual's attention until it focuses on a single subject. Watching television can prompt a hypnoidal state when the set so commands the person's attention that he focuses exclusively on it."

This altered state of consciousness can be made even more susceptible to suggestion by the content of programs and commercials. "An acute panic situation, one of intense fear, can encourage suggestibility," says Dr. Mutter. Could the violence and subliminal terror in program content, like the threat that the Russians are going to subvert American anti-nuclear missle research, evoke such intense fear? Dr. Mutter is not prepared to say yes, but he does accept it as a possibility.

All of this, of course, is speculation. But it's worth mulling over, especially in light of the Gerbner thesis.

Living organisms are constantly adapting to change. If television is indeed the environment that McLuhan and Gerbner think it is, then we are responding to it in the same way that other creatures adjust to new developments in their environments. The "paranoid response" may well constitute a logical progression in our evolution. Human beings may be developing psychic insulation to cushion themselves against the onslaught of anxiety provoking messages pulsing forth at them from their televisions.

Does television breed personal distrust? If it does, that's a scary proposition.

It's a grim world on that little screen: at far left, 'Police Woman' Angie Dickinson with a sniper victim; left, Jack Lord of 'Hawaii Five-0' pulls out the artillery.

Survey Research: A Basic Production Tool

Richard K. Robinson

A case study of the collaboration between WMVS and Marquette University in conducting community ascertainment and producing a PTV program on crime—ascertained the number one problem in the Milwaukee area.

When the FCC issued its revised directive in 1976 requiring both commercial and noncommercial broadcasters to ascertain community programming needs, WMVS was the only station in the Milwaukee market with first-hand survey experience. All other stations in the area had contracted the service to outside research firms. WMVS, public television serving Milwaukee and southeastern Wisconsin, had already begun its community ascertainment program in 1971. Although noncommercial broadcast stations at that time were exempt from FCC ascertainment requirements, WMVS believed its ascertainment efforts should be no less exhaustive than those of the commercial broadcasters in the area; thus it conducted its own surveys to determine community needs.

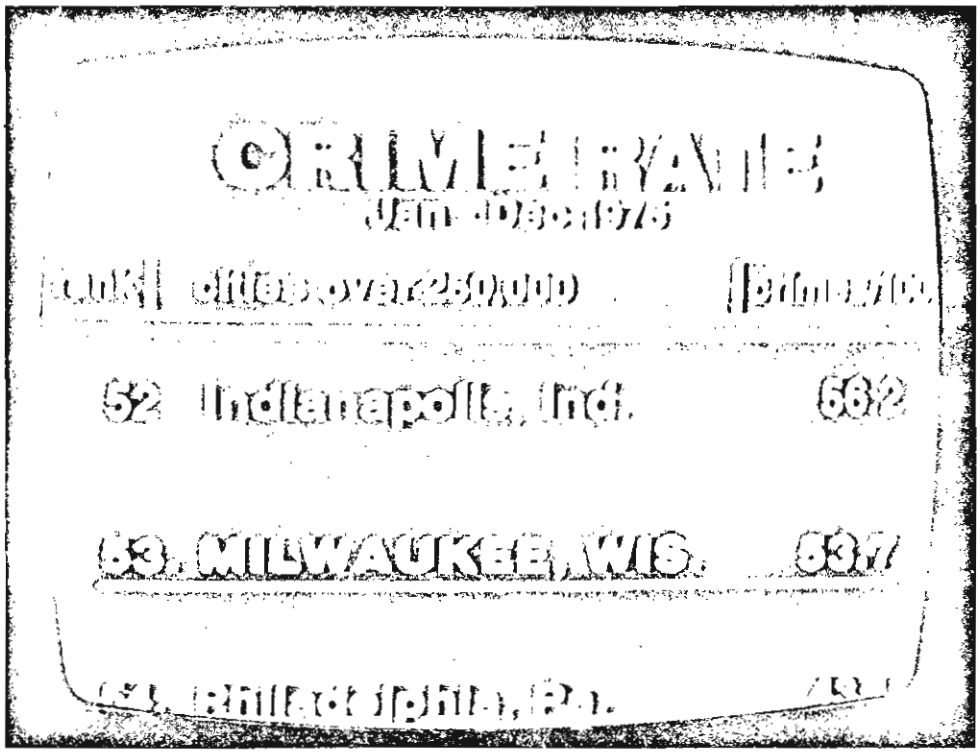
WMVS took the leadership role in the 1976 ascertainment effort and contracted with area radio and television broadcasters to administer a total market cooperative ascertainment package. The package included a public survey (conducted with the help of Marquette University) and interviews between area broadcast station management and community leaders.

Richard K. Robinson is assistant professor of marketing at Marquette University, Milwaukee, Wisconsin. *The author gratefully acknowledges the contribution and assistance of Don Swantek, director of special projects, WMVS/WMVT, Milwaukee, in preparing this article.*

The results of the general public survey of 959 persons in the Miiwaukee area and the interviews with 220 community leaders indicated that crime was considered the most important problem in the community. WMVS decided to follow up on its ascertainment effort with an in-depth analysis of the crime issue. The station reasoned that research resources similar to those used in the ascertainment study could be applied in a public survey as the basis for a television program on crime. Since Marquette had been instrumental in developing the ascertainment survey, WMVS subsequently pooled its resources with those of the University to conduct the crime survey. This is a report of the collaboration between WMVS and Marquette University in conducting the survey and in developing a special public affairs television program based on the results of that survey.

The Survey and Production Process

Attitudes toward crime had been selected as a survey topic by station management after several discussions with community officials and Marquette staff during the summer of 1976. In September, a production team was assigned to develop this idea into a program. The core team consisted of a producer-director, a producer-writer and an associate producer. After this team determined the specific survey subtopics to be explored, they called on the author, a member of Marquette University's



FBI statistics showed Milwaukee to have a comparatively low crime rate, yet fear of crime seemed to be appreciating out of proportion to the actual incidence.

Marketing Department, to help further refine these areas as bases for the design of the survey instrument.

Students in my undergraduate marketing research course at Marquette University are required to complete a semester research project, often in the form of an overall class project. The crime study for public television represented a challenging semester project that would bring survey reality into the classroom and yield results that would be *used* and *seen* on television.

The primary objective of the crime survey was to provide a general assessment of Milwaukee area residents' attitudes toward and perceptions of crime, the police and the courts. WMVS wished to know what relationships exist between variables such as the area in which a person lives, standard demographics, feelings about personal safety and attitudes and perceptions about crime. The station wanted a random sample of 500 respondents for the telephone survey.

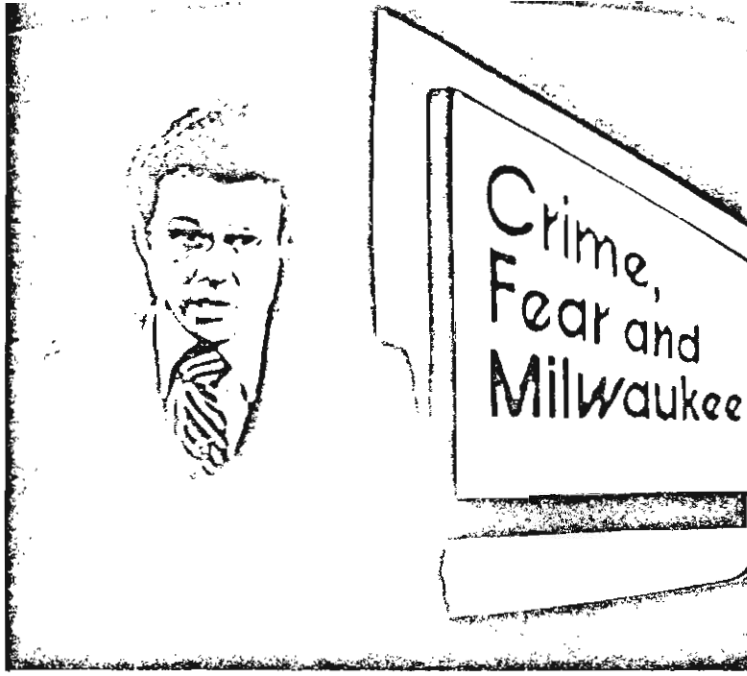
To accomplish these objectives, I divided my marketing research class of 38 students into six committees that were responsible for the various stages of the project: questionnaire development, sampling, data editing and analysis, and report writing. All students participated in the telephone interview process in addition to their committee work.

Based on initial discussions with WMVS, we further developed the set of research objectives and prepared a list of guidelines for questionnaire design. Both the objectives and the guidelines were reviewed and approved by WMVS. The students were responsible for constructing and pretesting a questionnaire that not only would fulfill the objectives but also would be concise. The result of the consultation between Marquette and WMVS was a highly structured telephone survey form consisting of brief questions with dichotomous, multiple-choice or rating-scale response formats. Emphasis was placed on a smooth flow of questions to facilitate interview completion. The telephone questionnaire required about five minutes to complete.

A final sample of 574 usable responses was obtained. The data were then processed by the Statistical Package for the Social Sciences (SPSS) to provide response frequency totals for each survey question and cross-tabulations between variables. SPSS is particularly appropriate since it provides such readily interpretable output for a project such as this. WMVS provided the guidelines for organizing the results. Several students spent considerable time going over the computer output to determine which findings were relevant and should be presented in the final report. A journalism senior proved invaluable in organizing committee materials and preparing the final draft of the report.

The results tabulated on the computer were used as touchstones from which to organize program content. The basic premise for the program, which was reflected both in the survey and in our own "gut" soundings in the community, was that the fear of crime seemed to be appreciating out of proportion to the actual incidence of crime in the Milwaukee area. Compared to other communities of the same size, Milwaukee has a relatively low crime rate. It is a city of strong neighborhoods, but the fear caused by the misperception of the amount of crime in the city was weakening these neighborhoods and destroying the overall sense of community. People were becoming more homebound, less communicative and more inclined to move out to the suburbs to find peace of mind. We suspected that the media were a

Dr. George Gerbner during telephone interview.



On-camera host: a local attorney-communicator.

major cause of this misplaced fear, and our survey—and experts—seemed to bear this out.

The target audience was decided on (basically the same as that of the top-rated local commercial news program), and program elements were blocked out. After extensive research and pre-interviews, WMVS selected three academic experts to expand on the survey's findings. Film shoots were then scheduled and carried out. In addition to two Marquette crime experts, WMVS chose George Gerbner, a social behaviorist from the University of Pennsylvania and a nationally recognized expert in the influence of television on human behavior. Because the budget was somewhat limited, WMVS interviewed Dr. Gerbner by telephone while a hired cinematographer in Philadelphia filmed simultaneously in his office. Person-in-the-street segments were also shot to give visual elements representative of the cross-section of people and comments elicited by the survey. In addition, two families—one from the city and another from the suburbs—were interviewed on film concerning their feelings about crime.

Once the filming was completed, the writing and editing process quickened. An on-camera host was selected to bridge segments and lend an air of authority to the program. For this role, WMVS chose a local attorney-communicator well known to commercial TV audiences for his fairness and incisiveness. The last program element attended to was off-air recording of segments of local crime news from the commercial stations (not without some trepidation on their part, incidentally) and segments of crime-oriented drama from the commercial networks.

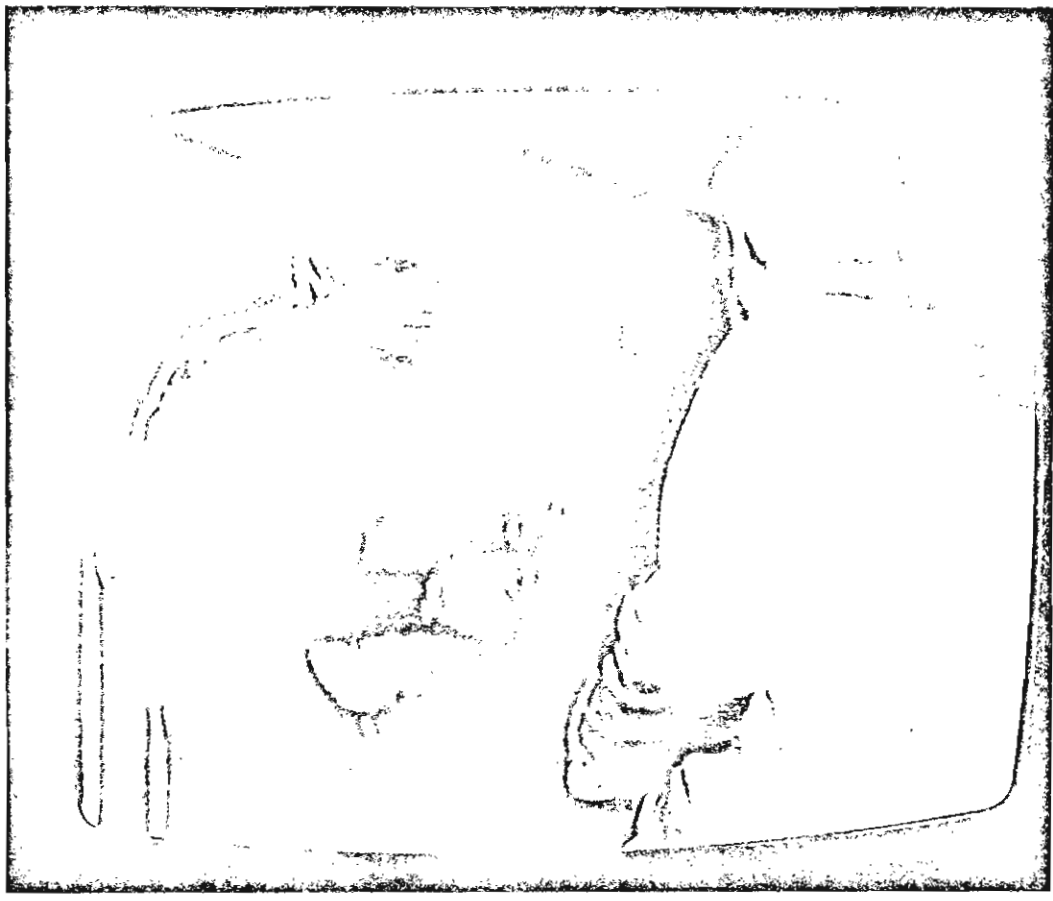
The final week prior to air date consisted of a constant refining and rejuggling of all these elements—the experts, the bridges, the news and drama excerpts, the statistical data and the public opinion segments—into a pace and order that created the flow and impact desired for the intended audience. Basically, WMVS front-loaded most of the "action" segments to hook the audience, and wove in the statistics from the survey later in the program.

The Audience Survey

Crime, Fear and Milwaukee: A 30 Minute Report aired on Thursday, February 10, 1977, at 7 p.m. It was the first part of two highly promoted back-to-back half-hour specials exploring the issue of crime in the Milwaukee metropolitan area. The other program, *Caution, Not Fear* (also locally produced but somewhat narrower in scope), was targeted to help older people protect themselves and their property. Both programs were intentionally scheduled during National Crime Prevention Week.

To gauge the size and type of audience the programs attracted, WMVS used two techniques. First, they enlisted the help of my second-semester marketing research class to conduct a random coincidental telephone survey during the airing of both programs. The results of this phone survey showed the audience share for *Crime, Fear and Milwaukee* to be about 5 percent. (A.C. Nielsen data subsequently confirmed this figure.) That is an especially strong figure for a local public TV program in the Milwaukee market.

A secondary aim of the coincidental phone survey was to assess the impact of promotional efforts for the programs. How did people find out about them? What made them decide to watch? In spite of heavy budgeting for radio spot buys, both newspaper listings and newspaper ads were rated highest as sources that generated awareness about the programs. This was not entirely surprising, however, since few people will mention radio as the *last* thing that made them aware of a particular program. Rather, radio works to increase receptivity and retention of news ads and listings.



Segments of crime-oriented drama from the commercial networks were used to illustrate the possible effects of television in shaping exaggerated attitudes about the actual incidence of crime in the Milwaukee community.

At the end of the program, WMVS offered a free booklet on personal crime prevention to viewers who called in immediately. (This was an additional way of assessing the audience.) The booklet was provided to the station free through an arrangement with the Exchange Club of Milwaukee, which also donated the work and expense of mailing out the booklets. The final tally showed 111 booklets requested by viewers.

Evaluation of the Joint Effort

Station Reaction

The members of the WMVS production team were asked whether the students' efforts had fulfilled their objectives for the combined university-station survey and whether they would work with university classes on similar projects in the future. The production team was unanimous in its praise of the work done by the class and the quality of the final report. In meeting with the students to thank them for their assistance, they remarked that this was as much of a learning experience for them as for the students. They had developed a new appreciation of the need for detailed research objectives to guide such a project and a better understanding of telephone survey methods and limitations. They concluded that the station, because of its experience with this project, was better prepared to guide and support any future university-public television efforts of a similar nature.

This is not to say, however, that WMVS and Marquette did not encounter problems along the way. WMVS had received several angry phone calls—both to the station and to the station manager's home—complaining about the violent excerpts from network dramas that were used, even though they were framed in a different context. Another situation that slowed our momentum was a major survey of crime in the Milwaukee metropolitan area released by the *Milwaukee Journal* about midway into WMVS's production cycle. Although most of the areas it touched upon did not directly preempt our survey, the surprise and the magnitude changed the plan to use our survey as a major promotional element for the program. The intricacies of meshing the bureaucracies and the work rhythms of two rather different institutions also contributed to various delays throughout the five-month production process.

The production team later noted additional lessons learned from the project that represent guidelines for other public television stations considering a combined survey-program effort.

- *University's role:* The university's role in the project should be well defined at the outset. Station management needs to determine the extent to which the university has production input. In particular, how much influence should the university have on program content? How sensitive would the cooperating university be to the station's going to another university for an additional faculty expert? Also, how much of the data generated by the students' survey efforts can be successfully integrated into the program or made visually interesting so as to appeal to a broad audience and hold that audience for the length of the program? The station must balance the university's desire for visibility with the equally important need to avoid the boredom of too many statistics and too much faculty commentary.
- *Journalistic integrity:* The public television station should be cautious not to identify too closely with the university since such identification could be

Person-in-the-street interviews were shot to represent the cross-section of people and comments elicited by the survey.

regarded as compromising the independence of the station. This is primarily an issue of appearance to the community. Some station personnel feel that working exclusively with one university as a research source not only constrains their journalistic enterprise in the sense of putting prior restraints on the scope of investigative research, but also damages their production's integrity.

• *Research limitations:* There may be a need to familiarize station personnel with basic marketing research procedures and limitations. They should recognize the way in which their research objectives guide the question formulation process as well as realize the value of pretesting the questionnaire. At the pretest point in the liaison relationship, the professor's involvement is especially important in helping the station representatives determine which questions should be clarified and which should be dropped.

The station representatives also need to consider the limitations of the interviewing method, such as the brevity required for a telephone questionnaire and the problem of respondents' unwillingness to divulge some information to an unknown telephone interviewer, especially on a topic as sensitive as crime. Finally, they must appreciate the caution required in interpreting survey results for a television program that will give them wide distribution as "facts."

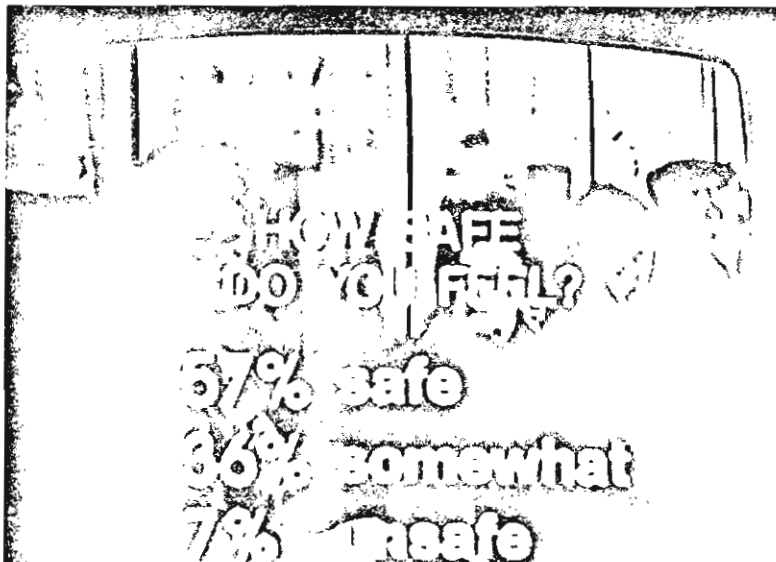
In summarizing their evaluation of this combined effort, the production team indicated that the project demonstrated the advantages of a public television station working with a local university to address community problems. They concluded this was a logical approach for future in-depth research into significant community issues, but that the process needed some refinement.

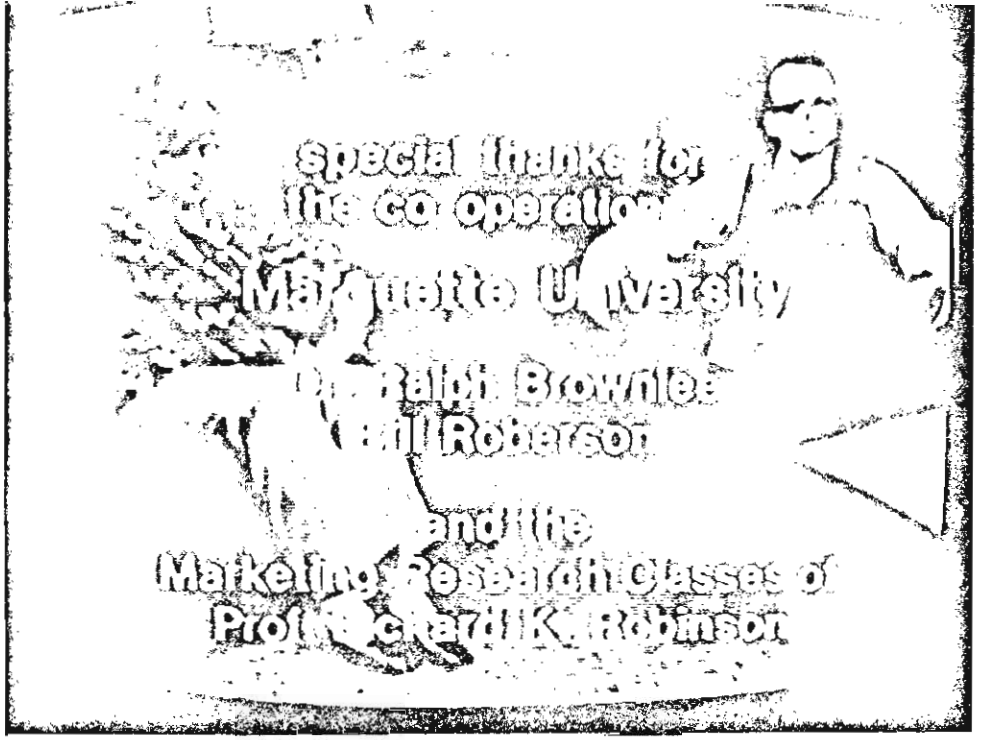
Student Response

At the end of the semester, the students were asked to evaluate the project as an educational experience. Their anonymous critiques indicated an overwhelming support for the combined university-public TV effort as a valuable supplement to the formal materials covered in class. The benefit most frequently mentioned was the experience of putting into practice the marketing research concepts and techniques which were presented in the classroom. Several students reported a much better grasp of sampling theory and questionnaire construction because of their project work.

The project also enabled students to experience the reality of working cooperatively in fulfilling committee responsibilities. The team efforts involved a beneficial exchange of ideas with the rewarding byproduct for some students of greater confidence in their abilities to contribute to research efforts. Finally, the significance of meeting businesslike deadlines, the reality of having committee efforts monitored and evaluated by a client, and the meaningfulness of seeing the results used by the station all combined to reinforce the rewards of the project.

Significant results of the Marquette University survey on attitudes toward crime were incorporated into the production.





On-air credit was given to Marquette University for its contribution to the production.

Although most of the comments addressed the benefits of the experience, some offered insights into problems encountered in such a project. Among the limitations associated with the committee approach, the inherent problems of coordination and motivation within groups were evident from a few comments. But these are part of the realism of team research efforts. It was apparent from the student evaluations that the quality of the learning experience varied with the amount of involvement and effort of the individual members of the project committees. A number of the students were highly involved, devoting considerable time to the project. Some of these individuals, after completing their own committee task, worked on the later stage of data analysis and interpretation because they wanted to see the project through to completion.

Recommendation

In the report which prompted the passage of the Public Broadcasting Act of 1967, the Carnegie Commission noted that "cities are suddenly confronted with an unending series of new problems . . . that demand the engagement of each individual citizen, who must be both informed and moved to act."* The joint university-public television project discussed here represents one means by which public television broadcasters can extend their production resources and help meet this challenge. In a report on long-range planning for public television, Hartford Gunn, Jr., vice chairman of the Public Broadcasting Service, stressed the value of research as a managerial and programming resource. In particular, he noted the need to establish regular procedures by which university communications research operations can become a systematic part of the research resource for public broadcasting.

In assessing the prospects for joint survey-program efforts, both public television management and university educators should realize that such efforts are totally consistent with public television programming goals to report and to interpret important public issues. If a public television station is fortunate to have access to a local university that has market survey resources, there are innumerable ways that both institutions can share their respective expertise in achieving results that more than equal the sum of their individual contributions. The combined approach to local programming reported here has demonstrated the advantages of such an arrangement. It can and should be repeated in other cities. ptr

Public Television: A Program for Action, The Report of the Carnegie Commission on Educational Television, New York: Bantam, 1967.

References

Blakely, Robert J. *The People's Instrument: A Philosophy of Programming for Public Television.* Washington, D.C.: Public Affairs Press, 1971.

Federal Communications Commission. *Primer on Ascertainment of Community Problems by Broadcast Applicants.* 41 FCC 75-1361, Docket No. 19715, January 7, 1976.

Gunn, Hartford N., Jr. *Long-Range Planning for Public Television, Volume 1.* Public Broadcasting Service, Washington, D.C., June 1978. (Reprinted in *Public Telecommunications Review,* Vol. 6, No. 4, July/August 1978.)

Nie, Norman H., and others. *Statistical Package for the Social Sciences,* Second Edition. New York: McGraw-Hill, 1975.

Public Television: A Program for Action, The Report of the Carnegie Commission on Educational Television. New York: Bantam, 1967.

Turner, Tom. "Conducting a Cooperative, Market-Wide Community Ascertainment Effort and Making It Pay." Report prepared under a grant from the Corporation for Public Broadcasting, WMVS, Milwaukee, Wisconsin, 1976.

Gerbner Schedules Int'l Workshop For Course In TV Evaluation Methods

Hollywood, Oct. 31.

George Gerbner, a key figure in the continuing controversy over the measurement of tv violence and other cultural indicators, will hold an international workshop next May to train vid observers in countries around the world in his evaluation methods.

"The idea is to look for certain common denominators," Gerbner told *Variety* following an address to the Southern California alumni of the U. of Pennsylvania. "We hope to find out if tv is the message or if programming is what matters."

Gerbner said the workshop, to be conducted at the Annenberg School of Communications at Penn, will have representatives from countries "as different as possible." Saying he hopes to use an east-west, north-south comparison, Gerbner said reps from the U.S. and Western European countries will be joined by Eastern European observers, and hopefully some from the Soviet Union. Developing nations will also be invited to the confabs.

Gerbner's remarks before the alumni dwelt on his pet subject of vidviolence, especially its "victims." He postulated that "victimization may be the key to the meaning of violence," and claimed that tv has created a generation of "good, willing, obedient acquiescent victims." He trotted out various "risk" ratio statistics to buttress his thesis that victims often outnumber violent perpetrators on the tube.

THE AUSTRALIAN FINANCIAL REVIEW
FRIDAY, NOVEMBER 10, 1978

The Australian television industry has just gone through the initial trauma of licence renewal hearings. The three-week hearing into renewed licences for Adelaide's three stations is to be followed by similar hearings in other capitals. JEFFERSON PENBERTHY, who has covered the Adelaide inquiry for the Financial Review, reports on:

Licence renewals – TV's biggest production

THE Australian Broadcasting Tribunal's licence renewal hearings for commercial television stations wound up in Adelaide this week with a splurge of solid Australian anti-intellectualism.

Adelaide TV executives complained that the hearings had been dominated by elitist academics, do-gooders and minority groups.

The ordinary television viewer, they said — the "mums, dads and kids" who watch their programs daily — were conspicuously absent.

But this claim was in stark contrast to the earlier complaints by the same executives about the large number of public witnesses (64), the general nature of their submissions, and some of the inaccurate and inappropriate statements they made.

How would they — and the sorely tested tribunal chairman, Mr Bruce Gyngell — have handled the mass appearance of 5,000 schoolkids, housewives and dads, all wanting to give their views on Kojak and The Fonze?

But even more paradoxical, in view of the academic cankicking which marked the closing session, was a meeting which took place in the Sydney offices of Mr Kerry Packer's TCN9 while the hearings were in progress.

At 9 am on November 1, the executive vice-president of TCN9, Mr Sam Chisholm, called in some of those self-same academics, Dr John P. Murray and Dr Susan Kippax, for a chat.

According to a "memorandum" which the two media researchers later sent to the Minister for Posts and Telecommunications, Mr Staley, the chairman of the tribunal, Mr Gyngell, and others, "We were asked if we would accept money from Channel 9 to conduct our own research 'with no strings attached'."

Mr Chisholm yesterday disputed this interpretation of what was said.

He said that during the 90-minute meeting, also attended by children's programming vice-president Miss Penny Spence, and at which a wide range of children's program and children's advertising issues were discussed, the two researchers had outlined a "cultivation of reality" study project in which they were involved.

The Australia-wide study is linked to US Professor George Gerbner's world-wide Annenberg study project on the impact of television, and the researchers said in their memorandum that they had sought funds from a number of bodies, including the tribunal's research division, and the Federation of Australian Commercial Television Stations (FACTS).

Mr Chisholm said yesterday: "I told them that if they liked to put together a proposal, I would be happy to look at it."

Last year, the chairman of TCN9, Mr Kerry Packer said, during the ABT's self-regulation inquiry, that he would make $200,000 available for research on children's programs, which have become the most controversial area in the industry.

The question raised by the Murray memorandum — while the Adelaide hearings were in full swing and the big Sydney stations were beginning to look with increasing apprehension towards their own appearances next March is: was the Packer offer to academics suddenly revived?

Mr Chisholm said yesterday that the "offer" to Dr Murray and Dr Kippax was not related to the $200,000 mentioned by Mr Packer last year.

He outlined a major commercial survey, which the Nine network had had done by Melbourne's REARK Research company, on the attitudes towards children's television of mothers and people responsible for children aged 3-12. Mr Chisholm said this survey had been done "at enormous cost."

He also said that its findings had contradicted fully many of the submissions on children's television made by academics at the ABT's Adelaide hearings during the past four weeks.

At the hearings, Dr Murray, an American who is regarded as a world authority on children's programs, gave a major submission dealing mainly with television violence and the way Australian commercial stations "use violence to sell advertising."

MR GYNGELL . . . sorely tested

His appearance, as an interstate expert who confessed to having seen only one night of Adelaide television, is known to have particularly raised the ire of observers from FACTS.

He is also at the heart of a new group calling itself The Public, Un-Pty, Un-Ltd, which has been born out of the Adelaide hearings, and which is preparing to do major battle with the Sydney and Melbourne networks in their tribunal hearings there next March and May.

Dr Murray and his associate, Dr Kippax, were invited to the TCN 9 meeting 12 days after he made his Adelaide submission.

"In the memorandum which he later circulated on the meeting with Mr Chisholm, he says their discussion was "rather lively and somewhat fruitful."

"One result concerning the subject of advertising was the clear understanding that Mr Chisholm was opposed to the removal of all advertising from children's programs, and did not like the concept of clustering ads, but he was open to persuasion on the latter point (Ms Spence, we believe, is more partial to the clustering concept)," the memorandum said.

It adds: "With regard to research, we were asked if we would accept money from Channel 9 to conduct our own research 'with no strings attached.' We indicated that we would be quite willing to accept research support from any group or individual under the circumstances described above and we then outlined our tentative project concerning 'cultivation of reality'

With the Broadcasting Tribunal's new public accountability process becoming a reality, however, TCN 9 is not the only station which is beginning to sponsor research from the academics, who were roundly castigated in Adelaide as a group.

According to Professor Henry Mayer's journal, Media Information Australia, HSV7 in Melbourne has committed $25,000 to a Monash University group led by a social anthropologist, Dr Foddy, for a study on children's programs and general family viewing.

The station's general manager, Mr Ron Casey, told a Senate Standing Committee on Education in the Arts in April that HSV 7 woud commit another $35,000-$40,000 to this project in the current financial year.

Both Sydney's ATN 7 and TCN 9 contributed funds to a study of the impact of the program Happy Days (The Fonze) by Associate Professor Grant Noble and his wife at the University of New England.

ATN 7 has also just awarded a further $12,000 to Professor Noble — who is well-regarded by the commercial industry — for a new children's television research project.

The sudden trend of commercial television's financial (if not public) support for media academics was welcomed yesterday by Professor Mayer of Sydney University.

"I'm delighted," he said, "that for the first time Australian academics are being placed in the ethical dilemma of whether to accept research funds from commercial television stations or not."

At the Adelaide hearings, a historic "first" for the industry, the tribunal and the public, some 10 of 60-odd public submissions came from academics and university people.

Also seven, including a few of the academic group, addressed the subject of sexism in programs and advertising (which two of the station executives, men of course, confessed they had never thought about before).

The next largest group were six witnesses from industry unions and professional associations, the SA Writers Guild, Actors Equity, the Australian Journalists Association, Vehicle Builders Union and others.

There were about an equal number from Christian and other religious groups.

The three weeks and two days long hearings (far longer than anyone, including the delighted Hotel Australia hosts, expected) had some hilarious moments.

One elderly woman witness presented sepia photographs of herself and her mother as young women, exhibits for the tribunal, "to prove that I was a bright young thing once."

The SA director of the Festival of Light, Mr Steve Stevens, a diminutive former English fighter pilot, ran into a solid wall of industry hostility after he gave evidence that, since arriving in Australia some months ago, people had told him that SAS 10 was "the porn channel."

His standing was not improved when it was revealed, by his own admission, that his wife was in the habit of ringing stations to complain about spicy items under her former married name, so that she would not be identified with him and his role as SA leader of the Festival of Light.

On the whole, the hearings ended much better for the tribunal and its chairman, Mr Gyngell, than it began.

The issue of financial confidentiality, which caused a furore in the first week when Adelaide's ADS7 refused to give budget details of its children's program, faded in the two following inquiries.

When SAS10 made the same refusal in the third week, the question was simply passed aside without a stir.

The approaches of the three Adelaide stations to the inquiries was markedly different. ADS7's general manager John Doherty adopted a stolid, stone-walling approach, frequently responding to witness questions with : "Why do you want to know?"

On the other hand, Rupert Murdoch's managing director at NWS9, Mr Rex Heading — a former actor speaking in modulated tones — gave a much more public relations-oriented performance.

NWS9 alone, appeared genuinely responsive to the public submissions in its Promise of Performance given at the end of the hearings, although how much it has actually given away has yet to be shown.

Tribunal member Mrs Janet Strickland remained the champion of the public witnesses, although many conceded that the chairman, Mr Gyngell, appeared to have recovered their confidence after the confidentiality debacle of the first

Some regretted the telegrams which were rushed off to the minister, Mr Staley, in Canberra, calling for Mr Gyngell's removal in the politically charged atmosphere of the first week.

The behind - the - scenes political activity which turned the Hotel Australia into a nest of lobbies in the first days faded quickly, with the return of political observers to Canberra in the second week.

But the Adelaide hearings, started with insufficient preparation and only a few procedures settled (Mrs Strickland, in fact, had fought to have them delayed) were merely an off-Broadway production for the big shows coming up in the hearings for other capital city licences.

The tribunal tribulations will be much greater when it tests the new concept of public accountability in front of the Sydney stations' QCs.

The industry was much more concerned about the way the Adelaide hearings had panned out than were the public witnesses — who undoubtedly gained some advances — in the end.

It is understood that the Sydney stations have taken a decision to be represented by legal counsel at their March hearings, unless Mr Gyngell agrees to a much more formal and disciplined procedure in the meantime.

With $25 million investments, they are not prepared to risk totally informal hearings before the more strident public groups expected to appear in the big cities.

The stations, it is understood, would still welcome a legal test of some of the still-unchallenged new provisions of the Broadcasting and Television Act — a test which could spell the end to public accountability and participation for years.

Among the major questions was who will sit on the tribunal in Sydney and Melbourne.

In future the four-member tribunal (a fifth member is still to be appointed) will sit only as a quorum in the capital cities, and public groups will be intensely interested to see if Mrs Strickland — who incisively questioned all the Adelaide stations — reappears..

Mrs Strickland is herself determined to sit on the Sydney hearings, but this is still to be decided.

Another question is whether the big networks will agree to publicise their renewal hearings, and invite the public to appear. At present this is simply requested by the tribunal as part of the promises of performance (not yet legislated), and all three Adelaide stations agreed.

But the federal director of FACTS, Mr James Malone, said in Adelaide that his federation is totally opposed to this concept. "If the tribunal wants to publicise its own hearings, let them pay for air time, the same way they pay for newspaper advertisements," Mr Malone said.

"No station should be obliged to publicise these hearings if it does not wish to do this."

MR KERRY PACKER . . . was his earlier offer to academics suddenly revived?

One doubt about the Sydney hearings is whether the big cities will be able to come up with a group as effective as the SA Council for Children's Films and Television.

Its three housewife representatives, Barbara Biggins, Judy Baghurst and Janet Caudle — nicknamed "BBC" at the hearings — presented the three most deeply researched and monitored submissions for each of the Adelaide channels, and gave lie to claims that the ordinary viewing was not represented.

It was this trio whose monitors caught all three of the channels out in apparent breaches of the tribunal's guidelines on advertising directed at children, and the incidental sponsorship of products in children's programs.

The breaches, carefully questioned by Mrs Strickland, will provide the specific ammunition if the tribunal is to exercise its power to renew any of the licences for a "probationary" period of less than the usual three years.

In Adelaide it is thought that this will not happen — that the tribunal will be lenient and wish to avoid an Administrative Appeals Tribunal challenge to its first public hearings rulings.

But some public witnesses are betting that Mrs Strickland will vote for a one-year renewal at least in one case.

The tribunal will announce its decisions before the Adelaide stations' current licences expire on November 30.

THE PUBLIC Un-Pty., Un-Ltd.

George, *WITH COMPLIMENTS* 27 Nov 75

– For information.

John Murray

for The Public

Human Development

CHILD PSYCHOLOGISTS who are finding that heavy television viewing by children is a devastating problem, are increasing in number. The November 20, 1978 issue of *Family Circle* contains an article on several experts who compare exposing children to television violence to infecting them with a dangerous illness. Child psychologists at Florida Technological University claim that the exposure to violence results in an increased acceptance of suffering and a densensitization on the part of children to the antisocial acts around them.

A study conducted at the Annenberg School of Communications at the University of Pennsylvania, also found that heavy television viewers tended to confuse what they saw on the tube with reality. And since so much of prime time TV is violent, these viewers expect to see the same thing when they walk out of their homes. Quoting Dr. George Gerbner of the Annenberg School, the article states that "television seems to cultivate an exaggerated sense of danger and mistrust in heavy viewers compared to similar groups of light viewers. They become more cautious and prudent, and they accept a high level of violence without being activated to do something about it."

Fortunately, more people are organizing and protesting. Two ways the article cited to make one's voice heard is to pressure TV program sponsors or complain to the Federal Communications Commission. Two important organizations working to combat this problem are the TV Action Center of the National Parent-Teacher Association and Action for Children's Television. Both of these organizations also emphasize the importance of parents being informed about the programs their children watch.

Family Circle is a New York Times Company Publication, 488 Madison Avenue, New York, NY 10022.

Cable Offers Viewer More

Dr. George Gerbner, professor of communications and dean of the Annenberg School of Communications, University of Pennsylvania, spoke to alumni and guests, many of whom were from the broadcasting industry, at the Alumni Club meeting recently held in Los Angeles. His topic was "Violence on Television".

In response to a question from the audience about whether he felt home video libraries would eventually cut into television audience size, Gerbner commented that he did not think so. He went on to talk about cable, saying "Although cable doesn't change anything, it makes the selective viewer get more — he has a wider range from which to choose . . . It (cable, pay-cable, pay-TV) will widen the gap between the selective and non-selective viewer." He feels that home video libraries will not necessarily take away from the potential audience for cable, pointing out that people enjoy the spontaneity of switching channels, getting the unexpected from time to time, and sharing simultaneously with millions of others the same experience, often live. These elements, in his view, will keep them watching over-the-air and cable. He acknowledges that home video may cut into audiences, but not much.

Gerbner predicts that this era will come to be known as the Age of Television.

...s of dialog.
... Welles' pompous, ...d narration, which val... ...eudo-poetry and comes off ...dy and repetitious, puts "A ...an Called Moses" almost in ...e category of camp. — *Demp.*

A DEATH IN THE FAMILY
With Dave Moore, Dr. George Gerbner, Rose Goldsen, Tracy Weston, Donn O'Brien, others
Producer-Writer: James Hayden
Director: Dave Andre
60 Mins., Sun. (3), 9 p.m.
WCCO-TV, Minneapolis

In a remarkable display of media responsibility, innovative WCCO-TV devoted an hour of primetime to television critics and showed what living without tv is like in the '70s. The CBS-TV affiliate paid five families $500 apiece to give up watching tv for one month in order to test their experiences.

Guinea-pig families were selected from 45 phoned at random. Twenty-seven of the 45 families queried flatly rejected the offer, feeling it wasn't worth 500 bucks to sacrifice tv for 30 days. One elderly respondent likened losing television to a death in the family, hence the show's title. In homes agreeing to the experiment, tv sets were put on the fritz temporarily, and family members signed pledges vowing not to peek.

Results varied. Most families reported relationships deepened and communications improved. They read more books, spent more time on hobbies, found more time to listen to one another. "The house has never been cleaner," one housewife admitted. But one couple said they were bored and couldn't wait to get their tv back. Hostility within the family increased. "It was awful," the husband said. "I would never do it again."

Periodic looks at how the test families were getting along were intercut with interviews with critics of the medium. WCCO sent film crews to Pennsylvania U. to chat with Dr. George Gerbner, Annenberg School of Communications dean; to Cornell to visit sociology Professor Rose Goldsen, and to Washington to learn views of Federal Trade Commission staffer Tracy Weston.

Gerbner observed that, while only a few people are moved to acts of mayhem by watching violence on the tube, tv violence makes all people more insecure and apt to overestimate danger in life, "projecting it as reality." Violence, he said, represents power, adding that "it's commited (on tv) mostly by white, middle-class males ... Women are most often the victims."

The educator also took issue with the contention tv is merely entertainment and is not to be taken seriously. "We believe just the opposite," said Gerbner. "It (tv) becomes a perception of reality."

Goldsen commented on tv's "power to control culture." The public, she said, "is the target of a concerted effort to determine its vulnerabilities." Gerbner agreed, asserting "right now three men (network presidents) have the power to determine the behavior of most of the people. Until Mr. Fred Silverman came along, we didn't even know their names."

Following "Death," WCCO carried its regular 10 p.m. newscast, then returned to the subject with a live 90-minute "Town Meeting" seg, including followup talks with test families, studio roundtable discussion by guest experts and questions from dialers. Most heated exchange occurred when ex-FCC commissioner Nicholas Johnson attacked Fletcher Waller, General Mills veepee for marketing services, for aiming ads boosting sugary breakfast foods at smallfry viewers. Waller responded that Johnson was uninformed on economic and nutritional considerations.

By hanging out tv's dirty wash, WCCO, in effect, was biting the hand that feeds it. But Dave Moore, WCCO news anchorman who skillfully hosted the program, noted, "What is being suggested is not that you give up watching tv ... (only) that you be selective." "Death In The Family" resolved none of the industry's headaches, but it accomplished one thing that's rare in commercial tv fare: It made viewers think. —*Rees.* V 12·13·78

Broadcasting Dec 18
Vol. 95 No. 25

Top of the Week

Bullet about to be bitten on two big spectrum cases

FCC to take up drop-ins for TV, what to do with clears for radio; betting is that short-spaced V's will be turned down in favor of UHF, some 150 full-time AM's added

The FCC is scheduled to consider tomorrow two rulemaking proposals of considerable potential significance to the commission's spectrum management policy. One involves the proposal to add four short-spaced VHF drop-ins to the table of allocations; the other, the question of how to increase AM service on the existing 25 clear channels.

If the commission follows the recommendations of its Broadcast Bureau, it will place its bets on UHF as the medium for providing additional television service in the country and reject the four proposed drop-ins, and it will take steps to permit the addition of possibly as many as 150 full-time AM stations on the clears and their adjacent channels.

Some commission sources last week were predicting both recommendations would be adopted. And, acceptance of the staff's recommendation in the clear channel proceeding—to strip away much of the protection the clear channel stations have had, not merely deny their request to lift the 50 kw limit on their power—would not be a surprise. Support for the proposal to permit higher power, even on the 12 clear channels not yet broken down with the appearance of II A stations, has long since eroded. Thus, additional stations on the clears would be the only means of providing additional AM service, although the staff is said to have suggested various options (for instance, limiting the addition of new stations to areas of the West).

The drop-in proposal could generate stiff debate. The proposal—which emerged after a staff analysis of a petition filed by the United Church of Christ seeking VHF drop-ins in 96 markets, is said to have two goals: providing communities that do not have them with VHF noncommercial stations and opening the door to minority ownership of VHF stations. Chairman Charles D. Ferris, who was not on the commission when it issued the rulemaking, in March 1977 (BROADCASTING, March 14, 1977), is known to have been hoping that the staff would recommend approval of at least some drop-ins. On the other hand, two commissioners who were members when the notice was issued, Robert E. Lee and James H. Quello, dissented with a statement headed "The Stench."

Among the other commissioners who were members at the time, Abbott Washburn said he felt a proposed drop-in for Johnstown, Pa., where a black-controlled group (the Group for the Advancement of Television Service) was seeking the channel, was potentially the most "useful" one, but said he felt additional technical data was needed, and Commissioner Joseph Fogarty joined in a concurring statement issued by then-Chairman Richard E. Wiley stating that the commission should "review carefully the material" submitted in the rulemaking before making a final decision. Commissioner Margita White did not participate because of a possible conflict-of-interest problem involving her husband—a lawyer—a problem that has since been removed by his move to another law firm.

And the Broadcast Bureau's recommendation is understood to be based largely on engineering evidence. In each of the four cases—Charleston, W.Va. (ch. 11); Johnstown (ch. 8) or Altoona, Pa. (ch. 12); Knoxville, Tenn. (ch. 8), and Salt Lake City (ch. 13)—the bureau is said to have found that the proposed drop-in not only would cause substantial interference to co-channel stations but would also be so severely affected by interference that its service area would be smaller than those of competing VHF stations.

Of the four, the Salt Lake City proposal is said to be least subject to the interference problems. However, the bureau reportedly notes that a new UHF station—KSTU(TV)—owned by group owner Springfield Television Corp.—went on the air in October, and would probably be economically damaged by the presence of an additional VHF in the market.

The staff is said to feel that a UHF in the Johnstown-Altoona market using reasonable power would do as well as a VHF and not cause interference. It noted that ABC and its UHF affiliate in Knoxville, WTVK(TV), have decided a VHF drop-in is not desirable there (although a local group has expressed its interest in the proposed drop-in). And it said the Charleston proposal would cause interference to VHF stations in several cities.

The bureau is also understood to have studied the possibility of a channel 4 drop-in in Albany, N.Y., because of some comments that were received. However, the conclusion reportedly is that such a drop-in would cause interference to stations in Boston and New York, and provide no

What else is new: rushing to judgment

In addition to the major items on drop-ins and clear channels (see adjacent story), the FCC has a mountain of other work waiting for it this week. Four meetings—the last of the year—are scheduled, one Tuesday, one Wednesday and two on Thursday. The commission won't convene again until Jan. 17, at which time it could be one member short if Commissioner Margita White leaves in anticipation of replacement by Anne Jones.

UHF gets the spotlight Wednesday. One item involves a proposed notice of inquiry aimed at improving UHF's comparability with VHF. It is said to raise questions about virtually everything but programing that would affect comparability, and reports on the plans the FCC has for spending $750,000 Congress authorized for a UHF comparability study.

Another proposed inquiry to be considered also concerns quality of reception. It would look to rules preventing set manufacturers from meeting the commission's requirement to lower noise figures—to 12 db by 1982—by reducing a set's station-selectivity performance. The commission has noted there might be a trade-off between lower-noise figures and selectivity.

A third proposed inquiry is concerned with spectrum conservation. Its major focus would be on the results of tests of the high-performance television receiver developed by Texas Instruments that the company says reduces substantially the spectrum taboos to which UHF is subject.

The agenda for the regular meeting scheduled for Thursday lists 40 items. Most of the broadcasting and cable matters are routine, but one—of special interest to radio station licensees—involves the proposal to drop the requirement for tests for third-class radio operator licenses.

greater service than would a UHF.

The bureau reportedly says the commission should make up its mind regarding the role it sees for UHF. And there is evidence that UHF is becoming an increasingly viable force—or is at least being perceived as one: Applications for new UHF stations constitute a backlog problem. More than 100 such applications are in various stages of processing, and a number involve competing applications for the same facility.

As for the clear channel proceeding, the bureau is said to feel the commission should finally make use of the spectrum resource available on clear and adjacent channels for scores of additional full-time stations. Minorities, broadcasters now operating daytime-only stations and the public broadcasters have been clamoring for the opportunity to apply for such facilities in a band now heavily congested. The bureau is believed to recommend rejecting superpower for clear-channel stations as a means of providing additional service.

Of the 25 channels classified as clears, 13 have been broken down to the extent of having one full-time station classified as IIA placed on each of them in specific states, all of them far to the west of the dominant IA station and required to protect the dominant station's signal at night, generally to a distance of about 750 miles.

The proposal the bureau is said to favor would permit the addition of full-time stations on all clear and adjacent channels in any location where they can be engineered. The only requirement would be that they protect the dominant station and other Class II stations on their respective channels at night, again to a distance of some 750 miles.

The addition of full-time stations on channels adjacent to the clears have been barred until now because their presence would foreclose the possibility of permitting clear channel IA stations to operate with more than 50 kw. If the decision is made not to permit superpower, there would be no further need to bar full-time stations from the adjacent channels.

Although one factor in a commission decision to open the door to between 100 and 150 new stations—the exact number would depend on various technical factors—would be the policy of encouraging minority ownership of broadcast properties, the commission could not set aside frequencies for minorities. However, the commission could help minorities by taking a relaxed attitude toward rules that would otherwise militate against their entry into ownership in large markets.

The rules contain criteria designed to bar the establishment of stations in markets already well served. But the bureau notes the commission could waive those rules for minorities. And while groups dominated by whites could not be denied the right to file competing applications in such circumstances, court decisions and commission policy indicate the minority group would, other things being equal, be preferred.

Around and around on media concentration

While there are threats at FTC seminar of legislation to break up conglomerates, most participants have widely divergent views on the subject

A Republican senator-elect from South Dakota said he will introduce legislation next year to break up media conglomerates, which he said were the "most abusive monopolies" in the nation.

Speaking to the Federal Trade Commission's symposium on media concentration, Larry Pressler said his bill might limit chains to 10 papers. "Many in Congress complain of oil monopolies and other business conglomerates," he said, "but few raise voices against the more powerful media monopolies."

One other who did, also at the FTC symposium in Washington last week, was Representative Morris K. Udall (D-Ariz.), who said the Justice Department is "paralyzed," unwilling to do anything about "the avalanche towards economic concentration in this country. . . ."

In two paragraphs of a prepared speech he did not read at the symposium, Mr. Udall said the attraction of conglomerate entry into publishing was partly because of the hesitancy of the Justice Department to intercede. "I am not such an alarmist as to legislatively mandate Justice Department action in the seemingly apparent violations of the Clayton Act in the mass communications industry—though the Combined Communications-Gannett merger is almost a provocation," he said.

But audiences at the two-day FTC symposium—despite some industry complaints of a "stacked deck"—often heard at least two sides of most issues, and often more.

Commission officials had said they didn't expect (and surely didn't get) any clear directives. And, presumably mindful of Chairman Michael Pertschuk's disqualification from the children's advertising proceeding for speaking his mind, they were cautious. For instance, organizer/promoter/moderator Heather Kirkwood said she thought things went "fine," but little else. "It's just information-gathering," she said.

A decision on action by the commission in this proceeding is still several steps away. And the next step is plowing through the record—open to comment through Jan. 15—of conflicting sets of facts in papers, speeches and studies.

One of the most obvious clashes of facts came during a session on the role of competition in the electionic media (see picture,page 28). Three professors presented summaries of their papers and a panel of five persons including David M. Blank, vice president and chief economist of CBS, commented on them.

After saying professors can sometimes be so isolated from real life that they don't really know what is going on, Dr. Blank said a paper by Stanford University economics professor Steven Wildman had "major flaws." He said the Wildman research was based on network "prices" in TV markets but for it to have any meaning it should be based on cost-per-thousand. There was something wrong with the Wildman model, he said, and the professor should go back and rework it.

Dr. Blank said another paper, by Roger G. Noll, chairman of the California Institute of Technology's division of humanities and professor of economics, was filled with "factual and interpretative errors." Professor Noll had cited massive network profits based on income against tangible assets. He said TV was the most profitable industry in the U.S., often returning 50% to 100% profits, measured against physical assets. Dr. Blank said the basis for network profits should not be based solely on tangible assets since much of the most valuable property is intangible, citing, as one example, his network's purchase of rights to "Gone With the Wind."

Opening the symposium, Chairman

Opinionators. One of the liveliest exchanges during the FTC's symposium on media concentration—a charge/countercharge between David Blank, a CBS vice president and that company's chief economist, and two professors of economics, Roger Noll of the California Institute of Technology and Steven Wildman of Stanford—occurred during this panel. The participants (l to r): Teleprompter President Russell Karp; Dr. Blank; Glen O. Robinson, a former FCC commissioner now a Virginia Law School professor and head of the U.S. delegation to WARC '79; violence specialist George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania; Professor Noll; Stanley M. Besen, co-director of the FCC's network inquiry and Rice University professor of economics, and Professor Wildman. Not pictured: Bruce M. Owen, associate professor and director for the Center for the Study of Business Regulation at Duke University.

Chairman Pertschuk, Mrs. Kirkwood

Pertschuk said: "We are acutely aware of how much we do not yet know about both the economic and free speech implications of trends toward concentration in the media. Thus, we chose to proceed with deliberation, determined to educate ourselves and the public."

And, ideas they got. In the same panel with Dr. Blank was Bruce M. Owen, director for the Center for the Study of Business Regulation at Duke University, who suggested 10 ways to increase the number of networks. Some of them, the professor admitted in a low-key presentation, were probably politically impossible, some "exotic" and most not new.

They were "deintermixture," or putting all VHF's or UHF's in one market; creation of regional stations; forcing divestiture of network owned-and-operated stations; putting networks in a "common carrier" status to sell to all comers; promoting cable and pay television with government subsidy; limiting network affiliates to 50; limiting hours in a day a network can operate; allowing network to control more than one channel where it competes with itself (here he said number of networks won't increase but program quality and diversity might).

Speaking in that panel, former FCC Commissioner Glen O. Robinson said most people start with the premise that competition is a good thing, but the question is how much it is worth paying to get more than there is now. The Virginia Law School professor and head of the U.S. delegation to the 1979 World Administrative Radio Conference said the FCC was quick to realize it made an allocation mistake putting only three strong signals in most markets. Separating VHF's and UHF's is politically infeasible, he said, and "nobody believes" drop-ins, as proposed, will make any difference. The most feasible solution to increasing competition, he said, was deregulation of cable.

Others talked about the dangers of media conglomeration. Ben H. Bagdikian, a former national news editor at the *Washington Post* and a University of California at Berkeley journalism professor, said executives of 100 corporations in the media industry "constitute a private ministry of information and culture for the United States."

The industry structure may be becoming a museum piece, said former Lyndon Johnson press secretary George E. Reedy. Divestiture in a society where everything is becoming concentrated is a "romantic" notion, Mr. Reedy said. He said the press will eventually be for making announcements, as society develops other means of communications, including newsletters, intercorporate networks and even college lectures.

John Dimling, research vice president for the National Association of Broadcasters, speaking of crossownership, cited corroborating statistics that there "is a clear trend away from concentration. What's more, under existing rules, the situation can only get better, not worse (if, indeed, concentration is bad)—because the FCC's rules ban the acquisition of stations by organizations that own newspapers co-located with the station."

Calling the symposium a "media show," Hogan & Hartson attorney Lee Loevinger said the FTC is the least appropriate agency in Washington to be entering this field. All problems presented and discussed here have been dealt with by the Justice Department's antitrust division and the FCC and "I think the FTC can only create confusion and problems." It is a field, Mr. Loevinger said, where the commission has "no experience, no expertise and no special qualifications."

Feathers ruffled over clutter are smoothed a bit

TV board will monitor new plan with ANA-AAAA, reword section on clustering, re-form committee on time standards; however, there's no agreement on 10-minute limit

A peaceable though temporary resolution of the TV clutter issue was reached last week.

Howard Eaton of Ogilvy & Mather, a leader of advertiser and agency forces critical of the National Association of Broadcasters' new clutter-control plan, said the group had received a letter from Thomas Bolger of WMTV(TV) Madison, Wis., chairman of the NAB TV board, that contained some "terrific" things:

- Agreement on joint monitoring of the new plan's performance, after it goes into effect Jan. 1, by NAB, the Association of National Advertisers and the American Association of Advertising Agencies.
- Agreement on a rewording of the plan's provision dealing with the clustering of commercials, which in its present form, Mr. Eaton said, does not say exactly what the NAB code board intended to say. The AAAA-ANA forces interpreted it as inviting clustering, which they oppose. In fact, Mr. Eaton said, the NAB intended it to permit clustering—within limits—on occasions when an advertiser wishes to cluster.
- Robert Rich of KBJR-TV Duluth, Minn., chairman of NAB's TV code board, will re-form a time standards subcommittee. The old subcommittee, which was headed by Michael Kievman of Cox Broadcasting and which developed the basics of the plan ultimately adopted by the code board and written into NAB's TV code, was disbanded when that jobs was done.

The biggest sticking point with the

ANA-AAAA group was not dealt with in Mr. Bolger's letter. That was the provision raising to 10 minutes, from the present nine and a half, the maximum allowable nonprogram time per prime-time hour.

Mr. Eaton said members of the ANA-AAAA group would continue to talk with NAB TV board members individually in hope of getting that point changed and also to emphasize their views on clutter in general. The ANA and AAAA would like prime-time nonprogram time reduced to nine minutes per hour and many members were incensed when, instead, it was expanded to 10 minutes.

Mr. Eaton disclosed high points of the Bolger letter after a joint meeting of the AAAA and ANA committees to consider it. Mr. Bolger sent the letter to Peter Spengler of Bristol-Myers, chairman of the ANA's clutter subcommittee, who met at length with Mr. Bolger in Madison three weeks ago to discuss their differences ("Closed Circuit," Dec. 4). Mr. Spengler is co-leader, with Mr. Eaton, of the ANA-AAAA group. Mr. Eaton is chairman of the AAAA's broadcast networks and programing committee.

Details of the joint monitoring of the code's performance, including duration and the selection of a monitor, remain to be worked out. Discussions are expected to start shortly between the NAB Code Authority and ANA-AAAA members.

The ANA-AAAA group had come down "very strongly" against the NAB TV board's adoption of the new clutter provisions (BROADCASTING, Nov. 20). They had asked to be heard personally by the TV board at its meeting in January, hoping to get the board to reconsider. Mr. Bolger subsequently suggested they withdraw their request and meet instead with the code board in February and, if they wished, with the TV board next June, after the plan has been in effect several months.

Last week, after the ANA-AAAA discussion of the Bolger letter, Mr. Eaton said he didn't think a meeting with the TV board in January would be necessary, and suggested a meeting with the code board in February might not be. "We'll meet with them in February if it's necessary," he said.

Even though the issue of nonprogram time remained unsettled, Mr. Eaton seemed clearly pleased with progress thus far. "They've been very cooperative," he said of Mr. Bolger and other NAB leaders involved. "The door is open—it's not a closed matter—and something's moving."

Carter backs law to limit newsroom searches

Draft to come from Justice will halt police ransacking of kind Supreme Court upheld in 'Stanford Daily' case

The press, which has been feeling beleaguered by court decisions that have eliminated or reduced what it had taken to be constitutional protections, last week found a friend in the Carter administration. The Justice Department announced plans to draft legislation designed to protect journalists, print and broadcast, and other writers from the kind of search the Supreme Court has said police can make of newsrooms. And the restraints would apply to state and local police as well as federal authorities.

The proposal, said Attorney General Griffin Bell at a news conference called to announce it, is aimed at protecting confidential sources. "The media no less than law enforcement" need such sources, he said. And Philip B. Heymann, the assis-

In Brief

NBC-TV has signed affiliation agreement with channel 13 **WTHR(TV) Indianapolis,** currently ABC-TV affiliate, to replace channel 6 WRTV(TV) there when latter moves to ABC (BROADCASTING, Dec. 4). Announcement said effective date would be next spring: NBC sources said probably near end of May.

□

CBS-TV's Christmas specials boosted its ratings during week of Dec. 4-10 to give it **tie for first** with ABC-TV. Week's figures: ABC and CBS, 20.0, NBC 17.2. Week was seventh in row that CBS finished at least second. NBC has been third each of those weeks except for one tie with CBS. CBS filled 50% of Dec. 4-10 schedule with specials, compared to ABC's 23% and NBC's 9%. Bright spot for CBS, in addition to success of specials (including *Rudolph the Red-Nosed Reindeer, Bing Crosby: the Christmas Years, Johnny Cash Christmas Special, A Country Christmas* and *A Tribute to Jimmy Stewart*) was **strong second-outing performance** of the *White Shadow* at 8-9 p.m. Monday. It garnered 30 share after pulling 27 with premiere week earlier.

□

Representative **Paul Findley** (R-Ill.), who has acted as advocate of daytime broadcasters on Capitol Hill, **assailed NAB claim** of being impartial on daytime-clear channel controversy. "Far from being impartial, the NAB has led the attack on daytimers," he says in letter to NAB President Vincent T. Wasilewski. NAB had earlier written congressman protesting his negative characterization of association in Communications Act rewrite hearings. NAB said it supports extending daytimers' hours of operation, but said international treaties and laws of physics prevent that. Congressman said problem is one of FCC allocation and argued international treaties can be changed. Mr. Findley endorsed plan of Daytime Broadcasters Association for creating 14 new AM channels and consolidating current clear-channel assignments (see page 78).

□

Broadcasters' rally against over-regulation in Washington, announced by National Radio Broadcasters Association two weeks ago, **will be co-sponsored** by National Association of Broadcasters, Daytime Broadcasters Association and National Religious Broadcasters. NAB put out own news release last week announcing event, date of which has been changed to **Feb. 28,** day when heads of state broadcast associations were already planning to be in Washington for their annual NAB gathering. NAB Chairman Donald Thurston said last week he wanted to make clear that rally wasn't NRBA's idea. It was, in fact, outgrowth of annual Washington visit of California Broadcasters Association, which NRBA President James Gabbert was helping prepare. Abe Voron, NRBA executive vice president, and Bill Carlisle, NAB vice president, government relations, make up steering committee for event.

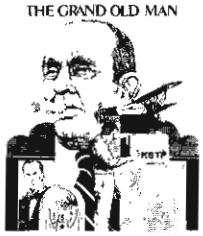
□

Mr. Gabbert, meantime, has contacted every single member of Congress by mail, protesting regulation and enclosing copy of his complaint to FCC Chairman Charles Ferris about commission's proposal to require employe salary rankings on annual EEO reports. Replies range from "agree" to noncommittal to few who "disagree." One member, Representative Harold T. (Bizz) Johnson (D-Calif.), said that, after reading Mr. Gabbert's letter, he wrote his own protest of salary rankings to FCC

□

CBS-TV announced premiere dates of its second season schedule late last week—with some surprises in Sunday night line-up. Two new Sunday sitcoms, *Onward and Upward* (8:30-9 p.m.) and *The Stockard Channing Show* (9:30-10 p.m.), will not premiere until March 4, 1979, network said. *Alice* moves to 9-9:30 p.m. on same date. CBS spokesman said specials and theatrical movies would fill 9-10 p.m. time period until then, specifically denying that *Mary* would be placed there. Other premieres and time-period changes are staggered between Jan. 15 and 26.

□



Minnesota Broadcasters Association is promoting **Stanley E. Hubbard** of Hubbard Broadcasting for National Association of Broadcasters 1979 Distinguished Service Award. Association, which voted unanimously at its annual convention in September to advance his candidacy, has circulated professionally designed brochure on Mr. Hubbard (inset) to all NAB board members. Others under consideration include **Jack Harris,** president of KPRC-AM-TV Houston-WTVF(TV) Nashville, and **Richard Salant,** president of CBS News.