

VIOLENCE IN TELEVISION DRAMA;
A STUDY OF TRENDS AND SYMBOLIC FUNCTIONS

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Abstract

Overt physical violence in prime-time and Saturday a.m. network television drama was studied in the fall of 1969. The purposes were to compare the prevalence of violence, the rate of violent action, and the frequency of violent characterizations with findings from comparable samples representing the 1967 and 1968 seasons, and to investigate the symbolic functions of violence in the entire three-year material. A total of 281 plays, 182.25 program hours, 1355 violent episodes, and 762 leading characters were analyzed by a multi-pair method (four analysts, working in rotated pairs, coding each play after repeated viewings). Items were used if they met appropriate tests of reliability.

Violence prevailed in eight out of every ten plays each year. The rate of violent episodes remained about five per play, or eight per program hour. However, the proportion of characters involved in some violence dropped from more than seven in every ten to a little over six in ten. And the violence was less gory and less lethal, even if no less prevalent. An overall index of violence, combining several measures, showed ABC dropping to second place, NBC moving into the "most violent" position, and CBS remaining the "least violent" (but by a decreasing margin). The particular mix of programs accounted for much of the difference, with cartoon plays remaining the most violent, and increasingly so, while plays produced for television became less violent each year.

The fictional freedom of the world of television drama permits its time, space, distance, style, demography, and ethnography, and the fate of man to be bent to the symbolic purposes of dramatic mass production and its rules of conventional social morality. Violence did not typically have painful or shocking human consequences. It tended increasingly to occur not in contemporary, domestic, or urban settings (except as crime drama), but in unfamiliar and often exotic, farcical, or whimsical contexts, relatively immune from reality-testing and removed from everyday experience. Violence appeared to function in its symbolic world mainly as a dramatic test and instrument of social power.

Violence touched most characters, but, of course, not equally. The calculus of the risks of life implicit in who hurts or kills whom allocated different chances to men and women, single and married, young and old, rich and poor, native born or white and others, and to those also characterized by different occupational pursuits. Changes in the pattern were equally selective. When cuts were made, they tended to eliminate more portrayals that did not fit the pattern than those that did. Such reductions of violence as were found in this study appeared to be in areas least damaging to and more consistent with its essential symbolic functions. The net effect, therefore, was a heightening and sharpening of the symbolic functions of violence. The implications for further research and policy are, of course, critical.

George Gerbner

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This research began as the conclusion of a three-year study of violence in prime-time and Saturday morning network television drama.* It concluded as the beginning of the development of indicators of popular cultural trends, and of a theory of the symbolic functions of mass media violence.

The report is organized in two major parts, an introduction, and an Appendix. The basic findings of the three-year comparative analysis (and of a separately tabulated enlarged 1969 sample, providing a broader base for future trend studies) appear in tabular form as Part II. The results may lend themselves to a variety of further analyses and interpretations. A summary and interpretation of the results comprises Part I of the report. The Appendix contains a full account of analytical procedures and a description of the samples of programs analyzed. The introduction that follows describes the approach and assumptions of this research, defines the terms, units and procedures of analysis, and describes the contents of the balance of the report.

*The 1967 and 1968 studies were conducted under contract to the National Commission on the Causes and Prevention of Violence, and were included in the report of its Task Force, Violence and the Media (U.S. Government Printing Office, 1969). The 1969 study was done under contract to the Surgeon General's Scientific Advisory Committee on Television and Social Behavior, National Institute of Mental Health, to which this report is submitted. However, instead of merely replicating for 1969 the previous years' studies, the research reported here revamped and refined its procedures, permitting a fuller utilization of both prior and new information in an enriched comparative perspective. Therefore, this is a self-contained report bringing up to date and supplementing the results of previous studies. Thanks for support, advice, and complete assurance of the scientific integrity of the research should go to the staff of the Scientific Advisory Committee, and particularly to its Director, Dr. Eli A. Rubinstein. Research Associates on this project were Michael F. Eleey and Nancy Tedesco whose competent technical assistance and collaboration made the work possible. A large number of analysts, trained and directed by Mr. Eleey, recorded the information essential to this project. Mrs. Kiki Schiller typed tables and text, and Mrs. Joyce Wattenberger prepared all Figures. Both contributed beyond the call of duty, and should be credited for making this report as presentable as pressures of time would permit.

It is obvious that mass media violence is communication, and not violence. The implication of that simple fact is that research presumably investigating the relationships between the two cannot proceed on the basis of unexamined assumptions about the extent, nature, and symbolic functions of the communication. The conventional approaches and methods of social research appropriate to the study of violent (or any other) behavior are not fully adequate to the analysis of the symbolic presentations of that behavior. Research on mass communications has the unique task of studying symbol systems and their role in social behavior. Such specialized study is needed when the symbolic functions of the communications are not necessarily or even typically the same as those of the behavior they symbolize. It becomes, therefore, necessary to investigate what the message of dramatic violence actually is before attempting to find out what it might cultivate in social conceptions and behavior. Such an investigation was undertaken in this study.

Symbolic functions are, of course, intimately involved in and govern most human activity. The social meaning of an act stems from the symbolic context in which it is embedded. The significance of a life, or a death, rest in some conception of personality, goals, values, and fate. Similarly, the significance of dramatic action, such as violence, is an organic part of symbolic structures in which the action helps define, move, and resolve dramatic situations. If the structure changes, the significance of the act will change. If the incidence of a certain dramatic act, such as violence, changes because of censorship or other controls, the dramatic structures may shift to accommodate the change and to preserve -- or even enhance -- the symbolic functions of the act.

The study of dramatic violence and its symbolic functions reveals how such a communication helps define, characterize, and often decide the course of life, the fate of people, and the nature of society in a fictional world. The fact that the fictional world is often very different from the real world and that dramatic behavior bears little resemblance to everyday actions is the very essence of the power and human significance of symbolic functions. Fiction and drama structure situations and present action in a variety of realistic, fantastic, tragic or comic ways so as to provide the appropriate symbolic context for some human, moral, and social significance that could not be presented or would not be accepted (let alone enjoyed) in other ways.

Interpretations will, of course, vary. But they must start from some knowledge of the time, space, characterization, plot, type of action, and other elementary "facts of life" that define the situations to be interpreted. The basic common message of television drama was seen as implicit in these definitions.

Although setting agendas and defining the issues to be presented do not necessarily determine every decision, in the long run they have a systematic and critical influence on the outcome of most decisions. Similarly, this research assumed that the almost ritualistically regular and repetitive symbolic structures of television drama cultivate certain premises about the rules of the game of life. Violence plays an important role in that game. In real life, it is not only ruled by situational and real consequences, but, more importantly, it is governed by the symbolic attributes that illuminate its meaning and significance. Men commit violence out of love as well as hate, avoid it out of fear as well as prudence, fall victim to it out of accident as well as weakness, and die deaths that can

be ignominious or glorious. Dramatic violence, free from reality constraints, calculates the risks of life and the pecking order of society for symbolic purposes. Its implicit moral and social significance can illuminate all behavior. Its functions can define the basic premises that affect interpretations and conclusions independently of individual situations, experiences, and other differences.

These assumptions guided the methodology of this research. The methods of media content analysis are designed to investigate the aggregate and collective premises defining life and its issues in representative samples of mass-produced symbolic material. Such analysis attempts to establish the incidence and grouping of selected terms presented in the material. The analysis rests on the reliable determination of unambiguously perceived elements of communication. Its data base is not what any individual would select but what an entire national community absorbs. It does not attempt to interpret single or selected units of material, or draw conclusions about artistic merit. The analysis is limited to those interpretations and conclusions that are implicit in the prevalence, rate, and distribution of clear and common terms over the entire sample. By depending upon the reliable determination of unambiguously perceived terms, and by ordering these terms along lines of theoretical and social interest, the analysis is capable of identifying symbolic structures and functions not available to any selective scrutiny or subjective general interpretation.

The reliability of the analysis is achieved by multiple codings, and the measured agreement of trained analysts on each usable item (see Appendix A). If one were to substitute the perceptions and impressions of casual observers, no matter how sophisticated, the value of the investigation would be reduced,

and its purpose confounded. Only an objective analysis of unambiguous message elements, and their separation from global personal impressions evoked by unidentified clues, can facilitate the tracking of the symbolic functions of a specific type of dramatic action, such as violence, and can provide the basis for comparison with either audience perceptions or real-life conceptions and behavior. No such relationships can be established as long as the actual common terms and their implicit symbolic functions are unknown, or are derived from unexamined assumptions, or are inferred from subjective verbalizations of uncertain and ambiguous origin. Taking full account of the symbolic origins of the relationships will enable the researcher to direct attention to those behavioral and other aspects that might be the most relevant. If change is desired, the account of symbolic dynamics will also reveal what the potentials and limitations of specific program controls might be, and how such changes relate to symbolic and social structures. In other words, the next step toward the understanding of television violence and social behavior is to look for the "effects" of the message where the message actually is. That step was beyond the scope of this research, but some suggestions will be made in the concluding section of Part I.

Violence connotes a great variety of physical and mental violations, emotions, injustices, and transgressions of social and moral norms. In this study it was defined in its strictest physical sense as an arbiter of power. Analysts were instructed to record as violent only "the overt expression of physical force compelling action against one's will on pain of being hurt or killed." The expression of injurious or lethal force had to be credible and real in the symbolic terms of the drama. Humorous and even farcical violence can be credible and real, even if it has a

presumable comic effect. But idle threats, verbal abuse, or comic gestures with no real consequences were not to be considered violent. The agent of violence could be any sort of creature, and the act could appear to be accidental as well as intentional. All characters serve human purposes in the symbolic realm, and accidents or even "acts of nature" occur only on purpose in drama.

The purpose was assumed to be simply to tell a story. Dramatic purposes shape symbolic functions in ways implicit in the distributions and arrangements of elements over a large and representative sample of stories; they do not necessarily derive from stated or implied purposes of specific plays. The basic unit of analysis, therefore, was the play, defined as a single fictional story in play or skit form.

All plays produced specifically for television, feature films, and cartoon programs telecast in prime time and Saturday morning on the three major national networks were included in the analysis. (If a program included more than one play, each play became a separate unit of analysis. However, trends are reported in terms of program hours as well as plays in order to control for the possibly distorting effects of a few multi-play programs.)

The study period was one full week of fall programming for each annual television season. The 1969 analysis enlarged the time periods to provide a broader base for future trend studies. However, all comparative findings for 1967, 1968, and 1969 are reported only for programs telecast during the same time periods. The enlarged 1969 sample is tabulated in a separate column and is so labeled. A description of the exact time periods, and an account of the representativeness of the one-week sample, will be found in

Appendix A. An index, a calendar, and selected aspects of all plays analyzed are listed in Appendix B.

The story defines a play, but characters act out the dramatic story. Units of analysis included in the basic context unit, the play, were, therefore, leading characters and scenes of violent action. Leading characters were defined as all those who play leading parts representing the principal types essential to the story and to the thematic elements (including violence) significant to the play. Scenes of violent action were defined as those confined to the same agents of violence. Also called a "violent episode," every such scene was considered a single unit of analysis as long as the violence involved the same parties; if a new agent of violence entered the scene, it became another episode.

Trained analysts worked in rotating pairs, with two pairs (four analysts) independently recording all observations after repeated viewings of all programs. The programs were videotaped for that purpose from network broadcasts aired during the analysis periods. The training and analysis procedures, and the assessment of reliability determining the usability of observations, are described in Appendix A. The entire three-year analysis yielded comparable samples of a total of 281 plays or 182.25 program hours, 762 leading characters, and 1355 violent episodes.

Certain items of the 1967-68 analysis, such as the "significance of the violence to the plays' plots" (included in the Part II tabulations), and the enumeration of "acts," and "encounters," were not summarized here because of their duplication of other and more valid measures. The instrument of analysis for the 1969 study included items in the 1967-68 research (published in the previously cited report on Violence and the Media) and also some new items for which previous data were re-analyzed to yield comparative and

and comprehensive results. The instrument is contained in a 110-page book of instructions. An 84-page listing of all items, annotated with reliability results, is available from the investigator at the cost of reproduction and shipment.

The balance of this report presents and interprets the findings of the three-year analysis, including all comparative features added in 1969. The first major section of Part I is devoted to measures and indicators of variations in amounts of violence presented over the three years. The trends are analyzed over all programming, by networks, and by different kinds of programs. The general prevalence of violence, rates of violent episodes, and the frequency of roles involving violent characterizations are indicated, and are also combined into composite scores and an overall violence index. A separate analysis of the distribution of violent presentations shows the contribution of each network and program type to the total volume, and how that changed over time. These trends illustrate the effects of program policy controls upon the symbolic mix.

The second major section of Part I deals with the structure of the symbolic world and the functions of violence in it. It describes the dynamics of violent action, and the consequences of selective changes upon the setting and population of television drama. The shifting complexion of violence roles, and their relationships to the temporal, spatial, demographic, and ethnographic dimensions of the fictional world define a differential calculus of the risks of life and allocation of powers in that world, and set the stage for some final conclusions.

PART I

Variations in Amounts of Violence Over Time,
Programs, and Networks

Symbolic Functions of Violence in the World
of TV Drama

VARIATIONS IN AMOUNTS OF VIOLENCE OVER TIME, PROGRAMS, AND NETWORKS

The amount of violence in network television drama is essentially a matter of program policy. The mix of different program formats and types, and the selection of plays for each kind, determine the extent and frequency of violent representations. We shall describe the measures and indicators developed to compare violent representation over time, across different kinds of programs, and among the three major networks. The trends and comparisons are presented in detail in the A and B series of tabulations in Part II. In this section we shall report the main findings.

Measures and indicators

The amount of violence in TV drama was measured in several ways. Some of these ways show the extent to which there was any violence in the program samples. Others note the frequency of violence. Still others show the proportion of leading characters involved in violence. These measures we shall call prevalence, rate, and role, respectively.

The prevalence of violence in the program samples is expressed as the percent of plays, program hours, or both, containing any violence at all. This shows the likelihood of encountering (or chances of avoiding) violence in the course of non-selective viewing.

The rates of violence express the frequency and concentration of violent action in the samples. They are based on scenes of violence between the same opponents, called violent episodes. The number of violent episodes divided by the total number of plays (whether violent or not) yields the rate per all programs; the same number divided by the total number of program hours gives the rate per all hours.

Roles related to violence are those of leading characters committing violence,

falling victim to it, or both. Each of these roles was separately computed, as was the percent of those involved in lethal violence and fatal victimization.

These measures of violence are based directly on analysts' observations. They are combined to form indicators expressing several of the qualities measured in single summary figures. The indicators facilitate gross comparisons. However, they should be used in light of the interpretative judgments and assumptions inherent in the formulas that generate them.

We will use three kinds of indicators. Two are based on selected measures showing qualities of programs and of characterizations, respectively. The third and most general index is the sum of the first two.

The two intermediate indicators are called scores. Prevalence, rate per play, and rate per hour are reflected in the program score (PS). This is computed as follows:

$$PS=(\%P)+2(R/P)+2(R/H)$$

In this formula, (%P) is the percent of programs containing violence, (R/P) is the rate of violent episodes per play, and (R/H) is the rate per hour. The rates are doubled in order to raise their relatively low numerical value to the importance that the concepts of frequency and saturation deserve. The rate per hour is included to reflect the concentration or diffusion of violent action in time. The formula, then, gives the greatest weight to the extent to which violence prevails at all in the programs. Secondary but substantial weight is given to the frequency of violence and the saturation of the programs with violent action.

Roles involving characters in some violence, weighted by roles involved in killing, are expressed in the character score (CS). The formula

$$CS=(\%V)+(\%K)$$

represents the percent of all leading characters committing violence, suffering violence or both (%V), with added weight given to the percent of those involved in killing either as killers or as victims or both (%K).

Finally, the violence index is obtained by adding the program score to the character score. Prevalence, rate, and role are thus reflected in the index, with program information weighing usually slightly more heavily in the balance than information derived from character analysis. Of course, all these indices are additive: if all components change in the same direction, the index accumulates the changes; if they go counter to one another, the index balances them out.

Now we are ready for an examination of the trends and comparisons indicated in the findings. The results are presented in Tables A-1 through A-28. The basic frequencies and some additional measures are given in detail in Tables B-1 through B-38. Here we shall illustrate the results and note some highlights.

Trends and comparisons

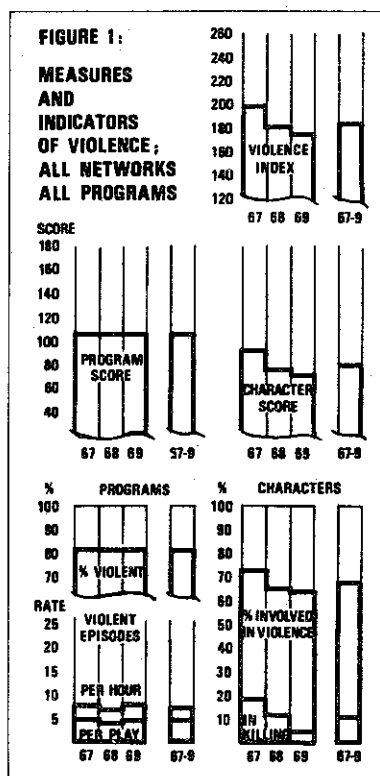
General trends in television programming are somewhat like fluctuations of average national temperature or of average barometer readings; they do not necessarily resemble what any one person experiences, but they do indicate what the nation as a whole absorbs, and how that changes, if at all, over time. This report of programming trends shows what systems of images and messages network television as a whole releases into the mainstream of national consciousness.

Nevertheless, overall trends can be misleading unless one knows their composition. Shifts in complex cultural manifestations are seldom evenly distributed among the components. The complexion of the total system of messages, and the specific conceptions cultivated in them, are blends of different programs, policies, and viewer selections. After noting the overall trends, we shall glance at the relative standings by networks and kinds of programs. Then we shall present measures and indicators by program format and type, and by the dominant unit of program policy, the network. Finally we

shall report the relative shares of kinds of programs and of networks in total programming and in total amounts of violence produced for the nation's viewers.

Overall trends

Figure 1 illustrates measures and indicators of general trends in violent representations. (See Table A-1 for additional details.) Prevalence, rate, and



role are shown in the lower part. The percent of programs containing violence (prevalence), and the rates of violent episodes have not changed significantly from 1967 through 1969. About eight out of ten plays still contain violence, and the frequency of violent episodes is still about five per play and nearly eight per hour.

The percent (although, as the tabulations show, not the number) of characters involved in violence declined from over seven in ten in 1967 to somewhat more than six in ten in 1969, with most of the reduction from 1967 to 1968. More substantial and steady was the reduction of lethal violence: Leading characters involved in killing dropped from nearly two out of ten in 1967 to

one in ten in 1968 and to one in twenty in 1969.

The indicators based on these measures are shown in the middle and upper parts of Figure 1. The program score combines measures of prevalence and rate, the character score summarizes measures of violence-related roles, and the violence index combines the two scores, according to the formulas noted above. The violence index was 198.7 in 1967, 180.7 in 1968, and 175.5 in 1969. The drop in the violence index can be attributed to the reduction in violent characterizations, especially killing. Fewer people committed as much violence as before but of a lethal sort. This resulted in declining character scores and index, but steady program scores over the years.

What were the contributions of different networks and kinds of programming? Table A-2 gives the relative standings by comparing indicators across networks and kinds of programs. We shall illustrate and summarize these comparisons, and then give a fuller account of measures and indicators by program format and program type.

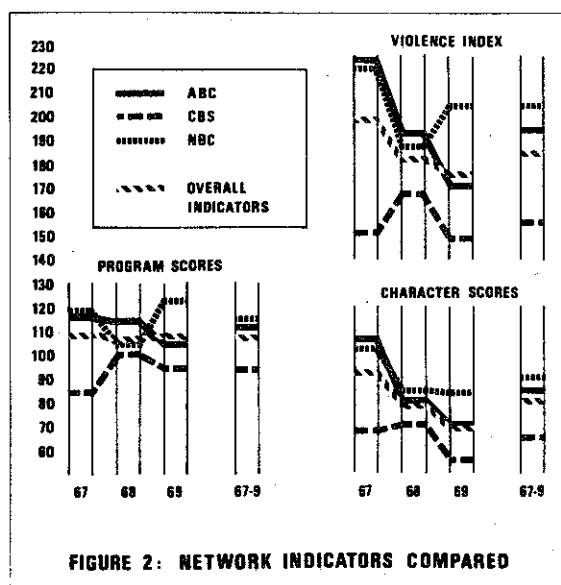
Comparison of network indicators

Competing in the same markets, networks do not differ as much as do programs on the same network. Nevertheless, network policies do change from time to time, and, although not license holders themselves, networks dominate national television programming.

The violence index of each network was:

	1967	1968	1969	1967-69
ABC	222.3	192.9	170.0	193.4
CBS	151.0	167.1	148.7	155.4
NBC	219.6	187.3	203.8	203.4

These trends, and their component scores are shown on Figure 2. (See also Table A-2.) The violence index of all networks declined since 1967, but NBC's rose from 1968 to 1969. That rise can be attributed to an increase



in program violence, while character violence remained steady.

Looking at the trends by networks, we can see that CBS viewers had the best chance of avoiding violence, if they wished. After a rise in 1968 (mostly in program violence), the index returned to slightly below its 1967 level, the lowest of the three networks.

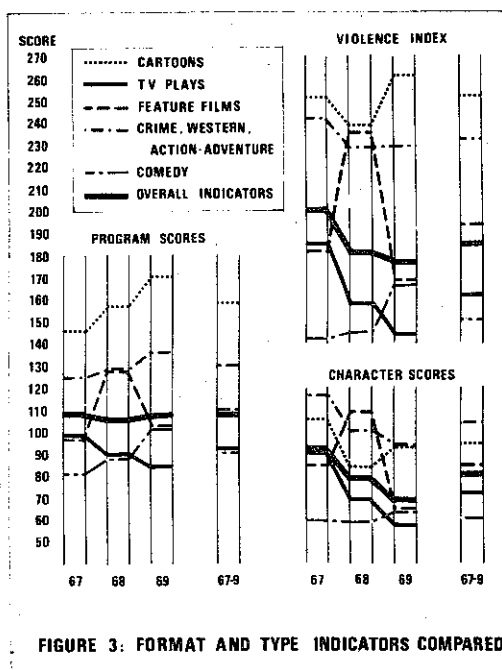
ABC, formerly the most violent, substantially reduced its dependence on video mayhem, but not quite to the level of CBS. NBC, after a reduction in both program and character violence in 1968, increased its program violence (specifically, as we shall see later, the violence rate of its cartoon programming), making its index the highest in 1969.

After a comparison of indicators by different kinds of programming, and a closer look at key programming variables, we shall return to examine network program policy in greater detail.

Comparison of kinds of programs

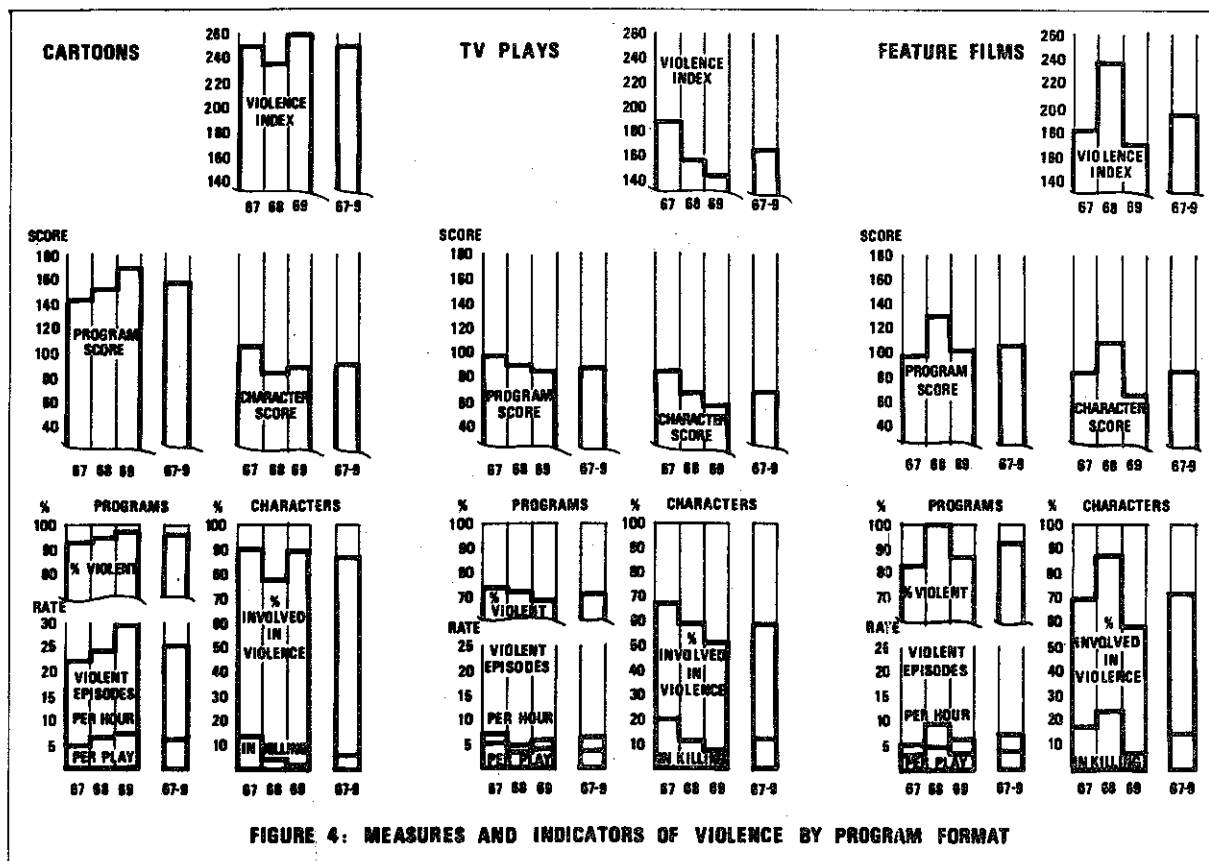
Technique, tradition, and markets shape dramatic formulas on television, each with its own violence quotient. Competition and convention both tend to inhibit drastic tampering with profitable formulas. Program formats that we have analyzed separately are cartoons, feature films, and TV plays. These are mutually exclusive categories; a program may be classified in only one of them. We have also tabulated programs by two additional types: crime, western, action-adventure type, and comedy. These two are not exclusive categories; a program classified in any one of them may also be classed in others.

Figure 3 compares indicators by kinds of programs. We can see that



cartoons, already the most violent in 1967, increased their lead in 1969. In fact, only TV plays were substantially less violent in 1969 than they had been in 1967. Feature films dropped to slightly below 1967 levels after a surge of violence in 1968. The rise in the prevalence and rate of cartoon violence was also reflected in the program scores of crime-action and comedy programs.

A more detailed record of measures and indicators by kinds of programming can be found in Tables A-3 through A-7. Figure 4 presents the results by program format. A comparative examination confirms that only plays produced

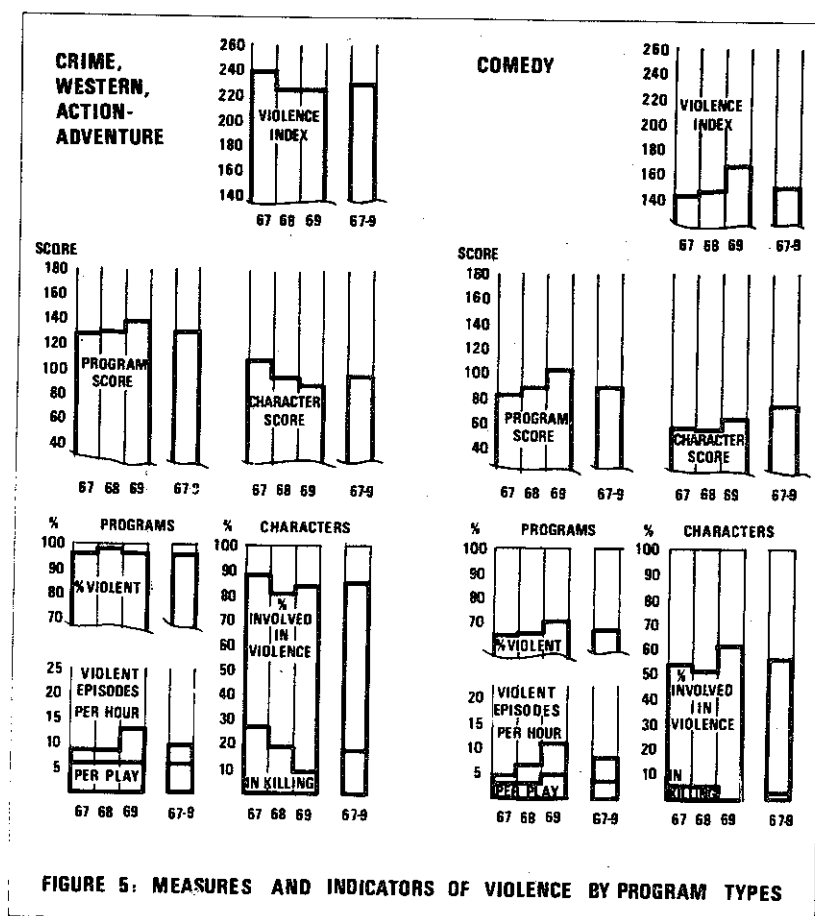


specifically for prime time adult television declined on all measures of violence since 1967. It is also clear that children watching Saturday morning cartoons had the least chance of escaping violence or of avoiding the heaviest -- and still growing -- saturation of violence on all television.

Of all 95 cartoon plays analyzed during the three annual study periods, only 2 in 1967 and 1 each in 1968 and 1969 did not contain violence. The average cartoon hour in 1967 contained more than three times as many violent episodes as the average adult dramatic hour. The trend toward shorter plays

sandwiched in between frequent commercials on fast-moving cartoon programs further increased the saturation. By 1969, with a violent episode at least every two minutes of all Saturday morning cartoon programming (including the least violent, and also including commercial time), and with adult drama becoming less saturated with violence, the average cartoon hour had nearly 6 times the violence rate of the average adult TV drama hour, and nearly 12 times the violence rate of the average TV movie hour.

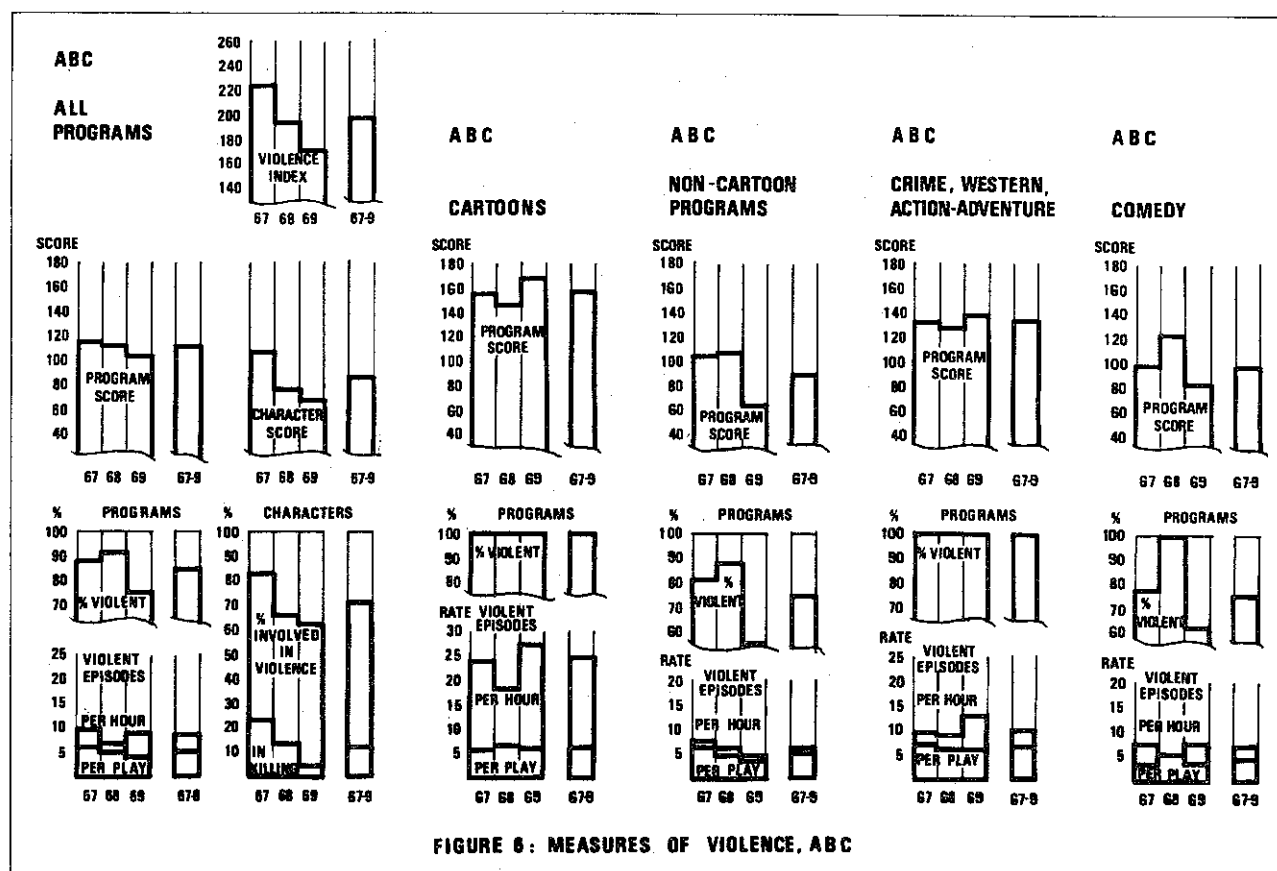
Figure 5 presents measures and indicators by crime, western, action-adventure type programs and comedy programs. While crime-adventure programs



are, of course, more violent than comedy programs, an increase in program score for the former and in all measures for the latter can be attributed to the number of cartoon programs in each.

Network programming

Now we return to network programming. Tables A-8 through A-22 present measures and indicators of violence by each network, and selected measures for each network by cartoons, non-cartoon programming, crime, western, action-adventure type programs, and comedy. Figure 6 shows the findings for ABC programming.



ABC programs, as we have noted, were less violent in 1969 than they had been in 1967. ABC's violence index dropped most among the networks. All measures for the network as a whole declined, with the sharpest reductions in video killing. The bulk of the reductions, however, came from general adult programming, with cartoons and crime-action programs remaining all violent and highly saturated with violence. ABC comedy programs, unlike those of the other networks, were no more violent in 1969 than they had been in 1967.

Figure 7 shows the corresponding trends for CBS. CBS programming, the least violent, also changed the least among the networks. Its violence index

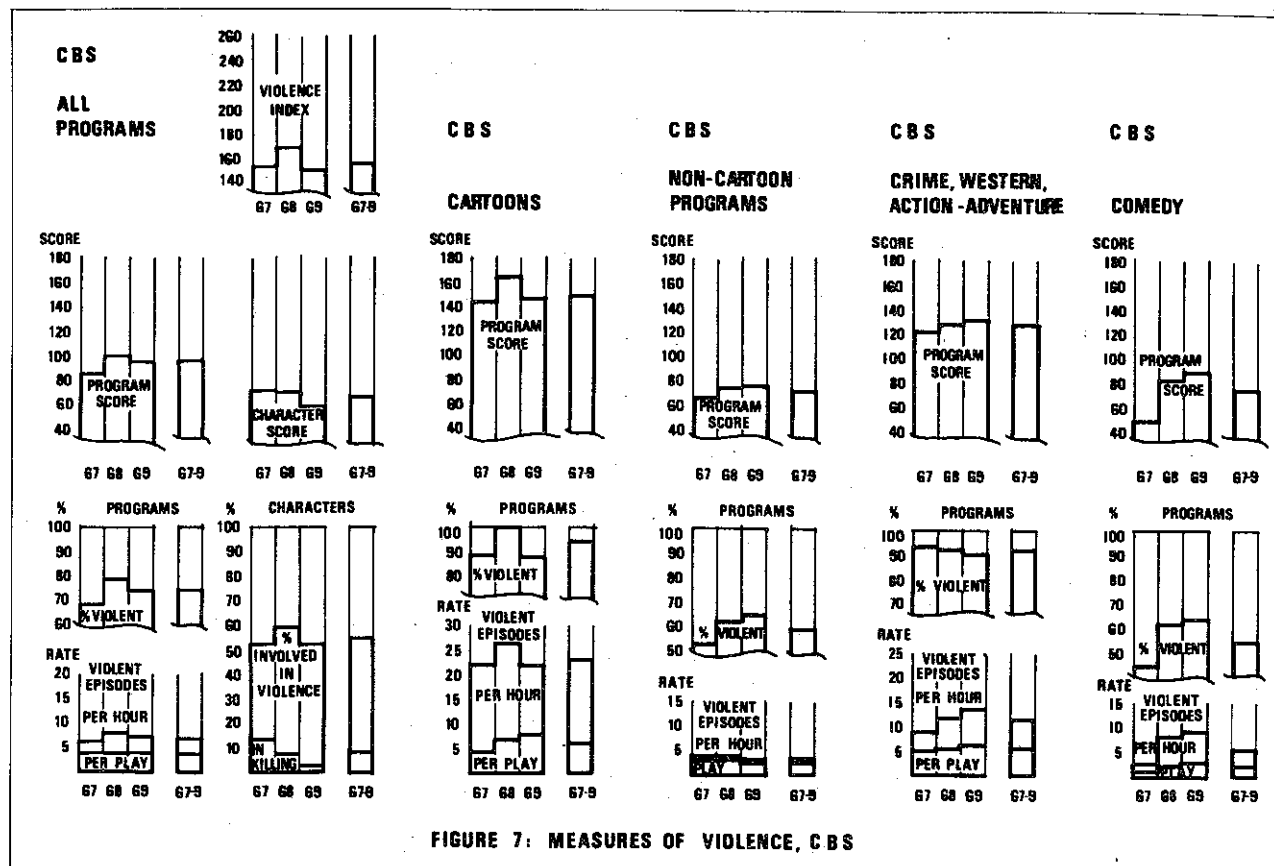
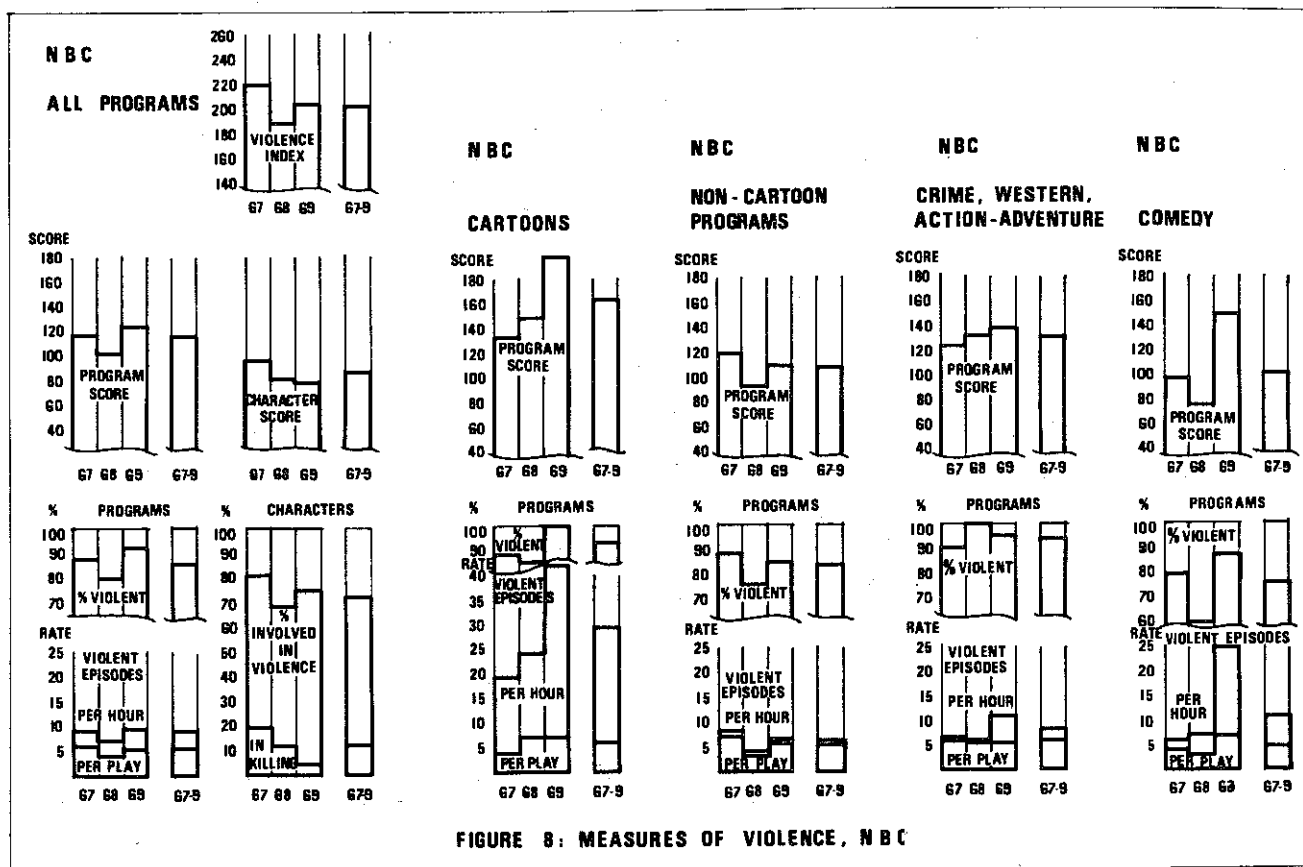


FIGURE 7: MEASURES OF VIOLENCE, CBS

combined conflicting tendencies. A rise in the prevalence and rate of violence balanced out the drop in the proportion of killers, while the percent of violent programs and victims remained steady. The bulk of the increase in program violence came from comedy, crime-action, and general adult drama. Cartoon programs in 1969 were not significantly more violent than in 1967.

Figure 8 gives the measures for NBC. NBC's 1969 violence index, although below that of 1967, was the highest of the networks. The main reason was the high concentration of violence in NBC cartoon programming, affecting also the comedy program score. An all-network record of 43 violent episodes per hour



over all NBC Saturday morning cartoon hours boosted the 1969 NBC violence index to 203.8, compared to 170.0 for ABC and 148.7 for CBS.

Distribution of violent presentations

Measures and indicators show the effects of policy upon the content and mix of network programming. But they do not reveal the relative amounts of material (including violent material) that each network and program type contributes to the whole. For example, if cartoons increased in violence but decreased in number, they could make a lesser rather than greater impact upon the entire flow of violent representations; a non-selective viewer could have less of a chance of finding cartoon violence, despite the fact that cartoons had become more violent.

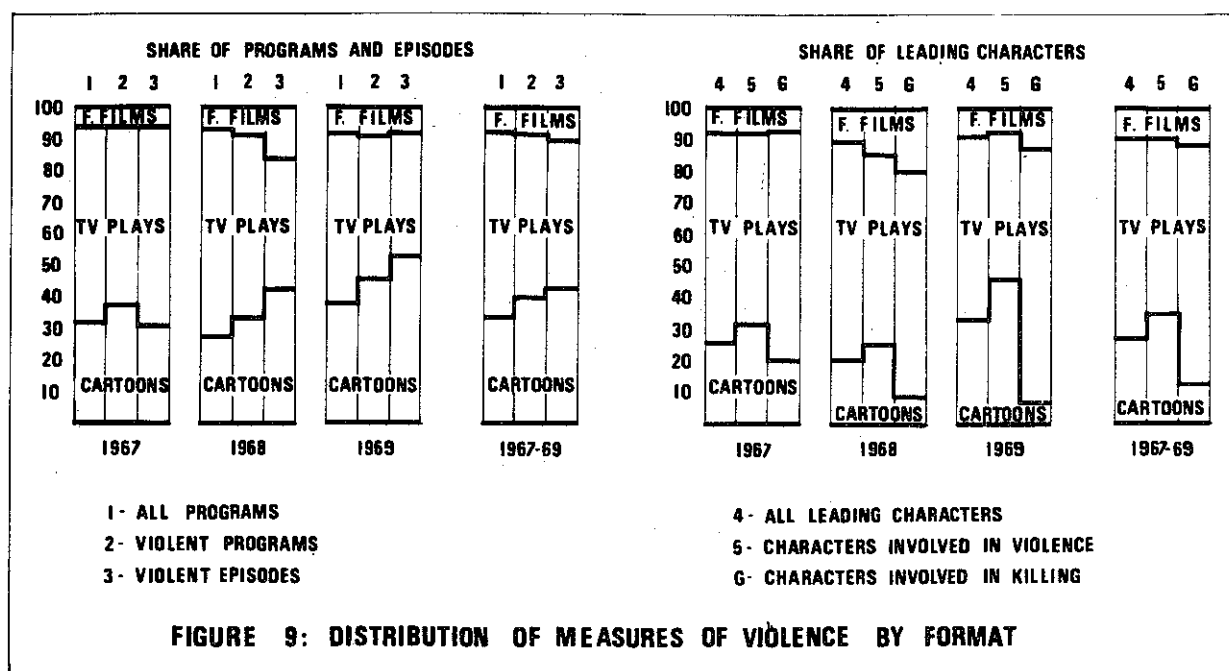
In fact, this hypothetical example turns out to be false. Tables A-23 through A-28 present the distribution of selected measures of violence by program format, type, programming within networks, and network totals. They

show what share each contributed to all programming and to violent programming each year. The figures for cartoons, for example, are as follows:

	1967	1968	1969
Share of cartoons out of			
all programs	33.3	28.7	38.8
violent programs	38.5	33.8	46.8
violent episodes	31.6	41.1	52.6
all leading characters	25.8	21.9	33.2
those involved in violence	31.8	26.4	41.7
those involved in killing	20.0	8.0	6.3

Share by program format and type

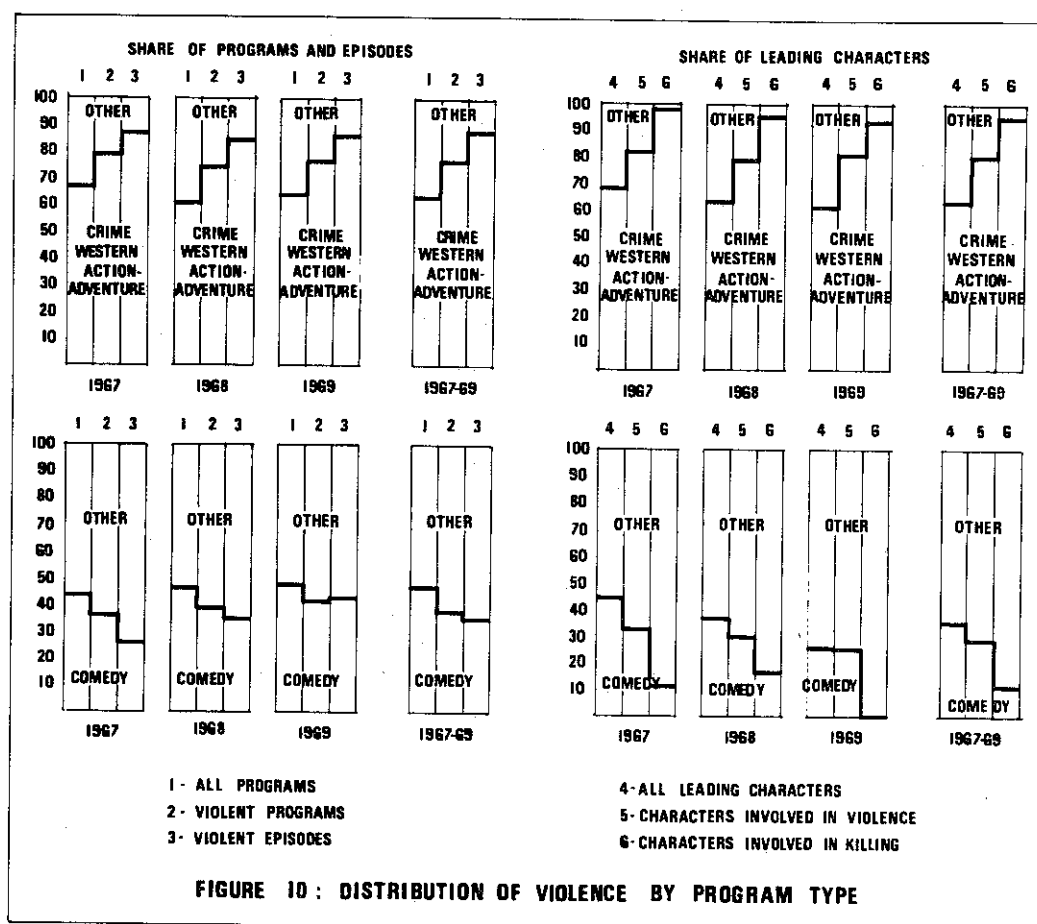
Figure 9 illustrates the relative contributions of cartoons, TV plays and feature films to total programming. It shows that cartoons' share of all



plays increased, as did their contribution to violence. For example, cartoons provided 151 violent episodes in 1967, which was less than one-third of all such episodes on prime time and Saturday morning network drama. In 1969, cartoons' share of all violent episodes was 254, more than half of the total. Cartoons also gained in their share of characters involved in violence, despite the sharp drop in cartoon killings.

TV plays decreased their share of all and of violent programs but increased their share of killers. With the reduction in TV killings, plays produced for television boosted their share from about seven out of every ten killings in 1967 to eight out of ten in 1969.

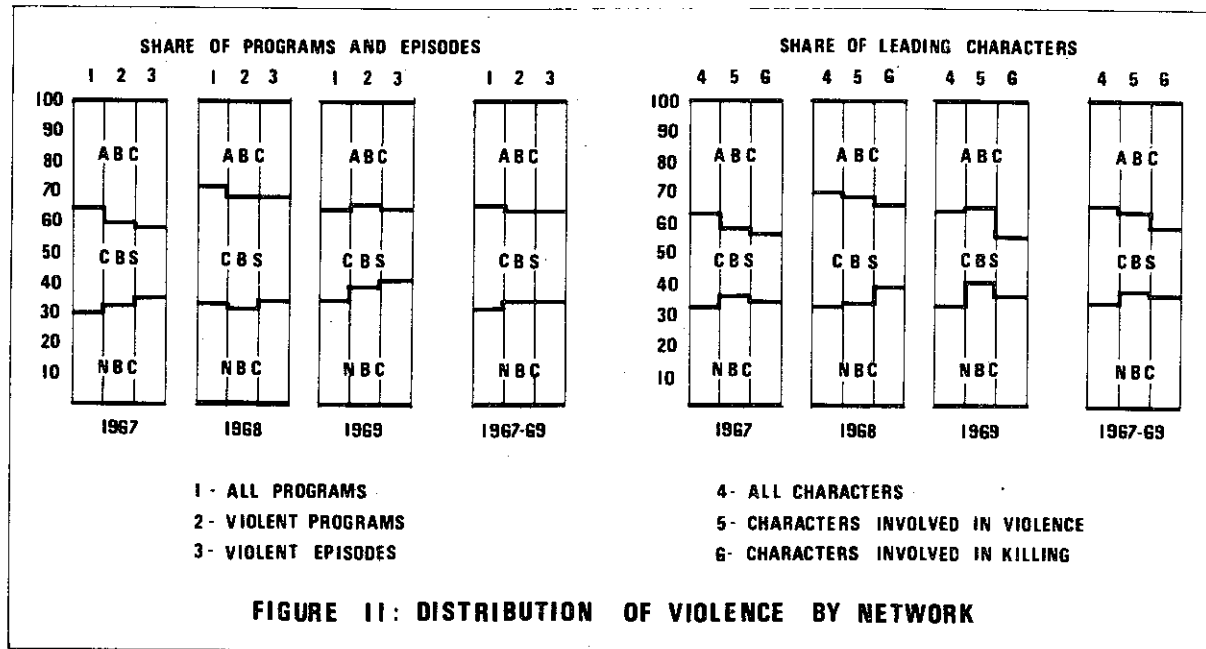
Figure 10 shows the distribution of programs and of violent representations



by program types. The top section indicates distribution between crime, western, action-adventure programs and all others, and the bottom section between comedies and all others. Crime-action type programs have more than their share of violence in all categories, and contain most violent episodes, characters, and nearly all killings. Comedies have less than their share of violence. Their share of violent programs and episodes has increased, but that of violent characters has decreased. Killing has disappeared from comedies.

Share by networks and programs

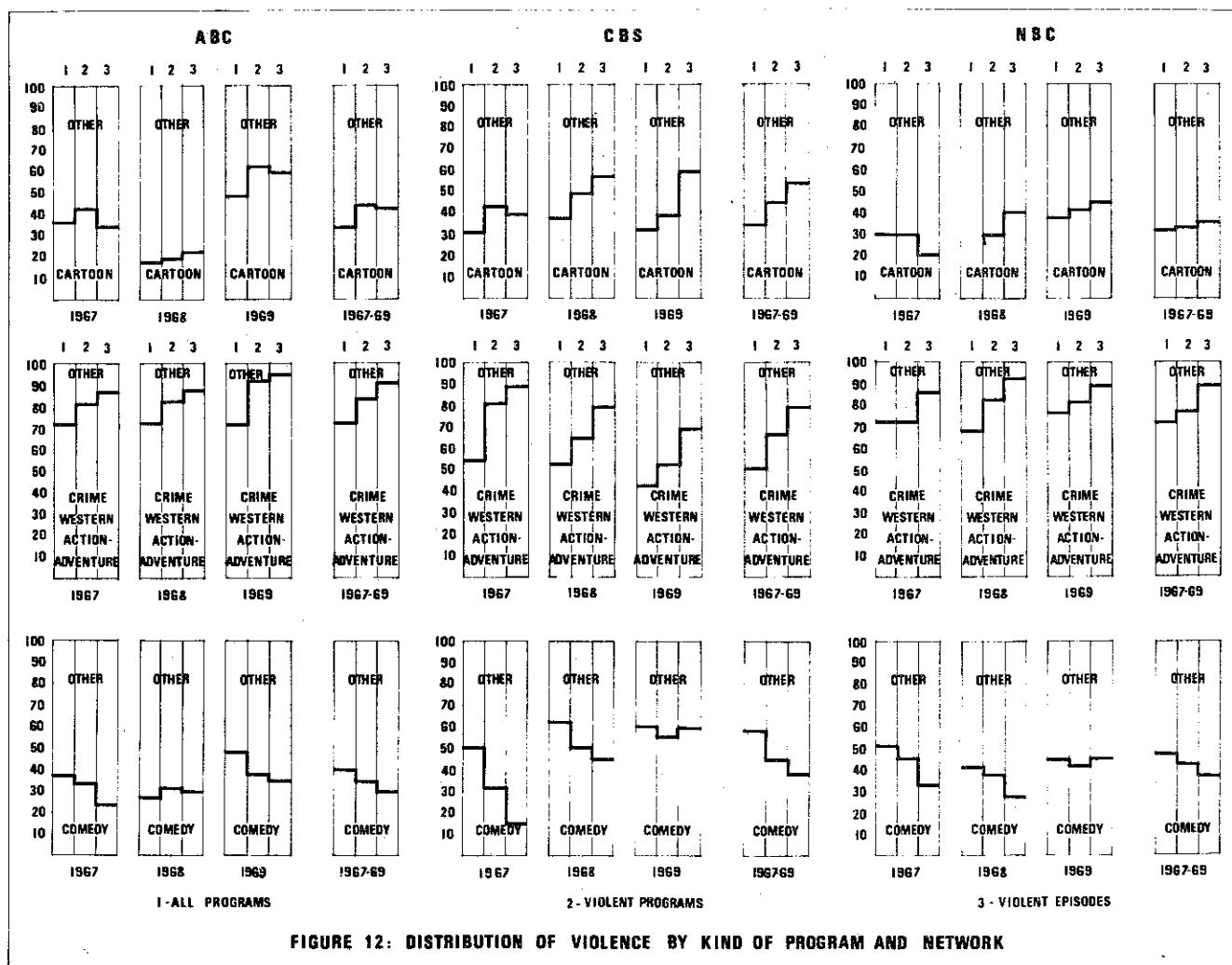
The share of network totals in overall programming can be seen on Figure 11.



CBS contributed less than its share to program violence throughout the years, the other networks more than their share. ABC's share on most measures decreased, while NBC's increased.

Chances of encountering violence on a particular kind of program and network can be gleaned from Figure 12. A viewer tuned to ABC in 1969 found half of all plays cartoons, but six out of ten violent plays and episodes in cartoons, Cartoons' share of violence had increased in time. ABC crime drama, containing most violence, also increased its share of violent representations. ABC comedy contained a larger share of all violence on that network in 1969 than it had in 1968 and 1967, but the number of comedy plays has increased even more. (It should be noted again that these are not mutually exclusive classifications. A play can be classified in more than one, and the overlap with cartoons may be especially significant.)

CBS cartoons contributed an increasing and crime dramas a decreasing share of violence to the total on that network. CBS comedy, formerly containing much less than its proportionate share of violence, increased its contribution to the



total; by 1969 more than half of all plays and the same proportion of violence came from comedies (including comic cartoons) on CBS.

NBC cartoons and crime dramas both contributed more than their share of violence to the network total. Comedies increased their share until, as on CBS, they contained nearly half of all violence on the network.

*

This section reported the development and application of measures indicating variations in amounts of violence on prime time and Saturday morning network television drama. Strictly defined as the overt expression of physical force intended to hurt or kill, violence prevailed in about eight out of every ten plays. Scenes of violence were shown at the rate of five per play or eight per hour. The overall prevalence and rate of violence did not change over the years, but differed by networks, and, of course, by kinds of programs. What did show a significant change was the proportion of leading characters engaged in violent action, and the physical consequences of the violence. It seems that fewer characters committed as much but less lethal violence in 1969 as they had in 1967. An overall drop in the composite index of violence could be attributed to selective reductions of some of its most blatant manifestations, and to a shifting of its burden within the fictional population.

What is the meaning of these changes? Amounts of violence indicate the general climate of the fictional world of television drama, but reveal nothing about the nature and role of violence in that world. The symbolic functions of violence are implicit in whatever representation there is of it, and emerge from an examination of the dynamics of violent action in its relationships to the roles and the types of characters that populate the fictional world. In order to chart the social relevance of these symbolic fluctuations and currents, we need to know what winds blow good or ill for whom, and how they change. Varying amounts and shifting burdens of violence become meaningful only if we can determine how the selective changes alter the structure of action, and whose burden shifts whose fate in what direction. Such analysis of the fuller significance of dramatic violence is the task of the next section.

SYMBOLIC FUNCTIONS OF
VIOLENCE IN THE WORLD OF TV DRAMA

An analysis of the role of violence in the fictional world of television drama illuminates symbolic functions of violence. These are not as amenable to administrative and other policy controls as is the sheer amount of violence. Symbolic functions of mass-produced violence have deep institutional and cultural roots. They cultivate dominant assumptions about how things work in the world, and, more particularly, about how conflict and power work in the world.

However, as we shall see, changes in total amounts of violence, and variations in the relative distribution of types and people of violence, may shift the balance of power in the symbolic world of television drama. When they do, they alter the calculus of the risks of life that provides the implicit lessons and perform the symbolic functions of violence.

We shall examine selected characteristics of two major aspects of violence in the world of television drama: violent actions and the violence-related roles of the cast of characters that populates our fictional world.

Violent action

Violent acts must have agents to commit them, means to inflict them, casualties to sustain them, and scenes to contain them. Symbolic violence is also conveyed in some tone or style, and is located in time, space, and setting of some significance. These characteristics of violent action in television drama were analyzed in all programs, cartoons, and non-cartoon plays separately, and are tabulated in the C series of Tables in Part II.

Agents, means, and consequences

In each violent episode, a total of 1355 for the three years, analysts recorded who engaged in violence, how, and with what consequences. (A violent episode was defined as a scene of whatever duration involving violence between

the same opponents. A change in opponents would start a new episode.)

Human agents inflicted violence in 70 percent of all violent episodes. The proportion of human agents of violence declined somewhat over the years, and that of non-human agents increased, especially in cartoons.

In general drama, non-human agents engaged in violence in one out of every ten violent episodes in 1967 and 1968, and in two out of ten in 1969. In cartoon episodes, non-human agents and causes of violence climbed from about half in 1967 and 1968 to three-quarters of all such episodes in 1969.

Agents of law enforcement play a minor but increasingly violent role in the encounters. Their part was limited to about one out of every ten of all and two out of ten of general (non-cartoon) dramatic episodes. When they did play a role, it was violent in 60 percent of such episodes in 1967, 72 percent in 1968, and 77 percent in 1969.*

Violence was inflicted by means of a weapon other than the body in half or more of all violent episodes. The use of weapons increased from 52 to 83 percent in cartoon episodes, as did the incidence of violence itself and of non-human agents. At the same time, the proportion of violent episodes taking place in a light or comic program context also increased for cartoons (from 41 to 48 percent), but decreased in non-cartoon plays (from 22 to 14 percent).

The number and rate of casualties and fatalities declined sharply, as we know also from the results of the character analysis. Casualties were observed in half of all violent episodes in 1967 and 1968, but in only one out of six in 1969. The weekly casualty count dropped from 437 to 134 in the same period. The "body count" of dead fell from 182 to 46, or from 42 percent to 34 percent of all casualties. So while in 1967 and 1969 there was an injury in nearly every violent episode, in 1969 three such encounters produced one casualty. Similarly, in 1967 and 1968 it took two to three episodes

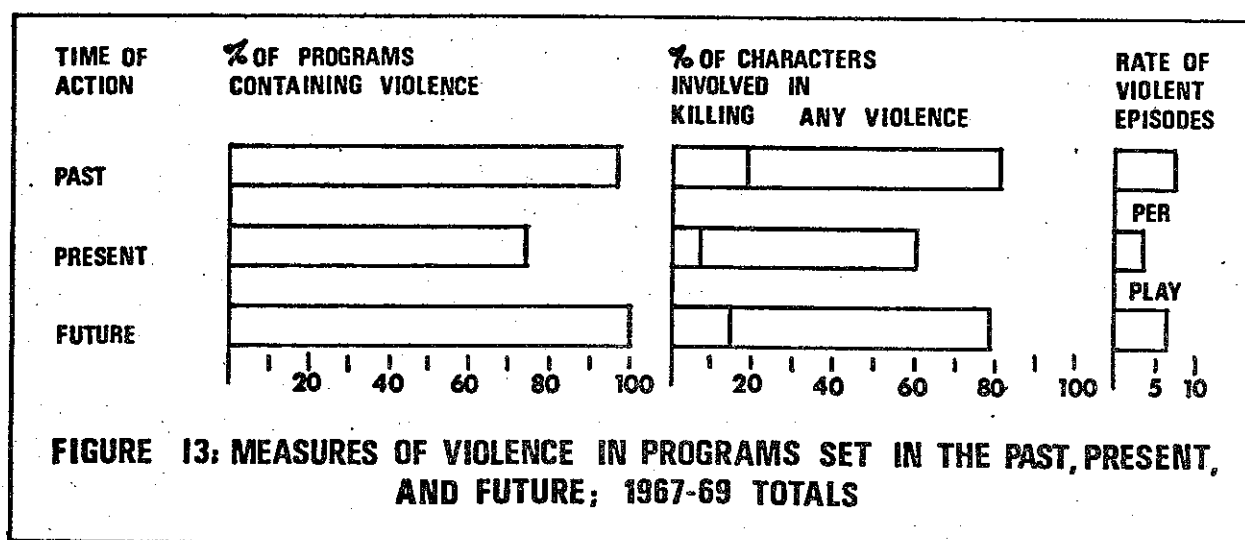
*The role of such agents will be discussed below under "Occupation."

to produce a fatality; in 1969 it took ten.

Violence appeared no more painful or debilitating (except for the dead) in 1969 than it had before. Pain and suffering was so difficult to detect that observers could not agree often enough to make the results acceptable. There was little doubt that no painful effect was shown in over half of all violent episodes.

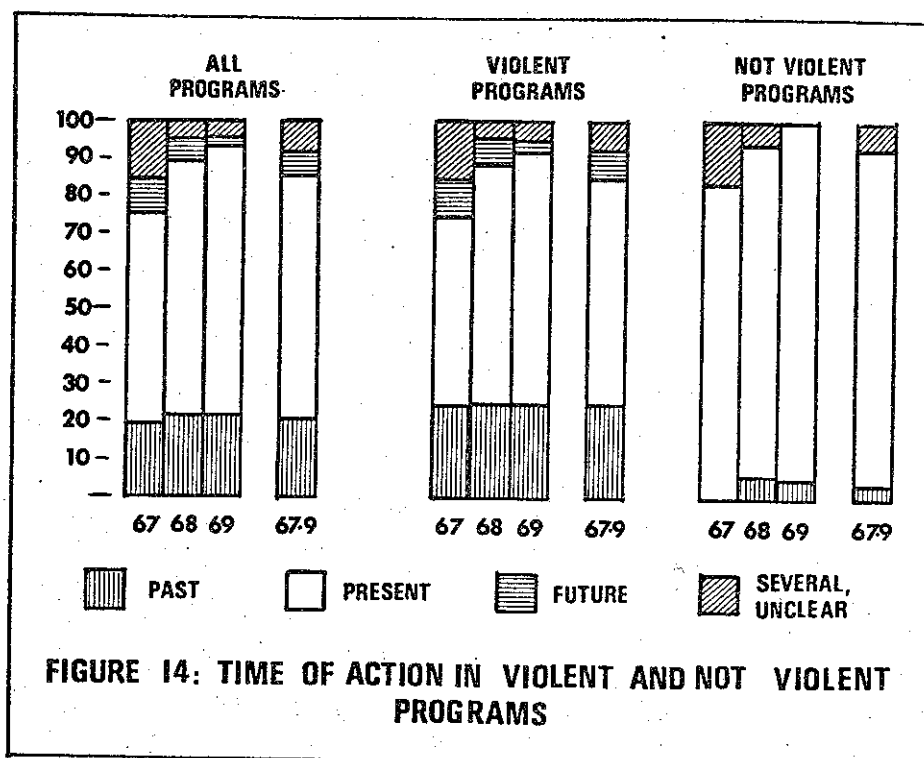
Time, place, and setting

Symbolic violence was more likely to occur in remote settings than here and now. Figure 13 shows that plays set in the past and future were nearly always violent, and had a much higher rate of violent episodes per



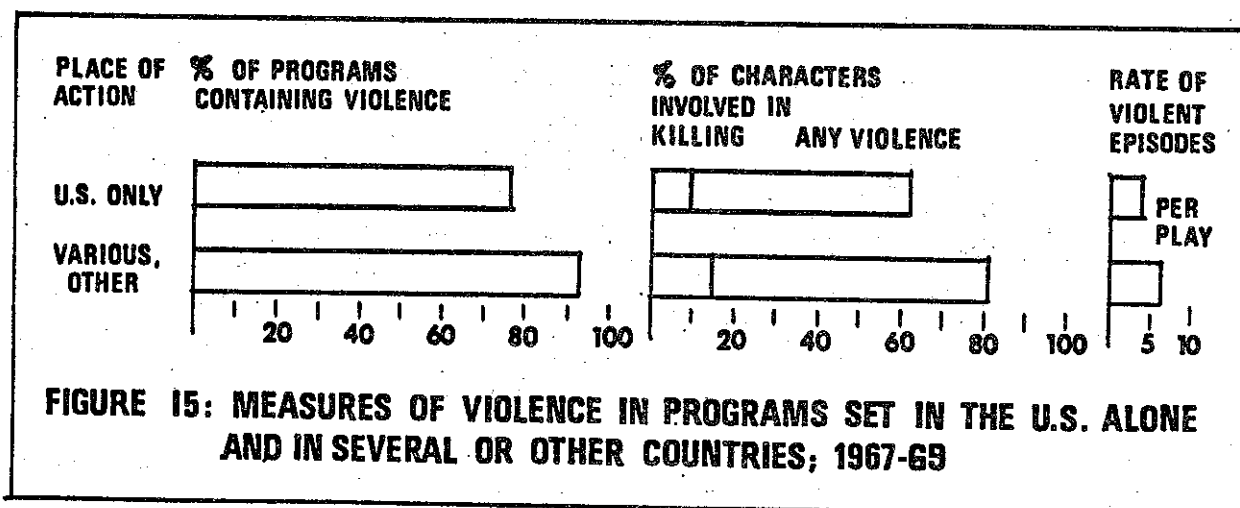
play than programs set in the "present" (i.e. about the time of production). Since all but two cartoons were violent, the differences apply mostly to general drama. However, the rate of violent episodes was also consistently highest in cartoon plays set in the past.

The distribution of time in the "worlds" of television can be seen on Figure 14. In general, the action took place in the present more than half

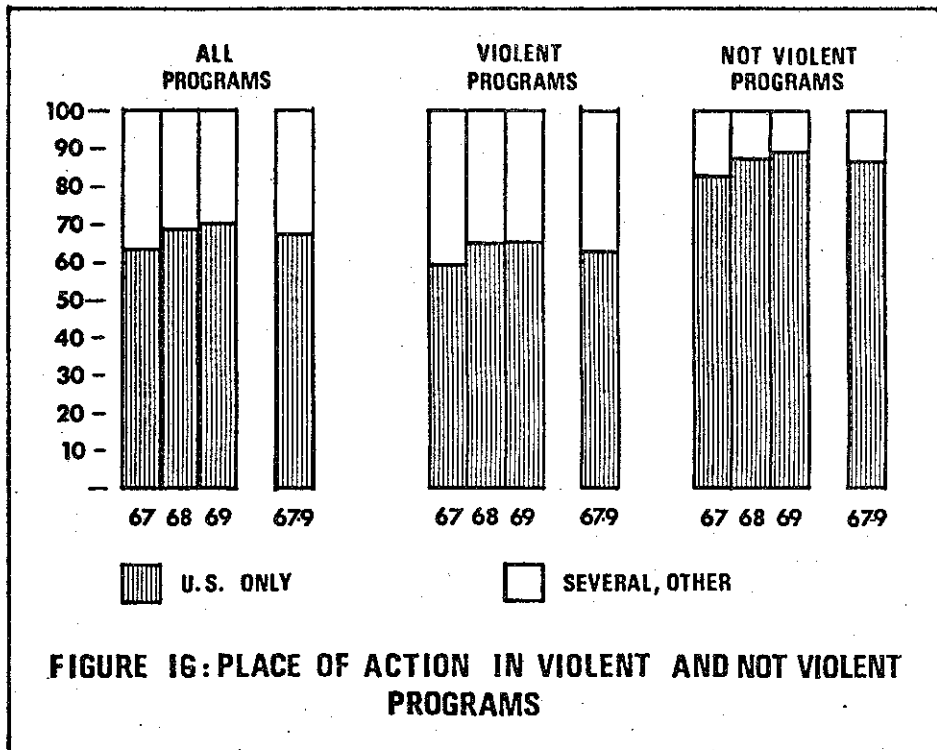


the time. But if we compare all violent programs with all plays that did not contain violence, we find that the world of violence held nearly all dramatic images of the past and the future. Although the evidence is not clear-cut, it may be that reducing violence also narrows the time range of representations to the more current and familiar settings.

Distance has a similar affinity with the symbolic functions of violence. As Figure 15 shows, when the setting of the play was partly or wholly outside the U.S., violence was much more likely than when the action took place in the



U.S. only. Foreign, international, and mixed settings held the bulk of TV violence. Consequently, the world of violence on television, as shown on Figure 16, was much more distant and exotic or geographically indistinct



than the predominantly domestic world of non-violence. The distribution of cartoon plays and trends was similar to that of all programs.

As in time and place, so in social setting, symbolic violence on television seeks that which is far removed from the experience of most viewers. The prevalence and rate of violence shown on Figure 17 are lowest in an urban setting, higher in a small town or rural setting, and the highest when the locale is uninhabited, mobile, or not identifiable at all. The rate of violent episodes per play in remote or indistinct settings was twice that

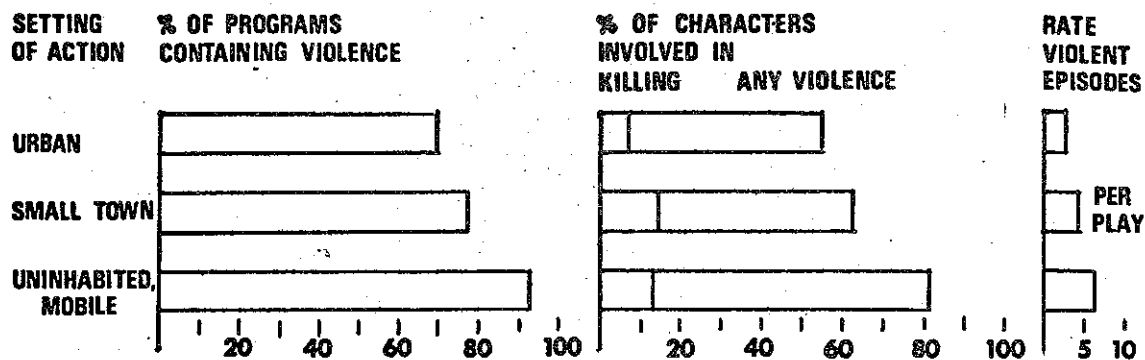


FIGURE 17: MEASURES OF VIOLENCE IN PROGRAMS SET IN URBAN, SMALL TOWN, AND UNINHABITED OR MOBILE SETTING, 1967-69

of plays in urban settings. Figure 18 indicates that the social setting of the world of violence was half uninhabited or unidentifiable, while the world without violence was half urban and one-third small town or rural. A comparison of trends between violent and nonviolent programs also shows that as proportions of violent characterizations and casualties

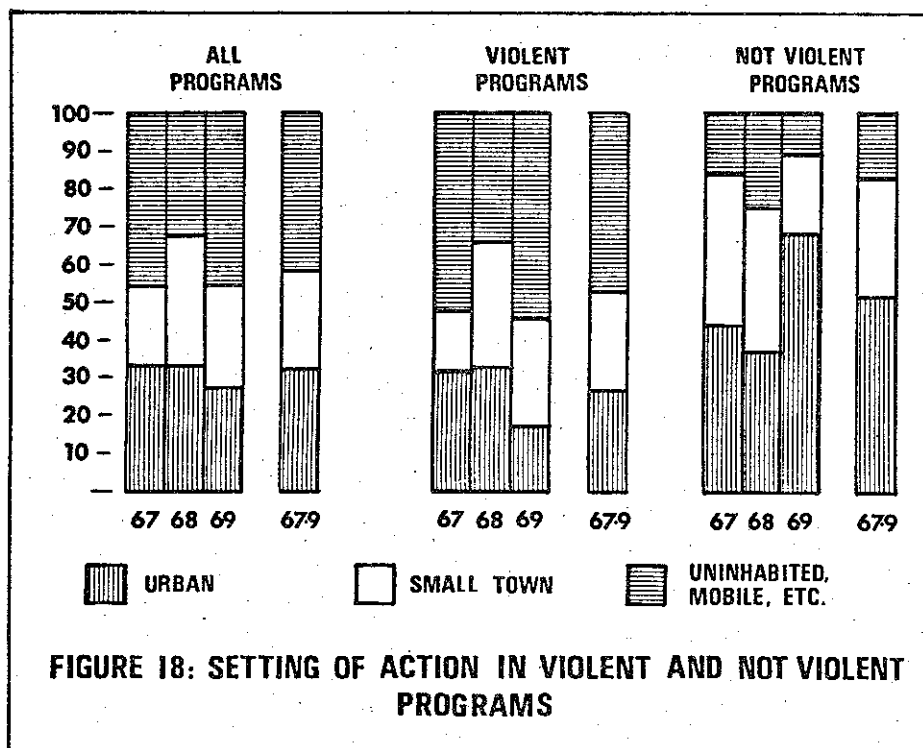


FIGURE 18: SETTING OF ACTION IN VIOLENT AND NOT VIOLENT PROGRAMS

decrease, the locales of violent programs shift away from urban settings while the not violent programs become more urbanized. As we shall observe later in the discussion of illegal occupations, the probable reason is that selective reductions first eliminate those characters who do not fit within the most conventional and acceptable formats. These cuts can best be made by limiting urban violence to crime and detective plays. Thus the proportion of violence in urban settings decreases, and settings "close to home" for most viewers become more pacified. A separate check on plays set in an urban environment shows that in 1967 and 1968 seven to eight of all such plays contained violence, but in 1969 only half did. As most plays were still violent, this shift resulted in a slight overall reduction of all plays located in an urban environment (see Figure 18), a proportion that never exceeded one-third of all programs.

*

Selective reductions of certain features of violent representations -- with other conditions of cultural production remaining the same -- appear to have two major consequences. We can only hint at these from the evidence so far reviewed. They will be developed in detail in the next section. First, the changes tend to trim potentially disturbing or troublesome manifestations not essential to the traditional and ritualistic symbolic functions that violence performs in the world of television. Secondly, the changing proportions and shifting burdens of violent representations further tip the scales of power in the directions of enhancing the tendencies inherent in the representations. Both consequences lead to a tightening and sharpening of the basic social functions of symbolic violence.

It appears that the most convenient dramatic circumstances for the smooth performance of those social functions rest in symbolic structures relatively removed from familiar issues and direct social relevance. The

apparent paradox vanishes when we recognize that dramatic violence is not behavior but a communication, a message. It can be viewed most appropriately as an element of myth in the historic sense of a moral ritual. Its lesson can have direct social significance to the extent that it can freely demonstrate the clash and resolution of personalized social values and forces. The historic role of the demonstration is to socialize real life behavior in ways that do not require violent enforcement of its norms. Ritualistic functions of violence rest in its role symbolizing the risks of life and arbitrating man's fate in socially determined ways. These require the imaginary situations. The situations define life so as to indicate the relative powers and fates of different groups of characters, and to demonstrate how power works (or should work) in the preferred moral and social order. Such functions may be easiest to perform in settings relatively remote, unfamiliar, exotic, farcical or whimsical, unaffected by the need or opportunity for reality-testing or other factors in the viewers' everyday experience. Most traditional rituals, myths, fairytales, and other forms of implicit acculturation function in that way; there is no reason to assume that industrial "folklore" must be essentially different. The implicit lessons of acts of violence, and of the differential risks of violence for different kinds of people assuming different power roles in the vicarious world of mass entertainment, probably emerge most clearly and sharply when relatively stylized, and uncontaminated with familiar and potentially conflicting clues.

The fictional world of television, and the role of violence as an integral part and often prime mover of that world, are, then, artificial, synthetic, and symbolic. They are constructed for dramatic purposes, serve institutional tasks, and acculturate members of society to modes of thinking considered functional to its dominant institutions. The resort to violence

to perform its social functions in the symbolic world appears to be inversely related to the general relevance of the plays to contemporary domestic social issues, except in ritualized conventional forms. However, a reduction in the proportion of violent characterizations and of some gory details, and the apparent social irrelevance of most violent action and settings, need not weaken and may only enhance the social relevance of the collective lessons. Action and settings serve mainly to animate characters, to facilitate and frame their acting out of a moral drama of direct social import. Exotic, distant, or stylized the circumstances may be, in the final analysis it is the people -- characters in action -- who represent the contending values and drive home the lessons through their existence, their struggles, and their fate.

The history and geography depicted in the world of television drama have been shaped by institutional and functional requirements of society. Demography and ethnography are similarly structured. We turn to the people of our fictional world, and to the question of what the winds of violence, and their changing currents, blow in their paths.

Violence roles and the role of violence

The fictional world reflects not life but purpose. Its time, space, motion, and even accidents, follow not laws of physics but the logic of dramatic action. Its society is not a mirror but a projection of dramatic and social intent. Its people are not born but created to serve a purpose. They do not "behave" as real people but act out the purposes for which they were created.

In a fictional world governed by the economics of the assembly line and the "production values" of optimum appeal at least cost, action follows conventional ground rules of social morality. The requirements of wide acceptability

assure general adherence to common notions of justice and fair play. The ground rules are expressed in usually clear-cut characterizations, tested plot lines, and proven formulas for resolving all issues. Problems are personalized rather than verbalized, conflicts are settled through action, and the resolutions are implicit in the outcomes.

Roles are written and parts are cast to convey images consistent with desired patterns of action in a symbolic society. Any society seems freest to those who run it; the dominant groups of the fictional world are those who can be cast in the greatest variety of free-wheeling roles. A leading character will be female, for example, not any time a woman might be cast in a certain role but typically when a romantic or family theme requires it. Similarly, age, occupation, and ethnic or other identity are used to signify thematic, value, and power attributes needed for a dramatic purpose.

Representation in the fictional world signifies social existence, absence means symbolic annihilation. Being buffeted by events and victimized by people denotes social impotence; the ability to wrest events about, to act freely, boldly, and effectively, are marks of dramatic importance and social power. Values and forces come into play through characterizations: good is a certain type of attractive goodness, evil a personality defect, and right is the might that wins. Plots weave a thread of causality into the fabric of dramatic ritual, as stock characters act out familiar parts confirming preferred notions of what's what, who's who, and who counts for what. The issue is rarely in doubt; the action is typically a game of personality, group identification, skill, and power.

Violence plays a key role in such a game. It is the simplest and cheapest dramatic action available to signify risk to human integrity and purpose. In real life, most violence is subtle, slow, circumstantial,

invisible, even impersonal. Acts of physical violence are rare, a last resort when symbolic means fail. In the symbolic world, overt physical motion makes dramatically visible that which is usually symbolic and hidden action in the real world. Thus violence in drama cannot be equated with violence in the real world. Real violence is the dead end of symbolic action, but symbolic violence is one of its chief instruments. Symbolic hurt to symbolic people and causes can show real people how they might use -- or avoid -- force to stay alive and advance their causes. The ritual of dramatic violence demonstrates the relative power of people, ideas, and values in a clash of personalized forces. To be able to hit hard and to strike terror in the hearts of one's opponents -- that makes one count when the chips are down. The battered hero triumphs over evil by subduing the bad guy in the end. The last man to hit the dust confirms his own flaw of character and cause. Hurting is a test of virtue and killing is the ultimate measure of man. Loss of life, limb, or mind, and any diminution of the freedom of action, are the wages of weakness or sin in the symbolic shorthand of ritual drama. What appears to be the resolution of an issue is the art of staging the demise of doomed powers and the fall of ill-fated characters. The typical plot ends by reaching a reassuring and usually foregone conclusion about who is the better man.

Several times a day, seven days a week, the dramatic pattern defines situations and cultivates premises about power, people, and issues. Just as casting the dramatic population has a meaning of its own, assigning "typical" roles and fates to "typical" groups of characters provides an inescapable calculus of chances and risks for different kinds of people. Who commits and who suffers violence of what kind is a central and revealing "fact of life" in the world of television drama that viewers must grasp before they can follow, let alone interpret, the play. The allocation of

values and of the means of their implementation defines any social structure. Who gets (and gives) what, how, and why delineates the social structure of the world of television drama. The distribution of roles related to violence, with its calculus of differential risks and fates, performs the symbolic functions of violence, and conveys its basic message about people.

The cast of characters

Casting the symboling world has a meaning of its own. Every member of the dramatic population is created to serve a purpose. Violence plays a role not only in ruling but also in populating our fictional universe.

Of all 762 leading characters analyzed, about three-quarters or more were male, American, middle and upper class, unmarried, and in the prime of life (see Table D-1). The lion's share of representation went to types that dominate the social order, and to characterizations that permit unrestrained action. Symbolic independence requires freedom relatively uninhibited by real-life constraints. Less than their share of representation was allocated to those lower in the domestic and global power hierarchy, and to characters involved in familiar social contexts, human dependencies, and other situations that impose real-life burdens of primary human relationships and obligations upon free-wheeling activity.

Geared for independent action in a loosely-knit and often remote social context, two-thirds to three-quarters of all characters were free to engage in violence, and perhaps nearly half to "specialize" in violence as far as dramatic role and purpose was concerned. A separate analysis of the 1967-68 program material* found that TV violence, unlike real-life violence, rarely

*See George Gerbner, "Cultural Indicators: The Case of Violence in Television Drama." The Annals of the American Academy of Political and Social Science, 388:69-81, March, 1970.

stems from close personal relationships. It usually occurs between people who do not even know each other, or at least not well. Most of it is directed against strangers and members of "other" groups, and stems from instrumental purposes such as a personal goal, private gain, power, or duty, and not from social or moral issues transcending individual interest. In a world of contrived and specialized relationships, violence is just another speciality; it is a skill, a craft, an efficient means to an end.

Women typically represent romantic or family interest, close human contact, love. Males can act in nearly any role, but rare is the female part that does not involve at least the suggestion of sex. And, as we shall see later, most women cast in other specialities are marked for impotence or death.

The theme of marriage requires a woman lead and makes the incidence of violence less likely. While only one in three male leads is shown as intending to or ever having been married, two out of every three females is married or expects to marry in the story. The number of women characters generally varies inversely with the frequency of violent characterizations. As the latter declined from three-fourths to two-thirds of all characters, the proportion of women increased from one-fifth to one-fourth. Women's share of all leading characters in feature films (which have the highest incidence of love stories) was 47 percent in 1967, 39 percent in 1968 (when films reached a peak in violence), and 41 percent in 1969. In TV plays, where violence declined most over the years, the proportion of female characters climbed from 21 percent in 1967 to 29 percent in 1969. In cartoons, where violence is highest and romantic interest or family settings are rare, women played between 7 and 11 percent of leading roles. In general, women's roles and fates in the symbolic world will be shown as one of the most sensitive

indicators of the distribution of power and of the allocation of values the symbolic world can bestow upon its victors and victims.

Children, adolescents, and old people together accounted for only about 10 percent of the total fictional population. The rest were young and middle-aged adults available to act out their fate free of generational dependencies or marital entanglements. Nearly half of all females were concentrated in the most sexually eligible young adult population, to which only one-fifth of males were assigned; women also had more than their share of the very young and old.

The meaning of assigning a character to a category is that it provides the characterization (and often the setting) necessary for the solution of a special dramatic problem. But such solutions create the problem of specialists destined to seek solutions along lines of their specialities. Many of these specialties do not require professionalization or occupational activity, but some do. Gainful employment was indicated for about half of all characters; discernible occupational activity of any kind for six out of ten.

Much of the work to be done in the world of television drama revolves around threats to and the preservation of the moral, social, and global order. We have seen before that symbolic demonstrations of power with violence as a dramatic test and arbiter are most likely to appear in relatively remote, exotic, farcical, or whimsical settings. Bringing them into familiar situations is more likely to be upsetting and offensive, and to raise dangerous issues close to home, except as the potential threats can be neutralized and ritualized in the form of the conventional law-and-order formats. The symbolic functions of power are best performed, therefore, in the crime, western, action-adventure type plays, including cartoons. In fact, half of all leading roles in all dramatic programs were males in those categories. Their occupations, and activity generally related to the

game of power, provide a disproportionate number of the stock jobs and tasks of the fictional labor force.

Of the approximately five out of ten characters who could be unambiguously identified as gainfully employed, three were proprietors, managers, and professionals. The fourth came from the ranks of labor -- including all those employed in factories, farms, offices, shops, stores, mining, transportation, service stations, restaurants, and household, and working in unskilled, skilled, clerical, sales, and domestic service capacities. The fifth served to enforce the law or preserve the peace on behalf of public and private clients.

Type of activity -- paid and unpaid -- reflects the dramatic requirements and functions more adequately. The six out of ten characters engaged in discernible occupational activity can be roughly divided into three groups of two each. The first group represents the world of legitimate private business, industry, agriculture, finance, etc. The second group is engaged in activity related to art, science, religion, health, education, and welfare, whether as professionals, amateurs, patients, students, or clients. The third group made up the forces of official or semi-official authority, and the army of criminals, outlaws, spies, and other enemies arrayed against them. Combining profession and activity, we find one in every four leading characters acting out the drama of some sort of transgression and its suppression at home and abroad.

Sex, age, occupation and other social characteristics quickly add up to a complex dramatic demography whose full account is not the task of this report. Here we merely wanted to develop a feeling for the significance of casting the symbolic world, and of the role of violence in the creation of the fictional population. Our main task, however, was to investigate the

relationships between types of violence and the social structure of the fictional population. The ethnography of the symbolic world will be further examined in that context.

Violence roles

We looked at different types of involvement in violence, and their distribution among different types of characters. "Violents" were, of course, those who committed violence, and "nonviolents" those who did not. Two groups of violents were (a) those who injured but did not kill, and (b) those who killed. Similarly, victims of violence were divided into (a) those who only got hurt, and (b) those who got killed. Three roles related to violence and three related to victimization define nine basic roles:

	VICTIMS		NONVICTIMS
	who		
	(a) get hurt	(b) get killed	
VIOLENTS			
who	1	2	3
(a) injure	Injure another and get hurt	Injure another and get killed	Injure another with impunity
	4	5	6
(b) kill	Kill another and get hurt	Kill another and get killed	Kill another with impunity
	7	8	9
NONVIOLENTS	Get hurt but commit no viol.	Get killed but commit no viol.	Not involved

The D-series of tables in Part III provide yearly figures and totals on violents (1 through 6, above); killers (4+5+6); victims (1+2+4+5+7+8); killed (2+5+8); all those involved in any violence (1 through 8); and those involved in any killing (2+4+5+6+8). Character scores (percent of those involved in any violence plus percent involved in any killing) are also given in the tables. Other roles of special significance will be noted in the discussion.

Tables D-2 through D-6 present violence roles by network and by program format and type. These findings amplify but do not modify the summary of roles and character scores presented in the first section of Part I, and will not be repeated here. Table D-7 presents violence roles by all leading characters, and Table D-8 the share of male and female characters in these roles. Subsequent tables group the results by demographic, social, and dramatic classifications. These findings will be summarized in the discussion that follows.

We shall attempt to report and interpret a complex structure of dramatic and power relationships implicit in the distribution of violence roles, and in the dynamics of their change. These relationships and shifts compose the specific message of violence in television drama. That message is a definition of social situations that underlies all perceptions, interpretations, and uses of the material. First we shall look at the overall frequencies of violence roles, and the probabilities of committing or suffering violence (or both) inherent in them. Then we shall compare distributions, relative shares, and probable risks by different types of leading characters: men and women, single and married, young and old, rich and poor, selected occupations, races, nationalities, and characters were destined for a happy or an unhappy fate. Trends will be noted insofar as they affect the complexion of the portrayals.

Violent people and the risks of life

Of all 762 leading characters studied during the three annual study periods, 513, or 67 percent, were involved in some violence (either as violents or as victims, or both). That left 249 not involved. The ratio of the two numbers is 2.1 to 1. Thus the "average" character's chance of

being involved in some violence is about twice as "good" as the chance of not being involved.

Of those involved, more were involved as victims than as violent. Six out of ten suffered but five out of ten committed some violence. Chances of suffering violence vs. escaping it were 1.5 to 1. Chances of being a violent or a nonviolent were even.

The overriding message is that of the risk of victimization. For every three violent there were three nonviolents, but for every three victims there were only two nonvictims. If one had to be either a violent or a victim, chances were 1.2 to 1 of becoming a victim.

Violent victims -- those who injured or killed and got hurt or killed in return -- numbered 42 percent of all leading characters. Only 8 percent committed violence with impunity, i.e. did not suffer violence in return. Thus the odds were 5.3 to 1 that violence brought counter-violence.

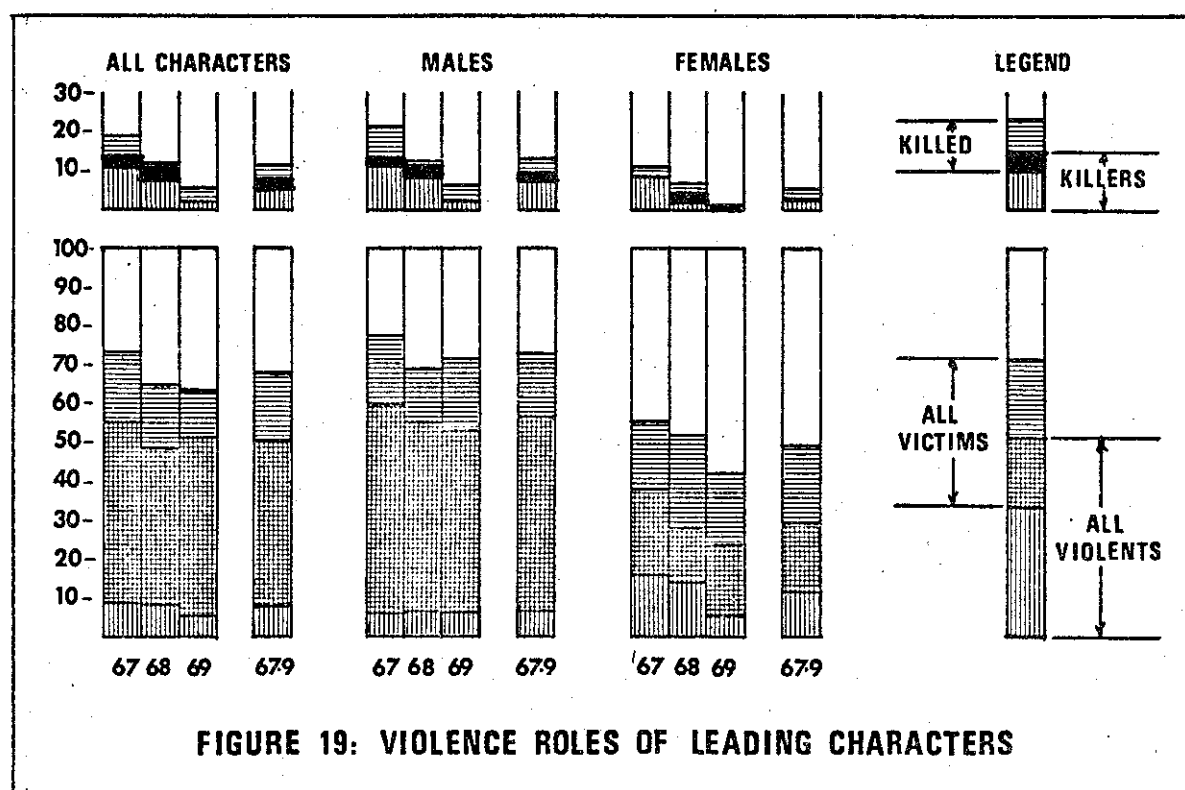
Nonviolent victims -- those who got hurt or killed without inflicting violence upon others -- numbered 17 percent of all characters. Chances were, therefore, 2.5 to 1 against being victimized without having committed violence. The risks of being only victimized (suffering violence without inflicting any) were, then, more than twice as great as the chances of committing violence with impunity. The relative probabilities suggest that few violent will escape injury or death. But nonviolents must beware too, perhaps even more; although most (71 percent) will escape injury or death, twice as many nonviolents will suffer unprovoked violence as will violent hurt or kill with impunity.

Dramatic characters can take -- and dish out -- a great deal of physical punishment, but the elimination of a leading character concludes a moral lesson. The relative probabilities of killing and being killed shift the scales from

the risks of victimization to the efficacy of the final blow.

A three-year total of 86 leading characters (11 percent of all) were involved in lethal violence. That is more than one in ten; the probability against being involved is 7.9 to 1. Killers numbered 8 percent, killed were 4 percent, and killers who were also killed numbered 1 percent of all leading characters. So while, in general, more suffer than commit violence, twice as many leading characters kill (presumably less important characters) than get killed in the stories; the odds in favor of being a killer rather than killed are 2 to 1. Chances are 6.9 to 1 that a killer will not get killed in return. But chances are only 2.9 to 1 that one gets killed without having killed (rather than after having killed) someone. It seems that the fear of victimization and the image of the suffering hero may be somewhat tempered by the suggestion that lethal violence will balance the score, at least for the more dominant figures of the symbolic world.

The total proportions and trends in the involvement of all characters in different kinds of violence can be seen in the "All Characters" columns of Figure 19. While general involvement dipped only from 1967 to 1968, the



proportion of killing dropped each year. Within these overall trends, however, several currents mingle. Victims always outnumber violent by approximately six to five, and their proportion appears to decline more slowly. This would suggest that if violence is reduced by cutting out more violent characters than victims, each of the remaining violent hurts more people, and the ratio of victimization increases. Indeed, while the percent of violent declined, nonviolent victims of violence remained 16-17 percent of all characters.

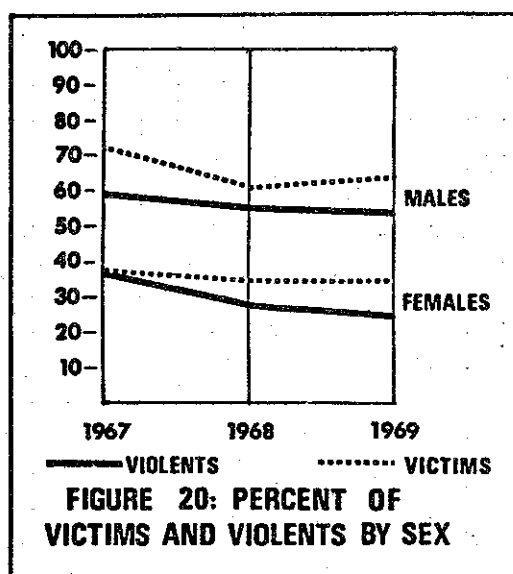
In regard to lethal violence, killers have consistently outnumbered the killed, and both killers and killed became less numerous. Nevertheless, fatal victimization, in general, also dropped more slowly than killing. In 1967 there were four killers for every two killed; and 1969 there were three killers for every two killed. Thus the relative probability of being killed vs. killing increased, as did the ratio of all victims vs. all violent.

Men and women

Differential, and shifting, roles and risks are likely to affect two unequal populations in different ways. Figure 19 shows some of these differences.

Violence was in the roles of most male but only about half of all female characters. Male involvement, essential to the dramatic functions of violence, dipped slightly and uncertainly, while female involvement, often troublesome and disturbing, was cut more decisively. But a clearer look at the violence roles shows how differently the changes affected the sexes.

Figure 20 indicates these trends separately. It shows that the drop



was mostly in violent females and in male victims. Violent males declined only slightly, and female victims not at all. The shifting sands of fate piled a greater burden of victimization upon women.

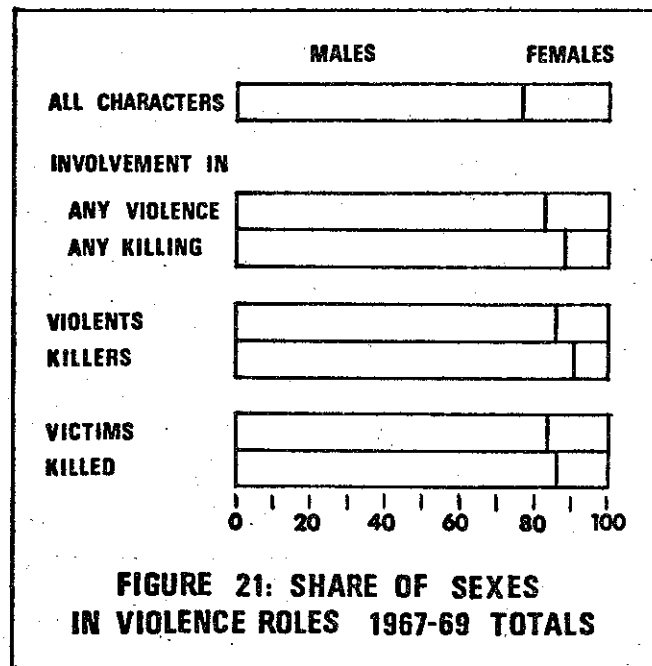
A look at the probabilities shows that men's chances of encountering some violence were 2.6 to 1, while women had an even chance of avoiding it. But once they brushed up against violence, women took a greater, and increasing, risk of falling victim to it. The disparity was greatest when it came to "pure" violence roles -- those of only committing or only suffering violence.

If a man was violent, his odds against committing violence with impunity from physical punishment were 6.9 to 1; if a woman was violent, her odds against getting away with it were 1.6 to 1. But male victims were also violent 2.9 to 1, whereas female victims had only an even chance for counter-violence. Furthermore, male killers outnumbered males killed 2.1 to 1, while female killers outnumbered females killed only 1.5 to 1.

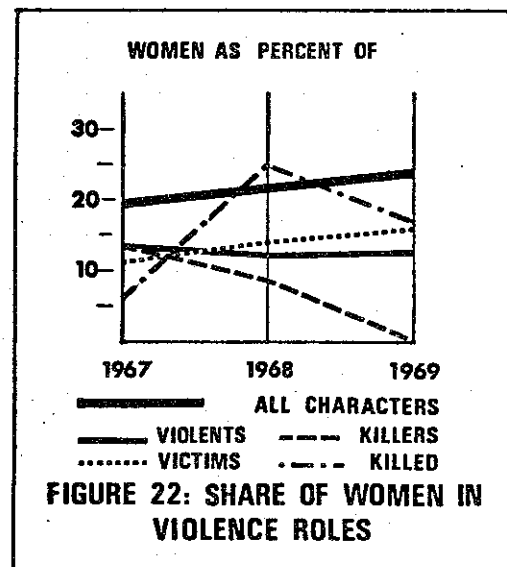
The reduction of violence roles intensified the differences. Most of the decline in violence was due to the reduction of the number of violents in general and to the virtual elimination of killing among women. The number of victims, however, did not decline as much, and not at all among women. So the shift was more than in amount of violence; it was also in the power position of women.

For men, there were five victims to every four violents throughout the three years, a steady ratio of 1.2 to 1. For women, there was an equal number of victims and violents in 1967, four victims for every three violents in 1968, and four victims to little over two violents in 1969. Women's odds of being victimized vs. inflicting violence shifted from 1 to 1, to 1.3 to 1, and 1.5 to 1. So a reduction in the percentage of violence roles without a reduction in either the number or the proportion of women victims resulted in changing the complexion of women's involvement in violence. In 1967 as many dished out as suffered violence; by 1969, one and a half times as many suffered from violence as could inflict it upon others. In 1967, 17 percent of all women fell victim of violence without committing violence themselves, and also 17 percent of women committed violence with impunity. By 1969, the same 17 percent fell victim of unreciprocated violence, but only 5 percent were allowed to commit violence with impunity.

The relative share of the sexes in the distribution of violence roles reflects these shifts. Figure 21 shows that, on the whole, women claimed less than their proportionate share of all violence roles. But, as we have seen, their share of victims hurt and especially killed was greater than their share of violents and killers, while the male proportions were the reverse. How this allocation of violence roles, and the further tightening of its



hold over the women, changed the female image in the total context of all characters can be seen on Figure 22.



The percentage of women in the entire fictional population is indicated by the heavy solid line. It increased slowly, as the share of violent characterizations

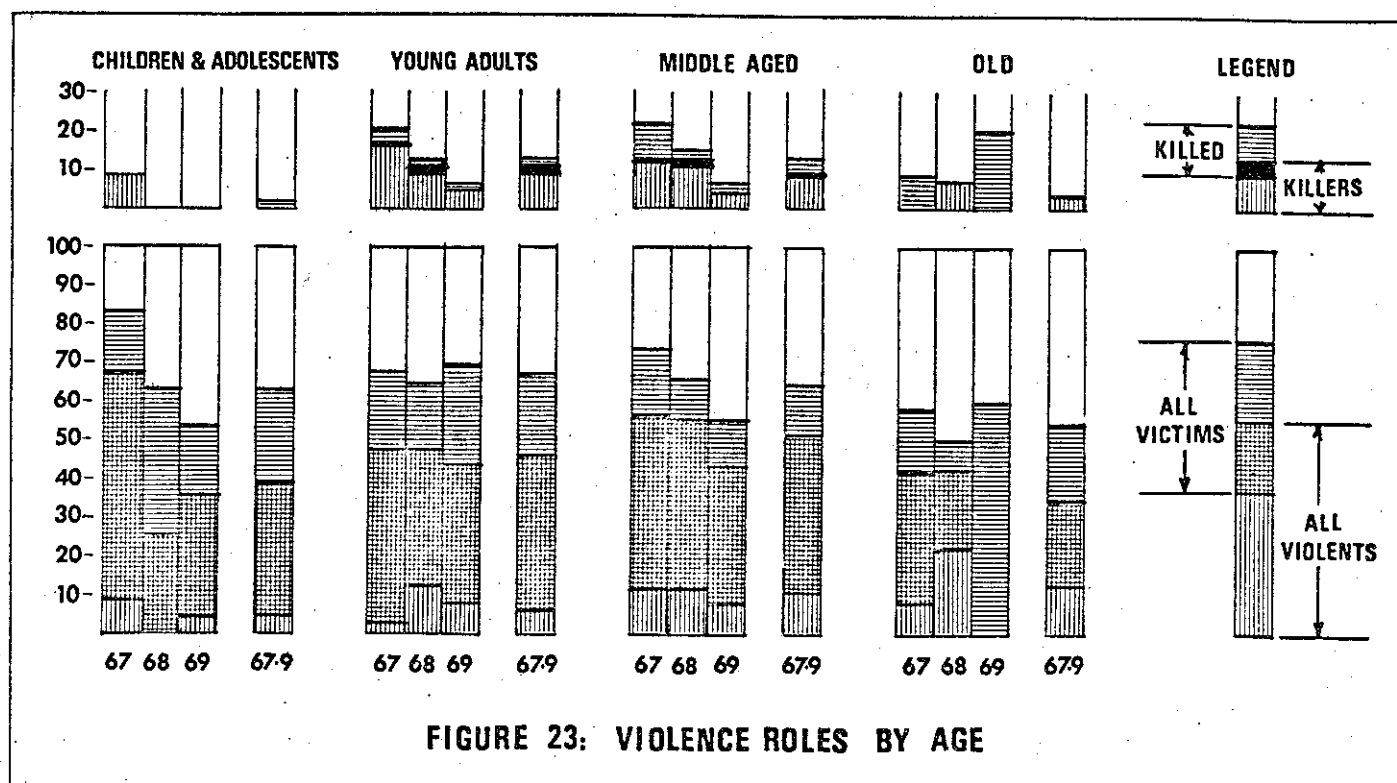
declined. The only female violence roles that increased in the same or greater proportion as the number of women in the fictional population were those of all victims, and of the killed. Women's share of all victims increased from 12 to 15 percent, and their proportion of all killed rose from 6 to 17 percent. The sex balance of those killed shifted from 1 woman to 16 men in 1967 to 1 woman to 5 men in 1969.

These shifts of fate and power position appeared to be the result of selective reductions in violence roles that, by following existing ground rules, only enhanced the inherent biases of the pattern. When violent roles are cut, they are least likely to be cut from the ranks of those whose violence is the most essential for the performance of the symbolic functions and dramatic purposes of the plays: the free, the independent, the powerful. These are typically male roles. But since the more powerful and more violent also require the most victims, the less free, independent, and dramatically useful or powerful groups must supply a disproportionate share of the victims. These target groups become increasingly passive, for they absorb most of the cut in active, aggressive violence. The pattern is not so much one of declining violence (for, we should recall, the overall prevalence and rate of violence did not decrease) as one of the increasing victimization and simultaneous pacification of the underdog under the impact of the more concentrated and relatively even higher levels of punishment meted out by the more powerful.

We have delved into the dynamics of the sex differences in violence roles as an illustration of the dynamics of power in television drama. But we shall find that women's role is involved both as an element and as an index of the balance of violent power in most other groups.

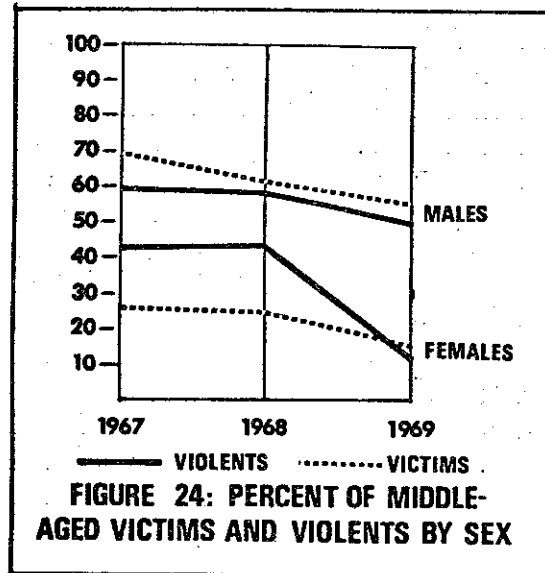
Young and old

Age does not affect violence as much as sex. As Figure 23 shows, an average of six out of ten children, nearly seven out of ten young adults,



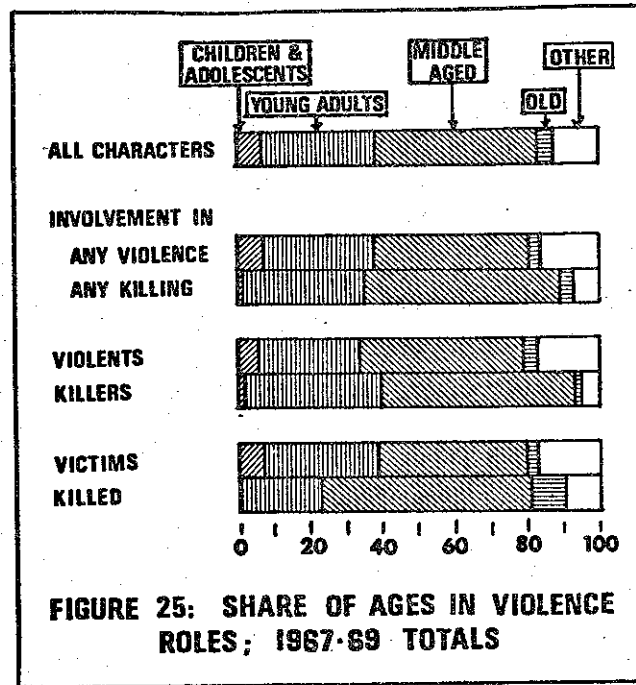
over six out of ten middle-aged, and over five out of ten old characters were involved in some violence. The level of involvement would be expected to drop most where there is the least necessity for it, but remain where most essential to the dramatic tasks and social functions to be performed. This appears to be true for the drop in the youngest and the steady rates in the young adult groups. The small number of old characters makes that category unreliable. The large group of middle-aged (345 for the three years) shows a decided drop in violent characterizations, perhaps greater than might be expected from the heavy and essential involvement of middle-aged characters in dramatic violence.

We have suggested that the role of women may be indicative of the reasons for certain configurations and trends in any category. If we now examine the percent of middle-aged violent and victims separately by sex, as shown on Figure 24, we find that women indeed play their role

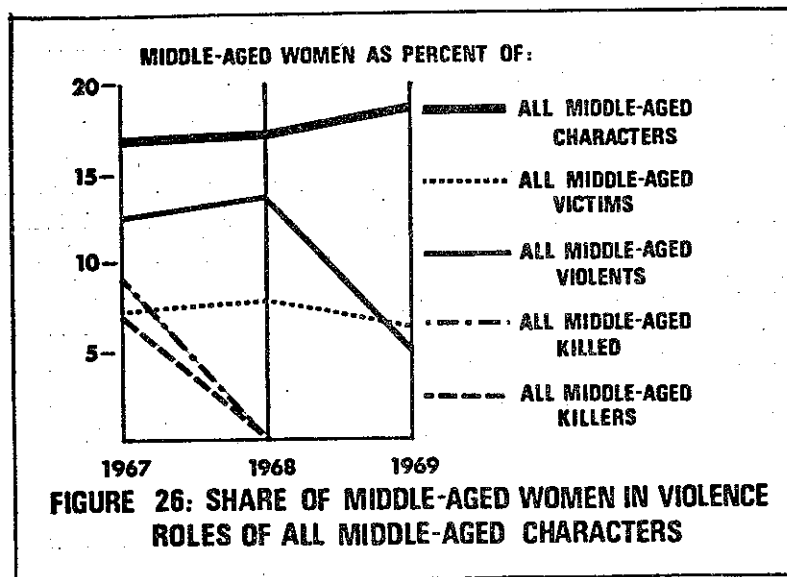


more intensively in the middle-aged category than in the context of all characters. The sharp and disproportionate drop in the percentage of violent middle-aged women is clearly responsible for the marked decline shown in that age category on Figure 23.

Figure 25 shows that the middle-aged indeed contribute more than their share of killers and especially of killed to the fictional population. (Old



people are just more likely to get killed.) But again, our findings, shown on Figure 26, indicate that most middle-aged violence and all middle-aged

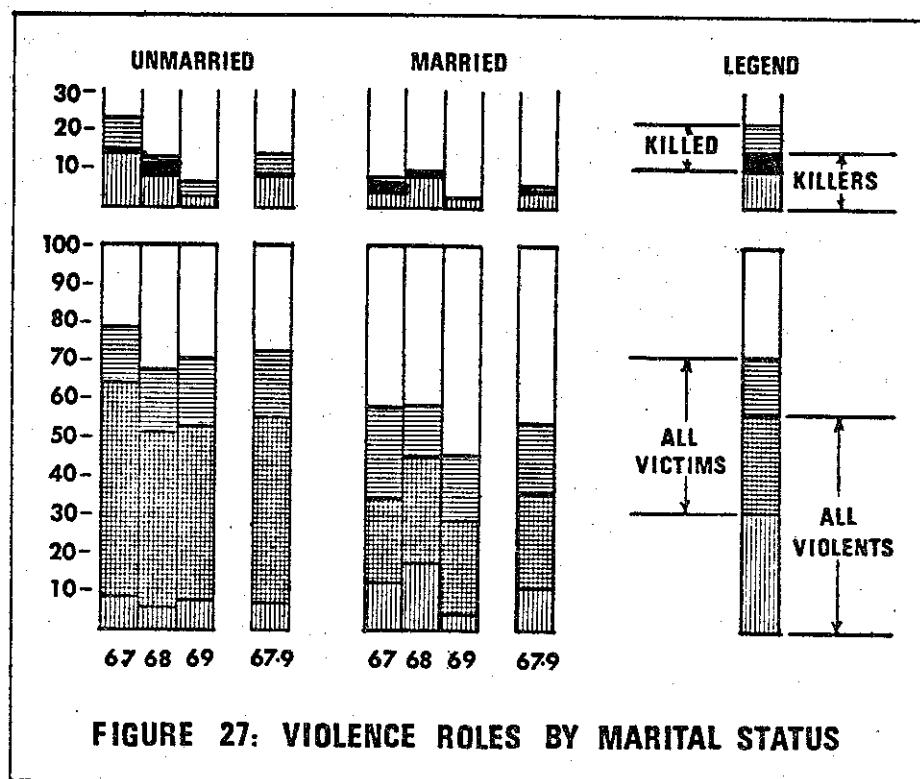


killing shifted to males. The rising middle-aged female population appears to be nearly as much victimized as before, even as they are being pacified. The discussion of marital status will return to look at these findings in another context.

Marital status

Most interpersonal conflict and violence in life occurs in the context of the most frequent and intimate interpersonal relationships in general -- the family. But real-life sources of violence are, as we have seen, only tangentially relevant to its symbolic functions. When reality interferes, it is avoided or transformed. That appears to be the case with regard to the relationship of violence to marital status.

Figure 27 shows that married (and about-to-be married) characters were



less frequently involved in violence than the unmarried (including those for whom there was no indication of marital status). Violence also declined more among the married than the unmarried. Further examination

indicates that a major part of the reason is the different and shifting composition of the two groups.

The unmarried lead population is overwhelmingly male. The proportion of women among single characters, although slowly rising, never went much above two in ten. The married population, on the other hand, was more than one-third female. Violence, as we have seen, fell more rapidly as a characteristic of female than of male roles. Hence the lower level and general decline of violent characterizations among married and about-to-be-married characters.

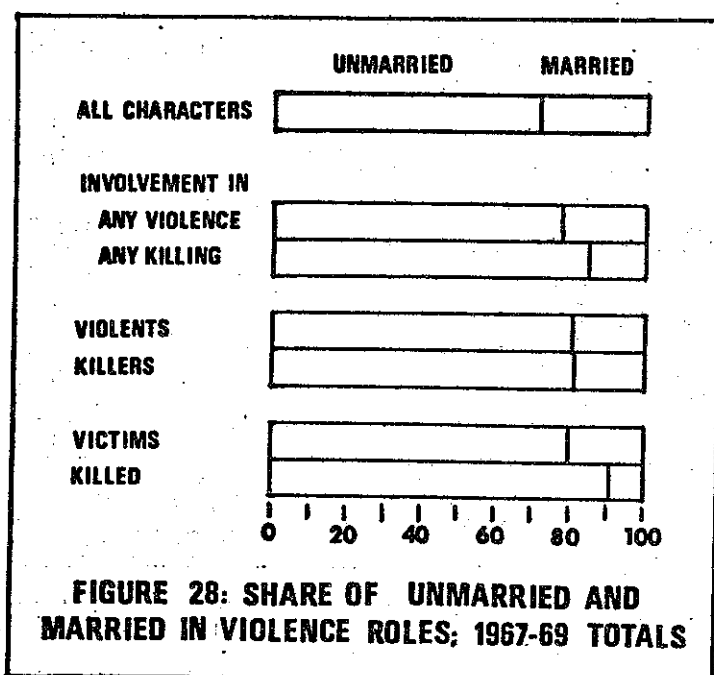
However, a separate examination of violence roles by sex yields some additional findings of interest. The frequency of unmarried male violence and victimization was, as would be expected, somewhat higher than that of all males, but the pattern was the same. Married male violence was substantially lower and steady.

Women were, of course, generally less violent than the men, and the difference increased over the years. But single women were much more likely to fall victim of violence than married women, and the relative rate of victimization increased. Married women, on the other hand, started from a different power position to arrive at the same relative standing.

In 1967, married women were more likely to be violent (42 percent) than victims (37 percent), and they were more violent even than married men (36 percent). But the frequency of married women violent fell from 42 percent of all married women in 1967 to 17 percent in 1969. The frequency of married women victims fell from 37 percent to only 28 percent. The rates of both violence and victimization among married men remained stable.

So the largest change relevant to the trends in violence and marital status is the striking pacification of the married woman, and her relegation to the same fate of relatively increasing victimization as was the lot of all women.

In the context of the male dominated and power and violence oriented world of television drama, married women have often been seen by writers and analysts as potentially disturbing and even punitive conscience-figures. The success of motherless family situation shows and of the lovable "bachelor father" types has been explained on that basis. Looking at the share of unmarried and of married characters in the different violence roles (Figure 28) provides further insight into the "politics" of sex and marriage in the world of television drama. We have



already noted the different sex composition of the single and married groups of characters. Now let us recall that while nearly three-quarters of all male dramatic leads are unmarried, only about half of all female TV leads are single. So the world of the single character is largely male; it comprises most males (and the more violent males) seen in TV drama. The world of married characters is one-third female; half of all TV women inhabit it. Not surprisingly, married characters have less than their share, and singles more than theirs, of all violence roles.

But married women again play a special role. They comprise a much larger proportion of all married characters than do single girls of all single characters. Therefore, violence committed and suffered by married women is a larger proportion of all violence roles among the married than is single-girl-violence among all unmarried. Numbering 17 percent of all unmarried, single women commit 9 percent of the violence and suffer 12 percent of the victimization of all single characters. Numbering 32 percent of the married, married women commit 27 percent of the violence and suffer 20 percent of the victimization of all married characters. The implication is that married women are more dangerous than single girls, and also more vulnerable. But single girls are more likely to be victims than violents, while -- at least on the average for the three years -- married women administer more punishment than they suffer. We have seen before that the trend has been to pacify the married woman and to reduce, if not eliminate, this menace to male power on TV.

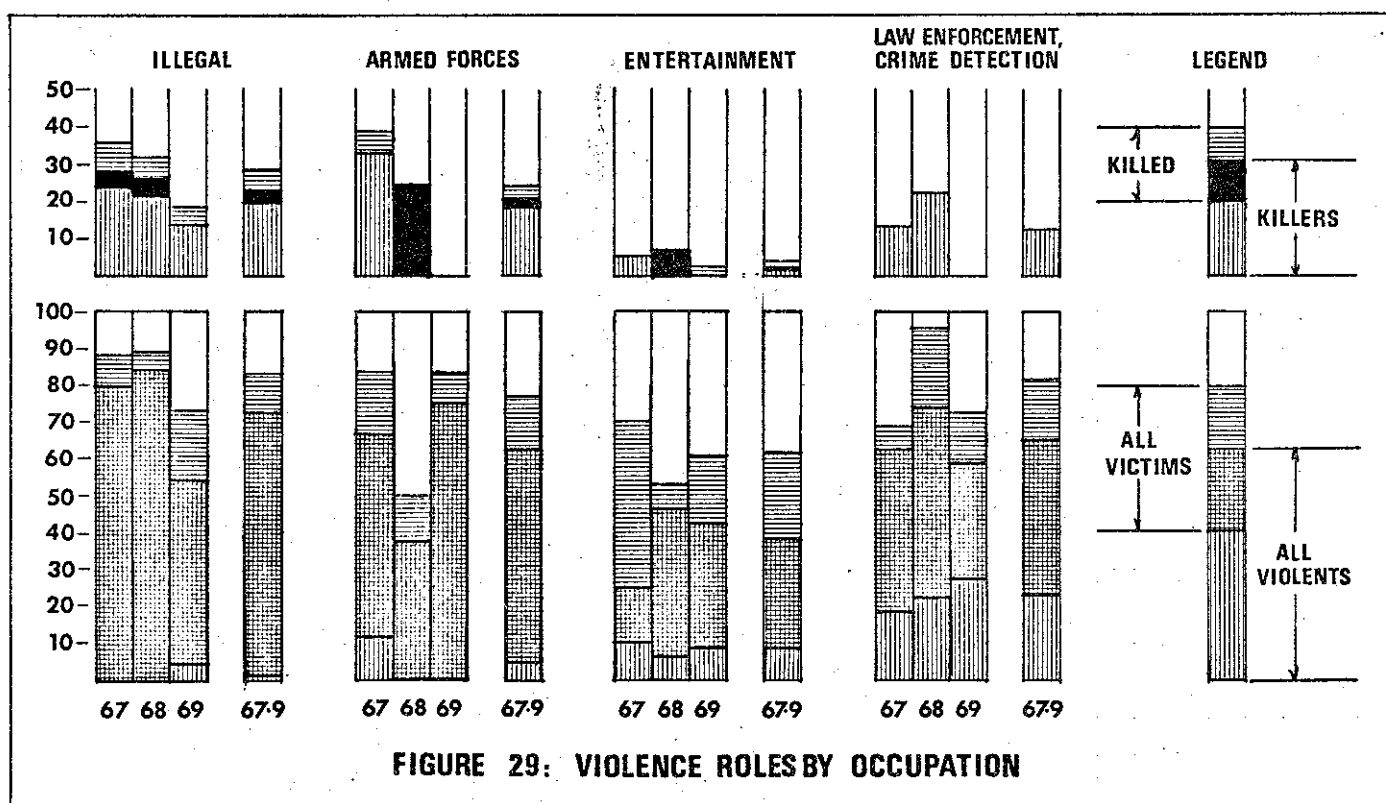
Occupations

This study focused on four occupational categories closely related to the dramatic requirements of television and the symbolic tasks

of violence. They are the challengers, the protectors, and the enforcers of law and order, and one other sizeable occupational category that does not necessarily symbolize social conflict and power but rather projects the television industry's own self-image -- the entertainers. The challengers were professionals engaged in illegal business of a domestic or international nature. The protectors were members of some armed forces, and the enforcers the agents of law and of crime detection.

The law-and-order population balance shifted slightly in favor of the enforcers, and its complexion changed toward the relative pacification of the criminals. The proportion of criminals declined from 10 to 7 percent of all characters. Law enforcement and crime detection occupied nearly 7 percent of all characters in 1967, and increased to equal or surpass the proportion of criminals. Military occupations, however, declined from over 7 to less than 4 percent. Entertainers, comprising roles in show business, sports, mass media, and the popular arts, increased in proportion from 8 to 11 percent of all characters.

Trends in violence roles, shown on Figure 29, reflect falling levels



of violence among the illegals, sharp fluctuations among lawmen and the military, and some overall drop in violence among entertainers. The pattern suggests that the violent activity of criminals was cut, but that of lawmen and the military ranged up and down (and, on the whole, increased in a less lethal form) in an apparently complementary fashion. When military violence fell in 1968, violence committed and suffered by police agents rose as if to fill a void on the side of the law. The proportion of entertainers involved in violence dropped, but their percentage of violent victims (those both committing and suffering violence) more than doubled. We shall see that the involvement of women in illegal and entertainment occupations (the only two of the selected categories in which women were involved) played a part in the changing complexion of violence in the two groups.

A separate examination of violence roles in each group fills in the gaps in the pattern. In the illegal occupations, eight out of ten committed and nine out of ten suffered violence in both 1967 and 1968. In those years, the number of criminals victimized without committing violence was negligible. By 1969, illegal violents declined to 54 percent and victims to 68 percent of the criminal population; but those who fell victims of violence without committing (or before having a chance to commit) violence rose to nearly one in four. The relative pacification of criminals applied to both men and women. But the few women criminals doubled in number (from two to four a week) and enhanced the effect while remaining relatively more likely to be victimized than the men. The overall picture became one of the less violent and apparently less victimized criminal element, but one that is, in fact, more vulnerable to violent attack because it is less able to inflict violence upon its opponents.

Most of these opponents are, of course, their occupational counterparts, the agents of crime detection and law enforcement. Starting from a minority representation and power position, the lawmen achieved numerical equality and balance-of-power superiority. While criminal violence fell and non-violent vulnerability rose, lawmen's violence did not decline. More importantly, the agents' vulnerability to violent attack, and ability to inflict punishment with impunity, shifted dramatically. In the year when criminal violence was highest (1968), the number of nonviolent police victims of violence (negligible the year before) shut up to one in four, then fell to one in seven in 1969. Meanwhile, the proportion of lawmen who only inflicted violence but did not suffer from it rose from 19 percent in 1967 to 22 percent in 1968 and 27 percent in 1969. Police violence of a unilateral or preventive nature appeared to have overcome the rise in police victimization. The sequence, then, might be that of high criminal violence, a sharp rise in police victimization, provoking even more massive unilateral police violence, resulting in the relative pacification of criminals, and requiring their growing vulnerability to violent attack, all against the background of the massing of forces of the law.

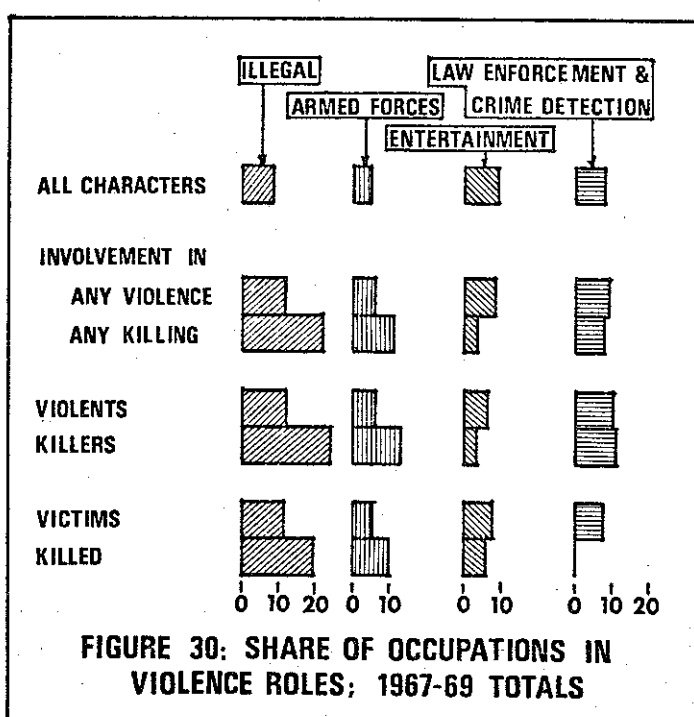
Soldiers and entertainers provided different and contrasting patterns. Soldiers declined in number, but, after a drop in 1968, increased their violent activities. The protectors of a national order uphold a variety of foreign and domestic interests. This involves a variety of symbolic functions and yields no clear pattern without a longer and more detailed analysis. We have noted a decline in the number and lethal activity of members of the armed forces. Yet their overall violence fluctuated irrespective of their numbers. In 1967 they appeared not much more violent, and the next year much less violent, than the average dramatic character in television, as

if switching from wartime to peacetime armies. In 1969, however, they led criminals and lawmen in both violence and victimization. In any case, in 1967 and 1968 no soldier was shown inflicting violence with impunity from it, while an occasional soldier each year became the victim of violence he did not or could not return. Unlike lawmen, most of whom are in domestic service, soldiers did not appear to gain in unpunished violence. The diffusion of armies in the world of television and the ambivalence of military life in war, peace, and peacetime war, permit sheer victimization but inhibit roles of the unpunished (and thus usually righteous) violent soldier.

Entertainers in the fictional world occupy a special position. They project the self-image of the talent industry, provide a favorite staple of stock parts, and form the single largest peaceful occupational category. Their number roughly equals that of criminals or of law enforcers. What the illegals lost of their share of the population over the three years, the entertainers gained. As the general population became less violent, the entertainers became more so. Starting with a mere one violent out of every four, the entertainers nearly doubled their violent members even as their total involvement in violence declined. Most of the rising violence was by characters who previously absorbed only punishment; the proportion of victims who also inflicted violence more than doubled. On the whole, therefore, program control over violence worked out to improve the power position of the fictional entertainment group. But while the men within the group became more violent and less easily victimized, the women remained relatively nonviolent and as vulnerable to victimization as were the female criminals. With the increase in the number of women entertainers from four to eleven a week, this meant that the proportionate share of women

victims out of all entertainers who suffered violence tended to increase. The overall effect, then, became one of growing male pugnacity in the much-victimized entertainment world, with the burden of suffering shifting to a larger corps of female entertainers. We have no evidence to indicate whether such trends were peculiar to this occupational category, or part of a general shift in the balance of powers as reflected in those parts of the fictional population that are identified with a profession, and in which women play especially sensitive and potentially vulnerable roles.

The violence-related professions, while obviously highly involved in violence, did not represent most of the violence in the world of television drama. The share of occupations in selected violence roles can be seen on Figure 30. Illegals naturally had more than their proportionate share of



violence. But about nine-tenths of all violence and at least three-fourths of all killing did not involve criminals. The chief symbolic function of

violence is moral and social, but rarely legal. Recognition of the illegality of violence usually relegates the play to the limited genre of crime or courtroom drama. The 1967-68 analysis found that due process of law was indicated as a consequence of major acts of violence in only two out of every ten violent plays.

The legal protectors and enforcers of the social order also engaged in violence in greater proportions than their numbers in the population would suggest, and their ratio of killers to killed was naturally more favorable than that of criminals. But entertainers who were much less violent, claimed as large a share of all violent acts as did members of the armed forces, and counted at least as many victims among them as did all soldiers or all agents of law. Occupations in the fictional world serve functions of characterization and plot. None has the lion's share of all violence, because violence is diffused to serve symbolic functions of power in every segment of that world.

Social class

Social class, however, is a direct but delicate matter of power. Therefore, the symbolic rituals of a society, and especially those produced for consumer markets, rarely flaunt naked power based on class distinction alone. When they do, it is likely to show the ruthlessness of other times and places. Otherwise, class is a troublesome dramatic element. When class distinction are apparent at all, they appear to be incidental to other traits, goals, and outcomes.

TV drama in America particularly blurs class distinctions, even if it cannot obscure its dynamics. The vast majority of leading characters can only be classified as members of that elastic "middle class" stretching from the well-to-do professional, entertainer, or executive through the comfortable or careless majority, to the frugal para-professional (nurse, reporter, detective).

Many are presented outside of any regular class structure (adventurers, spies, in the armed services). Even other classes are easiest and most "entertaining" to present through middle-class eyes, as when a family of impoverished farmers becomes suburban millionaires, or when the wealthy exurbanite lawyer attempts to make good as a simple farmer among other simple folk.

No more than two in every ten leading roles was distinctively upper class. Many of them played in settings far away and long ago. Their involvement in violence was greater than that of middle class characters. Constraints on violence may have helped to shrink the upper class population from 22 percent of all characters in 1967 to 9 percent in 1969. Upper class involvement in violence was reduced from 74 percent of all upper class characters in 1967 to 54 in 1969. The size of the middle class and mixed population increased proportionately, but their involvement in violence fell much less: from 72 to 65 percent. Figure 31 illustrates these trends. A contributing cause may

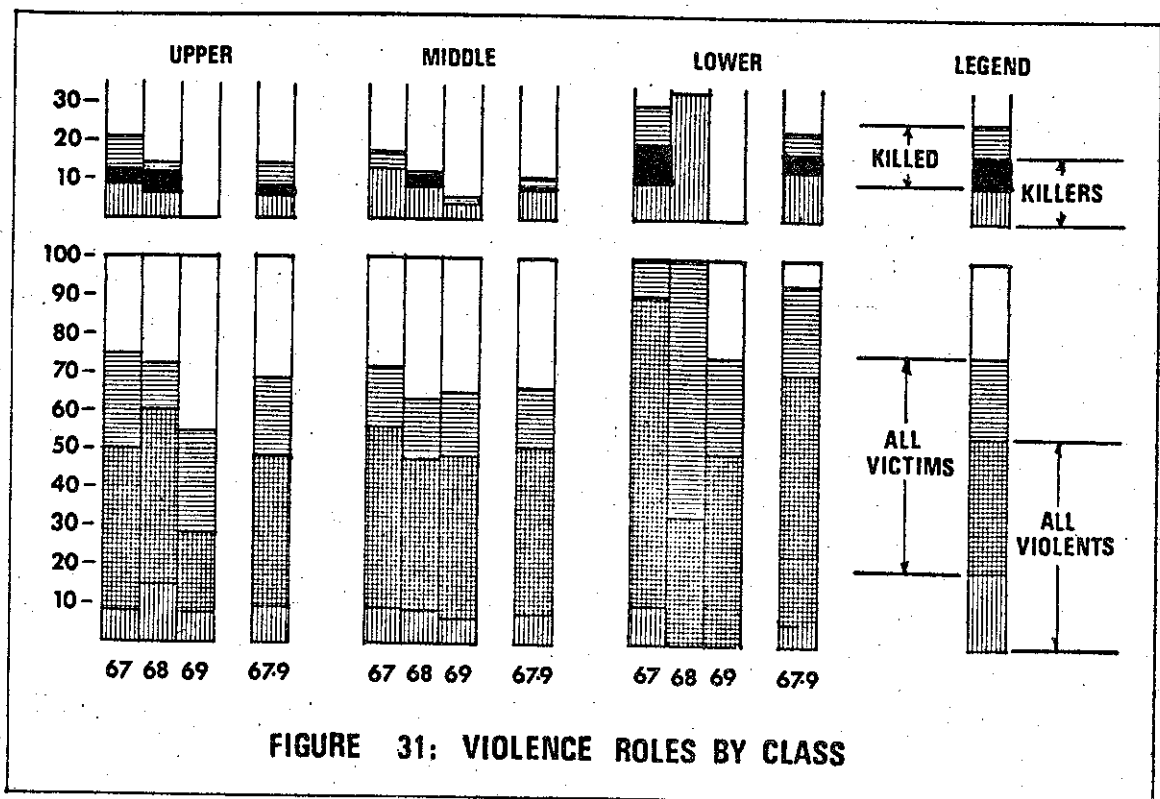


FIGURE 31: VIOLENCE ROLES BY CLASS

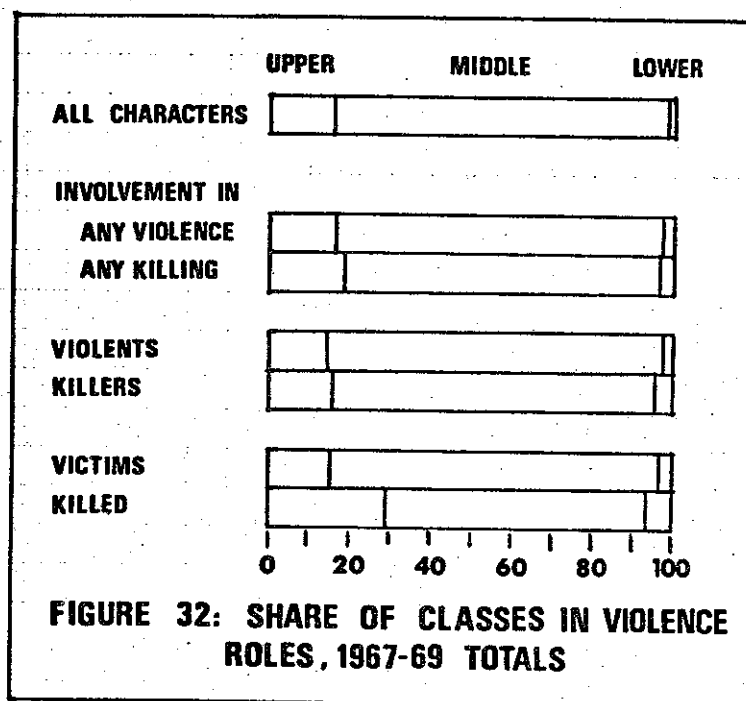
be the tendency to portray more women in the upper than in other classes. Sex

breakdown by class (available only for 1969) shows women comprising 29 percent of the upper class population, 24 percent of the middle class and mixed population, and none of the lower class.

Lower class characters were few to begin with (4 percent in 1967), and dropped to half or less of that number. But they were the most violent of all. Violence, victimization, or both, was the lot of all but one of the 17 lower class characters who played leading roles in the three annual samples. That one escaped involvement in 1969, accounting for the reduction that year. The three-year average rate of victimization, and its margin over the rate of violence, were higher among the lower class characters than among all others.

As with upper class and other relatively "sensitive" roles, killing by or of lower class characters disappeared. Nevertheless, such killing as there was in 1967 and 1968 yields a three-year average higher than that of the other classes. The ratio of killers to killed was twice as "favorable" (to killers) in the middle class as in the other classes.

Figure 32 illustrates the relative shares of the classes in violence roles for 1967-69. It shows that upper and lower classes had more, and middle class less, than their share of characters killed.

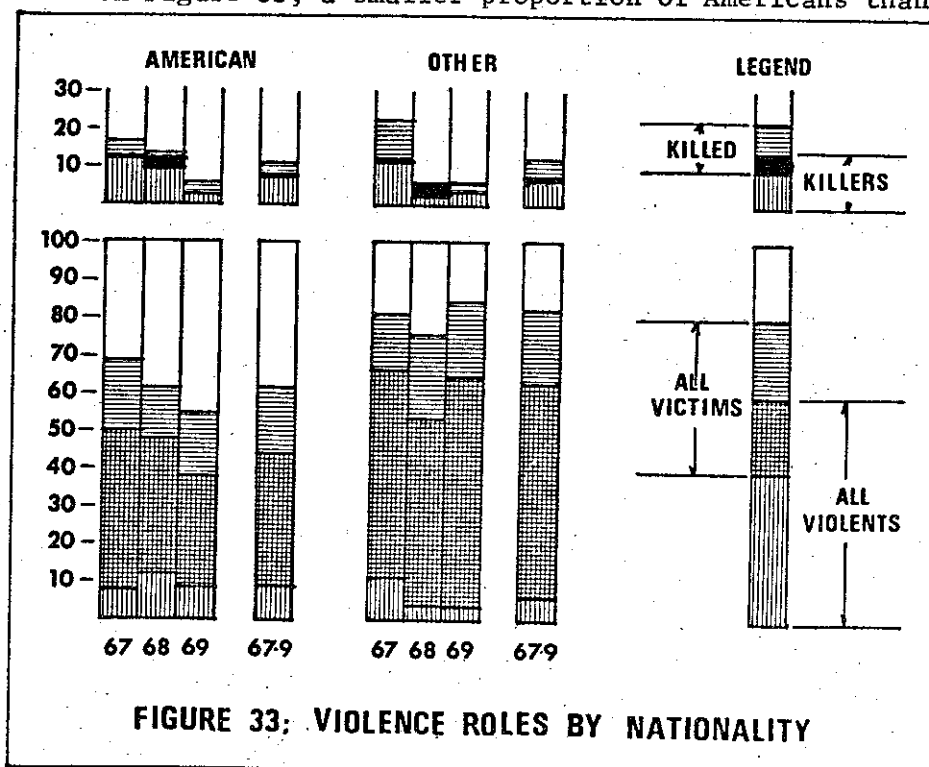


Nationality

The nationality of a dramatic character is not an accident of birth. It is another element of the symbolic structure in which people and action take on particular significance. When nationality is not used for characterization, it may be assumed from the setting. When the setting itself is unclear or mixed, and nationality is irrelevant to character and action, it cannot be reliably assessed. However, it was possible to differentiate the clear from the unclear and mixed cases of nationality and to divide the dramatic population into two groups: Americans and Others.

In comparing these two groups, it should be kept in mind that the Americans is the clear-cut category, and the Others includes both foreign nationals and those for whom no nationality could be established. The image of foreigners is thus blurred by that of mixed and unclear nationals. If we assume that the nationals of the producing country might be presented in a different light from foreigners, this grouping would tend to provide a most conservative estimate of the differences.

More than two-thirds of all characters could be identified as Americans. As we can see on Figure 33, a smaller proportion of Americans than of Others

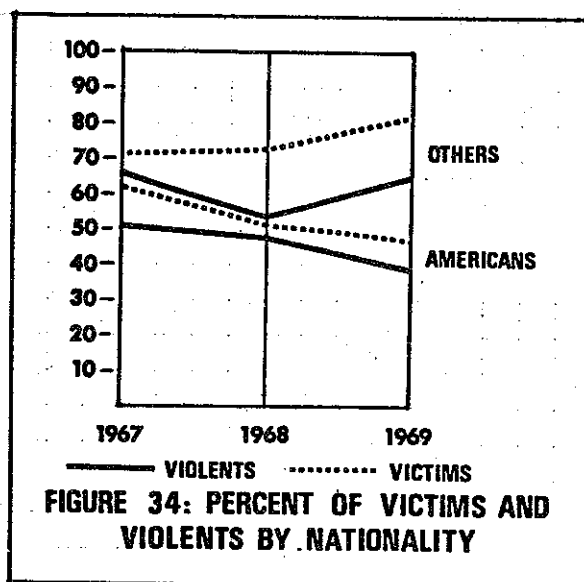


engaged in violence, and the involvement of Americans declined over the years, while that of the Others did not. For the three-years, six out of ten Americans but eight out of ten Others committed or suffered some violence, or both. Even larger was the difference in the "both": 36 percent of Americans, but only 57 percent of all Others committed and suffered violence. In other words, foreigners and those not identifiable as Americans, as a group, were increasingly more likely to become involved in violence and to pay a higher price for it than were the Americans.

The different mix of the sexes again contributed to these findings. Nearly three out of ten Americans but fewer than two out of ten Others were women. The somewhat larger proportion of women contributed to the declining number of violent acts (and the more slowly declining victims) among the Americans. On the other hand, the high and persistent violence of the Others reflects, in part, the smaller proportion of women. But, of course, dramatic population mix is not an independent "fact of life." It is, in fact, quite unrelated to actual population figures. But it is related to the message implicit in the symbolic functions of given groups in given settings. If the domestic group appears a little more "feminine" than the rest of the world (within a still overwhelmingly masculine structure), it is not so simply because there are more women in it, but because its symbolic tasks call upon that group to perform most familiar scenes of domesticity. The Others, by comparison, act in the more remote regions of representation and embody most of the symbolic attributes of "pure" masculinity, such as free-wheeling action and mobility and social unrelatedness. These characterizations do not lend themselves to feminine roles. (Which is why the exceptions are often disturbing and the most likely to be muted in any tightening of controls.) These factors

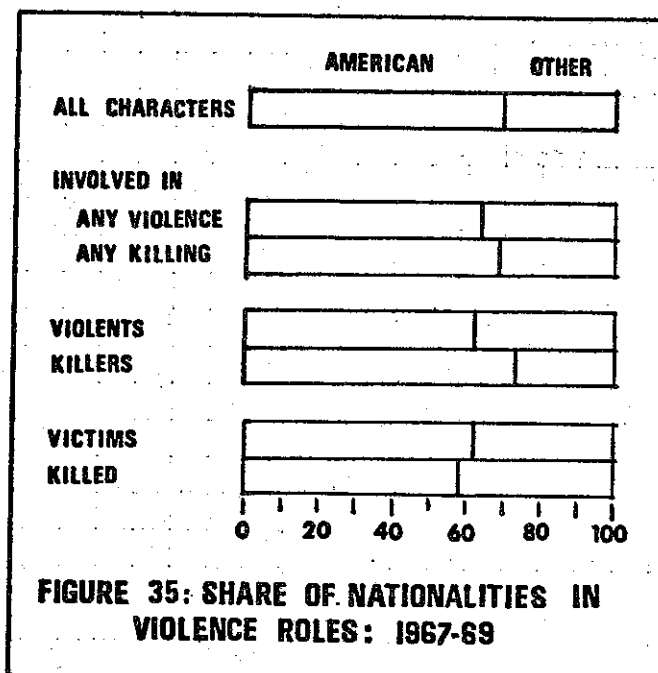
help shape the pattern of the groups' relationships to violence.

The pattern takes on a familiar shape, shown on Figure 34. Among the



Americans both violence and victimization declined, but victimization fell more. Among the Others, the relative trends were the reverse; in fact, victimization increased in absolute terms, as well as in relation to the number of violent Others.

Figure 35 illustrates the share of the two groups in the different



violence roles. The Others have contributed more than their share to violent acts and victims, but not to killing. The incidence of killing dropped sharply in both groups. But the three-year balance of killers and killed favors the Americans. For every American killed, there were 2.6 American killers. But for every Other killed, there was only 1.3 Other character who were able to inflict fatal violence. As every subordinate group of characters, the Others are especially prone to victimization; as violence ebbs and killing drops, their chances of victimization become higher. Becoming more violent does not prevent victimization; in fact, it appears to provoke it, especially when the minority group commits the violence. But the role of killer and the lethal balance -- the final arbiter of power -- remains a prime preserve of the dominant group.

"Reducing violence" thus becomes selective muting of its most morbid and marginal manifestations, while enhancing its symbolic utility. The trimming of some commercially sensitive and dramatically problematic scenes from conventional plays works out to widen the gap of differential risks in favor of the already dominant groups. The net effect is again to sharpen rather than to blur the symbolic functions of violence as dramatic demonstrations cultivating assumptions about social power.

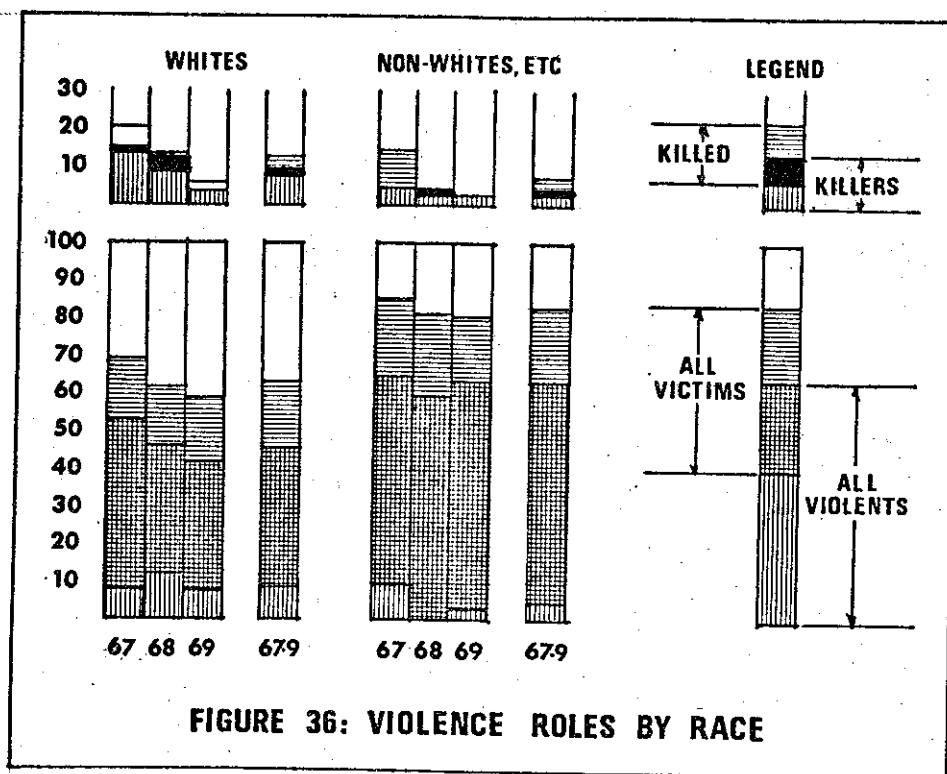
Race

TV drama presents a world of many places and races. The ethnic composition of this world intertwines with other characteristics in the total symbolic structure. TV drama's global population was 77 percent white, 70 percent American, and 67 percent white American.

The white majority was 82 percent American, while the nonwhite majority was only 15 percent American. Of those clearly identified as Americans,

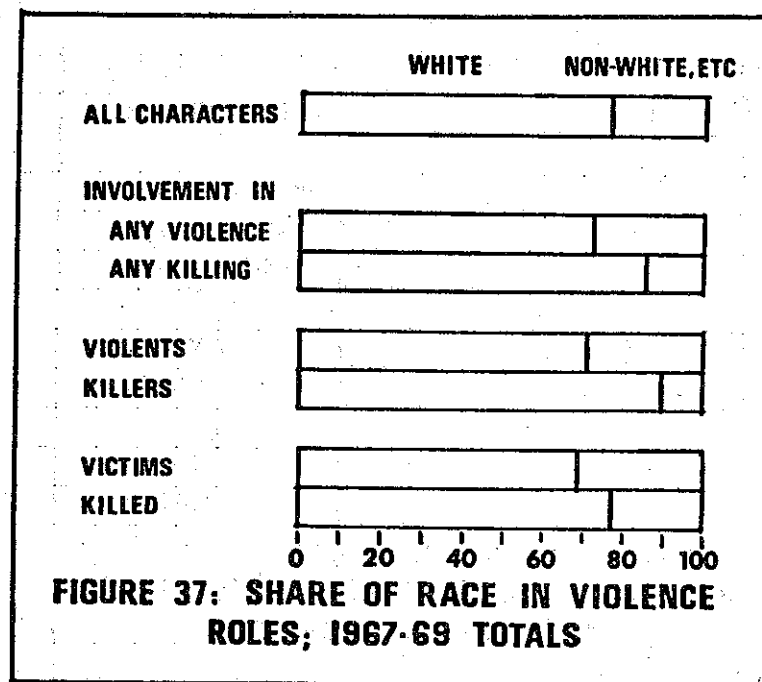
95 percent were white, while of the Others only 35 percent could be identified as white. The imbalance of the sexes between the white majority and the nonwhite minority was even more pronounced than that between Americans and Other. Almost three out of ten whites but barely one out of ten nonwhites were women. Yet, despite the larger percentage of women among both whites and Americans than among all others, fully half of all TV drama characters were white American males.

So the population mix of whites combines American male dominance with a substantial female representation. Nonwhites are virtually all male and mostly distant from the American social setting. Although nonwhites comprise the majority of the world's people, and non-American nationalities comprise the bulk of nonwhites, both appear in the position of a minority in the world of TV. These features facilitate the development of a symbolic structure in which "whiteness" is largely associated with American dominance and "nonwhiteness" with the bulk of "other" humanity subordinate to it. It is consistent with the implicit message of this population mix that the findings on the relationship of race and violence, shown on Figure 36, present a pattern very similar to that of nationality and



violence. The figures show lower and declining engagement among whites, and higher and persisting involvement among nonwhites. The margin between the generally higher proportion of victims and lower proportion of violent was consistently in favor of whites, despite the fact that they had the higher percentage of women (who, in general, suffer more victimization than men).

Figure 37 shows the share of the two groups in violence roles. Nonwhites



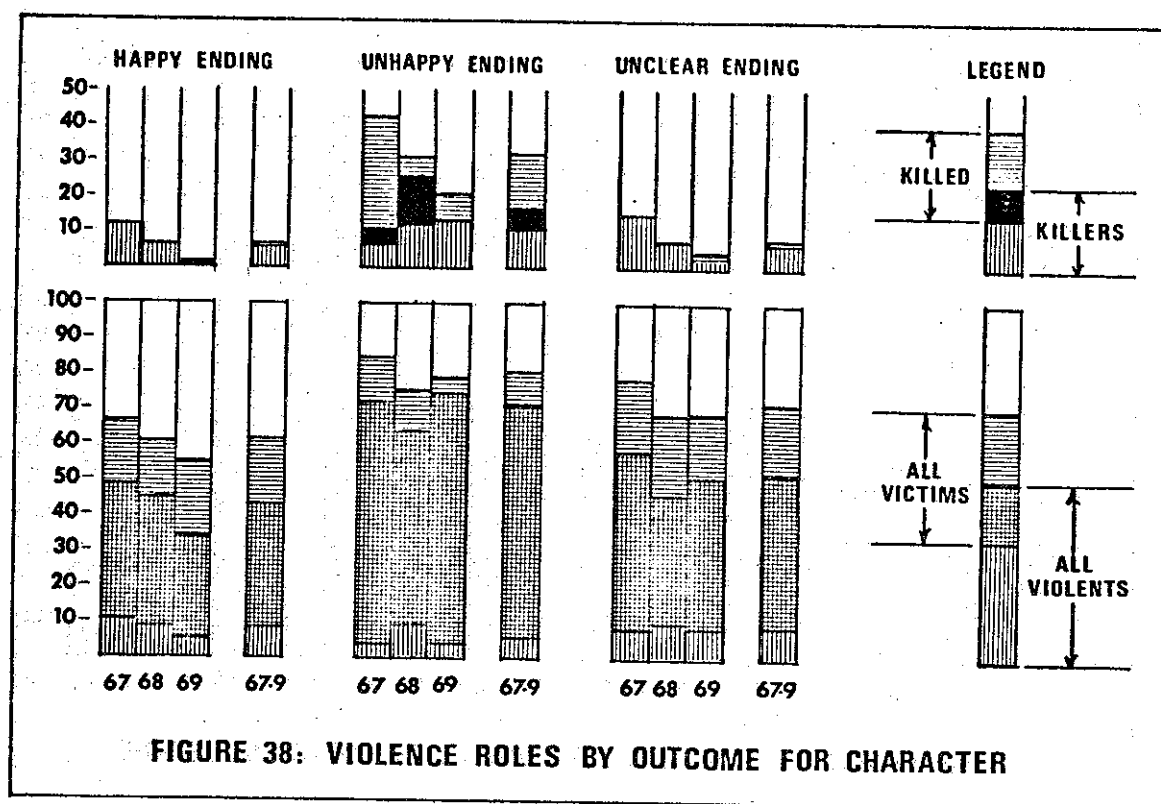
had more than their share of violent and especially of victims, but less than their share of killing. However, as with non-Americans, such killing as nonwhites encountered exacted a higher price from them than from whites. For every white killed, there were 2.3 white killers. But there was a nonwhite killed for every nonwhite killer. In the symbolic world of television, nonwhites suffer more and kill less than whites. But when nonwhites kill they die for it, while the white group is more than twice as likely to get away with murder -- or kill in a "good cause" to begin with.

Final outcome

The "good cause," usually embodied in a "good guy," typically leads to the hero's success and a happy outcome. Happiness is goodness on television. The "mistakes" and frailties of the hero may enhance his attractiveness, but the final demonstration of "who is the better man" usually resolves any lingering doubts about the preferred structure traits, values, and power.

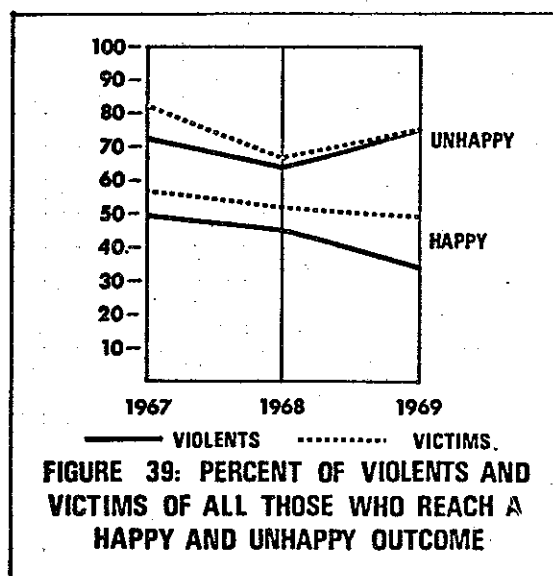
Violence is more likely to be reduced where it is already relatively low -- among the "happies" -- than among the "lesser men," those who supply the unhappy violent and victims. This selective reduction can achieve an overall softening of potentially disturbing mayhem, and leave intact, or even tighten, the essential symbolic structure.

Figure 38 shows that involvement in all kinds of violence dropped most



among characters who reach a clearly happy ending in the plays. The relative

distribution of violent acts and victims can be examined on Figure 39. It shows

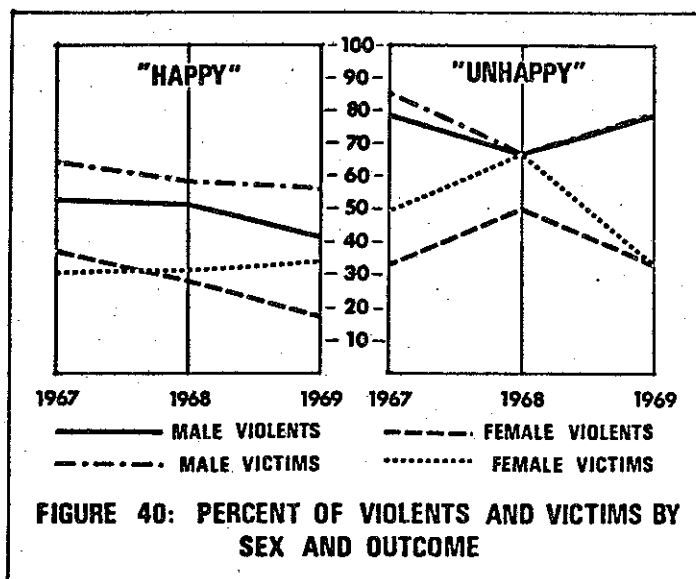


that "happy" violent acts declined most, while "happy" victims fell somewhat less. The victimization of the hero is, of course, a more essential dramatic element than is his commission of violence -- except perhaps in the end. Among the "unhappies," however, violent acts did not decline, and the proportion of victims fell only to equal that of violent acts. Those who reach an unhappy fate need not be victimized any more -- or less -- than seems "fair" to reciprocate their high level of aggression.

When the pressure is on, therefore, the "good guys" victimized by the "bad guys" become less violent (save perhaps the final blow), while the ill-fated "bad guys" continue to get their just deserts. It is advisable to see if this differential outcome applies evenly to other groups. For example, we have seen that as the general frequency of violence declines, the proportion of women increases. Now we can note that the percentage of women among the "happies" rose even more (from 22 percent in 1967 to 29 percent in 1969), but that of

women among the "unhappies" fell from 13 to 7 percent. On the basis of previously reported findings, women can be expected to be less violent but relatively more often victimized than the men. Does outcome make a difference in the relative position of women?

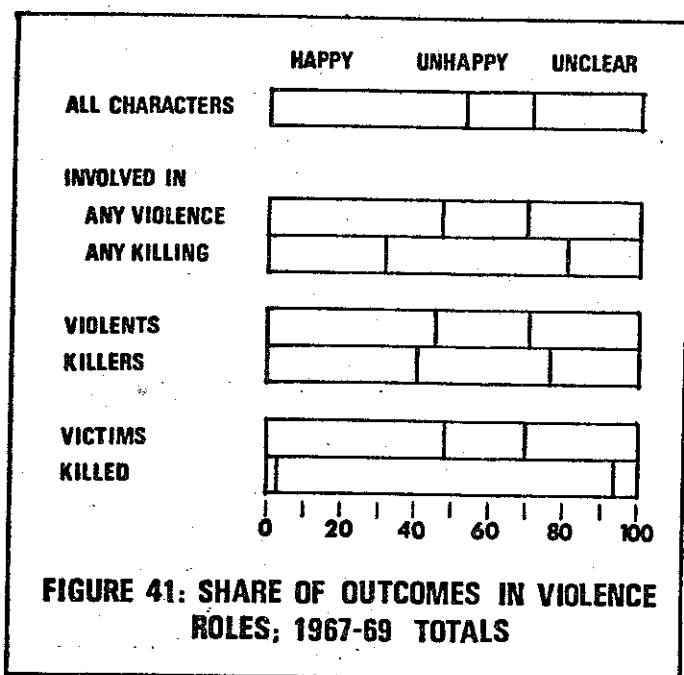
Figure 40 shows that it does. The pressures on programming that led to



the reduction of unhappy women characters resulted in a corresponding decline in violence among ill-fated women. There was no such decline either among men of the same fate or among "happy" women. The disturbing image of the unhappy violent woman gave way to the more acceptable violent male to perform the symbolic functions of defeat. The increase of victimization among women was left for the "happy" female population to absorb.

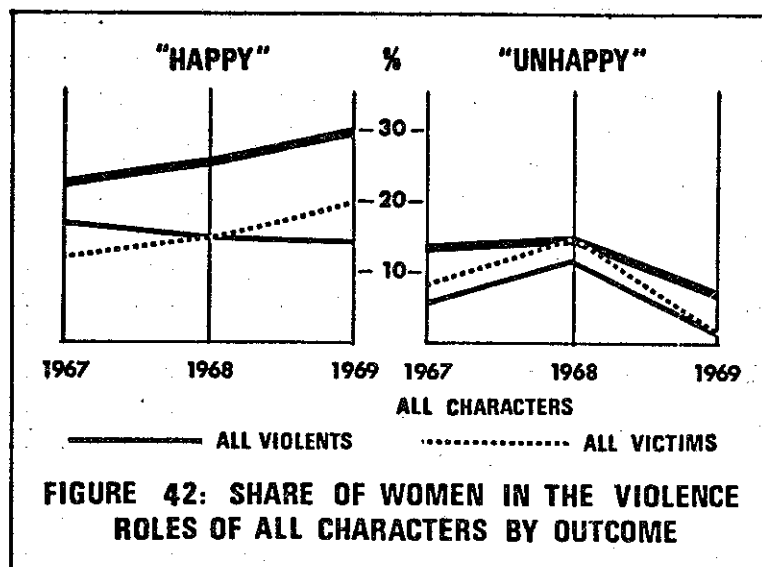
This suggests that the shift toward female victimization is not so much an aspect of defeat as of fear and suffering. With an increase in both the proportion of women and their rate of victimization, the complexion of the "happy" population can be expected to change.

Figure 41 shows the share of groups fated for different outcomes in the



various violence roles. The "happies" clearly engage in less than their share of violence, although their ratio of killers to killed -- a sign of the "final blow" -- is naturally more favorable than that of the "unhappies." What, then, is the effect of rising female victimization on the complexion of the "happy" majority?

Males, of course, dominate both groups. But, as Figure 42 shows, women's



share of all "unhappies" dropped to half its 1967 percentage, and violent women practically disappeared from among those who meet an unhappy end. On the other hand, as the share of women among all "happy" characters rose, and as violence among them declined, the proportion of female victims of violence increased from 12 percent in 1967 to 15 percent in 1968 and 20 percent in 1969. This is greater than the rise of women's share among the "happies," and greater than the increase of female victims among all characters (12, 14, and 15 percent, respectively). Just as a decline in violence, then, a "happy" outcome relegates women to a less favorable treatment than is accorded the dominant male group. The unhappy world of bad guys becomes virtually all male, but the "happy heroes" suffer less and the "happy" heroines more than before. The world of the good and the happy appears to need an increasing number of "happy" women victims to suffer the indignities inflicted by the bad guys.

The risks of life on prime time; some conclusions

Violence in prime time and Saturday morning network television drama was, on the whole, no less prevalent in 1969 than it had been in 1967 or 1968. It was, however, less lethal. Cartoons were again the most violent, and increasingly so. CBS programs remained the least violent, but by a decreasing margin. The proportion of violent characterizations declined, and killings and casualties dropped sharply, resulting in a general lowering of the overall violence index. The effect of dramatic policy and program controls was most noticeable in reducing mayhem on certain types of noncartoon plays produced for television, shifting some network lineups in the violence "rating game," and altering the mix of elements in the symbolic structure.

The symbolic structure of a message system defines its own world. Representation directs varying amounts of attention to what exists in that world. Dramatic focus and emphasis signify hierarchies of importance; type-

casting and fate accent value and power; and the causal thread of action ties things together into a dynamic whole. Casual, subjective, and selective interpretations and conclusions start from and rest on these basic premises of what exists, what is important, what is right, and what is related to what in the symbolic world.

The fictional freedom of that world permits its time, space, distance, style, demography, ethnography, and the fate of men to be bent to the purposes of dramatic mass production and its rules of social morality. Violence is a pervasive part and instrument of the allocation of values and of powers in the symbolic world. It touches most characters, but, of course, not equally: sex, age, status, occupation, nationality, race, and the consequent dramatic destinies all play a role in the pattern of allocations. The pattern appears to project the fears, biases, privileges, and wishful thinking of dominant institutions onto a cosmic canvas. Men in power calculate the risks of life for all by a calculus of their own making. The shifting burdens of violence and victimization further escalate the differential risks, skew the actuarial tables, and load the unequal balance of symbolic powers.

The fundamental function and social role of ritualized dramatic violence is, then, the maintenance of power. The collective lessons tend to cultivate a sense of hierarchical values and forces. Their conflicts expose the danger of crossing the lines, and induce fear of subverting them. Such symbolic functions of myth and ritual historically socialized people into growing up to know how to behave in different roles in order to avoid, as well as to use, violence. The culture of every society cultivates images of self and the world that tend to reduce the necessity for resorting to social violence to enforce its norms, but also demonstrate the necessity for doing so.

Changes in the pattern will, then, be equally selective. Cuts will be made in areas least damaging to and most consistent with its essential features. Violence may be trimmed, but not everywhere. It may be de-goryfied or even de-glorified (for neither gore nor glory are essential to the pattern), but in ways that serve the dramatic purposes as well, if not better. Writers, producers, directors, and censors will eliminate or soften violent characterizations that run counter to the conventional rules, that demand complexity not easily accepted (or obtained) in television drama, and that may offend commercial sensitivity to selected moral sensibilities. The net effect is not blurring but heightening of dramatic functions and tightening the symbolic noose of social powers.

The frequency of dramatic violence and the shifting ratios of victimization may have important effects on setting levels of expectation and acquiescence, and on generating a climate of fear. But the message of symbolic violence is implicit in whatever amount there is of it, and is unaffected by overall frequencies. That message has deep roots in the institutional structure. Real acts of social violence are likely to stem from the same stresses that dramatic violence bends to its symbolic purpose. The two structures -- symbolic and social -- stem from the same social order, and serve the same purposes in their own different ways.

This study has shown that symbolic functions rooted in social power relationships are not easily altered. It is doubtful that they can be significantly altered at all without some institutional innovation and social alteration. The evidence of change we have found (mostly along lines of least resistance)

suggests that even the best intentioned program controls introduced into the same basic structures may have unanticipated consequences. It seems appropriate now to discharge the researcher's obligation to point to implications for further study, and to such other considerations as the findings suggest.

1. Trend studies of longer duration and comparative scope are needed to confirm or modify and extend the findings of this research. A broader base for such comparison is reported in the Part II results based on the "Enlarged 1969 sample."

2. Some of the measures developed for this study lend themselves to a comprehensive system of "cultural indicators," yielding periodic reports on symbolic representations of theoretical and social importance. The broader the context the more reliable and valid the determination of each function in the total symbolic structure. Such indicators would provide the type of information for the mass-produced cultural environment as economic indicators do for the economy, public opinion polling does for reflecting verbal responses (without revealing their symbolic premises), social indicators are proposed to do for social health and welfare, and ecological indicators might do for the physical environment.

3. The effective control of symbolic violence, and the free dramatic use of its essential function to serve the aims of a democratic society, will expect a higher price than we have been willing to pay. When a society attempts to control an industrial process polluting the air only to find that its basic productive powers depend on it, a predicament of major proportions becomes apparent and demands creative and costly institutional, scientific, and technical innovation. All that can and in time must be done. Cheaper solutions have limited value and may only disguise a worsening situation, although they may, in the short

run, alleviate selected problems. Symbolic production, including the portrayal of violence when necessary, running counter to its prevailing ritualistic functions, should be encouraged. As real social relations and institutional processes change, the former symbolic rituals become dysfunctional. Indicators of cultural trends can be sensitive measures not only of what mass media produce but also of what society requires for the cultivation of its changing patterns.

4. Two other types of related research are indicated. One is of the institutional processes of creation and decision-making in the mass media, particularly television. The objective would be to specify the diffuse and now largely invisible pressures and controls that shape dramatic -- and probably also other -- types of symbolic functions in ways that neither "decision-makers" nor publics fully realize. The other type of related research would investigate what the symbolic functions cultivate in popular conception and social behavior. Such research would relate television exposure not to violent behavior alone, if at all, but to definitions of social situations, values, powers, aspirations, and of the means of their attainment, as well as of the price to be paid for the use of different means by different people. The research would proceed on the assumption, supported by the findings of this study, that symbolic violence is neither a singular concept nor only a semantic equivalent for violent behavior but a function implicit in certain basic premises about life, society, and power. Television relates to social behavior as it defines the world beyond one's ken, and cultivates symbolic structures in which violence may -- or may not -- play an instrumental role.

PART II

TABULATION OF FINDINGS

- A. Measures and Indicators
- B. Basic Tables of Prevalence, Significance, and Rate
- C. Aspects of Action
- D. Leading Characters

A. MEASURES AND INDICATORS

TABLE A-1: MEASURES AND INDICATORS: ALL NETWORKS, ALL PROGRAMS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	96	87	98	281	121
Program hours analyzed	62.00	58.50	61.75	182.25	71.75
Leading characters analyzed	240	215	307	762	377
MEASURES OF VIOLENCE					
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	81.2	81.6	80.6	81.1	83.5
Program hours containing violence	83.2	87.0	82.0	84.0	83.2
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	478	394	483	1355	630
(R/P) Rate per all programs (plays)	5.0	4.5	4.9	4.8	5.2
(R/H) Rate per all hours	7.7	6.7	7.8	7.4	8.8
<u>Roles (% of leading characters)</u>	%	%	%	%	%
Violents (committing violence)	55.8	49.3	46.6	50.3	48.5
Victims (subjected to violence)	64.6	55.8	57.7	59.3	58.9
(%V) All those involved in violence either as violents or as victims or both	73.3	65.1	64.2	67.3	66.3
Killers (committing fatal violence)	12.5	10.7	3.3	8.3	3.7
Killed (victims of lethal violence)	7.1	3.7	2.0	4.1	2.1
(%K) All those involved in killing either as killers or as killed or both	18.8	11.6	5.3	11.3	5.5
INDICATORS OF VIOLENCE					
Program score: $PS = (\%P) + 2(R/P) + 2(R/H)$	106.6	104.0	106.0	105.5	111.5
Character score: $CS = (\%V) + (\%K)$	92.1	76.7	69.5	78.6	70.8
Violence index: $VI = PS + CS$	198.7	180.7	175.5	184.1	182.3

TABLE A-2: SUMMARY OF NETWORK AND PROGRAM INDICATORS

	1967	1968	1969	1967-69
<u>ABC</u>				
Program score	117.6	113.5	102.1	110.4
Character score	104.7	79.4	67.9	83.0
Violence index	222.3	192.9	170.0	193.4
<u>CBS</u>				
Program score	84.0	98.7	92.8	92.1
Character score	67.1	68.4	55.9	63.3
Violence index	151.0	167.1	148.7	155.4
<u>NBC</u>				
Program score	118.3	103.8	121.0	114.6
Character score	101.3	83.5	82.8	88.8
Violence index	219.6	187.3	203.8	203.4
<u>Cartoons</u>				
Program score	146.3	155.8	169.4	158.0
Character score	104.8	83.0	91.2	93.3
Violence index	251.1	238.8	260.6	251.3
<u>TV plays</u>				
Program score	98.3	88.1	84.7	90.7
Character score	88.0	69.5	57.4	71.5
Violence index	186.3	157.6	142.1	162.2
<u>Feature films</u>				
Program score	97.5	126.8	103.1	109.5
Character score	84.3	108.7	65.4	84.5
Violence index	181.8	235.5	168.5	194.0
<u>Crime, western, action-adventure</u>				
Program score	125.9	128.1	135.2	129.3
Character score	116.0	100.0	93.2	102.7
Violence index	241.9	228.1	228.4	232.0
<u>Comedy</u>				
Program score	81.3	86.3	102.4	89.3
Character score	59.8	58.0	63.4	60.3
Violence index	141.1	144.3	165.8	149.6

TABLE A-3: MEASURES AND INDICATORS: CARTOONS, ALL NETWORKS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	32	25	38	95	53
Program hours analyzed	7.00	6.92	8.67	22.59	12.17
Leading characters analyzed	62	47	102	211	146
MEASURES OF VIOLENCE					
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	93.7	96.0	97.4	95.8	98.1
Program hours containing violence	94.3	92.8	96.1	94.5	97.2
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	151	162	254	567	370
(R/P) Rate per all programs (plays)	4.7	6.5	6.7	6.0	7.0
(R/H) Rate per all hours	21.6	23.4	29.3	25.1	30.4
<u>Roles (% of leading characters)</u>	%	%	%	%	%
Violents (committing violence)	72.6	66.0	70.6	54.0	67.1
Victims (subjected to violence)	83.9	76.6	85.3	82.9	80.1
(%V) All those involved in violence either as violents or as victims or both	90.3	78.7	90.2	87.6	87.0
Killers (committing fatal violence)	4.8	4.3	0.0	2.4	0.7
Killed (victims of lethal violence)	9.7	0.0	1.0	19.4	1.4
(%K) All those involved in killing either as killers or as killed or both	14.5	4.3	1.0	5.7	2.1
INDICATORS OF VIOLENCE					
Program score: $PS = (%P) + 2(R/P) + 2(R/H)$	146.3	155.8	169.4	158.0	172.9
Character score: $CS = (%V) + (%K)$	104.8	83.0	91.2	93.3	89.1
Violence index: $VI = PS + CS$	251.1	238.8	260.6	251.3	262.0

TABLE A-4: MEASURES AND INDICATORS: TV PLAYS, ALL NETWORKS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample N
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	58	55	52	165	60
Program hours analyzed	42.50	36.58	36.58	115.66	43.08
Leading characters analyzed	159	145	176	480	202
MEASURES OF VIOLENCE					
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	74.1	72.7	67.3	71.5	70.0
Program hours containing violence	81.2	80.6	76.8	79.6	77.0
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	298	168	187	653	218
(R/P) Rate per all programs (plays)	5.1	3.1	3.6	4.0	3.6
(R/H) Rate per all hours	7.0	4.6	5.1	5.6	5.1
<u>Roles (% of leading characters)</u>	%	%	%	%	%
Violents (committing violence)	49.7	40.7	34.7	41.5	37.1
Victims (subjected to violence)	59.1	46.9	42.6	49.4	44.6
(%V) All those involved in violence either as violents or as victims or both	67.3	57.2	50.0	57.9	52.5
Killers (committing fatal violence)	15.7	11.0	5.1	10.4	5.9
Killed (victims of lethal violence)	6.3	4.1	2.3	4.2	2.5
(%K) All those involved in killing either as killers or as killed or both	20.7	12.4	7.4	13.3	7.9
INDICATORS OF VIOLENCE					
Program score: $PS = (%P) + 2(R/P) + 2(R/H)$	98.3	88.1	84.7	90.7	87.4
Character score: $CS = (%V) + (%K)$	88.0	69.6	57.4	71.2	60.4
Violence index: $VI = PS + CS$	186.3	157.7	142.1	161.9	147.8

TABLE A-5: MEASURES AND INDICATORS: FEATURE FILMS, ALL NETWORKS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample N
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	6	7	8	21	8
Program hours analyzed	12.50	15.00	16.50	44.00	16.50
Leading characters analyzed	19	23	29	71	29
MEASURES OF VIOLENCE					
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	83.3	100.0	87.5	90.5	87.5
Program hours containing violence	84.0	100.0	86.4	90.0	86.4
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	29	64	42	135	42
(R/P) Rate per all programs (plays)	4.8	9.1	5.3	6.4	5.3
(R/H) Rate per all hours	2.3	4.3	2.5	3.1	2.5
<u>Roles (% of leading characters)</u>	%	%	%	%	%
Violents (committing violence)	52.6	69.6	34.5	50.7	34.5
Victims (subjected to violence)	47.4	69.6	51.7	56.3	51.7
(%V) All those involved in violence either as violents or as victims or both	68.4	87.0	58.6	70.4	58.6
Killers (committing fatal violence)	10.5	21.7	3.4	11.3	3.4
Killed (victims of lethal violence)	5.3	8.7	3.4	5.6	3.4
(%K) All those involved in killing either as killers or as killed or both	15.8	21.7	6.9	14.1	6.9
INDICATORS OF VIOLENCE					
Program score: $PS = (%P) + 2(R/P) + 2(R/H)$	97.5	126.8	103.1	109.5	103.1
Character score: $CS = (%V) + (%K)$	84.2	108.7	65.5	84.5	65.5
Violence index: $VI = PS + CS$	181.7	235.5	168.6	194.0	168.6

TABLE A-6: MEASURES AND INDICATORS: CRIME, WESTERN, ACTION-ADVENTURE, ALL NETWORKS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	64	54	63	181	82
Program hours analyzed	47.60	39.20	33.25	120.05	40.25
Leading characters analyzed	164	135	190	489	248
MEASURES OF VIOLENCE					
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	95.3	98.1	96.8	96.7	97.6
Program hours containing violence	94.3	98.7	96.5	96.4	97.1
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	419	341	418	1178	559
(R/P) Rate per all programs (plays)	6.5	6.3	6.6	6.5	6.8
(R/H) Rate per all hours	8.8	8.7	12.6	9.8	13.9
<u>Roles (% of leading characters)</u>	%	%	%	%	%
Violents (committing violence)	72.6	65.9	64.2	67.5	63.7
Victims (subjected to violence)	80.5	73.3	77.4	77.3	75.4
(%V) All those involved in violence either as violents or as victims or both	89.0	82.2	85.3	85.7	84.3
Killers (committing fatal violence)	18.3	16.3	4.7	12.5	5.2
Killed (victims of lethal violence)	9.8	5.2	3.2	5.9	3.2
(%K) All those involved in killing either as killers or as killed or both	26.8	17.8	7.9	17.0	8.1
INDICATORS OF VIOLENCE					
Program score: $PS = (%P) + 2(R/P) + 2(R/H)$	125.9	128.1	135.2	129.3	139.0
Character score: $CS = (%V) + (%K)$	115.8	100.0	93.2	102.7	92.4
Violence index: $VI = PS + CS$	241.7	228.1	228.4	232.0	231.4

TABLE A-7: MEASURES AND INDICATORS: COMEDY, ALL NETWORKS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	44	42	48	134	60
Program hours analyzed	24.30	20.20	19.07	64.07	22.32
Leading characters analyzed	107	81	82	270	101

MEASURES OF VIOLENCE

<u>Prevalence</u>		%	%	%	%	%
(%P)	Programs containing violence	65.9	66.7	70.8	67.9	73.3
	Program hours containing violence	57.30	68.4	55.1	57.6	61.4
<u>Rate</u>		N	N	N	N	N
	Number of violent episodes	122	134	216	472	324
(R/P)	Rate per all programs (plays)	2.8	3.2	4.5	3.5	5.4
(R/H)	Rate per all hours	4.9	6.6	11.3	7.7	14.51
<u>Roles (% of leading characters)</u>		%	%	%	%	%
	Violents (committing violence)	37.4	38.3	40.2	38.5	47.5
	Victims (subjected to violence)	46.7	43.2	61.0	50.0	68.3
(%V)	All those involved in violence either as violents or as victims or both	55.1	53.1	63.4	57.0	70.3
	Killers (committing fatal violence)	3.7	4.9	0.0	3.0	0.0
	Killed (victims of lethal violence)	0.9	0.0	0.0	0.4	0.0
(%K)	All those involved in killing either as killers or as killed or both	4.7	4.9	0.0	3.3	0.0

INDICATORS OF VIOLENCE

Program score: $PS = (%P) + 2(R/P) + 2(R/H)$	81.3	86.3	102.4	89.3	113.1
Character score: $CS = (%V) + (%K)$	59.8	58.0	63.4	60.3	70.3
Violence index: $VI = PS + CS$	141.1	144.3	165.8	149.6	183.4

TABLE A-8: MEASURES AND INDICATORS: ABC, ALL PROGRAMS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	35	22	34	91	39
Program hours analyzed	22.00	17.50	20.00	59.50	22.50
Leading characters analyzed	86	63	109	258	127
MEASURES OF VIOLENCE					
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	88.6	90.9	76.5	84.6	76.9
Program hours containing violence	90.9	94.3	71.3	85.3	70.0
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	195	111	161	467	168
(R/P) Rate per all programs (plays)	5.6	5.0	4.7	5.1	4.3
(R/H) Rate per all hours	8.9	6.3	8.1	7.8	7.5
<u>Roles (% of leading characters)</u>	%	%	%	%	%
Violents (committing violence)	62.8	55.6	44.0	53.1	41.7
Victims (subjected to violence)	72.1	57.1	53.2	60.5	48.8
(%V) All those involved in violence either as violents or as victims or both	82.6	66.7	61.5	69.8	57.5
Killers (committing fatal violence)	14.0	12.7	3.7	9.3	3.1
Killed (victims of lethal violence)	8.1	1.6	2.7	4.3	2.4
(%K) All those involved in killing either as killers or as killed or both	22.1	12.7	6.4	13.2	5.5
INDICATORS OF VIOLENCE					
Program score: $PS = (%P) + 2(R/P) + 2(R/H)$	117.6	113.5	102.1	110.4	100.5
Character score: $CS = (%V) + (%K)$	104.7	79.4	67.9	83.0	63.0
Violence index: $VI = PS + CS$	222.3	192.9	170.0	193.4	163.5

TABLE A-9: SELECTED MEASURES, ABC CARTOONS

SAMPLES (100%)		One week's prime time and Saturday morning programs in				Enlarged 1969 sample
		1967	1968	1969	1967-69	
		N	N	N	N	N
Programs (plays) analyzed		13	4	16	33	18
Program hours analyzed		3.00	1.50	3.50	8.00	4.00
<u>Prevalence</u>		%	%	%	%	%
(%P)	Programs containing violence	100.0	100.0	100.0	100.0	100.0
	Program hours containing violence	100.0	100.0	100.0	100.0	100.0
<u>Rate</u>		N	N	N	N	N
	Number of violent episodes	70	26	95	191	99
(R/P)	Rate per all programs (plays)	5.4	6.5	5.9	5.8	5.5
(R/H)	Rate per all hours	23.3	17.3	27.1	23.9	24.8
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)		157.4	147.6	166.0	159.4	160.6

TABLE A-10: SELECTED MEASURES, ABC NON-CARTOON PROGRAMS

SAMPLES (100%)		One week's prime time and Saturday morning programs in				Enlarged 1969 sample
		1967	1968	1969	1967-69	
		N	N	N	N	N
Programs (plays) analyzed		22	18	18	58	21
Program hours analyzed		19.00	16.00	16.50	51.50	18.50
<u>Prevalence</u>		%	%	%	%	%
(%P)	Programs containing violence	81.8	88.9	55.6	75.9	57.1
	Program hours containing violence	89.5	93.8	65.2	83.0	63.5
<u>Rate</u>		N	N	N	N	N
	Number of violent episodes	125	85	66	276	69
(R/P)	Rate per all programs (plays)	5.7	4.7	3.7	4.8	3.3
(R/H)	Rate per all hours	6.6	5.3	4.0	5.4	3.7
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)		106.4	108.9	71.0	96.3	71.1

TABLE A-11: SELECTED MEASURES, ABC CRIME, WESTERN, ACTION-ADVENTURE

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	25	16	24	65	26
Program hours analyzed	18.60	12.50	12.25	43.35	12.75
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	100.0	100.0	100.0	100.0	100.0
Program hours containing violence	100.0	100.0	100.0	100.0	100.0
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	170	99	154	423	158
(R/P) Rate per all programs (plays)	6.8	6.2	6.4	6.5	6.1
(R/H) Rate per all hours	9.1	7.9	12.6	9.8	12.4
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	131.8	128.2	138.0	132.6	137.0

TABLE A-12: SELECTED MEASURES, ABC COMEDY

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	13	6	16	35	18
Program hours analyzed	6.00	6.00	7.85	19.85	8.85
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	76.9	100.0	62.5	74.3	66.6
Program hours containing violence	58.3	100.0	39.5	63.5	46.3
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	45	32	57	134	77
(R/P) Rate per all programs (plays)	3.5	5.3	3.6	3.8	4.3
(R/H) Rate per all hours	7.5	5.3	7.3	6.8	8.7
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	98.9	121.2	84.3	95.5	92.6

TABLE A-13: MEASURES AND INDICATORS: CBS, ALL PROGRAMS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	32	35	29	96	44
Program hours analyzed	19.50	20.00	18.00	57.50	24.00
Leading characters analyzed	73	79	93	245	135
MEASURES OF VIOLENCE					
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	65.6	77.1	72.4	71.9	81.8
Program hours containing violence	70.5	80.0	78.7	76.4	84.0
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	111	137	113	361	232
(R/P) Rate per all programs (plays)	3.5	3.9	3.9	3.8	5.3
(R/H) Rate per all hours	5.7	6.9	6.3	6.3	9.7
<u>Roles (% of leading characters)</u>	%	%	%	%	%
Violents (committing violence)	39.7	40.5	38.7	39.6	49.6
Victims (subjected to violence)	46.6	51.9	47.3	48.6	57.8
(%V) All those involved in violence either as violents or as victims or both	53.4	59.5	52.7	55.1	65.2
Killers (committing fatal violence)	8.2	7.6	1.1	5.3	3.7
Killed (victims of lethal violence)	6.8	3.8	2.2	4.1	3.0
(%K) All those involved in killing either as killers or as killed or both	13.7	8.9	3.2	8.2	5.9
INDICATORS OF VIOLENCE					
Program score: $PS = (%P) + 2(R/P) + 2(R/H)$	84.0	98.7	92.8	92.1	111.8
Character score: $CS = (%V) + (%K)$	67.0	68.4	55.9	63.3	71.1
Violence index: $VI = PS + CS$	151.0	167.1	148.7	155.4	182.9

TABLE A-14: SELECTED MEASURES, CBS CARTOONS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample N
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	10	13	9	32	20
Program hours analyzed	2.00	3.00	3.00	8.00	5.50
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	90.0	100.0	88.9	93.8	95.0
Program hours containing violence	90.0	100.0	88.7	93.3	94.0
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	44	77	66	187	160
(R/P) Rate per all programs (plays)	4.4	5.9	7.3	5.8	8.0
(R/H) Rate per all hours	22.0	25.7	22.0	23.4	29.1
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	142.8	163.2	147.5	152.2	169.2

TABLE A-15: SELECTED MEASURES, CBS NON-CARTOON PROGRAMS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample N
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	22	22	20	64	24
Program hours analyzed	17.50	17.00	15.00	49.50	18.50
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	54.5	63.6	65.0	60.9	70.8
Program hours containing violence	68.6	76.5	76.7	73.7	81.1
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	67	60	47	174	72
(R/P) Rate per all programs (plays)	3.0	2.7	2.4	2.7	3.0
(R/H) Rate per all hours	3.8	3.5	3.1	3.5	3.9
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	68.1	76.0	76.0	73.3	84.6

TABLE A-16: SELECTED MEASURES, CBS CRIME, WESTERN, ACTION-ADVENTURE

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	18	18	12	48	27
Program hours analyzed	11.00	9.00	5.50	25.50	11.50
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	94.4	94.4	91.6	93.8	96.3
Program hours containing violence	97.7	94.4	87.8	94.6	94.2
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	99	107	76	282	195
(R/P) Rate per all programs (plays)	5.5	5.9	6.3	5.9	7.2
(R/H) Rate per all hours	9.0	11.9	13.8	11.1	17.0
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	123.4	130.0	131.8	127.8	144.7

TABLE A-17: SELECTED MEASURES, CBS COMEDY

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	16	21	17	54	26
Program hours analyzed	8.00	7.90	7.50	23.40	9.50
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	43.8	61.9	64.7	57.4	76.9
Program hours containing violence	37.5	49.4	62.7	49.6	70.5
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	16	61	66	143	143
(R/P) Rate per all programs (plays)	1.0	2.9	3.9	2.6	5.5
(R/H) Rate per all hours	2.0	7.7	8.8	6.1	15.1
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	49.8	83.1	90.1	74.8	118.1

TABLE A-18: MEASURES AND INDICATORS: NBC, ALL PROGRAMS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged
	1967 N	1968 N	1969 N	1967-69 N	1969 sample N
Programs (plays) analyzed	29	30	35	94	38
Program hours analyzed	20.50	21.00	23.75	65.25	25.25
Leading characters analyzed	81	73	105	259	115
MEASURES OF VIOLENCE					
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	89.7	80.0	91.4	87.2	92.1
Program hours containing violence	87.0	87.7	93.7	89.7	94.1
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	172	146	209	527	230
(R/P) Rate per all programs (plays)	5.9	4.9	6.0	5.6	6.1
(R/H) Rate per all hours	8.4	7.0	8.8	8.1	9.1
<u>Roles (% of leading characters)</u>	%	%	%	%	%
Violents (committing violence)	63.0	53.4	56.2	57.5	54.8
Victims (subjected to violence)	72.8	58.9	71.4	68.3	71.3
(%V) All those involved in violence either as violents or as victims or both	81.5	69.9	77.1	76.4	77.4
Killers (committing fatal violence)	14.8	12.3	4.8	10.0	4.3
Killed (victims of lethal violence)	6.2	5.5	1.0	3.9	0.9
(%K) All those involved in killing either as killers or as killed or both	19.8	13.7	5.7	12.4	5.2
INDICATORS OF VIOLENCE					
Program score: $PS = (%P) + 2(R/P) + 2(R/H)$	118.3	103.8	121.0	114.6	122.5
Character score: $CS = (%V) + (%K)$	101.3	83.5	82.8	88.8	82.6
Violence index: $VI = PS + CS$	219.6	187.3	203.8	203.4	205.1

TABLE A-19: SELECTED MEASURES, NBC CARTOONS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample N
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	9	8	13	30	15
Program hours analyzed	2.00	2.42	2.17	6.59	2.67
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	88.9	87.5	100.0	93.3	100.0
Program hours containing violence	90.0	79.2	100.0	89.1	100.0
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	37	59	93	189	111
(R/P) Rate per all programs (plays)	4.1	7.4	7.2	6.3	7.4
(R/H) Rate per all hours	18.5	24.4	42.9	28.7	41.6
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	134.1	151.1	200.2	163.3	198.0

TABLE A-20: SELECTED MEASURES, NBC NON-CARTOON PROGRAMS

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample N
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	20	22	22	64	23
Program hours analyzed	18.50	18.58	21.58	58.66	22.58
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	90.0	77.3	86.4	84.4	87.0
Program hours containing violence	86.5	88.8	93.0	89.6	93.4
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	135	87	116	338	119
(R/P) Rate per all programs (plays)	6.8	4.0	5.3	5.3	5.2
(R/H) Rate per all hours	7.3	4.7	5.4	5.8	5.3
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	118.2	94.7	107.8	106.6	108.0

TABLE A-21: SELECTED MEASURES, NBC CRIME, WESTERN, ACTION-ADVENTURE

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	21	20	27	68	29
Program hours analyzed	18.00	17.70	15.50	51.20	16.00
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	90.5	100.0	96.3	95.6	96.5
Program hours containing violence	86.1	100.0	97.0	94.1	97.0
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	150	135	188	473	206
(R/P) Rate per all programs (plays)	7.1	6.8	7.0	7.0	7.1
(R/H) Rate per all hours	8.3	7.6	12.1	9.2	12.9
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	121.3	128.8	134.5	128.0	136.5

TABLE A-22: SELECTED MEASURES, NBC COMEDY

SAMPLES (100%)	One week's prime time and Saturday morning programs in				Enlarged 1969 sample
	1967 N	1968 N	1969 N	1967-69 N	
Programs (plays) analyzed	15	15	15	45	16
Program hours analyzed	10.80	6.30	3.72	20.82	3.97
<u>Prevalence</u>	%	%	%	%	%
(%P) Programs containing violence	80.0	60.0	86.0	75.5	87.5
Program hours containing violence	71.0	35.7	72.9	60.1	74.4
<u>Rate</u>	N	N	N	N	N
Number of violent episodes	61	41	93	195	104
(R/P) Rate per all programs (plays)	4.1	2.7	6.2	4.3	6.5
(R/H) Rate per all hours	5.6	6.5	25.0	9.4	26.2
<u>Program score</u> PS=(%P)+2(R/P)+2(R/H)	99.4	78.4	148.4	102.9	152.9

TABLE A-23: DISTRIBUTION OF SELECTED MEASURES BY FORMAT

		Totals	Cartoons		TV play		Feature film	
		N						
		(100%)	N	%	N	%	N	%
<u>1967</u>	All programs	96	32	33.3	58	60.4	6	6.3
	Violent programs	78	30	38.5	43	55.1	5	6.4
	Violent episodes	478	151	31.6	298	62.3	29	6.1
	All leading characters	240	62	25.8	159	66.3	19	7.9
	Characters involved							
	in any violence	176	56	31.8	107	60.8	13	7.4
	in killing	45	9	20.0	33	73.3	3	6.7
<u>1968</u>	All programs	87	25	28.7	55	63.2	7	8.0
	Violent programs	71	24	33.8	40	56.3	7	9.9
	Violent episodes	394	162	41.1	168	42.6	64	16.2
	All leading characters	215	47	21.9	145	67.4	23	10.7
	Characters involved							
	in any violence	140	37	26.4	83	59.3	20	14.3
	in killing	25	2	8.0	18	72.0	5	20.0
<u>1969</u>	All programs	98	38	38.8	52	53.1	8	8.1
	Violent programs	79	37	46.8	35	44.3	7	8.9
	Violent episodes	483	254	52.6	187	38.7	42	8.7
	All leading characters	307	102	33.2	176	57.3	29	9.4
	Characters involved							
	in any violence	197	92	46.7	88	44.7	17	8.6
	in killing	16	1	6.3	13	81.2	2	12.5
<u>1967-69</u>	All programs	281	95	33.8	165	58.7	21	7.5
	Violent programs	228	91	39.9	118	51.8	19	8.3
	Violent episodes	1355	567	41.8	653	48.2	135	10.0
	All leading characters	762	211	27.7	480	63.0	71	9.3
	Characters involved							
	in any violence	513	185	36.1	278	54.2	50	9.7
	in killing	86	12	14.0	64	74.4	10	11.6
<u>Enlarged</u>								
<u>1969</u>								
<u>sample</u>	All programs	121	53	43.8	60	49.6	8	6.6
	Violent programs	101	52	51.5	42	41.6	7	6.9
	Violent episodes	630	370	58.7	218	34.6	42	6.7
	All leading characters	377	146	38.7	202	53.6	29	7.7
	Characters involved							
	in any violence	250	127	50.8	106	42.4	17	6.8
	in killing	21	3	14.3	16	76.2	2	9.5

TABLE A- 24: DISTRIBUTION OF SELECTED MEASURES BY PROGRAM TYPE

		Totals	CWWA *		Comedy *	
		N				
		(100%)	N	%	N	%
<u>1967</u>	All programs	96	64	66.7	44	45.8
	Violent programs	78	61	78.2	29	37.2
	Violent episodes	478	419	87.7	122	25.5
	All leading characters	240	164	68.3	107	44.6
	Characters involved					
	in any violence	176	146	83.0	59	33.5
	in killing	45	44	97.8	5	11.1
<u>1968</u>	All programs	87	54	62.1	42	48.3
	Violent programs	71	53	74.6	28	39.4
	Violent episodes	394	341	86.5	134	34.0
	All leading characters	215	135	62.8	81	37.7
	Characters involved					
	in any violence	140	111	79.3	43	30.7
	in killing	25	24	96.0	4	16.0
<u>1969</u>	All programs	98	63	64.3	48	49.0
	Violent programs	79	61	77.2	34	43.0
	Violent episodes	483	418	86.5	216	44.7
	All leading characters	307	190	61.8	82	26.7
	Characters involved					
	in any violence	197	162	82.2	52	26.4
	in killing	16	15	93.8	0	0.0
<u>1967-69</u>	All programs	281	181	64.4	134	47.7
	Violent programs	228	175	76.8	91	39.9
	Violent episodes	1355	1178	86.9	472	34.8
	All leading characters	762	489	64.2	270	35.4
	Characters involved					
	in any violence	513	419	81.7	154	30.0
	in killing	86	83	96.5	90	10.5
<u>Enlarged</u>						
<u>1969</u>						
<u>sample</u>	All programs	121	82	67.8	60	49.6
	Violent programs	101	80	79.2	46	45.5
	Violent episodes	630	559	88.7	324	51.4
	All leading characters	377	248	65.8	101	26.8
	Characters involved					
	in any violence	250	209	83.6	71	28.4
	in killing	21	20	95.2	0	0.0

* Program type classifications are not mutually exclusive.

TABLE A-25: DISTRIBUTION OF SELECTED MEASURES OF VIOLENCE ON ABC

		Totals	Cartoons*		CWAA*		Comedy*	
		N						
		(100%)	N	%	N	%	N	%
<u>1967</u>	All programs	35	13	37.1	25	71.4	13	37.1
	Violent programs	31	13	41.9	25	80.6	10	32.3
	Violent episodes	195	70	35.9	170	87.2	45	23.1
<u>1968</u>	All programs	22	4	18.2	16	72.7	6	27.3
	Violent programs	20	4	20.0	16	80.0	6	30.0
	Violent episodes	111	26	23.4	99	89.2	32	28.8
<u>1969</u>	All programs	34	16	47.1	24	70.6	16	47.1
	Violent programs	26	16	61.5	24	92.3	10	38.5
	Violent episodes	161	95	59.0	154	95.7	57	35.4
<u>1967-69</u>	All programs	91	33	36.3	65	71.4	35	38.5
	Violent programs	77	33	42.9	65	84.4	26	33.8
	Violent episodes	467	191	40.9	423	90.6	134	28.7
<u>Enlarged</u>								
<u>1969</u>								
<u>sample</u>	All programs	39	18	46.2	26	66.7	18	46.2
	Violent programs	30	18	60.0	26	86.7	12	40.0
	Violent episodes	168	99	58.9	158	94.0	77	45.8

*Classifications are not mutually exclusive

TABLE A-26: DISTRIBUTION OF SELECTED MEASURES OF VIOLENCE ON CBS

		Totals	Cartoons *		CWAA *		Comedy *	
		N						
		(100%)	N	%	N	%	N	%
<u>1967</u>	All programs	32	10	31.3	18	56.3	16	50.0
	Violent programs	21	9	42.9	17	81.0	7	33.3
	Violent episodes	111	44	39.6	99	89.2	16	14.4
<u>1968</u>	All programs	35	13	37.1	18	51.4	21	60.0
	Violent programs	27	13	48.1	17	63.0	13	48.1
	Violent episodes	137	77	56.2	107	78.1	61	44.5
<u>1969</u>	All programs	29	9	31.0	12	41.4	17	58.6
	Violent programs	21	8	38.1	11	52.4	11	52.4
	Violent episodes	113	66	58.4	76	67.3	66	58.4
<u>1967-69</u>	All programs	96	32	33.3	48	50.0	54	56.3
	Violent programs	69	30	43.5	45	65.2	31	44.9
	Violent episodes	361	187	51.8	282	78.1	143	39.6
<u>Enlarged</u>								
<u>1969</u>								
<u>sample</u>	All programs	44	20	45.5	27	61.4	26	59.1
	Violent programs	36	19	52.8	26	72.2	20	55.6
	Violent episodes	232	160	69.0	195	84.1	143	61.6

*Classifications are not mutually exclusive

TABLE A-27: DISTRIBUTION OF SELECTED MEASURES OF VIOLENCE ON NBC

		Totals	Cartoons*		CWAA*		Comedy*	
		N (100%)	N	%	N	%	N	%
<u>1967</u>	All programs	29	9	31.0	21	72.4	15	51.7
	Violent programs	26	8	30.8	19	73.1	12	46.2
	Violent episodes	172	37	21.5	150	87.2	61	35.5
<u>1968</u>	All programs	30	8	26.7	20	66.7	15	50.0
	Violent programs	24	7	29.2	20	83.3	9	37.5
	Violent episodes	146	59	40.4	135	92.5	41	28.1
<u>1969</u>	All programs	35	13	37.1	27	77.1	15	42.9
	Violent programs	32	13	40.6	26	81.3	13	40.6
	Violent episodes	209	93	44.5	188	90.0	93	44.5
<u>1967-69</u>	All programs	94	30	31.9	68	72.3	45	47.9
	Violent programs	82	28	34.1	65	79.3	34	41.5
	Violent episodes	527	189	35.9	473	89.8	195	37.0
<u>Enlarged</u>								
<u>1969</u>								
<u>sample</u>	All programs	38	15	39.5	29	76.3	16	42.1
	Violent programs	35	15	42.9	28	80.0	14	40.0
	Violent episodes	230	111	48.3	206	89.6	104	45.2

*Classifications are not mutually exclusive

TABLE A- 28: DISTRIBUTION OF SELECTED MEASURES BY NETWORK

		Totals	ABC		CBS		NBC	
		N						
		(100%)	N	%	N	%	N	%
<u>1967</u>	All programs	96	35	36.5	302	33.3	29	30.2
	Violent programs	78	31	39.7	21	26.9	26	33.3
	Violent episodes	478	195	40.8	111	23.2	172	36.0
	All leading characters	240	86	35.8	73	30.4	81	33.8
	characters involved							
	in any violence	176	71	40.3	39	22.2	66	37.5
	in killing	45	19	42.2	10	22.2	16	35.6
<u>1968</u>	All programs	87	22	25.3	35	40.2	30	34.5
	Violent programs	71	20	28.2	27	38.2	24	33.8
	Violent episodes	394	111	28.2	137	34.8	146	37.0
	All leading characters	215	63	29.3	79	36.7	73	34.0
	Characters involved							
	in any violence	140	42	30.0	47	33.6	51	36.4
	in killing	25	8	32.0	7	28.0	10	40.0
<u>1969</u>	All programs	98	34	34.7	29	29.6	35	35.7
	Violent programs	79	26	32.9	21	26.6	32	40.5
	Violent episodes	483	101	33.3	113	23.4	209	43.3
	All leading characters	307	109	35.5	93	30.3	105	34.2
	Characters involved							
	in any violence	197	67	34.0	49	24.9	81	41.1
	in killing	16	7	43.8	3	18.7	6	37.5
<u>1967-69</u>	All programs	281	91	32.4	96	34.2	94	33.4
	Violent programs	228	77	33.8	69	30.3	82	35.9
	Violent episodes	1355	467	34.5	361	26.6	527	35.9
	All leading characters	762	258	33.9	245	32.1	259	34.0
	Characters involved							
	in any violence	513	180	35.1	135	26.3	198	38.6
	in killing	86	34	39.5	20	23.3	32	37.2
<u>Enlarged</u>								
<u>1969</u>								
<u>sample</u>	All programs	121	39	32.2	44	36.4	38	31.4
	Violent programs	101	30	29.7	36	35.6	35	34.7
	Violent episodes	630	168	26.7	232	36.8	230	36.5
	All leading characters	377	127	33.7	135	35.8	115	30.5
	Characters involved							
	in any violence	250	73	29.2	88	35.2	89	35.6
	in killing	21	7	33.3	8	38.1	6	28.6

**B. BASIC TABLES OF PREVALENCE,
SIGNIFICANCE, AND RATE**

TABLE B-1: NETWORK DISTRIBUTION OF PROGRAMS AND HOURS; ALL NETWORKS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	96	100.0	87	100.0	98	100.0	281	100.0	121	100.0
ABC	35	36.5	22	25.3	34	34.7	91	32.4	39	32.2
CBS	32	33.3	35	40.2	29	29.6	96	34.2	44	36.4
NBC	29	30.2	30	34.5	35	35.7	94	33.4	38	31.4
ALL PROGRAM HOURS	62.00	100.0	58.50	100.0	61.75	100.0	182.25	100.0	71.75	100.0
ABC	22.00	35.5	17.50	29.9	20.00	32.4	59.50	32.6	22.50	31.4
CBS	19.50	31.4	20.00	34.2	18.00	29.1	57.50	31.6	24.00	33.4
NBC	20.50	33.1	21.00	35.9	23.75	38.5	65.25	35.8	25.25	35.2

TABLE B-2: FORMAT DISTRIBUTION OF PROGRAMS AND HOURS ; ALL NETWORKS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	96	100.0	87	100.0	98	100.0	281	100.0	121	100.0
Cartoons	32	33.3	25	28.7	38	38.8	95	33.8	53	43.8
TV plays	58	60.4	55	63.2	52	53.0	165	58.7	60	49.6
Feature films	6	6.3	7	8.1	8	8.2	21	7.5	8	6.6
ALL HOURS	62.00	100.0	58.50	100.0	61.75	100.0	182.25	100.0	71.75	100.0
Cartoons	7.00	11.3	6.92	11.8	8.67	14.1	22.59	12.4	12.17	17.0
TV plays	42.50	68.5	36.58	62.5	36.58	59.2	115.66	63.5	43.08	60.0
Feature films	12.50	20.2	15.00	25.7	16.50	26.7	44.00	24.1	16.50	23.0

TABLE B-3: CRIME, WESTERN, ACTION-ADVENTURE AND COMEDY, PROGRAMS AND HOURS: ALL NETWORKS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	96	100.0	87	100.0	98	100.0	281	100.0	121	100.0
CWAA	64	66.7	54	62.1	63	64.3	181	64.4	82	67.8
Comedy	44	45.8	42	48.3	48	49.0	134	47.7	60	49.6
ALL HOURS	62.00	100.0	58.50	100.0	61.75	100.0	182.25	100.0	71.75	100.0
CWAA	47.60	76.8	39.20	67.0	33.25	53.8	120.05	65.9	40.25	56.1
Comedy	24.80	40.0	20.20	34.5	19.07	30.9	64.07	35.2	22.32	31.1

TABLE B-4: FORMAT DISTRIBUTION OF PROGRAMS AND HOURS; ABC

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	35	100.0	22	100.0	34	100.0	91	100.0	39	100.0
Cartoons	13	37.2	4	18.2	16	47.1	33	36.3	18	46.2
TV plays	20	57.1	16	72.7	15	44.1	51	56.0	18	46.2
Feature Films	2	5.7	2	9.1	3	8.8	7	7.7	3	7.6
ALL HOURS	22.00	100.0	17.50	100.0	20.00	100.0	59.50	100.0	22.50	100.0
Cartoons	3.00	13.6	1.50	8.6	3.50	17.5	8.00	13.4	4.00	17.8
TV plays	14.50	65.9	12.00	68.6	10.75	53.7	37.25	62.6	12.75	56.7
Feature Films	4.50	20.5	4.00	22.8	5.75	28.8	14.25	24.0	5.75	25.5

TABLE B-5: CRIME, WESTERN, ACTION-ADVENTURE AND COMEDY, PROGRAMS AND HOURS: ABC

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	35	100.0	22	100.0	34	100.0	91	100.0	39	100.0
CWAA	25	71.4	16	72.7	24	70.6	65	71.4	26	66.7
Comedy	13	37.1	6	27.2	16	47.1	35	38.5	18	46.2
ALL HOURS	22.00	100.0	17.50	100.0	20.00	100.0	59.50	100.0	22.50	100.0
CWAA	18.60	84.5	12.50	71.5	12.25	61.0	43.35	72.9	12.75	56.0
Comedy	6.00	27.3	6.00	34.3	7.85	39.3	19.85	33.4	8.85	39.3

TABLE B-6: FORMAT DISTRIBUTION OF PROGRAMS AND HOURS: CBS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	32	100.0	35	100.0	29	100.0	96	100.0	44	100.0
Cartoons	10	31.2	13	37.1	9	31.0	32	33.3	20	45.5
TV plays	20	62.5	20	57.1	18	62.1	58	60.4	22	50.0
Feature Films	2	6.3	2	5.8	2	6.9	6	6.3	2	4.5
ALL HOURS	19.50	100.0	20.00	100.0	18.00	100.0	57.50	100.0	24.00	100.0
Cartoons	2.00	10.3	3.00	15.0	3.00	16.7	8.00	13.9	5.50	22.9
TV plays	13.50	69.2	13.00	65.0	11.00	61.1	37.50	65.2	14.50	60.4
Feature Films	4.00	20.5	4.00	20.0	4.00	22.2	12.00	20.9	4.00	16.7

TABLE B-7 CRIME, WESTERN, ACTION-ADVENTURE AND COMEDY, PROGRAMS AND HOURS: CBS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	32	100.0	35	100.0	29	100.0	96	100.0	44	100.0
CWAA	18	56.3	18	51.4	12	41.4	48	50.0	27	61.4
Comedy	16	50.0	21	60.0	17	58.6	54	56.3	26	59.1
ALL HOURS	19.50	100.0	20.00	100.0	18.00	100.0	57.50	100.0	24.00	100.0
CWAA	11.00	56.4	9.00	45.0	5.50	30.0	25.50	44.3	11.50	47.9
Comedy	8.00	41.0	7.90	39.5	7.50	41.7	23.40	40.7	9.50	39.5

TABLE B-8: FORMAT DISTRIBUTION OF PROGRAMS AND HOURS: NBC

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	29	100.0	30	100.0	35	100.0	94	100.0	38	100.0
Cartoons	9	31.0	8	26.7	13	37.1	30	31.9	15	39.5
TV plays	18	62.1	19	63.3	19	54.3	56	59.6	20	52.6
Feature films	2	6.9	3	10.0	3	8.6	8	8.5	3	7.9
ALL HOURS	20.50	100.0	21.00	100.0	23.75	100.0	65.25	100.0	25.25	100.0
Cartoons	2.00	9.8	2.42	11.5	2.17	9.1	6.59	10.1	2.67	10.6
TV plays	14.50	70.7	11.58	55.2	14.83	62.5	40.91	62.7	15.83	62.7
Feature films	4.00	19.5	7.00	33.3	6.75	28.4	17.75	27.2	6.75	26.7

TABLE B-9: CRIME, WESTERN, ACTION-ADVENTURE AND COMEDY, PROGRAMS AND HOURS: NBC

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	29	100.0	30	100.0	35	100.0	94	100.0	38	100.0
CWAA	21	72.4	20	66.7	27	77.1	68	72.3	29	76.3
Comedy	15	51.7	15	50.0	15	42.9	45	47.9	16	42.1
ALL HOURS	20.50	100.0	21.00	100.0	23.75	100.0	65.25	100.0	25.25	100.0
CWAA	18.00	87.8	17.70	84.3	15.50	65.3	51.20	78.5	16.00	63.4
Comedy	10.80	52.7	6.30	30.0	3.72	15.7	20.82	31.9	3.97	15.7

TABLE B-10:PREVALENCE OF VIOLENCE; ALL PROGRAMS, ALL NETWORKS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	96	100.0	87	100.0	98	100.0	281	100.0	121	100.0
All violence	78	81.2	71	81.6	79	80.6	228	81.1	101	83.5
significant to plot	63	65.6	48	55.2	67	68.4	178	63.3	87	71.9
incidental to plot	15	15.7	23	26.4	12	12.2	50	17.8	14	11.6
ALL HOURS	62.00	100.0	58.50	100.0	61.75	100.0	182.25	100.0	71.75	100.0
All violence	51.59	83.2	50.92	87.0	50.66	82.0	153.17	84.0	59.67	83.2
significant to plot	41.17	66.4	35.17	60.0	41.83	67.7	118.17	64.8	50.09	69.8
incidental to plot	10.42	16.8	15.75	26.9	8.83	14.3	35.00	19.2	9.58	13.4

TABLE B-11:NUMBER AND RATE OF VIOLENT EPISODES: ALL PROGRAMS, ALL NETWORKS

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL VIOLENT EPISODES	478	394	483	1355	630
Rate per all programs	5.0	4.5	4.9	4.8	5.2
Rate per viol. program	6.1	5.5	6.1	5.9	6.2
Rate when viol. signif. to plot	6.9	6.9	6.7	6.8	6.8
Rates per all hours	7.7	6.7	7.8	7.4	8.8
Rate per viol. hour	9.3	7.7	9.5	8.8	10.6
Rate per hr. when viol. signif. to plot	10.5	9.5	10.7	10.3	11.8

TABLE B-12: PREVALENCE OF VIOLENCE: TV PLAYS, ALL NETWORKS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	58	100.0	55	100.0	52	100.0	165	100.0	60	100.0
All violence	43	74.1	40	72.7	35	67.3	118	71.5	42	70.0
significant to plot	32	55.2	23	41.8	25	48.1	80	48.5	31	51.7
incidental to plot	11	19.0	17	30.9	10	19.2	38	23.0	11	18.3
ALL HOURS	42.50	100.0	36.58	100.0	36.58	100.0	115.66	100.0	43.08	100.0
All violence	34.50	81.2	29.50	80.6	28.08	76.8	92.08	79.6	33.58	77.0
significant to plot	28.50	67.1	20.75	56.7	21.58	59.0	70.83	61.2	26.58	61.7
incidental to plot	6.00	14.1	8.75	23.9	6.50	17.8	21.25	18.4	7.00	16.2

TABLE B-13: NUMBER AND RATE OF VIOLENT EPISODES: TV PLAYS, ALL NETWORKS

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL VIOLENT EPISODES	298	168	187	653	218
Rate per all programs	5.1	3.1	3.6	4.0	3.6
Rate per viol. program	6.9	4.2	5.3	5.5	5.2
Rate when viol. signif. to plot	8.5	5.7	6.5	7.1	6.2
Rates per all hours	7.0	4.6	5.1	5.6	5.1
Rate per viol. hour	8.6	5.7	6.7	7.1	6.5
Rate per hr. when viol. signif. to plot	9.5	6.3	7.5	8.0	7.2

TABLE B-14: PREVALENCE OF VIOLENCE : FEATURE FILMS, ALL NETWORKS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	6	100.0	7	100.0	8	100.0	21	100.0	8	100.0
All violence	5	83.3	7	100.0	7	87.5	19	90.5	7	87.5
significant to plot	3	50.0	4	57.1	6	75.0	13	61.9	6	75.0
incidental to plot	2	33.3	3	42.9	1	12.5	6	28.6	1	12.5
ALL HOURS	12.50	100.0	15.00	100.0	16.50	100.0	44.00	100.0	16.50	100.0
All violence	10.50	84.0	15.00	100.0	14.25	86.4	39.75	90.0	14.25	86.4
significant to plot	6.50	52.0	9.00	60.0	12.25	74.3	27.25	61.9	12.25	74.3
incidental to plot	4.00	32.0	6.00	40.0	2.00	12.2	12.00	27.3	2.00	12.2

TABLE B-15: NUMBER AND RATE OF VIOLENT EPISODES: FEATURE FILMS, ALL NETWORKS

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL VIOLENT EPISODES	29	64	42	135	42
Rate per all programs	4.8	9.1	5.3	6.4	5.3
Rate per viol. program	5.8	9.1	6.0	7.1	6.0
Rate when viol. signif. to plot	7.3	13.0	5.8	8.4	5.8
Rates per all hours	2.3	4.3	2.5	3.1	2.5
Rate per viol. hour	2.8	4.3	2.9	3.4	2.9
Rate per hr. when viol. signif. to plot	3.4	5.8	2.9	4.0	2.9

TABLE B-16: PREVALENCE OF VIOLENCE: CARTOONS, ALL NETWORKS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	32	100.0	25	100.0	38	100.0	95	100.0	53	100.0
All violence	30	93.7	24	96.0	37	97.4	91	95.8	52	98.1
significant to plot	28	87.5	21	84.0	36	94.7	85	89.5	50	94.3
incidental to plot	2	6.3	3	12.0	1	2.6	6	6.3	2	3.8
ALL HOURS	7.00	100.0	6.92	100.0	8.67	100.0	22.59	100.0	12.17	100.0
All violence	6.59	94.3	6.42	92.8	8.33	96.1	21.34	94.5	11.83	97.2
significant to plot	6.17	88.1	5.42	78.3	8.00	92.3	19.59	86.7	11.24	92.4
incidental to plot	0.42	6.0	1.00	14.5	0.33	3.8	1.75	7.7	0.59	4.8

TABLE B-17: NUMBER AND RATE OF VIOLENT EPISODES: CARTOONS, ALL NETWORKS

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL VIOLENT EPISODES	151	162	254	567	370
Rate per all programs	4.7	6.5	6.7	6.0	7.0
Rate per viol. program	5.0	6.8	6.9	6.2	7.1
Rate when viol. signif. to plot	5.0	7.1	6.9	6.4	7.3
Rates per all hours	21.6	23.4	29.3	25.1	30.4
Rate per viol. hour	22.9	25.2	30.5	26.6	31.3
Rate per hr. when viol. signif. to plot	22.7	27.7	31.3	27.6	32.4

TABLE B-18: PREVALENCE OF VIOLENCE; ABC

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	35	100.0	22	100.0	34	100.0	91	100.0	39	100.0
All violence	31	88.6	20	90.9	26	76.5	77	84.6	30	76.9
significant to plot	26	74.3	14	63.6	26	76.5	66	72.5	28	71.8
incidental to plot	5	14.3	6	27.3	0	0.0	11	12.1	2	5.1
ALL HOURS	22.00	100.0	17.50	100.0	20.00	100.0	59.50	100.0	22.50	100.0
All violence	20.00	90.9	16.50	94.3	14.25	71.3	50.75	85.3	15.75	70.0
significant to plot	17.58	79.9	11.00	62.9	14.25	71.3	42.83	72.0	15.00	66.7
incidental to plot	2.42	11.0	5.50	31.4	0.00	0.0	7.92	13.3	0.75	3.3

TABLE B-19: NUMBER AND RATE OF VIOLENT EPISODES: ABC

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL VIOLENT EPISODES	195	111	161	467	168
Rate per all programs	5.6	5.0	4.7	5.1	4.3
Rate per viol. program	6.3	5.6	6.2	6.1	5.6
Rate when viol. signif. to plot	6.8	6.9	6.2	6.6	5.9 ;
Rates per all hours	8.9	6.3	8.1	7.8	7.5
Rate per viol. hour	9.8	6.7	11.3	9.2	10.7
Rate per hr. when viol. signif. to plot	10.1	8.8	11.3	10.2	11.0

TABLE B-20: PREVALENCE AND RATE OF VIOLENCE: ABC CARTOONS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	70		26		95		191		99	
ALL PROGRAMS	13	100.0	4	100.0	16	100.0	33	100.0	18	100.0
Violent programs	13	100.0	4	100.0	16	100.0	33	100.0	18	100.0
Violent episodes: rate per prog.	5.4		6.5		5.9		5.8		5.5	
ALL HOURS	3.00	100.0	1.50	100.0	3.50	100.0	8.00	100.0	4.00	100.0
Violent hours	3.00	100.0	1.50	100.0	3.50	100.0	8.00	100.0	4.00	100.0
Violent episodes: rate per hour	23.3		17.3		27.1		23.9		24.8	

TABLE B-21: PREVALENCE AND RATE OF VIOLENCE: ABC TV PLAYS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	119		67		53		239		56	
ALL PROGRAMS	20	100.0	16	100.0	15	100.0	51	100.0	18	100.0
Violent programs	16	80.0	14	87.5	8	53.3	38	74.5	10	55.5
Violent episodes: rate per prog.	6.0		4.2		3.5		4.7		3.1	
ALL HOURS	14.50	100.0	12.00	100.0	10.75	100.0	37.25	100.0	12.75	100.0
Violent hours	12.50	86.2	11.00	91.7	7.25	67.4	30.75	82.6	8.25	76.4
Violent episodes: rate per hour	8.2		5.6		4.9		6.4		4.4	

TABLE B-22:

PREVALENCE AND RATE OF VIOLENCE: ABC FEATURE FILMS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO. OF VIOLENT EPISODES	6		18		13		37		13	
ALL PROGRAMS	2	100.0	2	100.0	3	100.0	7	100.0	3	100.0
Violent programs	2	100.0	2	100.0	2	66.6	6	85.7	2	66.6
Violent episodes: rate per prog.	3.0		9.0		4.3		5.3		4.3	
ALL HOURS	4.50	100.0	4.00	100.0	5.75	100.0	14.25	100.0	5.75	100.0
Violent hours	4.50	100.0	4.00	100.0	3.50	60.9	12.00	84.2	3.50	60.9
Violent episodes: rate per hour	1.3		4.5		2.3		2.6		2.3	

TABLE B-23: PREVALENCE AND RATE OF VIOLENCE: ABC CRIME, WESTERN, ACTION-ADVENTURE

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO. OF VIOLENT EPISODES	170		99		154		423		158	
ALL PROGRAMS	25	100.0	16	100.0	24	100.0	65	100.0	26	100.0
Violent programs	25	100.0	16	100.0	24	100.0	65	100.0	26	100.0
Violent episodes: rate per prog.	6.8		6.2		6.4		6.5		6.1	
ALL HOURS	18.60	100.0	12.50	100.0	12.25	100.0	43.35	100.0	12.75	100.0
Violent hours	18.60	100.0	12.50	100.0	12.25	100.0	43.35	100.0	12.75	100.0
Violent episodes: rate per hour	9.1		7.9		12.6		9.8		12.4	

TABLE B-24: PREVALENCE AND RATE OF VIOLENCE: ABC COMEDY

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	45		32		57		134		77	
ALL PROGRAMS	13	100.0	6	100.0	16	100.0	35	100.0	18	100.0
Violent programs	10	76.9	6	100.0	10	62.5	26	74.3	12	66.6
Violent episodes: rate per prog.	3.5		5.3		3.6		3.8		4.3	
ALL HOURS	6.0	100.0	6.0	100.0	7.85	100.0	19.85	100.0	8.85	100.0
Violent hours	3.5	58.3	6.0	100.0	3.10	39.5	12.60	63.5	4.10	46.3
Violent episodes: rate per hour	7.5		5.3		7.3		6.8		8.7	

TABLE B-25: PREVALENCE OF VIOLENCE; CBS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	32	100.0	35	100.0	29	100.0	96	100.0	44	100.0
All violence	21	65.6	27	77.1	21	72.4	69	71.9	36	81.8
significant to plot	16	50.0	17	48.6	13	44.8	46	47.9	28	63.6
incidental to plot	5	15.6	10	28.5	8	27.6	23	24.0	8	18.2
ALL HOURS	19.50	100.0	20.00	100.0	18.00	100.0	57.50	100.0	24.00	100.0
All violence	13.75	70.5	16.00	80.0	14.17	78.7	43.92	76.4	20.17	84.0
significant to plot	8.25	42.3	8.00	40.0	8.34	46.3	24.59	42.8	14.34	59.8
incidental to plot	5.50	28.2	8.00	40.0	5.83	32.4	19.33	33.6	5.83	24.3

TABLE B-26: NUMBER AND RATE OF VIOLENT EPISODES: CBS

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL VIOLENT EPISODES	111	137	113	361	232
Rate per all programs	3.5	3.9	3.9	3.8	5.3
Rate per viol. program	5.3	5.1	5.4	5.2	6.4
Rate when viol. signif. to plot	5.9	6.2	6.8	6.3	7.4
Rates per all hours	5.7	6.9	6.3	6.3	9.7
Rate per viol. hour	8.1	8.6	8.0	8.2	11.5
Rate per hr. when viol. signif. to plot	11.4	13.3	10.7	11.8	14.5

TABLE B-27: PREVALENCE AND RATE OF VIOLENCE: CBS CARTOONS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	44		77		66		187		160	
ALL PROGRAMS	10	100.0	13	100.0	9	100.0	32	100.0	20	100.0
Violent programs	9	90.0	13	100.0	8	88.9	30	93.8	19	95.0
Violent episodes: rate per prog.	4.4		5.9		7.3		5.8		8.0	
ALL HOURS	2.00	100.0	3.00	100.0	3.00	100.0	8.00	100.0	5.50	100.0
Violent hours	1.80	90.0	3.00	100.0	2.66	88.7	7.46	93.3	5.17	94.0
Violent episodes: rate per hour	22.0		25.7		22.0		23.4		29.1	

TABLE B-28: PREVALENCE AND RATE OF VIOLENCE CBS TV PLAYS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	60		49		36		145		61	
ALL PROGRAMS	20	100.0	20	100.0	18	100.0	58	100.0	22	100.0
Violent programs	10	50.0	12	60.0	11	61.1	33	56.9	15	68.2
Violent episodes: rate per prog.	3.0		2.5		2.0		2.5		2.8	
ALL HOURS	13.50	100.0	13.00	100.0	11.00	100.0	37.50	100.0	14.50	100.0
Violent hours	8.00	59.3	9.00	69.2	7.50	68.2	24.50	65.3	11.00	75.9
Violent episodes: rate per hour	4.4		3.8		3.3		3.9		4.2	

TABLE B-29: PREVALENCE AND RATE OF VIOLENCE: CBS FEATURE FILMS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	7		11		11		29		11	
ALL PROGRAMS	2	100.0	2	100.0	2	100.0	6	100.0	2	100.0
Violent programs	2	100.0	2	100.0	2	100.0	6	100.0	2	100.0
Violent episodes: rate per prog.	3.5		5.5		5.5		4.8		5.5	
ALL HOURS	4.00	100.0	4.00	100.0	4.00	100.0	12	100.0	4.00	100.0
Violent hours	4.00	100.0	4.00	100.0	4.00	100.0	12	100.0	4.00	100.0
Violent episodes: rate per hour	1.8		2.8		2.8		2.4		2.8	

TABLE B-30: PREVALENCE AND RATE OF VIOLENCE: CBS CRIME, WESTERN, ACTION-ADVENTURE

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	99		107		76		282		195	
ALL PROGRAMS	18	100.0	18	100.0	12	100.0	48	100.0	27	100.0
Violent programs	17	94.4	17	94.4	11	91.6	45	93.8	26	96.3
Violent episodes: rate per prog.	5.5		5.9		6.3		5.9		7.2	
ALL HOURS	11.00	100.0	9.00	100.0	5.50	100.0	25.50	100.0	11.50	100.0
Violent hours	10.80	97.7	8.50	94.4	4.83	87.8	24.13	94.6	10.83	94.2
Violent episodes: rate per hour	9.0		11.9		13.8		11.1		17.0	

TABLE B-31: PREVALENCE AND RATE OF VIOLENCE: CBS COMEDY

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO. OF VIOLENT EPISODES	16		61		66		143		143	
ALL PROGRAMS	16	100.0	21	100.0	17	100.0	54	100.0	26	100.0
Violent programs	7	43.8	13	61.9	11	64.7	31	57.4	20	76.9
Violent episodes: rate per prog.	1.0		2.9		3.9		2.6		5.5	
ALL HOURS	8.00	100.0	7.90	100.0	7.50	100.0	23.4	100.0	9.50	100.0
Violent hours	3.00	37.5	3.90	49.4	4.70	62.7	11.6	49.6	6.70	70.5
Violent episodes: rate per hour	2.0		7.7		8.8		6.1		15.1	

TABLE B-32: PREVALENCE OF VIOLENCE; NBC

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	29	100.0	30	100.0	35	100.0	94	100.0	38	100.0
All violence	26	89.7	24	80.0	32	91.4	82	87.2	35	92.1
significant to plot	21	72.4	17	56.7	28	80.0	66	70.2	31	81.6
incidental to plot	5	17.3	7	23.3	4	11.4	16	17.0	4	10.5
ALL HOURS	20.50	100.0	21.00	100.0	23.75	100.0	65.25	100.0	25.25	100.0
All violence	17.83	87.0	18.42	87.7	22.25	93.7	58.50	89.7	23.75	94.1
significant to plot	15.33	74.8	16.17	77.0	19.25	81.1	50.75	77.8	20.75	82.2
incidental to plot	2.50	12.2	2.25	10.7	3.00	12.6	7.75	11.9	3.00	11.9

TABLE B-33: NUMBER AND RATE OF VIOLENT EPISODES: NBC

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL VIOLENT EPISODES	172	146	209	527	230
Rate per all programs	5.9	4.9	6.0	5.6	6.1
Rate per viol. program	6.6	6.1	6.5	6.4	6.6
Rate when viol. signif. to plot	7.7	7.6	7.0	7.4	7.0
Rates per all hours	8.4	7.0	8.8	8.1	9.1
Rate per viol. hour	9.6	7.9	9.4	9.0	9.7
Rate per hr. when viol. signif. to plot	10.6	8.0	10.2	9.6	10.5

TABLE B-34: PREVALENCE AND RATE OF VIOLENCE: NBC CARTOONS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO. OF VIOLENT EPISODES	37		59		93		189		111	
ALL PROGRAMS	9	100.0	8	100.0	13	100.0	30	100.0	15	100.0
Violent programs	8	88.9	7	87.5	13	100.0	28	93.3	15	100.0
Violent episodes: rate per prog.	4.1		7.4		7.2		6.3		7.4	
ALL HOURS	2.00	100.0	2.42	100.0	2.17	100.0	6.59	100.0	2.67	100.0
Violent hours	1.80	90.0	1.90	79.2	2.17	100.0	5.87	89.1	2.67	100.0
Violent episodes: rate per hour	18.5		24.4		42.9		28.7		41.6	

TABLE B-35: PREVALENCE AND RATE OF VIOLENCE: NBC TV PLAYS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO. OF VIOLENT EPISODES	119		52		98		269		101	
ALL PROGRAMS	18	100.0	19	100.0	19	100.0	56	100.0	20	100.0
Violent programs	17	94.4	14	73.7	16	84.2	47	83.9	17	85.0
Violent episodes: rate per prog.	6.6		2.7		5.2		4.8		5.1	
ALL HOURS	14.50	100.0	11.58	100.0	14.83	100.0	40.91	100.0	15.83	100.0
Violent hours	14.00	96.6	9.50	82.0	13.33	89.9	36.83	90.0	14.33	90.5
Violent episodes: rate per hour	8.2		4.5		6.6		6.6		6.4	

TABLE B-36: PREVALENCE AND RATE OF VIOLENCE: NBC FEATURE FILMS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	16		35		18		69		18	
ALL PROGRAMS	2	100.0	3	100.0	3	100.0	8	100.0	3	100.0
Violent programs	1	50.0	3	100.0	3	100.0	7	87.5	3	100.0
Violent episodes: rate per prog.	8.0		11.7		6.0		8.6		6.0	
ALL HOURS	4.00	100.0	7.00	100.0	6.75	100.0	17.75	100.0	6.75	100.0
Violent hours	2.00	50.0	7.00	100.0	6.75	100.0	15.75	88.7	6.75	100.0
Violent episodes: rate per hour	4.0		5.0		2.7		3.9		2.7	

TABLE B-37:PREVALENCE AND RATE OF VIOLENCE: NBC CRIME, WESTERN, ACTION-ADVENTURE

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO.OF VIOLENT EPISODES	150		135		188		473		206	
ALL PROGRAMS	21	100.0	20	100.0	27	100.0	68	100.0	29	100.0
Violent programs	19	90.5	20	100.0	26	96.3	65	95.6	28	96.5
Violent episodes: rate per prog.	7.1		6.8		7.0		7.0		7.1	
ALL HOURS	18.00	100.0	17.70	100.0	15.50	100.0	51.20	100.0	16.00	100.0
Violent hours	15.50	86.1	17.70	100.0	15.00	97.0	48.20	94.1	15.50	97.0
Violent episodes: rate per hour	8.3		7.6		12.1		9.2		12.9	

TABLE B-38: PREVALENCE AND RATE OF VIOLENCE: NBC COMEDY

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
NO. OF VIOLENT EPISODES	61		41		93		195		104	
ALL PROGRAMS	15	100.0	15	100.0	15	100.0	45	100.0	16	100.0
Violent programs	12	80.0	9	60.0	13	86.0	34	75.5	14	87.5
Violent episodes: rate per prog.	4.1		2.7		6.2		4.3		6.5	
ALL HOURS	10.80	100.0	6.30	100.0	3.72	100.0	20.82	100.0	3.97	100.0
Violent hours	7.70	71.0	2.30	35.7	2.70	72.9	12.70	60.1	2.90	74.4
Violent episodes: rate per hour	5.6		6.5		25.0		9.4		26.2	

C. ASPECTS OF ACTION

TABLE C-1: AGENT OF VIOLENCE IN VIOLENT EPISODES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All episodes</u>	478	100.0	394	100.0	483	100.0	1355	100.0	630	100.0
Human being	362	75.7	306	77.7	238	49.3	906	66.9	314	49.9
Animal (including cartoon animals and other animated creatures)	37	7.8	29	7.3	83	17.2	149	11.0	94	14.9
Nature, accident, mixed, unclear, etc.	79	16.5	59	15.0	162	33.5	300	22.1	222	35.2
 <u>Cartoon episodes</u>	 150	 100.0	 163	 100.0	 254	 100.0	 567	 100.0	 370	 100.0
Human being	66	44.0	96	58.9	59	23.2	221	39.0	106	28.6
Animal (including cartoon animals and other animated creatures)	31	20.7	26	16.0	79	31.1	136	24.0	89	24.1
Nature, accident, mixed, unclear, etc.	53	35.3	41	25.1	116	45.7	210	37.0	175	47.3
 <u>Non-cartoon episodes</u>	 328	 100.0	 231	 100.0	 229	 100.0	 788	 100.0	 260	 100.0
Human being	296	90.2	210	90.9	179	78.2	685	86.9	208	80.0
Animal (including cartoon animals and other animated creatures)	6	1.8	3	1.3	4	1.7	13	1.6	5	1.9
Nature, accident, mixed, unclear, etc.	26	8.0	18	7.8	46	20.1	90	11.4	47	18.1

TABLE C-2: USE OF WEAPON IN VIOLENT EPISODES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All episodes</u>	478	100.0	394	100.0	483	100.0	1355	100.0	630	100.0
Weapon was used	281	58.8	184	46.7	338	70.0	863	59.3	463	73.5
No weapon was used	197	41.2	210	53.3	145	30.0	552	40.7	167	26.5
 <u>Cartoon episodes</u>	150	100.0	163	100.0	254	100.0	567	100.0	370	100.0
Weapon was used	78	52.0	76	46.6	210	82.7	364	64.2	316	85.4
No weapon was used	72	48.0	87	53.4	44	17.3	203	35.8	54	14.6
 <u>Non-cartoon episodes</u>	328	100.0	231	100.0	229	100.0	788	100.0	260	100.0
Weapon was used	203	61.9	108	46.8	128	55.9	439	55.7	147	56.5
No weapon was used	125	38.1	123	53.2	101	44.1	349	44.3	113	43.5

TABLE C-3: COMIC CONTEXT; TONE OF PROGRAM IN WHICH VIOLENT EPISODE APPEARS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All episodes</u>	478	100.0	394	100.0	483	100.0	1355	100.0	630	100.0
Mostly light, comic, humorous	132	27.6	142	26.1	156	32.3	430	23.7	221	35.1
Serious, mixed, unclear	346	72.4	252	73.9	327	67.7	925	76.3	409	64.9
 <u>Cartoon episodes</u>	150	100.0	163	100.0	254	100.0	567	100.0	370	100.0
Mostly light, comic, humorous	61	40.7	84	51.5	123	48.4	268	47.3	184	49.7
Serious, mixed, unclear	89	59.3	79	48.5	131	51.6	299	52.7	186	50.3
 <u>Non-cartoon episodes</u>	328	100.0	231	100.0	229	100.0	788	100.0	260	100.0
Mostly light, comic, humorous	71	21.6	58	25.1	33	14.4	162	20.6	37	14.2
Serious, mixed, unclear	257	78.4	173	74.9	196	85.6	626	79.4	223	85.8

TABLE C-4: AGENTS OF LAW IN VIOLENT EPISODES*

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All episodes</u>	478	100.0	394	100.0	483	100.0	1355	100.0	630	100.0
Law enforcement agents play no role	418	87.4	346	87.8	431	89.2	1195	88.2	550	87.3
Law enforcement agents play some role	60	12.6	48	12.2	52	10.8	160	11.8	80	12.7
When they do play a role, it is										
not violent	24	40.0	13	27.1	12	23.1	49	30.6	25	31.2
violent	36	60.0	35	72.4	40	76.9	111	69.4	55	68.8
<u>Cartoon episodes</u>					254	100.0			370	100.0
Law enforcement agents play no role					244	96.1			345	83.2
Law enforcement agents play some role					10	3.9			25	6.8
<u>Non-cartoon episodes</u>					229	100.0			260	100.0
Law enforcement agents play no role					186	81.2			204	78.8
Law enforcement agents play some role					43	18.8			56	21.2
When they do play a role, it is										
non violent					9	20.9			13	23.2
violent					34	79.1			43	76.8

*1969 figures meet levels of acceptable reliability for non-cartoon episodes only

TABLE C-5: CASUALTIES IN VIOLENT EPISODES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
Violent episodes in all programs	478	100.0	394	100.0	483	100.0	1355	100.0	630	100.0
No casualties	223	46.7	194	49.2	403	83.4	820	60.5	522	82.9
Some casualties	255	53.3	200	50.8	80	16.6	535	39.5	108	17.1
Violent episodes in which the casualty count was:										
one	189	39.5	146	37.1	64	13.3	399	29.4	85	13.5
two	34	7.1	26	6.6	8	1.7	68	5.0	13	2.1
three	11	2.3	9	2.3	3	0.6	23	1.7	4	0.6
four	2	0.4	5	1.3	0	0.0	7	0.5	0	0.0
five	3	0.6	0	0.0	0	0.0	3	0.2	0	0.0
six	4	0.8	0	0.0	1	0.2	5	0.4	2	0.3
seven	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
eight or more	12	2.5	14	3.6	4	0.9	30	2.2	4	0.6
No. of individual all casualties	437	100.0	371	100.0	134	100.0	942	100.0	174	100.0
Fatal casualties	182	41.6	131	35.3	46	34.3	359	38.1	58	33.3
Rate of all casualties per violent episode	0.9		0.9		0.3		0.7		0.3	
Rate of fatal casualties	0.4		0.3		0.1		0.3		0.1	

TABLE C-6: CRIME, SCIENCE, AND MINORITY AND FOREIGN THEMES RELATED TO THE PREVALENCE AND RATE OF VIOLENCE; ALL PROGRAMS

Programs containing the following themes as significant story elements:	Tot. no. programs containing theme	% of all programs	Violent programs containing theme			Nonviolent programs containing theme	
	N	%	N	% of all with theme	% of all violent pr.	N	% of all nonviolent programs
Crime, corruption, illegality							
1967	31	32.3	29	93.5	37.2	2	11.1
1968	39	44.8	38	97.4	53.5	1	6.3
1969	43	43.9	39	90.7	49.7	4	21.1
1967-69 Enlarged	113	40.2	106	93.8	46.5	7	13.2
1969 sample	54	44.6	50	92.6	50.0	4	20.0
Science and technology							
1967	29	30.2	26	89.7	33.3	3	16.7
1968	24	27.6	21	87.5	29.6	3	18.8
1969	52	53.1	43	82.7	54.4	9	47.4
1967-69 Enlarged	105	37.4	90	85.7	39.5	15	28.3
1969 sample	68	56.2	58	85.3	57.4	10	50.0
Minority and foreign themes							
1967	30	31.3	28	93.3	35.9	2	11.1
1968	39	44.8	34	87.2	47.9	5	31.3
1969	49	50.0	38	77.6	48.1	11	57.8
1967-69 Enlarged	118	42.0	100	84.7	43.9	18	34.0
1969 sample	59	48.8	48	81.4	48.0	11	55.0

TABLE C-7: DISTRIBUTION OF ALL PROGRAMS BY TIME OF ACTION

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	96	100.0	87	100.0	98	100.0	281	100.0	121	100.0
Past	19	19.8	19	21.8	21	21.4	59	21.0	22	18.2
Contemp. (Present)	52	54.2	59	67.8	70	71.4	183	65.1	85	70.2
Future	8	8.3	5	5.7	3	3.1	16	5.7	5	4.1
Several, other	15	15.6	4	4.6	4	4.1	23	8.2	9	7.4
PROGRAMS THAT CONTAIN VIOLENCE	78	100.0	71	100.0	79	100.0	228	100.0	101	100.0
Past	19	24.4	18	25.4	20	25.3	57	25.0	21	20.8
Contemp. (Present)	39	50.0	45	63.4	52	65.9	136	59.7	66	65.3
Future	8	10.3	5	7.0	3	3.8	16	7.0	5	4.9
Several, other	12	15.4	3	4.2	4	5.0	19	8.3	9	8.9
PROGRAMS THAT DO NOT CONTAIN VIOL.	18	100.0	16	100.0	19	100.0	53	100.0	20	100.0
Past	0	0.0	1	6.3	1	5.3	2	3.8	1	5.0
Contemp. (Present)	15	83.3	14	87.5	18	94.7	47	88.7	19	95.0
Future	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Several, other	3	16.7	1	6.3	0	0.0	4	7.5	0	0.0
ALL PROGRAMS SET IN THE PAST	19	100.0	19	100.0	21	100.0	59	100.0	22	100.0
Violence	19	100.0	18	94.7	20	95.2	57	96.6	21	95.5
No violence	0	0.0	1	5.3	1	4.8	2	3.4	1	4.5
ALL PROGRAMS SET IN THE PRESENT	54	100.0	59	100.0	70	100.0	183	100.0	85	100.0
Violence	39	72.2	45	76.3	52	74.3	136	74.3	66	77.6
No violence	15	28.8	14	23.7	18	25.7	47	25.7	19	22.4
ALL PROGRAMS SET IN THE FUTURE	8	100.0	5	100.0	3	100.0	16	100.0	5	100.0
Violence	8	100.0	5	100.0	3	100.0	16	100.0	5	100.0
No violence	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
ALL PROGRAMS WITH SEVERAL, OR OTHER SETTING	15	100.0	4	100.0	4	100.0	23	100.0	9	100.0
Violence	12	80.0	3	75.0	4	100.0	19	82.6	9	100.0
No violence	3	20.0	1	25.0	0	0.0	4	17.4	0	0.0

TABLE C-8: DISTRIBUTION OF CARTOON PROGRAMS BY TIME OF ACTION

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	32	100.0	25	100.0	38	100.0	95	100.0	53	100.0
Past	1	3.1	4	16.0	5	13.1	10	10.5	6	11.3
Contemp.(present)	11	34.4	15	60.0	28	73.7	54	56.8	35	66.1
Future	6	18.8	4	16.0	1	2.6	11	11.6	3	5.7
Several, other	14	43.8	2	8.0	4	10.5	20	21.1	9	17.0
PROGRAMS THAT CONTAIN VIOLENCE	30	100.0	24	100.0	37	100.0	91	100.0	52	100.0
Past	1	3.3	4	16.7	5	13.5	10	11.0	6	11.5
Contemp.(present)	11	36.7	15	62.5	27	72.9	53	58.2	34	65.4
Future	6	20.0	4	16.7	1	2.7	11	12.1	3	5.8
Several, other	12	40.0	1	4.2	4	10.8	17	18.7	9	17.3
PROGRAMS THAT DO NOT CONTAIN VIOLENCE	2	100.0	1	100.0	1	100.0	4	100.0	1	100.0
Past	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Contemp.(present)	0	0.0	0	0.0	1	100.0	1	25.0	1	100.0
Future	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Several, other	2	100.0	1	100.0	0	0.0	3	75.0	0	0.0
ALL PROGRAMS SET IN THE PAST	1	100.0	4	100.0	5	100.0	10	100.0	6	100.0
Violence	1	100.0	4	100.0	5	100.0	10	100.0	6	100.0
No violence	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
ALL PROGRAMS SET IN THE PRESENT	11	100.0	15	100.0	28	100.0	54	100.0	35	100.0
Violence	11	100.0	15	100.0	27	96.4	53	98.1	34	97.1
No violence	0	0.0	0	0.0	1	3.5	1	1.9	1	31.4
ALL PROGRAMS SET IN THE FUTURE	6	100.0	4	100.0	1	100.0	11	100.0	3	100.0
Violence	6	100.0	4	100.0	1	100.0	11	100.0	3	100.0
No violence	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
ALL PROGRAMS WITH SEVERAL OR OTHER SETTING	14	100.0	2	100.0	4	100.0	20	100.0	9	100.0
Violence	12	85.7	1	50.0	4	100.0	17	85.0	9	100.0
No violence	2	14.3	1	50.0	0	0.0	3	15.0	0	0.0

TABLE C-9: DISTRIBUTION OF NON-CARTOON PROGRAMS BY TIME OF ACTION

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	64	100.0	62	100.0	62	100.0	186	100.0	68	100.0
Past	18	28.1	15	24.2	16	26.7	49	26.3	16	23.5
Contemp.(present)	43	67.2	44	71.0	42	70.0	129	69.4	50	73.5
Future	2	3.1	1	1.6	2	3.3	5	2.7	2	2.9
Several, other	1	1.6	2	3.2	0	0.0	3	1.6	0	0.0
PROGRAMS THAT CONTAIN VIOLENCE	48	100.0	47	100.0	42	100.0	137	100.0	49	100.0
Past	18	37.5	14	29.8	15	35.7	47	34.3	15	30.6
Contemp.(present)	28	58.3	30	63.8	25	59.5	83	60.6	32	65.3
Future	2	4.2	1	2.1	2	4.8	5	3.6	2	4.1
Several, other	0	0.0	2	4.3	0	0.0	2	1.5	0	0.0
PROGRAMS THAT DO NOT CONTAIN VIOLENCE	16	100.0	15	100.0	18	100.0	49	100.0	19	100.0
Past	0	0.0	1	6.7	1	5.6	2	4.1	1	5.3
Contemp.(present)	15	93.8	14	93.3	17	94.4	46	93.9	18	94.7
Future	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Several, other	1	6.2	0	0.0	0	0.0	1	2.0	0	0.0
ALL PROGRAMS SET IN THE PAST	18	100.0	15	100.0	16	100.0	49	100.0	16	100.0
Violence	18	100.0	14	93.3	15	93.8	47	95.9	15	93.8
No violence	0	0.0	1	6.7	1	6.3	2	4.1	1	6.3
ALL PROGRAMS SET IN THE PRESENT	43	100.0	44	100.0	42	100.0	129	100.0	50	100.0
Violence	28	65.1	30	68.2	25	59.5	83	64.3	32	64.0
No violence	15	34.9	14	31.8	17	40.5	46	35.7	18	36.0
ALL PROGRAMS SET IN THE FUTURE	2	100.0	1	100.0	2	100.0	5	100.0	2	100.0
Violence	2	100.0	1	100.0	2	100.0	5	100.0	2	100.0
No violence	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
ALL PROGRAMS WITH SEVERAL OR OTHER SETTING	1	100.0	2	100.0	0	0.0	3	100.0	0	0.0
Violence	0	0.0	2	100.0	0	0.0	2	66.7	0	0.0
No violence	1	100.0	0	0.0	0	0.0	1	33.3	0	0.0

TABLE C-10:RATE OF VIOLENT EPISODES, BY TIME OF ACTION

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL PROGRAMS	5.0	4.5	4.9	4.8	5.2
Past	9.3	7.1	6.1	7.5	6.2
Contemp.(Present)	3.7	3.5	4.3	3.9	4.4
Future	6.3	5.8	8.3	6.5	9.0
Several, other	3.3	6.3	7.8	4.6	7.9
CARTOON PROGRAMS	4.7	6.5	6.7	6.0	7.0
Past	12.0	7.8	7.8	8.2	7.8
Contemp.(Present)	5.2	6.1	6.4	6.0	6.4
Future	5.3	6.3	6.0	5.7	8.7
Several, other	3.6	7.5	7.8	4.8	8.2
NON-CARTOON PROGRAMS	5.1	3.7	3.8	4.2	3.8
Past	9.1	6.9	5.6	7.3	5.6
Contemp.(Present)	3.4	2.6	2.9	2.9	3.0
Future	9.0	4.0	9.5	8.2	9.5
Several, other	0.0	5.0	0.0	3.3	0.0

TABLE C-11: MEASURES OF VIOLENCE BY TIME OF ACTION: 1967-69 TOTALS

	Past	Present	Future	Other
ALL PROGRAMS				
Programs containing violence (% of all programs)	96.6	74.3	100.0	100.0
Number of violent episodes	440	705	104	106
Rate per all programs	7.5	3.9	6.5	4.6
All those involved in violence (% of leading characters)	80.7	60.3	78.6	76.2
All those involved in killing (% of leading characters)	19.3	7.4	14.3	16.7
CARTOONS				
Programs containing violence (% of cartoon programs)	100.0	98.1	100.0	85.0
Number of violent episodes	82	326	63	96
Rate per all programs	8.2	6.0	5.7	4.8
NON-CARTOON PROGRAMS				
Programs containing violence (% of all non-cartoon progs.)	95.9	64.3	100.0	100.0
Number of violent episodes	358	379	41	10
Rate per all programs	7.3	2.9	8.2	3.3

TABLE C-12: DISTRIBUTION OF ALL PROGRAMS BY PLACE OF ACTION

	1967		1968		1969		1967-69		ENLARGED 1969 Sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	96	100.0	87	100.0	98	100.0	281	100.0	121	100.0
U.S. only	61	63.5	60	69.0	69	70.4	190	67.6	80	66.1
Several, other	35	36.5	27	31.0	29	29.6	91	32.4	41	33.9
PROGRAMS THAT CONTAIN VIOLENCE	78	100.0	71	100.0	79	100.0	228	100.0	101	100.0
U.S. only	46	59.0	46	64.8	52	65.8	144	63.2	62	61.4
Several, other	32	41.0	25	35.2	27	34.2	84	36.8	39	38.6
PROGRAMS THAT DO NOT CONTAIN VIOL.	18	100.0	16	100.0	19	100.0	53	100.0	20	100.0
U.S. only	15	83.3	14	87.5	17	89.5	46	86.8	18	90.0
Several other	3	16.7	2	12.5	2	10.5	7	13.2	2	10.0
PROGRAMS SET IN U.S. ONLY	61	100.0	60	100.0	69	100.0	190	100.0	80	100.0
Violence	46	75.4	46	76.7	52	75.4	144	75.8	62	77.5
No violence	15	24.6	14	23.3	17	24.6	46	24.2	18	22.5
PROGRAMS IN SEVERAL OR OTHER SETTINGS	35	100.0	27	100.0	29	100.0	91	100.0	41	100.0
violence	32	91.4	25	92.6	27	93.1	84	92.3	39	95.1
No violence	3	8.6	2	7.4	2	6.9	7	7.7	2	4.9

TABLE C-13: DISTRIBUTION OF CARTOON PROGRAMS BY PLACE OF ACTION

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	32	100.0	25	100.0	38	100.0	95	100.0	53	100.0
U.S. only	14	43.8	16	64.0	25	65.8	55	57.9	30	56.6
Several, other	18	56.2	9	36.0	13	34.2	40	42.1	23	43.4
PROGRAMS THAT CONTAIN VIOLENCE	30	100.0	24	100.0	37	100.0	91	100.0	52	100.0
U.S. only	13	43.3	15	62.5	24	64.9	52	57.1	29	55.8
Several, other	17	56.7	9	37.5	13	35.1	39	42.9	23	44.2
PROGRAMS THAT DO NOT CONTAIN VIOLENCE	2	100.0	1	100.0	1	100.0	4	100.0	1	100.0
U.S. only	1	50.0	1	100.0	1	100.0	3	75.0	1	100.0
Several, other	1	50.0	0	0.0	0	0.0	1	25.0	0	0.0
PROGRAMS SET IN U.S. ONLY	14	100.0	16	100.0	25	100.0	55	100.0	30	100.0
Violence	13	92.9	15	93.8	24	96.0	52	94.5	29	96.7
No violence	1	7.1	1	6.2	1	4.0	3	5.5	1	5.5
PROGRAMS SET IN SEVERAL	18	100.0	9	100.0	13	100.0	40	100.0	23	100.0
Violence	17	94.4	9	100.0	13	100.0	39	97.5	23	100.0
No violence	1	5.6	0	0.0	0	0.0	1	2.5	0	0.0

TABLE C-14: DISTRIBUTION OF NON-CARTOON PROGRAMS BY PLACE OF ACTION

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	64	100.0	62	100.0	60	100.0	186	100.0	68	100.0
U.S. only	47	73.4	44	70.9	44	73.3	135	72.6	50	73.5
Several, other	17	26.6	18	29.1	16	26.7	51	27.4	18	26.5
PROGRAMS THAT CONTAIN VIOLENCE	48	100.0	47	100.0	42	100.0	137	100.0	49	100.0
U.S. only	33	68.8	31	65.9	28	66.7	92	67.2	33	67.3
Several, other	15	31.2	16	34.1	14	33.3	45	32.8	16	32.7
PROGRAMS THAT DO NOT CONTAIN VIOLENCE	16	100.0	15	100.0	18	100.0	49	100.0	19	100.0
U.S. only	14	87.5	13	86.7	16	88.9	43	87.7	17	89.5
Several, other	2	12.5	2	13.3	2	11.1	6	12.2	2	10.5
PROGRAMS SET IN U.S. ONLY	47	100.0	44	100.0	44	100.0	135	100.0	50	100.0
Violence	33	70.2	31	70.5	28	63.6	92	68.1	33	66.0
No violence	14	29.8	13	29.5	16	36.4	43	31.9	17	34.0
PROGRAMS SET IN SEVERAL	17	100.0	18	100.0	16	100.0	51	100.0	18	100.0
Violence	15	88.2	16	88.9	14	87.5	45	88.2	16	88.9
No violence	2	11.8	2	11.1	2	12.5	6	11.8	2	11.1

TABLE C-15:RATE OF VIOLENT EPISODES, BY PLACE OF ACTION

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL PROGRAMS	5.0	4.5	4.9	4.8	5.2
U.S. only	4.3	3.7	4.2	4.1	4.4
Several, other	6.2	6.3	6.7	6.4	6.9
CARTOON PROGRAMS	4.7	6.5	6.7	6.0	7.0
U.S. only	3.8	4.6	6.4	5.2	6.7
Several, other	5.4	9.8	7.2	7.0	7.3
NON-CARTOON PROGRAMS	5.1	3.7	3.8	4.2	3.8
U.S. only	4.4	3.4	2.9	3.6	3.0
Several, other	7.0	4.6	6.3	5.9	6.2

TABLE C-16: MEASURES OF VIOLENCE BY PLACE OF ACTION: 1967-69 TOTALS

	U.S. only	Other
ALL PROGRAMS		
Programs containing violence (% of all programs)	75.8	92.3
Number of violent episodes Rate per all programs	773 4.1	582 6.4
All those involved in violence (% of leading characters)	61.3	80.4
All those involved in killing (% of leading characters)	9.8	14.6
CARTOONS		
Programs containing violence (% of cartoon programs)	94.5	97.5
Number of violent episodes Rate per all programs	287 5.2	280 7.0
NON-CARTOON PROGRAMS		
Programs containing violence (% of all non-cartoon progs.)	68.1	88.2
Number of violent episodes Rate per all programs	486 3.6	302 5.9

TABLE C-17: DISTRIBUTION OF ALL PROGRAMS BY SETTING OF ACTION

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	96	100.0	87	100.0	98	100.0	281	100.0	121	100.0
Urban	32	33.3	29	33.3	27	27.6	88	31.3	30	24.8
Small town, rural	20	20.8	30	34.5	26	26.5	76	27.7	31	25.6
Uninhabited, mobile, etc.	44	45.8	28	32.2	45	45.9	117	41.6	60	49.6
PROGRAMS THAT CONTAIN VIOLENCE	78	100.0	71	100.0	79	100.0	228	100.0	101	100.0
Urban	24	30.8	23	32.4	14	17.7	61	26.7	16	15.9
Small town, rural	13	16.6	24	33.8	22	27.9	59	25.9	27	26.7
Uninhabited, mobile, etc.	41	52.6	24	33.8	43	54.4	108	47.4	58	57.4
PROGRAMS THAT DO NOT CONTAIN VIOL.	18	100.0	16	100.0	19	100.0	53	100.0	20	100.0
Urban	8	44.4	6	37.5	13	68.4	27	50.9	14	70.0
Small town, rural	7	38.9	6	37.5	4	21.1	17	32.1	4	20.0
Uninhabited, mobile, etc.	3	16.7	4	25.0	2	10.5	9	17.0	2	10.0
PROGRAMS IN URBAN SETTING	32	100.0	29	100.0	27	100.0	88	100.0	30	100.0
Violence	24	75.0	23	79.3	14	51.9	61	69.3	16	53.3
No violence	8	25.0	6	20.7	13	48.1	27	30.7	14	46.7
PROGRAMS SET IN SMALL TOWN, RURAL	20	100.0	30	100.0	26	100.0	76	100.0	31	100.0
Violence	13	5.0	24	80.0	22	84.6	59	77.6	27	87.1
No violence	7	5.0	6	20.0	4	15.4	17	22.4	4	12.9
PROGRAMS SET IN UNINHABITED OR MOBILE SETTING, ETC.	44	100.0	28	100.0	45	100.0	117	100.0	60	100.0
Violence	41	93.2	24	85.7	43	95.6	108	92.3	58	96.7
No violence	3	6.8	4	14.3	2	4.4	9	7.7	2	3.3

TABLE C-18: DISTRIBUTION OF CARTOON PROGRAMS BY SETTING OF ACTION

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	32	100.0	25	100.0	38	100.0	95	100.0	53	100.0
Urban	8	25.0	7	28.0	4	10.5	19	20.0	4	7.5
Small town, rural	2	6.3	4	16.0	14	36.9	20	21.1	17	32.1
Uninhabited, mobile, etc.	22	68.7	14	56.0	20	52.6	56	58.9	32	60.4
PROGRAMS THAT CONTAIN VIOLENCE	30	100.0	24	100.0	37	100.0	91	100.0	52	100.0
Urban	8	26.7	6	25.0	4	10.8	18	19.8	4	7.7
Small town, rural	1	3.3	4	16.7	13	35.1	18	19.8	16	30.8
Uninhabited, mobile, etc.	21	70.0	14	58.3	20	54.0	55	60.4	32	61.5
PROGRAMS THAT DO NOT CONTAIN VIOLENCE	2	100.0	1	100.0	1	100.0	4	100.0	1	100.0
Urban	0	0.0	1	100.0	0	0.0	1	25.0	0	0.0
Small town, rural	1	50.0	0	0.0	1	100.0	2	50.0	1	100.0
Uninhabited, mobile, etc.	1	50.0	0	0.0	0	0.0	1	25.0	0	0.0
PROGRAMS IN URBAN SETTING	8	100.0	7	100.0	4	100.0	19	100.0	4	100.0
Violence	8	100.0	6	85.7	4	100.0	18	94.7	4	100.0
No violence	0	0.0	1	14.3	0	0.0	1	5.3	0	0.0
PROGRAMS SET IN SMALL TOWN, RURAL	2	100.0	4	100.0	14	100.0	20	100.0	17	100.0
Violence	1	50.0	4	100.0	13	92.9	18	90.0	16	94.1
No violence	1	50.0	0	0.0	1	7.1	2	10.0	1	5.9
PROGRAMS SET IN UNINHABITED OR MOBILE SETTINGS, ETC.	22	100.0	14	100.0	20	100.0	56	100.0	32	100.0
Violence	21	95.5	14	100.0	20	100.0	55	98.2	32	100.0
No violence	1	4.5	0	0.0	0	0.0	1	1.8	0	0.0

TABLE C-19: DISTRIBUTION OF NON-CARTOON PROGRAMS BY SETTING OF ACTION

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
ALL PROGRAMS	64	100.0	62	100.0	60	100.0	186	100.0	68	100.0
Urban	24	37.5	22	35.5	23	38.3	69	37.1	26	38.2
Small town, rural	18	28.1	26	41.9	12	20.0	56	30.1	14	20.6
Uninhabited, mobile, etc.	22	34.4	14	22.6	25	41.7	61	32.8	28	41.2
PROGRAMS THAT CONTAIN VIOLENCE	48	100.0	47	100.0	42	100.0	137	100.0	49	100.0
Urban	16	33.3	17	36.2	10	23.8	43	31.4	12	24.5
Small town, rural	12	25.0	20	42.5	9	21.4	41	29.9	11	22.4
Uninhabited, mobile, etc.	20	41.7	10	21.3	23	54.8	53	38.7	26	53.1
PROGRAMS THAT DO NOT CONTAIN VIOLENCE	16	100.0	15	100.0	18	100.0	49	100.0	19	100.0
Urban	8	50.0	5	33.3	13	72.2	26	53.1	14	73.7
Small town, rural	6	37.5	6	40.0	3	16.7	15	30.6	3	15.8
Uninhabited, mobile, etc.	2	12.5	4	26.7	2	11.1	8	16.3	2	10.5
PROGRAMS IN URBAN SETTING	24	100.0	22	100.0	23	100.0	69	100.0	26	100.0
Violence	16	66.7	17	77.3	10	43.5	43	62.3	12	46.2
No violence	8	33.3	5	22.7	13	56.5	26	37.7	14	53.8
PROGRAMS SET IN SMALL TOWN, RURAL	18	100.0	26	100.0	12	100.0	56	100.0	14	100.0
Violence	12	66.7	20	76.9	9	75.0	41	73.2	11	78.6
No violence	6	33.3	6	23.1	3	25.0	15	26.8	3	21.4
PROGRAMS SET IN UNINHABITED OR MOBILE SETTINGS, ETC.	22	100.0	14	100.0	25	100.0	61	100.0	28	100.0
Violence	20	90.9	10	71.4	23	92.0	53	86.9	26	92.9
No violence	2	9.1	4	28.6	2	8.0	8	13.1	2	7.1

TABLE C-20: RATE OF VIOLENT EPISODES, BY SETTING OF ACTION

	1967	1968	1969	1967-69	Enlarged 1969 sample
ALL PROGRAMS	5.0	4.5	4.9	4.8	5.2
Urban	2.8	3.7	2.1	2.9	2.3
Small town, rural	3.9	4.8	4.8	4.6	5.1
Uninhabited, mobile, etc.	7.0	5.2	6.7	6.4	6.7
 CARTOON PROGRAMS	 4.7	 6.5	 6.7	 6.0	 7.0
Urban	4.1	5.0	6.5	4.9	6.5
Small town, rural	2.5	3.8	5.6	5.0	6.2
Uninhabited, mobile, etc.	5.1	8.0	7.5	6.7	7.5
 NON-CARTOON PROGRAMS	 5.1	 3.7	 3.8	 4.2	 3.8
Urban	2.4	3.2	1.4	2.3	1.7
Small town, rural	4.1	4.9	3.8	4.4	3.8
Uninhabited, mobile, etc.	8.9	2.4	6.0	6.2	5.8

TABLE C-21 MEASURES OF VIOLENCE BY SETTING OF ACTION: 1967-69 TOTALS

	Urban	Small town	Uninhabited, mobile, etc.
ALL PROGRAMS			
Programs containing violence (% of all programs)	69.3	77.6	92.3
Number of violent episodes	255	346	754
Rate per all programs	2.9	4.6	6.4
All those involved in violence (% of leading characters)	55.1	62.5	80.5
All those involved in killing (% of leading characters)	7.0	13.9	12.9
CARTOONS			
Programs containing violence (% of cartoon programs)	94.7	90.0	98.2
Number of violent episodes	94	99	374
Rate per all programs	4.9	5.0	6.7
NON-CARTOON PROGRAMS			
Programs containing violence (% of all non-cartoon progs.)	62.3	73.2	86.9
Number of violent episodes	161	247	380
Rate per all programs	2.3	4.4	6.2

D. LEADING CHARACTERS

TABLE D-1: CENSUS OF LEADING CHARACTERS ANALYZED

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Humans	206	85.8	200	93.0	255	83.1	661	86.7	313	83.0
Humanized animals	17	7.1	9	4.2	47	15.3	73	9.6	54	14.3
Other, unclear	17	7.1	6	2.8	5	1.6	28	3.7	10	2.7
Males	191	79.6	167	77.7	234	76.2	592	77.7	290	76.9
Females	47	19.6	46	21.4	73	23.8	166	21.8	82	21.8
Other, unclear	2	0.8	2	0.9	0	0.0	4	0.5	5	1.3
<u>Cartoons</u>	62	100.0	47	100.0	102	100.0	211	100.0	146	100.0
Males	56	90.3	40	85.1	92	90.2	188	89.1	129	88.4
Females	4	6.5	5	10.6	10	9.8	19	9.0	12	8.2
Other, unclear	2	3.2	2	4.3	0	0.0	4	1.9	5	3.4
<u>TV plays</u>	159	100.0	145	100.0	176	100.0	480	100.0	202	100.0
Males	125	78.6	113	77.9	125	71.0	363	75.6	144	71.3
Females	34	21.4	32	22.1	51	29.0	117	24.4	58	28.7
Other, unclear	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<u>Feature films</u>	19	100.0	23	100.0	29	100.0	71	100.0	29	100.0
Males	10	52.6	14	60.9	17	58.6	41	57.7	17	58.6
Females	9	47.4	9	39.1	12	41.4	30	42.3	12	41.4
Other, unclear	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<u>Crime, western, action-adventure</u>	164	100.0	135	100.0	190	100.0	489	100.0	248	100.0
Males	141	86.0	113	83.7	165	86.8	419	85.7	214	86.3
Females	21	12.8	21	15.6	25	13.2	67	13.7	29	11.7
Other, unclear	2	1.2	1	0.7	0	0.0	3	0.6	5	2.0
<u>Comedies</u>	107	100.0	81	100.0	82	100.0	270	100.0	101	100.0
Males	78	72.9	59	72.8	64	78.0	201	74.4	80	79.2
Females	27	25.2	21	25.9	18	22.0	66	24.4	20	19.8
Other, unclear	2	1.9	1	1.2	0	0.0	3	1.1	1	1.0
<u>Networks</u>										
ABC	86	35.8	63	29.3	109	35.5	258	33.9	127	32.7
CBS	73	30.4	79	36.7	93	30.3	245	32.2	135	35.8
NBC	81	33.7	73	34.0	105	34.2	259	34.0	115	30.5
<u>Characters from plays in</u>										
Past	59	24.6	56	26.1	77	25.1	192	25.2	91	24.1
Present	136	56.7	134	62.3	216	70.4	486	63.8	265	70.3
Future	16	6.7	12	5.6	14	4.6	42	5.5	21	5.6
Other, unclear	29	12.0	13	6.0	0	0.0	42	5.5	0	0.0
<u>Characters from plays in</u>										
U.S. only	160	66.7	147	68.4	215	70.0	522	68.5	248	65.8
Several other, unclear	80	33.3	68	31.6	92	30.0	240	31.5	129	34.2

TABLE D-1: CENSUS OF LEADING CHARACTERS ANALYZED (CONTD.)

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Characters from plays in</u>										
Urban locale	80	33.3	75	34.9	88	28.7	243	31.9	98	26.0
Small town, rural	55	22.9	85	39.5	76	24.8	216	28.3	92	24.4
Several, other, unclear	105	43.8	55	25.6	143	46.6	303	39.8	187	49.6
<u>Marital status</u>										
Unmarried, unknown	173	72.1	152	70.7	227	73.9	552	72.4	285	75.6
Married, has been married	55	22.9	55	25.6						
Expects to marry; impending marriage	12	5.0	8	3.7						
Total married and expects to marry	67	27.9	63	29.3	80	26.1	210	27.6	92	24.4
<u>Age of characters</u>										
Children and adolescents	12	5.0	16	7.5	28	9.1	56	7.3	33	8.8
Young adults	65	27.1	80	37.2	89	29.0	234	30.7	104	27.6
Middle aged	113	47.1	94	43.7	138	45.0	345	45.3	170	45.1
Old	12	5.0	14	6.5	5	1.6	31	4.1	7	1.9
Uncertain, unclear, several	38	15.8	11	5.1	47	15.3	96	12.6	63	16.7
<u>Selected occupations</u>										
Illegal	25	10.4	19	8.8	22	7.2	66	8.7	30	8.0
Armed forces	18	7.5	8	3.7	12	3.9	38	5.0	14	3.7
Entertainers	20	8.3	15	7.0	33	10.7	68	8.9	46	12.2
Law enforcement and crime detection	16	6.7	23	10.7	22	7.2	61	8.0	24	6.4
<u>Socio-econ. status</u>										
Upper class	54	22.5	35	16.3	28	9.1	117	15.4	32	8.5
Middle class										
unclear, other	176	73.3	177	82.3	275	89.6	628	82.4	340	90.2
Lower class	10	4.2	3	1.4	4	1.3	17	2.2	5	1.3
<u>Race</u>										
Whites	178	74.2	173	80.5	234	76.2	585	76.8	290	76.9
Non-white, other, unclear	62	25.8	42	19.5	73	23.8	177	23.2	87	23.1
<u>Nationality</u>										
American	156	65.0	164	76.3	211	68.7	531	69.7	257	68.2
Non-American, other, unclear	84	35.0	51	23.7	96	31.3	231	30.3	120	31.8

TABLE D-1: CENSUS OF LEADING CHARACTERS ANALYZED (CONTD.)

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Outcome for character</u>										
Happy ending	134	55.8	132	61.4	143	46.6	409	53.7	168	44.6
Unhappy ending	47	19.6	42	19.5	44	14.3	133	17.5	62	16.4
Mixed, uncertain	59	24.6	41	19.1	120	39.1	220	28.9	147	39.0

TABLE D-2: VIOLENCE ROLES BY NETWORK

TABLE D-2: VIOLENCE ROLES BY NETWORK										
	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>ABC</u>										
Totals	86	100.0	63	100.0	109	100.0	258	100.0	127	100.0
Violents	54	62.8	35	55.6	48	44.0	137	53.1	53	41.7
Killers	12	14.0	8	12.7	4	3.7	24	9.3	4	3.1
Victims	62	72.1	36	57.1	58	53.2	156	60.5	62	48.8
Killed	7	8.1	1	1.6	3	2.7	11	4.3	3	2.4
Involved in										
any violence	71	82.6	42	66.7	67	61.5	180	69.8	73	57.5
any killing	19	22.1	8	12.7	7	6.4	34	13.2	7	5.5
Character score	104.7		79.4		67.9		83.0		63.0	
<u>CBS</u>										
Totals	73	100.0	79	100.0	93	100.0	245	100.0	135	100.0
Violents	29	39.7	32	40.5	36	38.7	97	39.6	67	49.6
Killers	6	8.2	6	7.6	1	1.1	13	5.3	5	3.7
Victims	34	46.6	41	51.9	44	47.3	119	48.6	78	57.8
Killed	5	6.8	3	3.8	2	2.2	10	4.1	4	3.0
Involved in										
any violence	39	53.4	47	59.5	49	52.7	135	55.1	88	65.2
any killing	10	13.7	7	8.9	3	3.2	20	8.2	8	5.9
Character score	67.1		68.4		55.9		63.3		71.1	
<u>NBC</u>										
Totals	81	100.0	73	100.0	105	100.0	259	100.0	115	100.0
Violents	51	63.0	39	53.4	59	56.2	149	57.5	63	54.8
Killers	12	14.8	9	12.3	5	4.8	26	10.0	5	4.3
Victims	59	72.8	43	58.9	75	71.4	177	68.3	82	71.3
Killed	5	6.2	4	5.5	1	1.0	10	3.9	1	0.9
Involved in										
any violence	66	81.5	51	69.9	81	77.1	198	76.4	89	77.4
any killing	16	19.8	10	13.7	6	5.7	32	12.4	6	5.2
Character score	101.3		83.5		82.8		88.8		82.6	

TABLE D-3: NETWORK SHARE IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
ABC	86	35.8	63	29.3	109	35.5	258	33.9	127	33.7
CBS	73	30.4	79	36.7	93	30.3	245	32.1	135	35.8
NBC	81	33.8	73	34.0	105	34.2	259	34.0	115	30.5
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
ABC	54	40.3	35	33.0	48	33.6	137	35.8	53	29.0
CBS	29	21.6	32	30.2	36	25.2	97	25.3	67	36.6
NBC	51	38.1	39	36.8	59	41.2	149	38.9	63	34.4
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
ABC	12	40.0	8	34.8	4	40.0	24	38.1	4	28.6
CBS	6	20.0	6	26.1	1	10.0	13	20.6	5	35.7
NBC	12	40.0	9	39.1	5	50.0	26	41.3	5	35.7
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
ABC	62	40.0	36	30.0	58	32.8	156	34.5	62	27.9
CBS	34	21.9	41	34.2	44	24.9	119	26.3	78	35.1
NBC	59	38.1	43	35.8	75	42.3	177	39.2	82	37.0
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
ABC	7	41.2	1	12.5	3	50.0	11	35.4	3	37.5
CBS	5	29.4	3	37.5	2	33.3	10	32.3	4	50.0
NBC	5	29.4	4	50.0	1	16.7	10	32.3	1	12.5
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
ABC	71	40.3	42	30.0	67	34.0	180	35.1	73	29.2
CBS	39	22.2	47	33.6	49	24.9	135	26.3	88	35.2
NBC	66	37.5	51	36.4	81	41.1	198	38.6	89	35.6
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
ABC	19	42.2	8	32.0	7	43.8	34	39.5	7	33.3
CBS	10	22.2	7	28.0	3	18.7	20	23.3	8	38.1
NBC	16	35.6	10	40.0	6	37.5	32	37.2	6	28.6

TABLE D-4: VIOLENCE ROLE BY PROGRAM FORMAT AND TYPE (CONTD.)

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Characters in crime-adventure</u>										
Totals	164	100.0	135	100.0	190	100.0	489	100.0	248	100.0
Violents	119	72.6	89	65.9	122	64.2	330	67.5	158	63.7
Killers	30	18.3	22	16.3	9	4.7	61	12.5	13	5.2
Victims	132	80.5	99	73.3	147	77.4	378	77.3	187	75.4
Killed	16	9.8	7	5.2	6	3.2	29	5.9	8	3.2
Involved in any violence	146	89.0	111	82.2	162	85.3	419	85.7	209	84.3
any killing	44	26.8	24	17.8	15	7.9	83	17.0	20	8.1
Character score		115.8		100.0		93.2		102.7		92.4
<u>Characters in comedy</u>										
Totals	107	100.0	81	100.0	82	100.0	270	100.0	101	100.0
Violents	40	37.4	31	38.3	33	40.2	104	38.5	48	47.5
Killers	4	3.7	4	4.9	0	0.0	8	3.0	0	0.0
Victims	50	46.7	35	43.2	50	61.0	135	50.0	69	68.3
Killed	1	0.9	0	0.0	0	0.0	1	0.4	0	0.0
Involved in any violence	59	55.1	43	53.1	52	63.4	154	57.0	71	70.3
any killing	5	4.7	4	4.9	0	0.0	9	3.3	0	0.0
Character score		59.8		58.0		63.4		60.3		70.3

TABLE D-4: VIOLENCE ROLE BY PROGRAM FORMAT AND TYPE

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Characters in cartoons</u>										
Totals	62	100.0	47	100.0	102	100.0	211	100.0	146	100.0
Violents	45	72.6	31	66.0	72	70.6	148	70.1	98	67.1
Killers	3	4.8	2	4.3	0	0.0	5	2.4	1	0.7
Victims	52	83.9	36	76.6	87	85.3	175	82.9	117	80.1
Killed	6	9.7	0	0.0	1	1.0	7	3.3	2	1.4
Involved in										
any violence	56	90.3	37	78.7	92	90.2	185	87.7	127	87.0
any killing	9	14.5	2	4.3	1	1.0	12	5.7	3	2.1
Character score	104.8		83.0		91.2		93.3		89.1	
<u>Characters in TV plays</u>										
Totals	159	100.0	145	100.0	176	100.0	480	100.0	202	100.0
Violents	79	49.7	59	40.7	61	34.7	199	41.5	75	37.1
Killers	25	15.7	16	11.0	9	5.1	50	10.4	12	5.9
Victims	94	59.1	68	46.9	75	42.6	237	49.4	90	44.6
Killed	10	6.3	6	4.1	4	2.3	20	4.2	5	2.5
Involved in										
any violence	107	67.3	83	57.2	88	50.0	278	57.9	106	52.5
any killing	33	20.7	18	12.4	13	7.4	64	13.3	16	7.9
Character score	88.0		69.6		57.4		71.2		60.4	
<u>Characters in feature films</u>										
Totals	19	100.0	23	100.0	29	100.0	71	100.0	29	100.0
Violents	10	52.6	16	69.6	10	34.5	36	50.7	10	34.5
Killers	2	10.5	5	21.7	1	3.4	8	11.3	1	3.4
Victims	9	47.4	16	69.6	15	51.7	40	56.3	15	51.7
Killed	1	5.3	2	8.7	1	3.4	4	5.6	1	3.4
Involved in										
any violence	13	68.4	20	87.0	17	58.6	50	70.4	17	58.6
any killing	3	15.8	5	21.7	2	6.9	10	14.1	2	6.9
Character score	84.2		108.7		65.5		84.5		65.5	

TABLE D-5: PROGRAM FORMAT SHARE IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Cartoon	62	25.8	47	21.9	102	33.2	211	27.7	146	38.7
TV play	159	66.3	145	67.4	176	57.3	480	63.0	202	53.6
Feature film	19	7.9	23	10.7	29	9.4	71	9.3	29	7.7
<u>All violent</u> s	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Cartoon	45	33.6	31	29.2	72	50.3	148	38.6	98	53.6
TV play	79	59.0	59	55.7	61	42.7	199	52.0	75	41.0
Feature film	10	7.4	16	15.1	10	7.0	36	9.4	10	5.5
<u>All killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
Cartoon	3	10.0	2	8.7	0	0.0	5	7.9	1	7.1
TV play	25	83.3	16	69.6	9	90.0	50	79.4	12	85.7
Feature film	2	6.7	5	21.7	1	10.0	8	12.7	1	7.1
<u>All victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Cartoon	52	33.5	36	30.0	87	49.2	175	38.7	117	52.7
TV play	94	60.6	68	56.7	75	42.4	237	52.4	90	40.5
Feature film	9	5.8	16	13.3	15	8.5	40	8.8	15	6.8
<u>All killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Cartoon	6	35.3	0	0.0	1	16.7	7	22.6	2	25.0
TV play	10	58.8	6	75.0	4	66.7	20	64.5	5	62.5
Feature film	1	5.9	2	25.0	1	16.7	4	12.9	1	12.5
<u>All violent and/or victims</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Cartoon	56	31.8	37	26.4	92	46.7	185	36.1	127	50.8
TV play	107	60.8	83	59.3	88	44.7	278	54.2	106	42.4
Feature film	13	7.4	20	14.3	17	8.6	50	9.7	17	6.8
<u>All killers or killed</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Cartoon	9	20.0	2	8.0	1	6.3	12	14.0	3	14.3
TV play	33	73.3	18	72.0	13	81.2	64	74.4	16	76.2
Feature film	3	6.7	5	20.0	2	12.5	10	11.6	2	9.5

TABLE D-6: PROGRAM TYPE SHARE IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Crime-adventure	164	68.3	135	62.8	190	61.9	489	64.2	248	65.8
Comedy	107	44.6	81	37.7	82	26.7	270	35.4	101	26.8
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Crime-adventure	119	88.8	89	84.0	122	85.3	330	86.2	158	86.3
Comedy	40	39.9	31	29.2	33	23.1	104	27.2	48	26.2
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
Crime-adventure	30	100.0	22	95.7	9	90.0	61	96.8	13	92.9
Comedy	4	13.3	4	17.4	0	0.0	8	12.7	0	0.0
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Crime-adventure	132	85.2	99	82.5	147	83.1	378	83.6	187	84.2
Comedy	50	32.3	35	29.2	50	28.2	135	29.9	69	31.1
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Crime-adventure	16	94.1	7	87.5	6	100.0	29	93.5	8	100.0
Comedy	1	5.9	0	0.0	0	0.0	1	3.2	0	0.0
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Crime-adventure	146	83.0	111	79.3	162	82.2	419	81.7	209	83.6
Comedy	59	33.5	43	30.7	52	26.4	154	30.0	71	28.4
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Crime-adventure	44	97.8	24	96.0	15	93.8	83	96.5	20	95.2
Comedy	5	11.1	4	16.0	0	0.0	9	10.5	0	0.0

TABLE D-7: VIOLENCE ROLES OF LEADING CHARACTERS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>										
Totals	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Violents	134	55.8	106	49.3	143	46.6	383	50.3	183	48.5
Killers	30	12.5	23	10.7	10	3.3	63	8.3	14	3.7
Victims	155	64.6	120	55.8	177	57.7	452	59.3	222	58.9
Killed	17	7.1	8	3.7	6	2.0	31	4.1	8	2.1
Involved in any violence	176	73.3	140	65.1	197	64.2	513	67.3	250	66.3
any killing	45	18.8	25	11.6	16	5.3	86	11.3	21	5.5
Character score		92.1		76.7		69.5		78.6		70.8
<u>Male characters</u> *										
Totals	191	100.0	167	100.0	234	100.0	592	100.0	290	100.0
Violents	114	59.7	91	54.5	125	53.4	330	55.7	159	54.8
Killers	26	13.6	21	12.6	10	4.3	57	9.6	14	4.8
Victims	135	70.7	101	60.5	150	64.1	386	65.2	186	64.1
Killed	16	8.4	6	3.6	5	2.1	27	4.6	7	2.4
Involved in any violence	148	77.5	114	68.3	166	70.9	428	72.3	209	72.0
any killing	40	21.0	22	13.2	15	6.4	77	13.0	20	6.9
Character score		98.5		81.5		77.3		85.3		78.9
<u>Female characters</u> *										
Totals	47	100.0	46	100.0	73	100.0	166	100.0	82	100.0
Violents	18	38.3	13	28.3	18	24.7	49	29.5	22	26.8
Killers	4	8.5	2	4.3	0	0.0	6	3.6	0	0.0
Victims	18	38.3	17	37.0	27	37.0	62	37.3	32	39.0
Killed	1	2.1	2	4.3	1	1.4	4	2.4	1	1.2
Involved in any violence	26	55.3	24	52.2	31	42.5	81	48.8	37	45.1
any killing	5	10.6	3	6.4	1	1.4	9	5.4	1	1.2
Character score		65.9		58.6		42.9		54.2		46.3

*"Other" characters, i.e. those whose sex could not be identified (all in cartoon plays) were not included).

TABLE D-8: SHARE OF THE SEXES IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Males	191	79.6	167	77.7	234	76.2	592	77.7	290	76.9
Females	47	19.6	46	21.4	73	23.8	166	21.8	82	21.8
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Males	114	85.1	91	85.8	125	87.4	330	86.2	159	86.9
Females	18	13.4	13	12.3	18	12.6	49	12.8	22	12.0
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
Males	26	86.7	21	91.3	10	100.0	57	90.5	14	100.0
Females	4	13.3	2	8.7	0	0.0	6	9.5	0	0.0
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Males	135	87.1	101	84.2	150	84.7	386	85.4	186	83.8
Females	18	11.6	17	14.2	27	15.2	62	13.7	32	14.4
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Males	16	94.1	6	75.0	5	83.3	27	87.1	7	87.5
Females	1	5.9	2	25.0	1	16.7	4	12.9	1	12.5
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Males	148	84.1	114	81.4	166	84.3	428	83.4	209	83.6
Females	26	14.8	24	17.1	31	15.8	81	15.8	37	14.8
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Males	40	88.9	22	88.0	15	93.7	77	89.5	20	95.2
Females	5	11.1	3	12.0	1	6.2	9	10.5	1	4.8

TABLE D-9: VIOLENCE ROLES BY AGE

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Children and adolescents</u>										
Totals	12	100.0	16	100.0	28	100.0	56	100.0	33	100.0
Violents	8	66.7	4	25.0	10	35.7	22	39.3	11	33.3
Killers	1	8.3	0	0.0	0	0.0	1	1.8	0	0.0
Victims	9	75.0	10	62.5	14	50.0	33	58.9	17	51.5
Killed	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Involved in any violence	10	83.3	10	62.5	15	53.6	35	62.5	19	57.6
any killing	1	8.3	0	0.0	0	0.0	1	1.8	0	0.0
Character score		91.6		62.5		53.6		64.3		57.6
<u>Young adults</u>										
Totals	65	100.0	80	100.0	89	100.0	234	100.0	104	100.0
Violents	31	47.7	38	47.5	39	43.8	108	46.1	46	44.2
Killers	11	16.9	9	11.2	4	4.5	24	10.3	4	3.8
Victims	42	64.6	46	57.5	55	61.8	143	61.1	65	62.5
Killed	2	3.1	3	3.7	2	2.2	7	3.0	2	1.9
Involved in any violence	44	67.7	52	65.0	62	69.7	158	67.5	73	70.2
any killing	13	20.0	10	12.5	6	6.7	29	12.4	6	5.8
Character score		87.7		77.5		76.4		79.9		76.0
<u>Middle Aged</u>										
Totals	113	100.0	94	100.0	138	100.0	345	100.0	170	100.0
Violents	64	56.6	52	55.3	59	42.8	175	50.7	78	45.9
Killers	15	13.3	13	13.8	6	4.3	34	9.8	10	5.9
Victims	70	61.9	51	54.3	65	47.1	186	53.9	82	48.2
Killed	11	9.7	4	4.3	3	2.2	18	5.2	5	2.9
Involved in any violence	83	73.4	62	65.9	76	55.1	221	64.1	98	57.6
any killing	24	21.2	14	14.9	9	6.5	47	13.6	14	8.2
Character score		94.6		80.8		61.6		77.7		65.8
<u>Old</u>										
Totals	12	100.0	14	100.0	5	100.0	31	100.0	7	100.0
Violents	5	41.7	6	42.9	0	0.0	11	35.5	1	14.3
Killers	0	0.0	1	7.1	0	0.0	1	3.2	0	0.0
Victims	6	50.0	4	28.6	3	60.0	13	41.9	4	57.1
Killed	1	8.3	1	7.1	1	20.0	3	9.7	1	14.3
Involved in any violence	7	58.3	7	50.0	3	60.0	17	54.8	4	57.1
any killing	1	8.3	1	7.1	1	20.0	3	9.7	1	14.3
Character score		66.6		57.1		80.0		64.5		71.4

TABLE D-10: MIDDLE-AGED VIOLENTS AND VICTIMS BY SEX

Middle-aged males	1967 (N=94) %	1968 (N=78) %	1969 (N=112) %
Violents	59.6	57.7	50.0
Victims	69.1	60.3	54.5
Either or both	77.6	68.0	63.4
Middle-aged females	1967 (N=19) %	1968 (N=16) %	1969 (N=26) %
Violents	42.1	43.8	11.5
Victims	26.3	25.0	15.4
Either or both	52.6	56.3	19.2

TABLE D-11: SHARE OF AGES IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Children and adolescents	12	5.0	16	7.5	28	9.1	56	7.3	33	8.8
Young adults	65	27.1	80	37.2	89	29.0	234	30.7	104	27.6
Middle aged	113	47.1	94	43.7	138	45.0	345	45.3	170	45.1
Old	12	5.0	14	6.5	5	1.6	31	4.1	7	1.9
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Children and adolescents	8	6.0	4	3.8	10	7.0	22	5.7	11	6.0
Young adults	31	23.1	38	35.8	39	27.3	108	28.2	46	25.1
Middle aged	64	47.8	52	49.1	59	41.2	175	45.7	78	42.6
Old	5	3.7	6	5.7	0	0.0	11	2.9	1	0.5
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
Children and adolescents	1	3.3	0	0.0	0	0.0	1	1.6	0	0.0
Young adults	11	36.7	9	39.1	4	40.0	24	38.1	4	28.6
Middle aged	15	50.0	13	56.5	6	60.0	34	54.0	10	71.4
Old	0	0.0	1	4.3	0	0.0	1	1.6	0	0.0
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Children and adolescents	9	5.8	10	8.3	14	7.9	33	7.3	17	7.6
Young adults	42	27.1	46	38.3	55	31.1	143	31.6	65	29.3
Middle aged	70	45.2	51	42.5	65	36.7	186	41.1	82	36.9
Old	6	3.9	4	3.3	3	1.7	13	2.9	4	1.8
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Children and adolescents	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Young adults	2	11.8	3	37.5	2	33.3	7	22.6	2	25.0
Middle aged	11	64.7	4	50.0	3	50.0	18	58.1	5	62.5
Old	1	5.9	1	12.5	1	16.7	3	9.7	1	12.5
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Children and adolescents	10	5.7	10	7.1	15	7.6	35	6.8	19	7.6
Young adults	44	25.0	52	37.1	62	31.5	158	30.8	73	29.2
Middle aged	83	47.1	62	44.3	76	38.6	221	43.1	98	39.2
Old	7	4.0	7	5.0	3	1.5	17	3.3	4	1.6
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Children and adolescents	1	2.2	0	0.0	0	0.0	1	1.2	0	0.0
Young adults	13	28.9	10	40.0	6	37.5	29	33.7	6	28.6
Middle aged	24	5.3	14	56.0	9	56.2	47	54.6	14	6.7
Old	1	2.2	1	4.0	1	6.2	3	3.5	1	4.8

TABLE D-12: SHARE OF MIDDLE-AGED WOMEN IN VIOLENCE ROLES OF ALL MIDDLE-AGED CHARACTERS

	1967			1968			1969		
	Tot. (100%)	Women N	%	Tot. (100%)	Women N	%	Tot. (100%)	Women N	%
All middle-aged characters	113	19	16.8	94	16	17.0	138	26	18.8
Middle-aged									
violents	64	8	12.5	52	7	13.5	59	3	5.1
killers	15	1	6.7	13	0	0.0	6	0	0.0
victims	70	5	7.1	51	4	7.8	65	4	6.2
killed	11	1	9.0	4	0	0.0	3	0	0.0

TABLE D-13: VIOLENCE ROLES BY MARITAL STATUS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Unmarried, unknown</u>										
Totals	173	100.0	152	100.0	227	100.0	552	100.0	285	100.0
Violents	111	64.2	77	50.7	120	52.9	308	55.8	156	54.7
Killers	26	15.0	17	11.2	8	3.5	51	9.2	10	3.5
Victims	124	71.7	94	61.8	143	63.0	361	65.4	183	64.2
Killed	15	8.7	7	4.6	6	2.6	28	5.1	8	2.8
Involved in										
any violence	137	79.2	103	67.8	160	70.5	400	72.5	207	72.6
any killing	40	23.1	19	12.5	14	6.2	73	13.2	17	6.0
Character score		102.3		80.3		76.7		85.7		78.6
<u>Married, marries, expects to marry</u>										
Totals	67	100.0	63	100.0	80	100.0	210	100.0	92	100.0
Violents	23	34.3	29	46.0	23	28.7	75	35.7	27	29.3
Killers	4	6.0	6	9.5	2	2.5	12	5.7	4	4.3
Victims	31	46.3	26	41.3	34	42.5	91	43.3	39	42.4
Killed	2	3.0	1	1.6	0	0.0	3	1.4	0	0.0
Involved in										
any violence	39	58.2	37	58.7	37	46.2	113	53.8	43	46.7
any killing	5	7.5	6	9.5	2	2.5	13	6.2	4	4.3
Character score		65.7		68.2		48.7		60.0		51.0

TABLE D- 14: SHARE OF UNMARRIED AND MARRIED IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Unmarried, unknown	173	72.1	152	70.7	227	73.9	552	72.4	285	75.6
Married, marries, expects to marry	67	27.9	63	29.3	80	26.1	210	27.6	92	24.4
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Unmarried, unknown	111	82.8	77	72.6	120	83.9	308	80.4	156	85.2
Married, marries, expects to marry	23	17.2	29	27.4	23	16.1	75	19.6	27	14.8
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
Unmarried, unknown	26	86.7	17	73.9	8	80.0	51	81.0	10	71.4
Married, marries, expects to marry	4	13.3	6	26.1	2	20.0	12	19.0	4	28.6
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Unmarried, unknown	124	80.0	94	78.3	143	80.8	361	79.9	183	82.4
Married, marries, expects to marry	31	20.0	26	21.7	34	19.2	91	20.1	39	17.6
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Unmarried, unknown	15	88.2	7	87.5	6	100.0	28	90.3	8	100.0
Married, marries, expects to marry	2	11.8	1	12.5	0	0.0	3	9.7	0	0.0
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Unmarried, unknown	137	77.8	103	73.6	160	81.2	400	78.0	207	82.8
Married, marries, expects to marry	39	22.2	37	26.4	37	18.8	113	22.0	43	17.2
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Unmarried, unknown	40	88.9	19	76.0	14	87.5	73	84.9	17	81.0
Married, marries, expects to marry	5	11.1	6	24.0	2	12.5	13	15.1	4	19.0

TABLE D-15: VIOLENCE ROLES BY OCCUPATION*

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Illegal</u>										
Totals	25	100.0	19	100.0	22	100.0	66	100.0	30	100.0
Violents	20	80.0	16	84.2	12	54.5	48	72.7	19	63.3
Killers	7	28.0	5	26.3	3	13.6	15	22.7	4	13.3
Victims	22	88.0	17	89.5	15	68.2	54	81.8	21	70.0
Killed	3	12.0	2	10.5	1	4.5	6	9.1	2	6.7
Involved in any violence	22	88.0	17	89.5	16	72.6	55	83.3	23	76.7
killing	9	36.0	6	31.6	4	18.2	19	28.8	6	20.0
Character score		124.0		121.1		90.8		112.1		96.7
<u>Armed forces</u>										
Totals	18	100.0	8	100.0	12	100.0	38	100.0	14	100.0
Violents	12	66.7	3	37.5	9	75.0	24	63.2	11	78.6
Killers	6	33.3	2	25.0	0	0.0	8	21.0	1	7.1
Victims	13	72.2	4	50.0	10	83.3	27	71.1	12	85.7
Killed	1	5.6	2	25.0	0	0.0	3	7.9	2	14.3
Involved in any violence	15	83.3	4	50.0	10	83.3	29	76.3	12	85.7
killing	7	38.9	2	25.0	0	0.0	9	23.7	2	14.3
Character score		122.2		75.0		83.3		100.0		100.0
<u>Entertainment</u>										
Totals	20	100.0	15	100.0	33	100.0	68	100.0	46	100.0
Violents	5	25.0	7	46.7	14	42.4	26	38.2	23	50.0
Killers	1	5.0	1	6.7	0	0.0	2	2.9	0	0.0
Victims	12	60.0	7	46.7	17	51.5	36	52.9	25	54.3
Killed	0	0.0	1	6.7	1	3.0	2	2.9	1	2.2
Involved in any violence	14	70.0	8	53.3	20	60.6	42	61.8	31	67.4
killing	1	5.0	1	6.7	1	3.0	3	4.4	1	2.2
Character score		75.0		60.0		63.6		66.2		69.6

*The occupational categories are not mutually exclusive.

TABLE D-15: VIOLENCE ROLES BY OCCUPATION* (continued)

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Law enforcement</u>										
<u>and crime detection</u>										
Totals	16	100.0	23	100.0	22	100.0	61	100.0	24	100.0
Violents	10	62.5	17	73.9	13	59.1	40	65.6	15	62.5
Killers	2	12.5	5	21.7	0	0.0	7	11.5	0	0.0
Victims	8	50.0	17	73.9	10	45.5	35	57.4	11	45.8
Killed	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Involved in any violence	11	68.8	22	95.7	16	72.6	49	80.3	18	75.0
killing	2	12.5	5	21.7	0	0.0	7	11.5	0	0.0
Character score		81.3		117.4		72.6		91.8		75.0

*The occupational categories are not mutually exclusive.

TABLE D-16: SHARE OF OCCUPATION IN VIOLENCE ROLES*

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Illegal	25	10.4	19	8.8	22	7.2	66	8.7	30	8.0
Armed forces	18	7.5	8	3.7	12	3.9	38	4.9	14	3.7
Entertainment	20	8.3	15	7.0	33	10.7	68	8.9	46	12.2
Law enf./crime det.	16	6.7	23	10.7	22	7.2	61	8.0	24	6.4
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Illegal	20	14.9	16	15.1	12	8.4	48	12.5	19	10.4
Armed forces	12	9.0	3	2.8	9	6.3	24	6.3	11	6.0
Entertainment	5	3.7	7	6.6	14	9.8	26	6.8	23	12.6
Law enf./crime det.	10	7.5	17	16.0	13	9.1	40	10.4	15	8.2
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
Illegal	7	23.3	5	21.7	3	30.0	15	23.8	4	28.6
Armed forces	6	20.0	2	8.7	0	0.0	8	12.7	1	7.1
Entertainment	1	3.3	1	4.3	0	0.0	2	3.2	0	0.0
Law enf./crime det.	2	6.7	5	21.7	0	0.0	7	11.1	0	0.0
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Illegal	22	14.2	17	14.2	15	8.5	54	12.2	21	9.5
Armed forces	13	8.4	4	3.3	10	5.6	27	6.0	12	5.4
Entertainment	12	7.7	7	5.8	17	9.6	36	8.0	25	11.3
Law enf./crime det.	8	5.2	17	14.2	10	5.6	35	7.7	11	5.0
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Illegal	3	17.6	2	25.0	1	16.7	6	19.4	2	25.0
Armed forces	1	5.9	2	25.0	0	0.0	3	9.7	2	25.0
Entertainment	0	0.0	1	12.5	1	16.7	2	6.5	1	12.5
Law enf./crime det.	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Illegal	22	12.5	17	12.1	16	8.1	55	10.7	23	9.2
Armed forces	15	8.5	4	2.8	10	5.1	29	5.7	12	4.8
Entertainment	14	8.0	8	5.7	20	10.2	42	8.2	31	12.4
Law enf./crime det.	11	6.3	22	15.7	16	8.1	49	9.6	18	7.2
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Illegal	9	20.0	6	24.0	4	25.0	19	22.1	6	28.6
Armed forces	7	15.6	2	8.0	0	0.0	9	10.5	2	9.5
Entertainment	1	2.2	1	4.0	1	6.3	3	3.5	1	4.8
Law enf./crime det.	2	4.4	5	20.0	0	0.0	7	8.1	5	23.8

*The occupational categories are not mutually exclusive.

TABLE D-17: VIOLENCE ROLES BY CLASS

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Upper</u>										
Total	54	100.0	35	100.0	28	100.0	117	100.0	32	100.0
Violent	27	50.0	21	60.0	8	28.6	56	47.9	10	31.3
Killer	6	11.1	4	11.4	0	0.0	10	8.5	1	3.1
Victim	36	66.7	20	57.1	13	46.4	69	59.0	17	53.1
Killed	6	11.1	3	8.6	0	0.0	9	7.7	1	3.1
Involved in										
any violence	40	74.1	25	71.4	15	53.6	80	68.4	19	59.4
any killing	11	20.4	5	14.3	0	0.0	16	13.7	1	3.1
Character score		94.5		85.7		53.6		82.1		62.5
<u>Middle, mixed</u>										
Total	176	100.0	177	100.0	275	100.0	628	100.0	340	100.0
Violent	98	55.7	84	47.5	133	48.4	315	50.2	170	50.0
Killer	22	12.5	19	10.7	10	3.6	51	8.1	13	3.8
Victim	110	62.5	97	54.8	161	58.5	368	58.6	201	59.1
Killed	9	5.1	5	2.8	6	2.2	20	3.2	7	2.1
Involved in										
any violence	126	71.6	112	63.3	179	65.0	417	66.4	227	66.8
any killing	31	17.6	20	11.3	16	5.8	67	10.7	20	5.9
Character score		89.2		74.6		70.8		77.1		72.7
<u>Lower</u>										
Total	10	100.0	3	100.0	4	100.0	17	100.0	5	100.0
Violent	9	90.0	1	33.3	2	50.0	12	70.6	3	60.0
Killer	2	20.0	1	33.3	0	0.0	3	17.6	0	0.0
Victim	9	90.0	3	100.0	3	75.0	15	88.2	4	80.0
Killed	2	20.0	0	0.0	0	0.0	2	11.8	0	0.0
Involved in										
any violence	10	100.0	3	100.0	3	75.0	16	94.1	4	80.0
any killing	3	30.0	1	33.3	0	0.0	4	23.5	0	0.0
Character score		130.0		133.3		75.0		117.6		80.0

TABLE D-18: SHARE OF CLASSES IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Upper	54	22.5	35	16.3	28	9.1	117	15.4	32	8.5
Middle, mixed	176	73.3	177	82.3	275	89.6	628	82.4	340	90.2
Lower	10	4.2	3	1.9	4	1.3	17	2.2	5	1.3
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Upper	27	20.1	21	19.8	8	5.6	56	14.6	10	5.5
Middle, mixed	98	73.1	84	79.2	133	93.0	315	82.2	170	92.9
Lower	9	6.7	1	0.9	2	1.4	12	3.1	3	1.6
<u>Killers</u>	30	100.0	24	100.0	10	100.0	63	100.0	14	100.0
Upper	6	20.0	4	16.7	0	0.0	10	15.8	1	7.1
Middle, mixed	22	73.3	19	79.2	10	100.0	50	80.9	13	92.9
Lower	2	6.7	1	4.2	0	0.0	3	4.7	0	0.0
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Upper	36	23.2	20	16.7	13	7.3	69	15.3	17	7.7
Middle, mixed	110	71.0	97	80.8	161	91.0	368	81.4	201	90.5
Lower	9	5.8	3	2.5	3	1.7	15	3.3	4	1.8
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Upper	6	35.3	3	37.5	0	0.0	9	29.0	1	12.5
Middle, mixed	9	52.9	5	62.5	6	100.0	20	64.5	7	87.5
Lower	2	11.8	0	0.0	0	0.0	2	6.4	0	0.0
<u>Involved in violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Upper	40	22.7	25	17.9	15	7.6	80	15.6	19	7.6
Middle, mixed	126	71.6	112	80.0	179	90.9	417	81.3	227	90.8
Lower	10	5.7	3	2.2	3	1.5	16	3.1	4	1.6
<u>Involved in killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Upper	11	24.4	5	20.0	0	0.0	16	18.6	1	4.8
Middle, mixed	31	68.9	20	80.0	16	100.0	67	77.9	20	95.2
Lower	3	6.7	0	0.0	0	0.0	3	3.5	0	0.0

TABLE D-19: VIOLENCE ROLES BY NATIONALITY

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>American</u>										
Total	156	100.0	164	100.0	211	100.0	531	100.0	257	100.0
Violent	78	50.0	79	48.2	81	38.4	238	44.8	106	41.2
Killer	20	12.8	20	12.2	6	2.8	46	8.7	9	3.5
Victim	96	61.5	83	50.6	99	46.9	278	52.4	126	49.0
Killed	7	4.5	6	3.7	5	2.4	18	3.4	5	1.9
Involved in										
any violence	108	69.2	101	61.6	116	55.0	325	61.2	149	58.0
any killing	26	16.7	22	13.4	11	5.2	59	11.1	14	5.4
Character score										
<u>Non-American and other, mixed, unclear</u>										
Total	84	100.0	51	100.0	96	100.0	231	100.0	120	100.0
Violent	56	66.7	27	52.9	62	64.6	145	62.8	77	64.2
Killer	10	11.9	3	5.9	4	4.2	17	7.4	5	4.2
Victim	59	70.2	37	72.5	78	81.2	174	75.3	96	80.0
Killed	10	11.9	2	3.9	1	1.0	13	5.6	3	2.5
Involved in										
any violence	68	80.9	39	76.5	81	84.4	188	81.4	101	84.2
any killing	19	22.6	3	5.9	5	5.2	27	11.7	7	5.8
Character score										

TABLE D-20: SHARE OF NATIONALITY IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
American	156	65.0	164	76.3	211	68.7	531	69.7	257	68.2
Non-American, mixed, other	84	35.0	51	23.7	96	31.2	231	30.3	120	31.8
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
American	78	58.2	79	74.5	81	56.6	238	62.1	106	37.5
Non-American, mixed, other	56	41.8	27	25.5	62	43.4	145	37.9	77	27.2
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
American	20	66.7	20	87.0	6	60.0	46	73.0	9	64.3
Non-American, mixed, other	10	33.3	3	13.0	4	40.0	17	27.0	5	35.7
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
American	96	61.9	83	75.4	99	55.9	278	61.5	126	56.8
Non-American, mixed, other	59	38.1	37	33.6	78	44.1	174	38.5	96	43.2
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
American	7	41.2	6	75.0	5	83.3	18	58.1	5	62.5
Non-American, mixed, other	10	58.8	2	25.0	1	16.7	13	41.9	3	37.5
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
American	108	61.4	101	72.1	116	58.9	325	63.4	149	59.6
Non-American, mixed, other	68	38.6	39	27.9	81	41.1	188	36.6	101	40.4
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
American	26	57.8	22	88.0	11	68.8	59	68.6	14	66.7
Non-American, mixed, other	19	42.2	3	12.0	5	31.2	27	31.4	7	33.3

TABLE D-21: VIOLENCE ROLES BY RACE

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Whites</u>										
Total	178	100.0	173	100.0	234	100.0	585	100.0	290	100.0
Violent	94	52.8	81	46.8	97	41.5	272	46.5	129	44.5
Killer	27	15.2	21	12.1	8	3.4	56	9.6	12	4.1
Victim	108	60.6	86	49.7	120	51.3	314	53.7	154	53.1
Killed	11	6.2	7	4.0	6	2.6	24	4.1	8	2.8
Involved in										
any violence	123	69.1	106	61.3	138	59.0	367	62.7	180	62.1
any killing	36	20.2	23	13.3	14	6.0	73	12.5	19	6.6

Character score

Non-whites
and other,
mixed, uncertain

Total	62	100.0	42	100.0	73	100.0	177	100.0	87	100.0
Violent	40	64.5	25	59.5	46	63.0	111	62.7	54	62.1
Killer	3	4.8	2	4.8	2	2.7	7	4.0	2	3.3
Victim	47	75.8	34	81.0	57	78.1	138	78.0	68	78.2
Killed	6	9.7	1	2.4	0	0.0	7	4.0	0	0.0
Involved in										
any violence	53	85.5	34	81.0	59	80.2	146	82.5	70	80.5
any killing	9	14.5	2	4.8	2	2.7	13	7.3	2	2.3

Character score

TABLE D-22: SHARE OF RACE IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Whites	178	74.2	173	80.5	234	76.2	585	76.8	290	76.9
Non-whites, mixed, other	62	25.8	42	19.5	73	23.8	177	23.2	87	23.1
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Whites	94	70.1	81	76.4	97	67.8	272	71.0	129	70.5
Non-whites, mixed, other	40	29.9	25	23.6	46	32.2	111	29.0	54	29.5
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
Whites	27	90.0	21	91.3	8	80.0	56	88.9	12	85.7
Non-whites, other, mixed	3	10.0	2	8.7	2	20.0	7	11.1	2	14.3
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Whites	108	69.7	86	71.7	120	67.8	314	69.5	154	69.4
Non-whites, other, mixed	47	30.3	34	28.3	57	32.2	138	30.5	68	30.6
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Whites	11	64.7	7	87.5	6	100.0	24	77.4	8	100.0
Non-whites, other, mixed	6	35.3	1	12.5	0	0.0	7	22.6	0	0.0
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Whites	123	69.9	106	75.7	138	70.1	367	71.5	180	72.0
Non-whites, other, mixed	53	30.1	34	24.3	59	29.9	146	28.5	70	28.0
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Whites	36	80.0	23	92.0	14	87.5	73	84.9	19	90.5
Non-whites, other, mixed	9	20.0	2	8.0	2	12.5	13	15.1	2	9.5

TABLE D-23: VIOLENCE ROLES BY OUTCOME FOR CHARACTER

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>Happy ending</u>										
Totals	134	100.0	132	100.0	143	100.0	409	100.0	168	100.0
Violents	66	49.3	60	45.5	49	34.3	175	42.8	60	35.7
Killers	16	11.9	9	6.8	1	0.7	26	6.4	2	1.2
Victims	76	56.7	68	51.5	71	49.7	215	52.6	90	53.6
Killed	0	0.0	0	0.0	1	0.7	1	0.2	1	0.6
Involved in										
any violence	90	67.2	80	60.6	79	55.2	249	60.9	98	58.3
any killing	16	11.9	9	6.8	2	1.4	27	6.6	3	1.8
Character score		79.1		67.4		56.6		67.5		60.1
<u>Unhappy ending</u>										
Totals	47	100.0	42	100.0	44	100.0	133	100.0	62	100.0
Violents	34	72.3	27	64.3	33	75.0	94	70.7	50	80.6
Killers	5	10.6	11	26.2	6	13.6	22	16.5	8	12.9
Victims	38	80.9	28	66.7	33	75.0	99	74.4	47	75.8
Killed	17	36.2	8	19.0	3	6.8	28	21.1	4	6.5
Involved in										
any violence	40	85.1	32	76.2	35	79.5	107	80.5	52	83.9
any killing	20	42.6	13	31.0	9	20.5	42	31.6	12	19.4
Character score		127.7		107.2		100.0		112.1		103.3
<u>Mixed, unclear ending</u>										
Totals	59	100.0	41	100.0	120	100.0	220	100.0	147	100.0
Violents	34	57.6	19	46.3	61	50.8	114	51.8	73	49.7
Killers	9	15.3	3	7.3	3	2.5	15	6.8	4	2.7
Victims	41	69.5	24	58.5	73	60.8	138	62.7	85	57.8
Killed	0	0.0	0	0.0	2	1.7	2	0.9	3	2.0
Involved in										
any violence	46	78.0	28	68.3	83	69.2	157	71.4	100	68.0
any killing	9	15.3	3	7.3	5	4.2	17	7.7	6	4.1
Character score		93.3		75.6		73.4		79.1		72.1

TABLE D-24: SELECTED VIOLENCE ROLES BY SEX AND OUTCOME

	1967		1968		1969	
	M	F	M	F	M	F
<u>Happy ending</u> N(100%)	103	30	97	33	102	41
	%	%	%	%	%	%
Violents	52.4	36.7	50.5	27.3	41.2	17.1
Victims	64.1	30.0	57.7	30.3	55.9	34.1
<u>Unhappy ending</u>	41	6	36	6	41	3
	%	%	%	%	%	%
Violents	78.0	33.3	66.7	50.0	78.0	33.3
Victims	85.4	50.0	66.7	66.7	78.0	33.3

TABLE D-25: SHARE OF OUTCOMES IN VIOLENCE ROLES

	1967		1968		1969		1967-69		Enlarged 1969 sample	
	N	%	N	%	N	%	N	%	N	%
<u>All characters</u>	240	100.0	215	100.0	307	100.0	762	100.0	377	100.0
Happy ending	134	55.8	132	61.4	143	46.6	409	53.7	168	44.6
Unhappy ending	47	19.6	42	19.5	44	14.3	133	17.4	62	16.4
Mixed, unclear	59	24.6	41	19.1	120	39.1	220	28.9	147	39.0
<u>Violents</u>	134	100.0	106	100.0	143	100.0	383	100.0	183	100.0
Happy ending	66	49.2	60	56.6	49	34.3	175	45.7	60	32.8
Unhappy ending	34	25.4	27	25.5	33	23.1	94	24.5	50	27.3
Mixed, unclear	34	25.4	19	17.9	61	42.6	114	29.8	73	39.9
<u>Killers</u>	30	100.0	23	100.0	10	100.0	63	100.0	14	100.0
Happy ending	16	53.3	9	39.1	1	10.0	26	41.3	2	14.3
Unhappy ending	5	16.7	11	47.8	6	60.0	22	34.9	8	57.1
Mixed, unclear	9	30.0	3	13.1	3	30.0	15	23.8	4	28.6
<u>Victims</u>	155	100.0	120	100.0	177	100.0	452	100.0	222	100.0
Happy ending	76	49.0	68	56.7	71	40.1	215	47.6	90	40.5
Unhappy ending	38	24.5	28	23.3	33	18.6	99	21.9	47	21.2
Mixed, unclear	41	26.5	24	20.0	73	41.3	138	30.5	85	38.3
<u>Killed</u>	17	100.0	8	100.0	6	100.0	31	100.0	8	100.0
Happy ending	0	0.0	0	0.0	1	16.7	1	3.2	1	12.5
Unhappy ending	17	100.0	8	100.0	3	50.0	28	90.3	4	50.0
Mixed, unclear	0	0.0	0	0.0	2	33.3	2	6.5	3	37.5
<u>Involved in any violence</u>	176	100.0	140	100.0	197	100.0	513	100.0	250	100.0
Happy ending	90	51.1	80	57.1	79	40.1	249	48.5	98	39.2
Unhappy ending	40	22.7	32	22.9	35	17.8	107	20.9	52	20.8
Mixed, unclear	46	26.2	28	20.0	83	42.1	157	30.6	100	40.0
<u>Involved in any killing</u>	45	100.0	25	100.0	16	100.0	86	100.0	21	100.0
Happy ending	16	35.6	9	36.0	2	12.5	27	31.4	3	14.3
Unhappy ending	20	44.4	13	52.0	9	56.2	42	48.8	12	57.1
Mixed, unclear	9	20.0	3	12.0	5	31.3	17	19.8	6	28.6

TABLE D-26: SHARE OF WOMEN IN THE VIOLENCE ROLES OF ALL "HAPPY" AND "UNHAPPY" CHARACTERS

	1967		1968		1969	
	"Happy"	"Unhappy"	"Happy"	"Unhappy"	"Happy"	"Unhappy"
Women as percent of all characters	22.4	12.8	25.0	14.3	28.7	6.8
all violents	16.7	5.9	15.0	11.1	14.3	3.0
all victims	11.8	7.9	14.7	14.3	19.7	3.0

APPENDIX A

ANALYTICAL PROCEDURES

- I. Samples of Programming
- II. Coder Training and Instrument Revision
- III. Assessment of Reliability
- IV. Data Processing

I. Samples of Programming

Network dramatic programs transmitted in October 10-16, 1969 during prime evening time (weekdays and Saturday evening 7:30 to 11 PM and Sunday evening 7 to 11 PM) and Saturday 8 AM to 2:30 PM were videotaped for the analysis. The calendar position of this sample week corresponds closely to the October 1-7 weeks of 1967 and 1968 analyzed previously. The 1969 sample however, extended its prime time limits an extra hour, to 11 PM, and expanded the Saturday daytime interval past noon into the early afternoon. This was done in order to secure all relevant program material and provide a baseline archive for future analyses of this sort.

Inasmuch as the 1967 and 1968 monitoring terminated at 10 PM and excluded Saturday afternoon, the comparisons, interpretations and trend analyses were limited to the same time periods in 1969. The 1969 results have thus been reported separately for the entire sample, and that portion which conforms to the 1967-1968 parameters.

The solid-week sample has been demonstrated to be at least as generalizable to a year's programming as larger randomly-selected samples. In a sampling experiment executed in connection with the 1967-1968 study, a sample of 365 programs was constructed according to the parameters of the 1967-1968 project's sample, except that it was drawn according to a one-program-per-day random selection procedure, for a calendar year that approximately bridged the interval

between the 1967 and 1968 one-week samples.* There proved to be no significant differences in proportions along the dimensions of program style, format, type and tone (as defined for the 1967-1968, and the present, projects) between the experimental and solid-week samples. This is consistent with some assumptions about network programming. This week of October is located about one month into the new, or "Fall" television season. At such a time the programming schedule is generally kept more free of "specials" and pre-emptions to allow the audience to become familiar with the new schedule and to facilitate the preliminary audience ratings. As the bulk of the Fall programs will continue into the rest of the programming year, many with Summer re-runs, this particular week may be considered highly representative of the ensuing year of network programming.

II. Coder Training and Instrument Revision

Thirteen graduate students were recruited for this project. Approximately ten days were devoted to familiarizing them with the preliminary recording instrument. This involved several general meetings during which the instrument was discussed and explained item by item. All students involved then coded three programs available on tape from the 1968 sample: "The Guns of Will Sonnett," a melodramatic western; "That Girl," a situation comedy; and "The Herculoids," a

*Eleey, Michael F., "Variations in Generalizability Resulting from Sampling Characteristics of Content Analysis Data: A Case Study." The Annenberg School of Communications, University of Pennsylvania, 1969.

fantastic science-fiction cartoon. Subsequent general discussions illuminated practical problems experienced by the coders in this exercise, and consequent modifications were introduced into the coding instrument.

The next three weeks were devoted to further refinement, using this modified instrument, and involving seven more 1968 programs: "Felony Squad," "Petticoat Junction," "Peyton Place," "The Night of the Iguana," "Wacky Races," "The Land of the Giants," "The Avengers." A second revision of the instrument arose out of the common experience of the coders' work with these additional programs. This revision constituted the final working version of the instrument.

III. Assessment of Reliability

The entire 1969 sample was analyzed according to a procedure in which four assigned coders screened each program and then split into two assigned pairs, to separately agree on joint codings between the two partners. Each pair worked independently of the other pair, and all pairing combinations were systematically rotated by assignment. In this way, the entire sample was double-coded and submitted for reliability analysis.

The purpose of reliability measures in content analysis is to ascertain the degree to which the recorded data truly reflect the properties of the material being studied, and not the contamination of observer bias

or of instrument ambiguity. Theoretically both types of contamination are correctable, either by refining the instrument and/or intensifying coder training, or as a last resort, by eliminating the unsalvageable variable or dismissing the incorrigible coder. Measures of reliability may thus serve two functions: as diagnostic tools in the confirmation of the recording process, and as final arbitrators of the accuracy of the phenomena's representations in the actual recorded data. In this project, reliability measures served both purposes. During the preliminary period of instrument revision and coder training, they provided direction to the problem areas in the recording process. Final measures, computed on the study's entire corpus of double-coded data, determined the acceptability of information for analysis and provided guidelines for the interpretation of data.

As agreement due merely to chance gives no indication that the data truly reflect the phenomena under observation, reliability measures in the form of agreement coefficients indicate the degree to which agreement among independent observers is above chance. In general then,

$$\text{Coefficient of Agreement} = 1 - \frac{\text{observed disagreement}}{\text{expected disagreement}}$$

Values for coefficients of this form will range from plus one when agreement is perfect, to zero when agreement is purely accidental (or perfectly random), to negative values when agreement is less than that expected due to chance.

Four computational formulae are currently available for calculating the coefficient of agreement. These variations are distinguished by a difference function, the form of which depends upon the type of scale used by the particular variable being analyzed. For nominal scales, the difference between any two categories is equal. For interval scales, the difference between two neighboring categories is equal. For polar scales, the distinctions among scale points are finer, and the differences are more significant near the boundaries of the scale as defined by its polar opposites. And for ratio scales, the distinctions among scale points are finer near zero, and the significance of the differences are relative to the zero point.*

Except for their respective scale-appropriate sensitivity to deviations from perfect agreement, all formulae make the same basic assumptions as the prototype for nominal scales devised by Scott.** Thus in the case of the binary variable, all four formulae yield identical results.

The project's double-coded sample of data was analyzed for agreement via these four coefficients, with the aid of a recently developed computer program.*** In addition to being computed for the entire

*Krippendorff, Klaus, "Reliability in message analysis," Philadelphia, The Annenberg School of Communications, March, 1970. Discusses the formulae's derivations and properties.

**Scott, William A., "Reliability of Content Analysis: The Case of Nominal Scale Coding," Public Opinion Quarterly 17:3:321-325, 1955.

***Krippendorff, Klaus, "A Computer Program for Analyzing Multivariate Agreements, Version 2," Philadelphia, The Annenberg School of Communications, March, 1970, Mimeo.

sample of 1969 programs, the coefficients have also been computed separately for cartoon and non-cartoon programs. And where indicated by preliminary reliability results, variables have been recoded (i.e., categories have been collapsed and/or rearranged) and reanalyzed for reliability.

Variables meeting reliability criteria were selected for the analysis. Those variables exhibiting coefficients of .80 or higher were accepted as unconditionally reliable. Variables between .67 and .80 were accepted as conditionally reliable, to be interpreted cautiously. Variables below .67 were considered unreliable and excluded from the analysis.*

IV. Data Processing

As data were recorded by the coders, it was office-checked for administrative errors, and then keypunched twice. The two sets of data cards were then submitted for matching by computer for verification. Mismatches were corrected by a return to the original recording sheets. Verified data were then submitted for computerized agreement analysis to evaluate reliability. On the basis of reliability measures, variables were selected for analysis, which proceeded by a combination of standard computer programs and specific software designed for the project's needs.

*See Eleey, op. cit., for a justification of the levels of acceptability according to the probabilities of Type I and Type II errors involved.

APPENDIX B

SAMPLES OF PROGRAMS

- I. Index of Television Programs Analyzed
- II. Calendar of Television Programs Analyzed
- III. Selected Aspects of Television Programs Analyzed

The 1969 sample of television programs for the analysis represents a departure from some sampling criteria used for the 1967 and 1968 selections. For the latter, the time periods used were: weekdays and Saturday evening -- 4 to 10* PM; Sunday evening 7 to 10 PM; Saturday children's programs 8AM to noon. Since these parameters eliminated potentially valuable material, i.e. the prime time hour from 10 to 11PM, and the early Saturday afternoon children's programming, the 1969 sample was not subject to these limitations. In 1969, the Sunday time period extended from 7 PM to 11 PM, the weekday and Saturday evening period from 7:30 to 11 PM, and the Saturday daytime period from 8AM to 2:30 PM.

These additional time periods made available program slots not secured for the previous analysis. In the Calendar of Television Programs Analyzed, programs videotaped in 1969 which were beyond the scope of the previous samples, are bordered in double lines, and their serial numbers are in parentheses.

The 1969 analysis was performed on all the programs secured according to the revised time criteria. The results however, are presented separately for the entire 1969 sample and only those 1969 sample programs that are strictly comparable to the previous time constraints. In the interpretations of the results and trends, data used are based on a restricted 1969 sample to maintain the integrity of the comparisons. The enlarged 1969 sample however, has now been secured and analyzed as a more complete baseline for future analyses.

*Programs beginning before 10 p.m. but terminating after that time were taped and analyzed in their entirety.

INDEX OF TELEVISION PROGRAMS ANALYZED,
1967-1969

Serial Number of
Program (1967)

001 = Batman
002 = Yellow Rolls Royce
003 = My Three Sons
004 = Felony Squad
005 = That Girl
006 = Off to See the Wizard
007 = Ironside
008 = Virginian
009 = Petticoat Junction
010 = Daktari
011 = Journey to Center of Earth
012 = Peyton Place
013 = I Dream of Jeannie
014 = Star Trek
015 = The Man from U.N.C.L.E.
016 = Voyage to Bottom of Sea
017 = Hondo
018 = Custer
019 = He & She
020 = Daniel Boone
021 = Maya
022 = Lost in Space
023 = The Invaders
024 = Bonanza
025 = Bewitched
026 = Accidental Family
027 = Flying Nun
028 = Second-Hundred Years
029 = Viva Las Vegas - CBS Fri.
030 = Gunsmoke
031 = Andy Griffith Show
032 = Man's Favorite Sport
033 = Super 6-Matanzas
034 = Super 6-Man from T.R.A.S.H.
035 = Monkees
036 = Gentle Ben
037 = Magilla Gorilla
038 = Casper Cartoon #1 Troubly Date
039 = Casper - #2 Goody Gremlin
040 = Casper - #3 Wandering Ghost
041 = Smothers Brothers
042 = Smothers Brothers
043 = Super President - Spy Shadow
044 = Super President
045 = Super President
046 = Lassie
047 = Green Acres
048 = The Jerry Lewis Show, I
049 = Fantastic Four

050 = Fantastic Four
051 = The Jerry Lewis Show, II
052 = Super Six
053 = Mothers-in-Law
054 = Spiderman
055 = Second Time Around
056 = Tarzan
057 = NYPD
058 = Lucy
059 = Cimarron Strip
060 = Dragnet
061 = Gomer Pyle
062 = Good Morning World
063 = Garrison's Gorillas
064 = Walt Disney-The Fighting Prince ...
065 = Wild, Wild West
066 = Cowboys in Africa
067 = Peyton Place
068 = Family Affair
069 = Trouble with Harry
070 = Beverly Hillbillies
071 = Iron Horse
072 = Hogan's Heroes
073 = Shazzan-Evil Jester of Messina
074 = Shazzan-City of the Tombs
075 = Frankenstein Jr.- Smogula
076 = Frankenstein Jr.- Shocking Monster
077 = Frankenstein Jr.- Perilous Paper Doll
078 = Flintstones - House Guest
079 = Space Ghost
080 = Herculoids - Spider Man
081 = Herculoids - Android People
082 = Young Samson & Goliath #1
083 = Danny Thomas Show
084 = FBI
085 = Beagles #3 "By the Plight of the Moon"
086 = Beagles #1 "Ghosts, Ghouls & Fouls"
087 = Get Smart
088 = Rat Patrol
089 = Guns of Will Sonnet
090 = Whatever Happened to Baby Jane
091 = Magilla Gorilla #2-B. Brun
092 = Magilla Gorilla #3-Cat and Mouse
093 = Spiderman #2
094 = Young Samson & Goliath #2
095 = Space Ghost #2
096 = Space Ghost #3

Serial Number of
Program (1968)

- 101 = That Girl .
- 102 = Julia
- 103 = Ugliest Girl in Town
- 104 = Outcasts
- 105 = Adam 12
- 106 = Night of the Iguana
- 107 = Mod Squad
- 108 = NYPD
- 109 = Avengers
- 110 = Here Come the Brides
- 111 = Lancer
- 112 = Ironside
- 113 = FBI
- 114 = Cat Ballou
- 115 = Green Acres
- 116 = The Good Guys
- 117 = Do Not Disturb
- 118 = Spiderman - "Captured by
J. Jonah Jamison"
- 119 = Spiderman - "Sky is Falling In"
- 120 = My Three Sons
- 121 = Gunsmoke
- 122 = Hawaii 5-0
- 123 = A Man Could Get Killed
- 124 = Daktari
- 125 = I Dream of Jeannie
- 126 = Mothers-In-Law
- 127 = Land of the Giants
- 128 = Petticoat Junction
- 129 = New Adventures of Huck Finn
- 130 = Peyton Place
- 131 = Bewitched
- 132 = Beverly Hillbillies
- 133 = Peyton Place
- 134 = Wild, Wild West
- 135 = It Takes a Thief
- 136 = Here's Lucy
- 137 = Mayberry RFD
- 138 = Bonanza
- 139 = Family Affair
- 140 = Doris Day Show
- 141 = Hogan's Heroes
- 142 = Blondie
- 143 = Gomer Pyle USMC
- 144 = Journey to the Unknown
- 145 = Get Smart
- 146 = Flintstones, "No Biz Like
Show Biz"
- 147 = The Ghost & Mrs. Muir

- 148 = Lassie
- 149 = Dragnet
- 150 = The Name of the Game
- 151 = Felony
- 152 = The Archie Show. "The Circus"
- 153 = The Archie Show
"Jughead & the Airplane"
- 154 = Gentle Ben
- 155 = Go Go Gophers, "Up in the Air"
- 156 = Go Go Gophers, "Space Kiddettes"
- 157 = Go Go Gophers, "Big Banger"
- 158 = Underdog- "Bubbleheads"
- 159 = Wacky Races "Creepy Trip to
Lemon Twist"
- 160 = Wacky Races - "Baja Ha-Ha"
- 161 = Flying Nun
- 162 = Rare Breed
- 163 = Batman/Superman Hour - 9 Lives
of Batman
- 164 = Batman/Superman Hour - "Can
Luthor Change His Spots"
- 165 = Batman/Superman Hour - "Forget
Me Not, Superdog"
- 166 = Batman/Superman Hour - "In
Again Out Again Penguin "
- 167 = High Chaparral
- 168 = Fantastic Voyage - "Master Spy"
- 169 = Super 6 - "Thunder 8 Ball"
- 170 = Super 6 - "Ruin & Board"
- 171 = Super 6 - "Mummy Caper"
- 172 = Herculeoids - "Tiny World of
Terror"
- 173 = Gerculoids - "Electrode Men"
- 174 = Daniel Boone
- 175 = Guns of Will Sonnett
- 176 = Khartoum
- 177 = Fantastic 4 - "Yancy St."
- 178 = Top Cat
- 179 = The Singing Nun
- 180 = The Virginian
- 181 = Banana Splits - Introduction
- 182 = Banana Splits - "Wizard Ramizer"
- 183 = Banana Splits - "Danger Island"
- 184 = Banana Splits - "Puppet Masters"
- 185 = Banana Splits - End Segment
- 186 = Banana Splits - 1st Comic
Interlude
- 187 = Banana Splits - 2nd Comic
Interlude

Serial Number of
Program (1969)

201 = Marcus Welby, M.D.
 202 = Land of the Giants
 203 = Julia
 204 = Pink Panther - Prehistoric Pink
 205 = Pink Panther - The Inspector
 206 = Pink Panther - Bicep Beach
 207 = Here's Lucy
 208 = ABC Sunday Night Movie:
 "Fantastic Voyage"
 209 = Jonny Quest
 210 = Good Buys
 211 = NBC Tuesday Night at the Movies:
 "The Tiger and the pussycat"
 212 = The Ghost and Mrs. Muir
 213 = Get Smart
 214 = The Bill Cosby Show
 215 = Dragnet
 216 = I Dream of Jeannie
 217 = Bewitched
 218 = CBS Thursday Night Movie:
 "Inside Daisy Clover"
 219 = It Takes a Thief
 220 = The Bold Ones
 221 = The Survivors
 222 = Adam-12
 223 = Hawaii Five-0
 224 = Daniel Boone
 225 = Lassie
 226 = Then Came Bronson
 227 = Jackie Gleason
 228 = The Bugs Bunny - 14 Carrot Rabbit
 229 = The Bugs Bunny - Tweety & the Beanstalk
 230 = The Bugs Bunny - War and Pieces
 231 = The Bugs Bunny - Knightly Knight Bugs
 232 = The Bugs Bunny - Clippity Clobbered
 233 = The Bugs Bunny - Hillbilly Hare
 234 = Petticoat Junction
 235 = The New People
 236 = NBC Monday Night at the Movies:
 "By Love Possessed"
 237 = Mannix
 238 = Lancer
 239 = Superman - Rain of Iron
 240 = Superman - Superboy Meets Mighty Lad
 241 = My Three Sons
 242 = Mayberry R.F.D.
 243 = Chattanooga Cats - Witchy Wacky
 244 = Chattanooga Cats - Sno Go
 245 = Chattanooga Cats - India or Bust
 246 = Chattanooga Cats - Any Sport in a Storm

- 247 = Chattanooga Cats - Hard Day's Day
- 248 = Movie of the Week:
 "Wake Me When the War is Over"
- 249 = Banana Splits - Saucy Saucers
- 250 = Banana Splits - Danger Island
- 251 = Banana Splits - Jewels of Joowar
- 252 = Hardy Boys - Restaurant Mystery
- 253 = Hardy Boys - Mr. Izmeer
- 254 = Here Come the Brides
- 255 = Family Affair
- 256 = The F.B.I.
- 257 = Wacky Races - Hot Race at Chillicothe
- 258 = Wacky Races - By Roller Coaster to Ups & Downs
- 259 = Mr. Deeds Goes to Town
- 260 = Doris Day Show
- 261 = That Girl
- 262 = Green Acres
- 263 = Mission Impossible
- 264 = Monkees
- 265 = Skyhawks - Untamed Wildcat
- 266 = Skyhawks - Trouble Times Three
- 267 = The Jetsons
- 268 = Heckle & Jeckle - Thousand Smile Check-Up
- 269 = Heckle & Jeckle - Don't Burro Trouble
- 270 = Heckle & Jeckle - Pastry Panic
- 271 = Heckle & Jeckle - Miami Maniacs
- 272 = Heckle & Jeckle - Sad Cat Basketball
- 273 = Heckle & Jeckle - Stuntmen
- 274 = Heckle & Jeckle - Darn Barn
- 275 = Heckle & Jeckle - Hair Cut-Ups
- 276 = Jambo
- 277 = H. R. Pufnstuff
- 278 = Walt Disney
- 279 = Virginian
- 280 = Scooby-do, Where Are You?
- 281 = Flying Nun
- 282 = Love, American Style - Love and the Doorknob
- 283 = Love, American Style - Love and the Phone Booth
- 284 = Bracken's World
- 285 = Gunsmoke
- 286 = Perils of Penelope Pitstop
- 287 = To Rome With Love
- 288 = The High Chaparral
- 289 = Courtship of Eddie's Father
- 290 = Bonanza
- 291 = Name of the Game
- 292 = The Brady Bunch
- 293 = Hot Wheels: Avalanche Country

- 294 = Adventures of Gulliver
- 295 = Medical Center
- 296 = Archie Hour - Magic Bone
- 297 = Archie Hour - Visiting Nephew
- 298 = Archie Hour - Detective Jughead
- 299 = Hogan's Heroes
- 300 = Mod Squad
- 301 = Casper the Friendly Ghost - A Visit From Mars
- 302 = Casper the Friendly Ghost - Be Mice to Cats
- 303 = Casper the Friendly Ghost - Cane & Able
- 304 = Debbie Reynolds Show
- 305 = CBS Friday Night Movie:
 "Doctor, You've Got to be Kidding"
- 306 = Here Comes the Grump: The Yuks
- 307 = Room 222
- 308 = My World and Welcome to It
- 309 = Ironsides
- 310 = Dastardly & Muttley - Operation Anvil
- 311 = Dastardly & Muttley - Cuckoo Patrol
- 312 = Dastardly & Muttley - Masked Muttley
- 313 = NBC Saturday Night at the Movies:
 "The Hell With Heroes"
- 314 = Beverly Hillbillies
- 315 = The Governor & J.J.
- 316 = ABC Wednesday Night Movie:
 "Divorce American Style"
- 317 = Smokey Bear Show = Heroes Are Born
- 318 = Smokey Bear Show = Winner & Still Chump
- 319 = Smokey Bear Show = Freddy's Big Date
- 320 = Here Comes the Grump: Wily Wheelies
- 321 = Hot Wheels: Hit & Run

CALENDAR OF TELEVISION PROGRAMS ANALYZED,
1967-1969

Refer to Index of Television Programs
Analyzed for serialized list of
program titles.

ABC 1967

CBS 1967

NBC 1967

B-10

SUN	37	91	92	85	86	84	16	90
OCT 1								
MON								
OCT 2								
TUE								
OCT 3								
WED								
OCT 4								
THU								
OCT 5								
FRI								
OCT 6								
SAT								
OCT 7								

4:00	85	37	91	92	86	84	16	90
4:30								
5:00								
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NBC 1968

10:00	138	162	123		149		
9:30	126		102		112	150	176
9:00							
8:30				180	174		147
8:00		125				167	105
7:30	129						
7:00							
5:00							
4:30							
4:00							

12:00	158
11:30	
11:00	181
10:30	187
10:00	
9:30	
9:00	169
8:30	170
8:00	171

CBS 1968

00:01						
03:00		136 137		116 132		
06:00		136 137		116 132		
09:00						
12:00	148 154	121	111	124	142	134
15:00						
18:00						
21:00						
24:00						
27:00						
30:00						
33:00						
36:00						
39:00						
42:00						
45:00						
48:00						
51:00						
54:00						
57:00						
60:00						

8:00	155		159	172
8:30	156		160	173
9:00				
9:30			152	163
10:00			153	164
10:30				165
11:00				166
11:30				
12:00				

ABC 1968

10:00	117		108		144		175
9:30							
9:00	113		135		101		
8:30					131		151
8:00		109	107	110	103161		
7:30	127						
7:00							
5:00							
4:30							
4:00							

12:00	177
11:30	
11:00	168
10:30	118 119
10:00	
9:30	
9:00	
8:30	
8:00	

SUN OCT 6	MON OCT 7	TUE OCT 1	WED OCT 2	THU OCT 3	FRI OCT 4	SAT OCT 5
-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------

SAT
AM
OCT
5

ABC 1969

SUN OCT 12	MON OCT 13	TUE OCT 14	WED OCT 15	THU OCT 16	FRI OCT 10	SAT OCT 11
202	235	300	281 289	212 261	292	
256	221	248	307	217	259	
208	(282) (283)	(201)	316	(219)	254	

CBS 1969

SUN OCT 12	MON OCT 13	TUE OCT 14	WED OCT 15	THU OCT 16	FRI OCT 10	SAT OCT 11
287	285	238		255	213	227
	207		314		210	241
	242		295	218	305	262
(263)		315	(223)			234

NBC 1969

SUN OCT 12	MON OCT 13	TUE OCT 14	WED OCT 15	THU OCT 16	FRI OCT 10	SAT OCT 11
225	308	216 304	279	224	288	
278		203		309	291	
214				215		
290	236	211			(284)	
(220)			(226)			313

SAT (DAY) OCT 11	SUN OCT 12	MON OCT 13	TUE OCT 14	WED OCT 15	THU OCT 16	FRI OCT 10	SAT OCT 11
301	293	252	265	294	243	317	301
303	321	253	266	266	247	318	303
319	321	253	266	266	247	319	319

SUN OCT 12	MON OCT 13	TUE OCT 14	WED OCT 15	THU OCT 16	FRI OCT 10	SAT OCT 11
228	296	297	298	296	297	298
233	280	280	280	280	280	280
311	286	286	286	286	286	286
312	286	286	286	286	286	286

SUN OCT 12	MON OCT 13	TUE OCT 14	WED OCT 15	THU OCT 16	FRI OCT 10	SAT OCT 11
268	306	204	277	249	250	251
	320	205		251		
	206					

SELECTED ASPECTS OF TELEVISION PROGRAMS ANALYZED,
1967-1969

Explanation of Codes:

Number: Refer to Index of Television
Programs Analyzed for serialized
list of program titles.

No. Violent Acts: The number of violent actions
observed to have occurred in
the program.

Format: 1 = cartoon
2 = TV play
3 = feature film

Type: 1 = crime
2 = western
3 = action-adventure
4 = other

Tone: 1 = comedy
2 = serious, other

NUMBER	NO. VIOLENT ACTS	FORMAT	TYPE	TUNE
1	3	2	1	1
2	2	3	3	2
3	0	2	4	1
4	4	2	1	2
5	4	2	4	1
6	14	2	3	2
7	4	2	1	2
8	2	2	2	2
9	4	2	4	1
10	3	2	3	2
11	12	1	3	2
12	1	2	4	2
13	1	2	4	1
14	12	2	3	2
15	14	2	3	2
16	21	2	3	2
17	12	2	2	2
18	11	2	2	2
19	0	2	4	1
20	11	2	3	2
21	10	2	3	2
22	6	2	3	2
23	4	2	3	2
24	15	2	2	2
25	0	2	4	1
26	0	2	4	1
27	0	2	4	1
28	0	2	4	1
29	5	3	4	2
30	3	2	2	2
31	0	2	4	1
32	0	3	3	1
33	1	1	3	1
34	2	1	3	1
35	5	2	4	1
36	4	2	3	2
37	5	1	3	1
38	2	1	4	1
39	9	1	4	1
40	2	1	3	1
41	0	2	4	1
42	1	2	4	1
43	5	1	3	2
44	6	1	3	2
45	4	1	3	2
46	0	2	4	2
47	2	2	4	1
48	1	2	4	1
49	8	1	3	2
50	5	1	3	2
51	1	2	4	1
52	0	1	1	1
53	2	2	4	1
54	4	1	3	2
55	16	3	1	1
56	15	2	3	2
57	3	2	1	2
58	0	2	4	1

59	20	2	2	2
60	1	2	1	2
61	0	2	4	1
62	0	2	4	1
63	11	2	3	2
64	7	2	3	2
65	15	2	2	2
66	3	2	3	2
67	0	2	4	2
68	0	2	4	1
69	0	3	1	2
70	0	2	4	1
71	13	2	2	2
72	2	2	3	1
73	2	1	3	2
74	4	1	3	2
75	1	1	3	1
76	2	1	3	1
77	4	1	3	1
78	7	1	4	1
79	7	1	3	2
80	4	1	3	2
81	6	1	3	2
82	6	1	3	2
83	5	2	4	1
84	5	2	1	2
85	6	1	1	1
86	4	1	4	1
87	13	2	3	1
88	7	2	3	2
89	3	2	2	2
90	6	3	3	2
91	5	1	4	1
92	5	1	3	1
93	3	1	3	2
94	6	1	3	1
95	8	1	3	2
96	6	1	3	2
101	1	2	3	1
102	0	2	4	1
103	4	2	3	1
104	5	2	2	2
105	1	2	1	2
106	7	3	4	2
107	8	2	3	2
108	3	2	1	2
109	11	2	1	2
110	1	2	2	2
111	11	2	2	2
112	3	2	1	2
113	5	2	1	2
114	17	3	2	1
115	7	2	4	1
116	1	2	4	1
117	1	3	4	1
118	3	1	3	2
119	5	1	3	2
120	0	2	4	1
121	7	2	2	2
122	6	2	1	2

B-16

123	15	3	3	2
124	3	2	3	2
125	0	2	4	1
126	0	2	4	1
127	4	2	3	2
128	0	2	4	1
129	3	2	3	2
130	0	2	4	2
131	3	2	4	1
132	1	2	4	1
133	0	2	4	2
134	7	2	2	2
135	2	2	3	2
136	1	2	4	1
137	0	2	4	1
138	7	2	2	2
139	0	2	4	1
140	0	2	4	1
141	0	2	3	1
142	0	2	4	1
143	0	2	4	1
144	2	2	4	2
145	4	2	3	1
146	0	1	4	1
147	0	2	4	1
148	1	2	4	2
149	1	2	1	2
150	2	2	3	2
151	6	2	1	2
152	4	1	4	1
153	2	1	4	1
154	2	2	4	2
155	1	1	3	1
156	8	1	3	1
157	3	1	3	1
158	13	1	3	1
159	12	1	3	1
160	8	1	3	1
161	6	2	4	1
162	10	3	2	2
163	13	1	3	2
164	5	1	3	2
165	4	1	3	1
166	3	1	3	2
167	3	2	2	2
168	3	1	3	2
169	5	1	3	1
170	5	1	3	1
171	3	1	3	1
172	5	1	3	2
173	9	1	3	1
174	10	2	3	2
175	8	2	2	2
176	10	3	3	2
177	15	1	3	2
178	6	1	4	1
179	4	3	4	2
180	8	2	2	2
181	2	2	4	1
182	15	1	3	2

183	5	2	3	2
184	12	1	3	2
185	2	2	4	1
186	0	2	4	1
187	1	2	4	1
201	0	2	4	3
202	12	2	3	3
203	0	2	4	1
204	8	1	3	1
205	8	1	1	1
206	11	1	3	1
207	1	2	4	2
208	7	3	3	3
209	11	1	3	3
210	6	2	4	1
211	3	3	4	2
212	0	2	4	1
213	3	2	3	2
214	0	2	4	1
215	0	2	1	3
216	6	2	4	2
217	0	2	4	1
218	4	3	4	3
219	8	2	1	3
220	5	2	1	3
221	4	2	3	3
222	6	2	1	3
223	10	2	1	3
224	10	2	2	3
225	0	2	4	3
226	6	2	3	3
227	9	2	4	1
228	7	1	3	1
229	9	1	3	1
230	8	1	3	1
231	10	1	3	1
232	8	1	3	1
233	5	1	3	1
234	0	2	4	1
235	5	2	1	3
236	2	3	4	3
237	3	2	1	3
238	3	2	2	3
239	9	1	3	3
240	1	1	3	2
241	0	2	4	1
242	4	2	4	1
243	6	1	3	1
244	9	1	3	2
245	9	1	3	2
246	8	1	3	1
247	6	1	3	1
248	6	3	4	1
249	5	1	3	1
250	9	2	3	3
251	12	1	3	3
252	5	1	3	3
253	8	1	3	3
254	9	2	2	2
255	0	2	4	1

256	10	2	1	3
257	14	1	3	1
258	12	1	3	1
259	1	2	4	2
260	0	2	4	1
261	0	2	4	1
262	2	2	4	2
263	8	2	3	3
264	4	2	3	1
265	2	1	1	3
266	2	1	1	3
267	6	1	3	1
268	9	1	3	1
269	10	1	3	1
270	1	1	3	2
271	8	1	3	1
272	5	1	3	1
273	12	1	3	1
274	1	1	3	1
275	3	1	3	1
276	3	2	3	2
277	12	2	3	1
278	7	2	4	3
279	9	2	2	3
280	9	1	1	1
281	0	2	4	1
282	1	2	4	1
283	2	2	4	1
284	3	2	4	3
285	4	2	2	2
286	20	1	3	2
287	0	2	4	2
288	3	2	2	2
289	0	2	4	1
290	8	2	2	3
291	7	2	1	3
292	0	2	4	2
293	1	1	3	3
294	9	1	3	2
295	1	2	4	3
296	0	1	3	1
297	4	1	3	1
298	5	1	1	1
299	2	2	4	2
300	4	2	1	3
301	4	1	3	1
302	7	1	3	1
303	4	1	3	1
304	1	2	4	1
305	7	3	4	2
306	7	1	3	2
307	0	2	4	2
308	2	2	4	2
309	4	2	1	3
310	8	1	3	1
311	10	1	3	1
312	4	1	3	1
313	13	3	3	3
314	1	2	4	1
315	0	2	4	1
316	0	3	4	1
317	3	1	3	1
318	8	1	3	1
319	5	1	3	1
320	11	1	3	1
321	3	1	1	3

IHE1401 FILE SYSIN - END OF FILE ENCOUNTERED IN STATEMENT 00006 AT OFFSET +00