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Content analysis of children's programs on Boston's television stations

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BOSTON UNIVERSITY
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Thesis

CONTENT ANALYSIS OF CHILDREN'S PROGRAMS
ON BOSTON'S TELEVISION STATIONS

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CHAPTER I

INTRODUCTION

What This Study Is About

This study is an inventory and classification of the content of television programs shown during children's hours on the two television channels in Boston. It is the first such inventory of its kind in this particular area. We, a group of four, have classified the content of selected programs, recorded their advertising time, analyzed the violence found in them, and studied many other pertinent aspects of their content. We have tried to be as objective as possible in presenting this quantitative account of what is shown to children (and adults as well) on television screens in this area. It is hoped that this impartial set of data will provide one basis for reasonable judgments to be made by the people who are in any way concerned with the analysis and evaluation of television programs. This includes not only television personnel or television critics, but each and every thinking (and probably viewing) human being.

How This Study Originated

Several studies of the contents of television programs have been carried out in various cities, but none in Boston. It seemed desirable that such a study be done in Boston which would be comparable to the television studies done by the

National Association of Educational Broadcasters in the New York, New Haven, Los Angeles, and Chicago areas. We believed that a study such as this would enable one to see the total structure of television programming for children in this area. It would further form the basis for comparison or the starting point of other such related studies in this field.

Justification of This Study

The powerful influence of television on American culture and society has been recognized since its popular advent in 1947 by thoughtful citizens and educators alike. Television has become part of our way of life. Whether one is an ardent viewer or whether one has never seen a television program, one is greatly influenced by television. It is part of our environment and we cannot ignore it. Each and every part of our environment affects us in one way or another. From the tiniest object to the most gigantic object, whether our contact be for a second or for a lifetime, our surroundings become a part of us. This fact is poetically stated by Walt Whitman:

"There was a child went forth every day,
And the first object he look'd upon, that
object he became,
And that object became part of him for the
day or a certain part of the day,
Or for many years or stretching cycles of years..."^{1/}

Many environmental influences may be discussed as relatively insignificant, but not television. Repeated studies have

^{1/} Walt Whitman, Leaves of Grass, Garden City, New York: Doubleday and Company, Inc. 1948, p. 306.

shown that elementary children spend a quarter of their waking hours watching the television screen, which is as much as they spend in school. It is important that we understand it and utilize it to the best possible advantage.

In addition, television is a most timely subject. The media of television is new. The pro's and con's of television programming have been the growing concern of many public debates and quarrels. It follows, as in other phases of conflicting attitudes, extreme opinions result. Thus television programs are portrayed as "the best yet" or "a waste of time". No matter which opinion is right, if there is a right opinion, the fact that television is the subject of so much conflict demonstrates the powerful impact television is having on our nation.

General Procedure Followed

In setting up this study, we have tried to follow, as closely as possible, the plan and procedure used by the National Association of Educational Broadcasters in their latest monitoring study made in New York January 25-31, 1954. Other such studies have been made annually since 1951 by the NAEB on the content of television programs originating from the seven New York City channels. With each study the monitoring techniques improved. As a result, the latest of these studies benefited by being the most direct and most concise of the studies.

In each of these studies the services of Professor Dallas W. Smythe, Research Professor of the Institute of

Communications Research and Professor of Economics of the University of Illinois have been employed. Mr. Smythe assumed the full responsibility of the tabulated research in each of these studies. Under Mr. Smythe's guidance and direction, seven highly objective television program analyses have resulted. We, therefore, thought it was wise to employ the same pattern used by Mr. Smythe in order that we might have as valid and as reliable a study as the NAEB. These are the reasons why we chose the 1954 New York study as a model.

However, being elementary educators, we were not as interested in the total picture of television programming as we were interested in television programs for children. Therefore, one of the first steps taken was to limit our viewing time to those programs which were shown only during children's hours. Now the question as to what constitutes children's hours arises. In the NAEB studies children's hours are designated as 5 P.M. to 7 P.M. Monday through Friday, and 9 A.M. to 7 P.M. Saturday and Sunday. Our committee designated these same hours as children's hours, restricted. Our committee also thought that those hours in which the majority of children would have the opportunity to watch television should be designated as children's hours, all. It was determined that prior to 3 P.M. on weekdays most children are in school; and therefore, they cannot watch television. It was also determined that most children would not be available to watch television any day during the week after 9 P.M. because most elementary children are in bed at this time. Therefore, the hours from

3 P.M. to 9 P.M. Monday through Friday and from 9 A.M. to 9 P.M. Saturday and Sunday were selected as hours in which children and television are mutually available.

During the summer, of course, these designated children's hours do not hold true. For one reason, the children do not go to school; therefore, their viewing time opportunities change. Similarly, because of the warm weather the children are out of doors most of the daytime and during a greater part of the evening. This also changes children's viewing hours. All of these factors affect the designated children's hours in one way or another. However, it was assumed that this weekly time schedule was typical of the remainder of the year.

Thus, this report examines the range of choice of television programs scheduled at these designated children's hours. What children see is entirely determined by the programs scheduled at that time. The more detailed facts about station programming tabulated in this study may serve as a basis of comparison for each of the two channels. Additional related studies may serve to answer questions such as: Do the children see what they wish to see in television programs or do the children see what they are forced to see on television because of the convenient viewing time? Do children's desires have any affect on the kind of program portrayed during children's hours? Are these programs filling the needs of children?

Also related to the subject of time is the question of the choice of selecting the week of January 24-30 for our study. How authentic are the facts collected during this

particular week? Are they a true representation of all the programs on television during children's hours throughout the entire year or are they merely representative of the children's programs of this particular week.

There were three reasons for choosing the week of January 24-30 for this study. First, this week comes in the middle of the broadcasting season. It comes many months before the comparatively short television summer season during which many or most of the major programs have signed off. Second, this week is comparable to the weekly selection of the NAEB in their series of New York television studies. Third, this particular week comes in the middle of our academic year, that is, after the first semester has ended and before the second semester has begun. Therefore, we were not hampered by class schedules or studies. We could watch television at whatever hours necessary for whatever length of time necessary.

It should be stated that we recognized the fact that in order to make this inventory as valid as possible constant impartiality had to be insured. We tried to accomplish just this. Our personal opinions and tastes did not influence our selection and reporting of programming facts. For one full week we four monitors, working under Dr. Garry's direction, watched everything transmitted during the children's hours on the two channels in Boston. As we watched we recorded basic facts about each broadcast. The identical log sheets used by the NAEB in their studies were used by us. Stop watches were also used. (A more detailed analysis of the procedure employed

follows in Chapter 3.)

In addition, precautions were taken to insure reliability of the data recorded by each monitor. Before the actual monitoring of television programs, each monitor watched and recorded data from the same television programs for a period of three days during the hours of 7 P.M. to 9 P.M. The results were then compared to determine their uniformity. They were highly consistent except in the difference in time of a few seconds more or less in the timing of some commercials when they came in rapid succession.

Because the question of crime and violence has been the subject of so much debate and criticism, especially in children's programs, we have attempted to objectively record the number of acts and kinds of violence in our report. We have not condemned television programs on the basis of this nor have we praised programs for this. Our report simply states what we saw in the way of crime and violence during children's hours on television.

What do we mean by violence? How did we measure this violence? These questions deserve an explanation. In this study, we used the same definition and units of measurement as the NAEB used in their studies. "Violence is defined to include physical or psychological injury, hurt, or death, addressed to living things".^{2/} Each act of violence involving

^{2/} The Purdue Opinion Panel, Four Years of New York Television 1951-1954, Gregory Hall, Urbana, Illinois: National Association of Educational Broadcasters, (June 1954) p. 59.

the same person was defined as a separate unit.

We hope that in the future this inventory of crime and violence will serve as a standard of comparison with similar inventories which may be taken during the years following. Then committees and associations such as the National Association for Better Radio and Television would have a uniformly systematic basis from which to make comparisons. It could be discovered whether scenes of violence are increasing, decreasing, or staying the same. Perhaps this may stimulate studies of the direct effect of violence on children's development. Subsequently, the existing conditions could be improved as best seen fit.

The tabulated data pertaining to commercial advertisements on television should prove interesting and informative to many. Here again this report cannot show the trend of advertising on television. Instead it shows the number, the kind, and the average duration of commercials on television. It also shows the proportion of time taken up by advertising on television during children's hours. Before one takes any stock in the data gathered, the question of what is meant by commercial advertising should be explained. Closely following the NAEB's inventory, we separated commercial advertisements into two types. One type interrupts the sequence of the program material. This we labeled "Primary Advertisement". The second type does not interrupt the sequence of the program material but is fused or mingled with the program content. This we labeled "Secondary Advertisement".

Summary

Out of timeliness and necessity this study arose. Up to now nothing had been done concerning the tabulating, the cataloguing, the recording, and the analyzing of television programs shown during children's hours in Boston. This study presents the first objective data on what is shown to children on the two television channels in Boston. The general procedure followed is comparable to the procedure used by the NAEB in their series of New York television studies with the limitation, however, of the scope of this study to children's hours exclusively.

This study can be used as a reference material or as a guide on television programming for children. In addition, future studies may be carried on using this study as a foundation. The comparisons of these studies will be uniformly instructive. Innumerable facts concerning television programs could be learned. They would be useful in identifying trends in television programming. At the same time, they would provide a basis for intelligent analyses of television programs in the future.

Finally, it should be stated that the four monitors recognize the limitations of this study. Being mainly interested in children we have purposely limited the scope of this study so that we could deal thoroughly with matters concerning children's television programs. We have not attempted to show what effects different kinds of programs have on children. We

have not attempted to guess at the psychological, cultural, or social effects that the material offered or the way in which it is presented (as in the case of crime and violence) or the moral of the stories presented will have on children. We have not attempted to tell what should or should not be shown to children. We did not attempt to tell how material should best be presented to children. We have not shown what children prefer on television or why. We have not attempted to speculate on past, present, or future trends of children's television programs.

What we have done is to present a quantitative account of what is shown in this area to children through the newest and most dynamic media of all, television.

CHAPTER II

REVIEW OF RESEARCH

In the years since 1939, when television was first demonstrated to the public at the New York's World Fair, the American public has witnessed its rapid growth in popularity as a communications medium. Today, it is not only one of the mass media, but it has outdistanced books, magazines, and the radio in popularity. The home which does not boast a television set is fast becoming a rarity.

With the introduction of the television set into the American home came numerous evaluations of its influence on the American people. Interested writers have cited its overwhelming potentialities and speculated fearfully on its adverse effects. It is the purpose of this chapter to review the pattern of writing about television as it has evolved, and to cite the evaluations made on the viewing habits of children, on the content of television programming, especially of those during the later afternoon and early evening hours when children are watching the screen, and the effects of television on children as far as they have been determined.

When television was still relatively new, most of the writing which was done was concerned with its negative effects on the public. No one believed that television was here to stay. It was stated again and again that viewing was merely a

fad and that as soon as the novelty wore off, viewing would drop off sharply. The following statement, written in 1947, is representative of many that were made at that time.

Until television can offer headline events in all classes of entertainment--and do it day after day, night after night--it cannot hope to compete with the radio set, the electric stove, and the refrigerator as a utility in the home. Television cannot survive by offering just ordinary fare. Lively variety, abetted by professionalism is what adds interest to the screen. The eye does not cherish amateurish broadcasts.^{1/}

It was soon realized that television, although it came nowhere near the acme which this statement describes, was increasing rather than decreasing in popularity. Viewing did not drop off and television did not pass as a fad. The public evidently was willing to watch "day after day, night after night" of whatever programs the television broadcasters made available. The "immediacy and intimacy"^{2/} of television which Mr. Dunlop recognized in this same article apparently outweighed its present mediocrity.

Critics began to realize that television had been accepted wholeheartedly by the public. Articles appearing in 1949 and 1950 evidenced this change in viewpoint.

They [television officials] know that any form of amusement can and will be watched, if only temporarily, by even the smallest member [of the family] when he can squeeze himself into a front seat.^{3/}

1/ Dunlap, Orrin E. Jr., The Future of Television, New York: Harper and Brothers, (1947) p. 45.

2/ Ibid., p. 45.

3/ McFadden, Dorothy, "Television Comes to Our Children", Parent's Magazine, (January 1949), pp. 26

Critics made the evils of television a focal point in 1950 and 1951. Paul Witty reviews, in an article written in 1954, some of the most bitter of these attacks on television which were made by newswriters at this time.

Television has little or nothing to teach us. Popular programs hammer away at the same old hackneyed themes. Most commercial programs are immature in humor, content, and appeal. Sponsors, out after bigger and bigger audiences, aim their programs far too low. ^{4/}

"Television may be as dangerous to culture as the atom bomb is to civilization."^{5/} Jack R. Poppele, president of the Television Broadcasters Association, saw television as the answer to many of the problems of international relationships. However, he stated that a look into television's future was not encouraging. He felt that the men who controlled television were the same men who had controlled the radio and Hollywood. Television would be forced to continue in the stereotyped pattern established by its two forerunners. He cited this pattern as a kind of mold into which television broadcasting would be poured.

This negative reaction to television's popularity was replaced by a positive attitude. This attitude resulted from a re-evaluation of the use of television in communications. Realizing that its possibilities far outweighed the limitations that had been imposed on it by poor programming, writing became

^{4/} Witty, Paul A., "How to Live with Television," National Parent Teacher, Vol. 48.

^{5/} Poppele, Jack R., Time, (May 24, 1948), p. 721.

optimistic. Donald Horton, in his article, "A Sociologist Looks at Television", writes with enthusiasm of its potentialities. He points out that in reading about an event, one is removed from the event by the writer's interpretations and by the words he chooses to symbolize his description. He continues,

Much that happens in the world is physically inaccessible to us; or is unavailable to us if we have to experience it remotely through verbal report. Sometimes the words that have to be used are too technical for us; or they demand too much of our imagination; or they leave unexpressed the important subtleties of the event; or they simply take too much time and concentration to hold our interest. But if we can observe the event directly, the inherent drama of it may hold us; and we may understand the pictorial image for ourselves, freed from the strait-jacket of another man's interpretations.

Man's horizons of understanding could be widened not only individually but as a group or as a nation. A. S. Adams writes,

We find ourselves with a new medium which conceivably has the power to resolve many problems of communication which bedevil us today, so that man may understand fully, completely, more immediately.

In our increasing complex and rapidly changing society, we are faced with the tremendous task of educating the public, as quickly as possible. Television may be described as an "urgent" medium. It reaches more people "simultaneously and dynamically" than any other medium.^{6/} In view of this, it is the task of television to present a balanced picture of life today to the viewers.

^{6/} Horton, Donald, "A Sociologist Looks at Television," Educational Screen, Vol. 29, (January 1950), p. 16.

^{7/} Adams, Arthur S., "Is Seeing Believing", A Television Policy for Education, Washington, D. C. American Council on Education, 1952.

^{8/} Ibid.

Writers are presently evolving an attitude toward television which takes into account its great potentialities, but which sees that it needs many improvements. Listener groups such as the NABRAT (National Association for Better Radio and Television), are taking responsibility for improving television. It is generally felt that the future of television is bright. William Hodapp writes,

And to those who have sensed television's ultimate future suggested by the recent color telecasts, it appears that the only limit to the power of this new magic is the brains and skills and understanding of those who use it-- for entertainment or education. ^{9/}

Viewing Habits Of Children

Parents and educators are particularly fearful of the effect of television on children, for watching television rapidly has become their favorite past-time. Television has been represented as surpassing the comics and the radio in its accumulations of evils. It is felt that the uncritical minds of children will translate viewed fantasy into fact and viewed violence into acceptable behavior. They ask, "Will our children become a race of spectators"?^{10/} They fear that active play must vie with passive viewing.

Since television holds a significant place in the leisure time activities of American children, various studies

^{9/} Hodapp, William, "Why Use Television For Education?" The Journal of the AERT, Vol. 13, No. 5, (1954) p. 3.

^{10/} Witty, Paul, "How to Live with Television", National Parent Teachers, Vol. 48, (February 1954), p. 7.

have been made to determine its exact place in the child's life in relation to other activities outside of the time spent in school. The results of these surveys give an adequate picture of the viewing habits of children in this country.

A mail survey was made, in 1949, by the Bureau of Educational Research of Ohio State University.^{11/} The results showed that 94 per cent of the children of ten years and older watched television for more than three hours a day.

In 1950, W. C. McGinnis^{12/} published the results of his survey in Perth Amboy, New Jersey. The population used was that of children in grades two through eight in the city's elementary schools. The methods of questioning was individual interviews with the children (for grades two and three) and written questionnaires (for grades four through eight). All of the children were asked which medium (of a possible choice of television, books, movies, radio, and comics) they liked best and why they chose this medium. Pupils in grades six, seven, and eight were asked how much time they thought they spent viewing. The responses of 2,182 pupils were included in the tabulation of the final results. Sixty per cent of this number listed television as their favorite medium, eighteen per cent listed books as their favorite, twelve per cent listed the movies, six per cent the radio and four per cent listed comics

^{11/} Rehage, K. J., "Television and Schools", Elementary School Journal, Vol. 50 (November 1949), p. 130.

^{12/} McGinnis, W. C., "Now It's Television", Journal of Education, Vol. 133 (May 1950), pp. 152-154.

as their favorite. The average time spent viewing for the older children was from 15 to 25 hours weekly. Some of the reasons listed for preferring television were:

"Can see and hear at the same time."

"Can learn more by seeing."

"No extra cost."

"It shows events in history and geography."^{13/}

This survey was one of the first to be made. More detailed surveys followed.

The survey conducted by Xavier University in Cincinnati, Ohio^{14/} in 1951 was partially concerned with the viewing habits of children. The population used was 1,000 sixth grade (public) and seventh grade (parochial) school students. Three out of four of these children had television sets. The results were as follows:

The average viewing time on Saturday--5.6 hours

The average viewing on Sunday--5.4 hours

The average viewing on weekdays--3.7 hours.

The Xavier surveyors concluded that about 25 hours are spent in school and about 30 hours a week in front of the television set. Within this survey, too, an attempt was made to judge how much parental control existed for the children. While 45.8 per cent said their viewing was controlled, 52.6 per cent said no control

^{13/} Ibid., p. 152.

^{14/} Xavier University, "Of Children and Television", Report of Research, Cincinnati, Ohio: (1951).

existed for them. One-half of the pupils said they watched a program broadcast from 10:00 to 10:30 on Thursdays. Six per cent of the children said that they watched boxing at 1:00 A.M. on Sunday morning and 22 per cent said they watched a drama program from 10:00 to 11:00 on Mondays. "An appalling percentage of the children clearly indicated no parental concern with what they watch."^{15/}

In 1951, Marjorie Butterfield^{16/} found that television affected most city children's use of leisure time. Of the 551 fourth grade children questioned by means of a checklist filled out by the child, 529 or 96 per cent watch television regularly. In the home, these children watch television 36 hours weekly or about 5 hours daily. Those who did their viewing elsewhere, watched about 24 hours a week or 3½ hours daily. Pupils having television sets at home spent nearly as much time viewing as they did in class, (22 hours on school days.) On weekends, children in Lowell reserved little time for other activities. Their total viewing on Saturday and Sunday comprised 7 hours. There was little difference found in regard to the time spent viewing or to program preferences between boys and girls.

In a study conducted by Eleanor B. Sprowl^{17/} in 1952,

^{15/} Ibid.

^{16/} Butterfield, Marjorie, Program Preferences in Televiewing of Grade Four Pupils in Lowell, Massachusetts, (Unpublished Master's thesis, Boston University, 1951).

^{17/} Sprowl, Eleanor B., A Survey of Television Interests of 224 Children in Grades 4, 5, 6, (Unpublished Master's thesis, Boston University, 1952).

224 fourth, fifth and sixth grade pupils were used. The children were described as representative of the middle class group in a large residential city. The group range in ages from eight to twelve years. The four questions answered by the survey were: what programs were preferred; what type of program was most attractive to the children; how much time was devoted to watching television and whether there was any difference between the programs watched by boys and those watched by girls.

No significant difference was found between the programs watched by boys and those by girls. The group as a whole chose these programs in order:

1. Lone Ranger
2. Cisco Kid
3. Hop-a-Long
4. Gene Autry
5. Gabby Hayes
6. Small Fry
7. Aldrich Family
8. Lucky Pup
9. Mama
10. Show of Shows

The types of programs preferred were listed as follows:

1. 94% chose westerns as their favorite type of program.
2. 84% chose drama as their second favorite type of program.
3. 76% chose variety as their third favorite.
4. 40% chose education as their fourth favorite.
5. 23% chose news as their fifth favorite.
6. 12% chose music as the least enjoyable type of program.

Approximately 96 per cent of the pupils who view television enjoy movie films daily. Seventy-four per cent received all their current news information through television. Seventy-four per cent enjoyed real actors. Seventy-seven per cent of the children stated that they watched television each day.

Twelve per cent watched only once a week, six per cent watched only once a month and five per cent never watched any programs.

In Medford, Massachusetts,^{18/} questionnaires were answered by 610 sixth graders in 14 elementary schools. These conclusions were reached. The sixth graders in Medford spent, on the average, 8 hours and 54 minutes televiewing over a four day period (Monday through Thursday). Of the 610 children questioned, 569 owned television, 41 did not. Sixty-seven per cent stayed up between 9:00 and 11:00 P.M., 56 per cent stayed up between 10:00 and 11:00 P.M., and 23 per cent viewed television between the hours of 11:00 and 12:00 P.M. No differences in viewing time was found for boys and girls who did not own television.

A survey of the video-habits of children in the fourth grade was made by Betty Michelini^{19/} in 1953. Three hundred and thirty-three children in the fourth grade in a residential suburb of Boston were used as a sample. Pupils were asked to fill out a questionnaire which would indicate the amount of parental control which was exercised over the choice of programs, the time spent viewing television, and the programs which were preferred. Of this group, 53.75 per cent reported that they had some help in choosing programs, and 46.24 per cent reported that they chose all of their own programs. Programs that the parents

^{18/} Feeney, John, The Effect of Television on the Leisure Time Activities of Sixth Grade Children in Medford, Massachusetts, (Unpublished Master's thesis, Boston University 1952).

^{19/} Michelini, Betty Marie, Out-of-School Video Habits of Fourth Grade Pupils, (Unpublished Master's thesis, Boston University, 1953).

suggested that the children view were late afternoon programs, that were presented with an appeal to the child. Parents suggested to both boys and girls that programs of the horror or crime type were not good for watching. Almost 75 per cent of the boys and over 91 per cent of the girls view television as a family unit. The majority of programs viewed as a family unit were Sunday or early evening shows especially those appearing on Friday or Saturday nights. Girls were found to watch television more than boys. The average times spent viewing were as follows.

	<u>Boys</u>	<u>Girls</u>
School days	4.81 hours	8.67 hours
Saturdays	5.13 hours	10.29 hours
Sunday	7.26 hours	11.25 hours

Boys and girls watched the same programs. Those listed as most viewed are:

Gene Autry
Mama
Lone Ranger
Gabby Hayes
Life with Father
Hop-a-Long Cassidy
Cisco Kid

Professor T. C. Battin^{20/} conducted a survey for the National Association of Radio and Television Broadcasters in Ann Arbor, Michigan. The results of this 1951 survey were obtained through diaries kept over a five week period. The 530 girls and 583 boys in grades one through twelve participating in this study were from families who had owned a television set for

^{20/} Battin, T. C., "Television and Youth," National Association of Radio and Television Broadcasters Study, (1951) 20 pages.

six months or more. Children were asked to note the programs as they viewed them. The tabulations were made on the diaries of 304 girls and 293 boys. In this group, boys in grades one through six spent, on the average, 17.55 hours viewing, while girls in grades one through six spent 18.92 hours viewing. Children in grades four through six spent $20\frac{1}{2}$ to 23 hours a week in front of the set. These children prefer westerns to any other type of program. Cartoon, family comedy, and variety are next in order of preference. As in the other studies, television was their favorite form of leisure time activity.

From the studies made by Paul A. Witty^{21/} each year between 1950 and 1954, one can see a long range view of tele-viewing habits. The studies were conducted in Evanston, Illinois and show the number of sets at home and the average time spent viewing by the children.

The percentage of elementary school children having sets at home are as follows:

1950	43%
1951	68%
1952	88%
1953	92%

The amount of viewing has remained relatively constant since 1950 as may be seen by these figures:

1950	21 hours weekly
1951	19 hours weekly
1952	$22\frac{1}{2}$ hours weekly
1953	23 hours weekly
1954	$21\frac{1}{2}$ hours weekly

^{21/} Witty, Paul A., "Televiewing by Pupils, Parents and Teachers," School and Society, Vol. 79 (May 15, 1954) pp. 150-152.

From these studies, several conclusions may be drawn. The average child is spending approximately as much time in front of the television set as he does in the classroom. He prefers television to all of the other media of entertainment. His program preferences follow the trends of the programming offered. His first choice as to type of program is a western. Drama and variety programs are also favorites. For the most part, he has a free choice of programs as there is little parental control.

Content Analysis

In the light of the above conclusions, it is necessary to know just what the child is seeing during these long hours devoted to viewing. As one writer expresses it:

To find the proper balance in the use of television as a source of influence in the life of a child, we need to know...the content of the programs that are available to him and to examine the standards that the adults in his life hold for him.^{22/}

There has been a great deal of criticism of the program content which is being offered on television. Much of this writing reflects the standards which adults have set up for the children's programming. Although most of this writing is highly emotional, it expresses the intensity of feeling about poor programming. William Benton writes of the program content of television:

What I fear...is that by default American television is about to take the Atlantic City boardwalk road--the road

^{22/} Carr, Constance, Christensen, Erna, Bulletin No. 93, (1954) p. 5.

to trivilization--with our television stations devoting their good viewing hours to vying with a few saleable program stereotypes, for the same lowest common denominator of audience interest, all in behalf of fifteen or twenty big sponsors. ^{23/}

Norman Cousins, in an often quoted article, labels television as the "number one time trap for children". He writes:

What has happened apparently is that the industry was honeycombed at the start with supposed crowd pleasers who moved in on the ground floor and promptly converted it into a sub-cellar. It was the grotesque perpetuation of the fable about the intelligence of the average American-- that it was somewhere on the level of a twelve year old child. What is needed is a prodigious raising of sights that takes into account the phenomenal rise in the national level of education, and in the general, the increasing maturity of the American people as measured by all available indices. ^{24/}

He also states of the television program content, "For every hour worth seeing, there are literally days of wrath and writhing." ^{25/}

Marva Mannes compares the program content of American television stations unfavorably with that of the British stations. She cites the careful programming on the children's hours in Britain as a standard for U.S. broadcasting. She writes:

So far, all the shrill cries of outrage from American parents and educational groups at the television food their children are fed, all the industry "codes" and pious promises of self-censorship have done very little to purge from the screen its vulgarizing elements during those hours when children look at it. ^{26/}

^{23/} Benton, William, "Television With a Conscience," The Saturday Review of Literature, (August 25, 1951).

^{24/} Cousins, Norman, "The Time Trap", The Saturday Review of Literature, Vol. 32 (December 24, 1949) p. 20.

^{25/} Ibid.

^{26/} Mannes, Marva, The Reporter, Vol. 9 (July 1953) p. 38.

Her suggestions for improving the content of television programs are encompassed in the following article.

There is, I think, one way out: a form of censorship which could not possibly violate any human freedom and which might alter the whole television spectrum overnight. This censorship would consist of prohibiting only two things: the shot and the knockout. Both are last resorts of the story teller. Forbidden to use either (except in mass scenes of battle or history), the television writer would have to start writing-about people who can live dangerously without gun or fist, who solve their problems and conquer foes without resort to force. The weapons of primitive, uncivilized man are easy ways out, the crutches of poor unimaginative writers. And these are what our children are now accepting as legitimate--nay (if used by the hero) even laudable means. ^{27/}

The improvement of television program content is not the responsibility of the broadcasters alone. Many local and national organizations are assuming responsibility for this improvement. One such organization is the National Association for Better Radio and Television. Its president, Mrs. Clara S. Logan, states the responsibility of the listener-viewer. She feels that by calling attention to television's failings, we can put pressure on the broadcasters.

Mrs. Logan^{28/} remarks that one cannot avoid the influence of television on children, for each child who does not see the horror programs on television, because he does not have a set or because of parental regulation, must associate with children who have been exposed to the negative influences of the programming.

^{27/} Ibid., p. 38

^{28/} Logan, Clara S., "Address to Los Angeles District, California Federation of Women's Clubs," National Association For Better Radio and Television, (November 18, 1953) p. 5.

After a study of the programs broadcast for children in the Southern California area, the NABRAT^{29/} found that 22½ hours of the programs during the week studied could be rated excellent and good. Twenty-one hours of programming were rated fair and poor and 27½ hours were devoted to programs which were objectionable. About one-half of these objectionable programs were on film and are therefore available to the new stations as they open. In a further study conducted in the first week of May, 1954, the NABRAT found that 18½ hours of programs were rated excellent and good, 5½ hours were rated fair, 10 hours were rated poor, and 26 hours and 10 minutes were rated objectionable and most objectionable.

Mrs. Logan points out that the saturation of crime programs which have been produced on film were used in the early days of television to fill up the long hours of program time. A pattern was established at the time when there was a lack of satisfactory program material. Over 800 crime television shows for children have now been produced in Hollywood.

So Hollywood opened its half-forgotten celluloid bins and dumped an indiscriminate mass of films into the T.V. grist mills. Station managers grabbed up this cheap programming. As a result, young America, to a degree never before experienced by any generation, was saturated with graphically illustrated murder, cliff-hanging suspense, incidents of brutality and sadism, and crimes of all kinds without number.^{30/}

^{29/} Logan, Clara S., "Crime, Television, and America's Childrens," National Association For Better Radio and Television, (1954) p. 3.

^{30/} Ibid., p. 3.

An evaluation of the effects of television on the social values of school children was made in 1950 by Volonta Incampo.^{31/} The author selected the six most viewed programs of 242 seventh grade children in Beverly, Massachusetts and watched them over a period of seven months. The values most frequently presented in these six programs; "I Love Lucy"; "Colgate Comedy Hour"; "Mama"; "Talent Scouts"; "Man Against Crime"; and "Texaco Star Theatre"; were listed. Some of these were:

Home Life and Family Relationships:

Broken homes are frowned upon on television. Couples contemplating divorce are usually reunited.

Incidental misunderstandings are grounds for divorce.

The wife can always trick her husband so that she gets her own way.

Men are weak while women are strong and the real boss of the household.

Fathers are presented as continually bewildered by the fast pace of life, while mothers keep in step with their children.

Families must work together and each member has chores and responsibilities for the smooth running of the household.

Money does not bring happiness.

Occupations:

Show business is the only business to be in.

Detectives have a glamorous life. This field is extremely lucrative and one is able to travel a lot.

^{31/} Incampo, Volonta M., An Evaluation of Television's Influence on the Social Values of Seventh-Grade Students, (Unpublished Master's thesis, Boston University, 1952).

Ventriloquism is a lucrative and a very popular occupation.

School teachers are unattractive.

The Criminal in Society:

In fictional stories based on murder, robbery, larceny and embezzlement.

Glamorous women are dumb and keep company with gangsters.

Detectives don't need to carry a gun as they are working for someone else.

The police force is weak. Detectives do most of the real work in apprehending criminals.

Criminals are generally of low intelligence.

In crime plays which are partly documentary.

Readjustment of the criminal to society is difficult.

The police force works hard to solve crimes.

Prejudices against Races, Nationalities and Religions:

All Chinese are laundry men.

All Latin Americans sing and dance professionally.

Negroes are very often entertainers.

Italians are usually barbers.

Russians are stubborn and sullen looking.

The author points out that although some of these values are those which are desirable, many are not those which would give the child a balanced picture of the world in which he lives. The author stresses the need for content analysis and for the guidance of children so that they will select suitable programs.

Another type of analysis of the content of television programming was made by Dr. Dallas Smythe^{32/} for the National Association of Educational Broadcasters. This type of study avoids making value judgments and the results are made as objective as possible by using standardized logsheets. A group of trained monitors have participated in the seven studies conducted in New York and New Haven. Monitoring Study Number Seven, "Four Years of New York Television" compares content studies made in one week in January in each of the years between 1951 and 1954. Each study has covered every minute of broadcast time during the period set aside for analysis. Programs were classified under the general headings of entertainment, information, and orientation type. Each of these categories have various sub-classes. Children's hours are designated as extending from 5:00 to 7:00 P.M. on weekdays, and from 9:00 A.M. to 7:00 P.M. on Saturdays and Sundays. In addition, those programs designed specifically for children at any hour of viewing were identified by an "intended audience" code. Improvements made in the classification schemes were made prior to the 1954 study so that a very complete picture of New York television is shown for that year. Some of the results which were presented in the tables follow.

^{32/} Smythe, Dallas W., "Four Years of New York Television", National Association of Educational Broadcasters - Monitoring Study No. 7, (June 1954).

In 1954:

77.7% of the total programming time was spent in entertainment type programs.

17.4% of the total programming time was spent in information type programs.

4.9% of the total programming time was spent in orientation type programs.

Entertainment type programs during the children's hours (5:00 to 7:00 P.M.) have increased since 1951.

In 1951:

76.2% of the total children's hour program time was devoted to entertainment type programming.

In 1954:

81.2% of the total children's hour program time was devoted to entertainment type programming.

The increases in hours of program time in the various subclasses of drama during the children's hours are shown by this breakdown. Totals are in per cent of total program time.

	In 1951	In 1954
Action and adventure drama	2.8%	8.3%
Classics	0.0%	.7%
Comedy drama	12.4%	14.0%
Crime drama	7.4%	8.0%
Fairy tales	3.2%	2.0%
Family relations drama	.2%	.5%
Romance drama	3.6%	0.0%
Western drama	19.0%	17.3%

During the children's hours in 1954, only 32.9 hours of programming designed specifically for children were presented;

65.0 hours of programming during the children's hours were intended for adults viewing.

The concentration of violence on the programs was tabulated by tallying each act or threat of violence. The tallies were categorized according to the agent. The six agent categories were: a human with a weapon, a human without a weapon; a human using legal, verbal or other means of violence; violence by an act of nature; an accidental violence; violence by an animal. An act or threat of violence was defined as:

Violence is defined to include physical or psychological injury, hurt, or death, addressed to living things. An "act" is defined as an episode of whatever duration which concerns the same agent and the same receiver.^{33/}

Most of the violence found on television concerned violence of man to man type. The amount of violence has increased since 1952 when it was first tallied.

	In 1952	In 1954
Violence by human agents	2,678 acts	5,714 acts
Violence by non-human agents	292 acts	1,349 acts

These figures were given in proportion to the amounts of viewing time in the two years. Most of this violence was found in children's action and adventure drama, in children's comedy shows, in children's crime programs, and in western drama. The increases since 1952 may be seen in the following breakdown.

	In 1952	In 1954
Children's Action and Adventure drama	35 acts	to 143 acts
Children's Comedy shows	246 acts	to 924 acts
Children's Crime programs	19 acts	to 9 acts
Children's Western drama	374 acts	to 660 acts

^{33/} Ibid., p. 59.

The acts and threats of violence per hour of program time during the children's hours have increased as follows:

In 1952:

9.6 acts of violence per hour during children's hours,

In 1954:

16.8 acts of violence per hour during children's hours.

In the total hours devoted to entertainment type programming, there were 10.9 acts and threats of violence per hour as compared to 20.5 acts and threats of violence per hour in 1942.

The acts and threats of violence were divided as to their context in the programs. The three contexts are:

Type I Context Thrilling

Type II Context Neutral

Type III Context Humorous

In 1954:

8.8% of all violence was found in Context I

32.6% of all violence was found in Context II

58.6% of all violence was found in Context III.

This study indicates clearly what types of programs the children are seeing when they turn on the television set. The study is limited in the sense that no value judgments were attempted, so that a program which is considered excellent by viewer groups is grouped with a program rated objectionable by most viewer groups. Some attempt to rate programs might have been made if only on a three or five point scale.

The violence tallied is indicative of the saturation of violence found on most children's programs. A further classification might have been of how much violence was presented on the side of law and order.

Mrs. Clara S. Logan writes that if the listener-viewer were less tolerant of this type of programming and would set codes of evaluation, program broadcasters would be forced to change the content of their programs. The NABRAT has set up such a code.

1. Standard: Does it appeal to the audience for whom intended?

Desirable-If: It gives information and/or entertainment related to real life situations or interests.

Undesirable-If: Dull, boring, not related to experience or interests, exaggerated beyond believability.

2. Standard: Does it meet people's needs for entertainment and action?

Desirable-If: Wholesome adventure, humor, fantasy, suspense.

Undesirable-If: Unnecessary morbid emphasis on cruelty and violence; loud, crude or vulgar.

3. Standard: Does it add to one's understanding and appreciation of himself, others, the world?

Desirable-If: Sincere; constructive, informative, balanced picture of life; encourages decent human relations; fair to races, nations, religions, labor, management.

Undesirable-If: One-sided; propaganda; arouses prejudice; plays on emotions and lack of knowledge.

4. Standard: Does it encourage worthwhile ideals, values and beliefs? (Family life, etc.)

Desirable-If: Upholds acceptable standards of behaviour; promotes democratic and spiritual values, respect for law, decency, service.

Undesirable-If: Glamorizes crime, indecency, intolerance, greed, cruelty; encourages bad taste, false standards of material success, personal vanity, intemperance, immorality.

5. Standard: Does it stimulate constructive activities?

Desirable-If: Promotes interests, skills, hobbies; encourages desire to learn more, to do something constructive, to be creative, to solve problems, to work and live with others.

Undesirable-If: Details of crime, theft, robbery, smuggling, etc., and details of detection are given; if all problems are solved by brute force and brawn, or if situations are resolved by dependence on miraculous incident rather than by logical character development; if it offers excessive material reward for personal exhibitionism.

6. Standard: Does it have artistic qualities?

Desirable-If: Skillful production as to music, script, acting, direction, art work, color, settings, sound effects, printing, photography.

Undesirable-If: Poorly done job; confusing; hard to follow; action too fast, too slow; sound too loud, too low, unreal; hurts the eyes; poor art work.

7. Standard: Is commercial acceptable?

Desirable-If: Presented with courtesy and good taste, reasonably brief, in harmony in content and volume with general tone of program; given by announcer.

Undesirable-If: Lengthy, disturbing or annoying. ^{34/}

Seerley Reid and Norman Woefel^{35/} have set up the following criteria for judging a school broadcast. These values could well apply to television.

Does the program have

1. Social significance?
2. Historical perspective?
3. Integration of learning?
4. Cultural understanding?
5. Unusualness of presentation?
6. Democratic values?
7. Accuracy and validity?

^{34/} National Association for Better Radio and Television, "Suggested Standards For Program Evaluation", 1 page pamphlet.

^{35/} Reid, Seerley, Woefel, Norman, "How to Judge a School Broadcast", Ohio State University Pamphlet Series No. 2, (1941).

Many articles have pointed out the necessity of helping children to evaluate what they see on television. This would be a definite teaching procedure and would involve teacher training in the evaluation of programs. Parents and children should work together to use television wisely. Paul A. Witty writes:

...television was a problem chiefly in homes where parents permitted it to become a problem. And television appeared actually to be an asset in other homes. Similarly, in schools where guidance was given, television was sometimes effectively used to foster interests and to engender learning. It became clear, however, that parents and teachers should attempt more generally to offer guidance and counsel.^{36/}

Children also need training in evaluating advertising. The time and emphasis given to advertising, writers feel, is out of proportion to the time spent in program material.

For the most part only sellers of products of the broadcast mass appeal can afford to use radio and television advertising; therefore, for the most part, only audiences of the largest sizes are of value and interest to the advertiser. If the advertiser's program does not appeal to the number of people he wants and needs in order to maintain and increase his sales, he either grades his program down so as to reach more people; or, if he cannot do that, he gives up the program in favor of a new one that will reach more.^{37/}

Advertising so frequently interrupts program material that children are given a distorted idea of its importance.

Effects of Television on Children's Activities and Behavior

Parents, educators and psychiatrists have presented their opinions, observations, and findings, pro and con, regarding the influence of the video world on the lives of the

^{36/} Witty, Paul A., "Televiewing by Pupils, Parents and Teachers," School and Society, Vol. 79 (May 15, 1954) p. 150.

^{37/} Rubican, Raymond, "Can Television Survive Advertising," Saturday Review of Literature, (Nov. 3, 1951), Vol:34, p.24-25.

children. This chapter attempts to compile the few findings that have been brought forth with respect to the influence of television on children.

Family Life and Children's Behavior

A survey of Cambridge, Massachusetts families has shown that television tends to bring families closer.^{38/} To support this idea, is the thorough study carried out in Ann Arbor, Michigan, by T. C. Battin.^{39/} For three months, children, parents and the school board worked together under the direction of Professor Battin to pre-test techniques, in an attempt to enlighten the members of the community on the impact of television on the children's choices, habits, and activities. The results showed that children of all ages tended to watch television with their parents or other family members. The children in Ann Arbor also observe a regular meal time which is not halted by televiewing, and they engage in as many home activities as ever.

In some family situations, problems such as discipline, fatigue and sharing have come to the attention of parents.^{40/}

Generally, television is looked upon by parents as "mixed blessings". The advantages were found to outweigh the

^{38/} MacCoby, Eleanor E., "Television: Its Impact on the School Children", The Public Opinion Quarterly, Vol. 15, No. 3, (1951) pp. 421-444.

^{39/} Battin, Op. cit., p. 2.

^{40/} Hymes, James L. Jr., "Family Problems and Television", Bulletin No. 93, (1954) Christensen and Carr.

disadvantages in a study made of the Boston area and grade school families' experiences with television. Of 249 families, the majority of mothers evaluated television favorably, and stated that if they did not have sets, they would get them. In this particular study the slight divergence of opinion of the specific values of television in the home came between the white collar worker families and the blue collar families. Parents in white collar homes seemed to be more critical of the shows their children watch, while blue collar parents attributed to television the virtue of keeping the children occupied. Both groups agreed upon the virulent factors of "horror" presentations. Similarities of both groups' opinions overpowered the differences.^{41/}

Favorable opinions have also resulted from a survey taken at Meadville, Pennsylvania.^{42/} The parents of Meadville do not look upon television as an unsurmountable problem. The majority of them have not disrupted mealtime and bedtime, nor has the televiewing discouraged reading or hobbies. The interests of the intermediate grade children are becoming more mature, and general effects on the grade school children are favorable. Many of these parents are interested in the educational value and potentialities of television.

The views of parents in Cambridge, Massachusetts differ,^{43/}

^{41/} Sweetser, Frank L. Jr., "Grade School Families Meet Television", Research Report No. 1, Dept. of Sociology and Anthropology, Boston University Graduate School, (Apr. 1953).

^{42/} Stadtlander, Elizabeth, "What is Television Doing to the Community?", Audio-Visual Guide, Vol. 20, pp. 23-24, December, 1953.

^{43/} Maccoby, Op. cit., p. 421-444.

however. They reflected, in a recent survey, that they felt that television is so absorbing, that they have trouble getting the children to leave televiewing for meals, and bedtime is a serious problem. They conclude, nevertheless, that television is not harmful to their children.

Parents and teachers at Evanston, Illinois, are blaming the effects of televiewing for behavior and adjustment problems. One-third of them reported in Paul Witty's Fifth Annual Study of Television,^{44/} that other resulted conditions among the children were increased nervousness, fatigue, impoverishment of play, disinterest in school and eyestrain. Other opinions conform to the probability that it is not the television which produces eye strain, it is the conditions under which the television is viewed, the same as in reading.^{45/}

The influence of television is felt more strongly in middle class families than in upper class families.

There is no doubt that children are absorbing the majority of what they view on the television screen, whether it be favorably or unfavorably influencing their character. Advertising alone, is making its impression. Children are calling recess "Station Break", they present parodys on products at assemblies, and reject products in the nursery because they are not advertised on television. Florence Brumbaugh^{46/} summarized

^{44/} Witty, "Televiewing by Pupils, Parents and Teachers", Op.cit., p. 152.

^{45/} "Research", Journal of Education, October 1953, Vol. 136, pp. 27-28.

^{46/} Brumbaugh, Florence, "What Effect does Advertising Have on Children?", Children and TV--Making the Most of It, Association for Childhood Education International, Membership Bulletin No. 93 (1953-54).

a study made on a population of 400 children of similar socio-economic backgrounds and higher than average mental ages. The children were asked to list as many products advertised as they could remember. The average number of products listed by the youngest children were twenty, and by the eleven-year-olds, fifty. A total of 579 products was listed. Cereal headed the list, and was followed by beer and names of cigarettes. Next in order of advertised products listed were drugs, cosmetics and automobiles.

Leisure Time Activities

Opinions also vary as to the effects of television on children's leisure time activities. Some research shows that children spend less time with their playmates, and are substituting television for other activities. It is believed that television takes time away from "creative" or "productive" activities.^{47/} Reinforcing this observation is a survey made at St. Paul, Minnesota in 1951^{48/} which indicates "unquestioningly" that television affected children's activities. In St. Paul ~~it was~~ found that children spend far less time at other activities than they did before television. This survey states, however, that like many other pastimes the novelty will wear off, and that activities will soon be revived.

According to Paul Witty's^{49/} Fourth Annual Report on

^{47/} Maccoby, Op. cit., p. 421-444.

^{48/} Morgan, Dell, "Television Versis Reading", Wilson Library Bulletin, Vol. 26, pp. 327, (December 1951).

^{49/} Witty, Paul, Fourth Annual Report on Television.

Television in 1953, which cited children's reactions to television, the children were not spending less time with television as was predicted.

Frank Sweetser^{50/} reported that activities are affected during the first two years of television in the home. He also noted in his study, that it reduces the time devoted to other activities, and reduces the time spent on radio, movies, sleep, reading, and visiting friends. Observed, also, was children's play showing examples of television's influence. Sweetser concluded that adults' overt behavior is more affected by tele-viewing than children's, and that the blue collar worker's overt behavior was more affected than the behavior of the white collar worker, as were the outlying suburbs residents more affected than those in the metropolitan area. Movie attendance is one activity that at the present time does not seem to be affected greatly by the influx of television in the home. The Ann Arbor study^{51/} on Television and Youth in 1954 showed that children were attending about one movie a week--the same as before television was introduced into their homes. According to a 1948 study by T. E. Coffin^{52/} in the Journal of Applied Psychology, the trend has changed concerning movie attendance and television ownership. He reported that attendance at movies is lower among families who own television, than among

50/ Sweetser, Op. cit.

51/ Battin, Op. cit., p. 14.

52/ Coffin, T. E., "Television's Effects on Leisure Time Activities", Journal of Applied Psychology, Vol. 32, (April, 1948), p. 550-558.

those who are non-owners. He also denoted that all forms of entertainment out of the home is 24 per cent less for television families than for non-television families.

School Achievement, Reading, and Education

Television remains to be the children's favorite out-of-school pastime. Significant factors relating television to children's achievement and learning in and out of school, have been brought to the community's attention in all parts of the United States, that have made television available.

Actual studies have shown that the viewing of television has no direct bearing on the child's school achievement.

An example of this type of study is "The Effects of Television on Scholastic Achievement", which was done by Michael Azzone.^{53/} Out of 200 children in Chelsea, Massachusetts, 150 had television at home, and 100 did not. Children in grades six to nine were matched for I.Q.'s and for ownership and non-ownership of television sets at home. The mean grade for the television students before sets were purchased, was 77.50. Following the purchase of the sets, their mean grade was 77.65. The average grade of television students increased .15. Non-television students compared in the same manner as the television group. The mean grade before television was introduced into their homes was 76.21. The mean grade after was 76.73. Increase of the grades was .52.

^{53/} Azzone, Michael, The Effects of Television on Scholastic Achievement, Boston University Master's Thesis, (1950).

Battin's study showed that 81 per cent of the children believed that television did not interfere with their homework; 63 per cent of them said that they read as many books as they had before television set came into the house.^{54/}

In an attempt to compare the school achievement of those children who had television at home and those who did not, the Xavier Committee at Cincinnati, Ohio, came up with the following answer. "Whether or not children learn in school is not affected by whether they have television sets at home or not, nor is the learning affected by the way the parents control viewing". Xavier research states with certainty that "two factors determine whether or not the child learns. They are 1. his ability, and 2. his teacher". Taking a practical and applicable view, the Xavier group feels that "like most recreations, television can be used to excess. And excess is almost any activity may result in damage to physical well-being and mental alertness."

The results of the Xavier study also brought forth a difference of achievement in favor of the group of children who were in the non-television group in public schools and bordering in favor of the television group in parochial school. There seemed to be no significant difference.^{55/}

The Ann Arbor study also pointed to favorable academic

^{54/} Battin, Op. cit., p. 12

^{55/} Xavier, Op. cit., p. 6.

results.

Children in the industrialized town of Ann Arbor^{56/} showed that television had helped them in English, social events, general science, and current events. The things most learned by the children from television were Home Economics, and how to do and make things.

In the Sprowl survey^{57/} of television interests in a city school district near Boston, it was found that 74 per cent of the fourth, fifth, and sixth graders questioned received all of their current news information through television.

Another group of children, who felt that television had had a good influence on their school work, was found in a Boston suburb. Betty Michelini^{58/} found that 26 per cent of the boys, and 36 per cent of the girls felt that television helped them in their school work.

The Fifth Annual Report on Television by Paul Witty^{59/} tends to caution one on the over-viewing of television. He found that excessive television instigates lower academic achievement, but considered the probability that other factors are also responsible.

There has been much concern over whether or not television is a threat to children's reading experiences. Optimistic outlooks have welcomed television as further opening channels

^{56/} Battin, Op. cit., p. 11.

^{57/} Sprowl, Op. cit., p. 51.

^{58/} Michelini, Op. cit., p. 60.

^{59/} Witty, "Televiewing by Pupils, Parents and Teachers", Op.cit. p. 151.

to more reading activities and learning experiences.

In 1948, T. E. Coffin's study stated that reading was holding its own. The middle bracket families read less than the upper classes, and television families read less than non-television families. No significant change apparently had occurred.^{60/}

The Feeney study in Medford, Massachusetts, showed that there is carry over from television to reading among children who are constant viewers. Children who do not view television engage more in varied reading activities. There is also a difference in activity preferences for viewers and non-viewers. This study was made in 1952, when television had gained much more popularity, and sets were more plentiful.^{61/}

In Battin's Ann Arbor study, children read the same amount of books as they did before television, about three books per month. In this same year, 1954, Professor Paul A. Witty made a study of 1,500 elementary school children. Forty per cent of the children said they read less, forty per cent said they read the same, and twenty per cent said they read more than before television.^{62/}

Parents and teachers maintain that the children are doing less reading. They are looking for something to stimulate the child to read and are waiting for programs to approach standards of perfection.^{63/}

^{60/} Coffin, Op. cit., p. 558.

^{61/} Feeney, Op. cit., p. 74.

^{62/} Battin, Op. cit., p. 12.

^{63/} Witty, "Televiwing by Pupils, Parents and Teachers", Op. cit., p. 152.

A large number of school officials in all parts of the United States said that television "actually was contributing to the education of the younger generation," according to correspondents of the New York Times.^{64/}

Improved vocabularies for children in the primary grades apparently was one benefit of television, several school officials also observed. Psychiatrists and experts in child study generally are of two minds on television's effect on children. The majority group holds that if television is controlled and supervised properly by parents it is in no way harmful to children. The other sees video as a means to the psychological life of the child.

Dr. Phillip Polatin, Assistant Clinical Professor of Psychiatry at the College of Physicians and Surgeons at Columbia University, observed that parents who complain bitterly about television disrupting children's normal habits are "unconsciously confessing their own abdication of reasonable parental authority". He held that cowboy films despite parental disapproval are an "excellent outlet" for children's hostility and aggression. Critics who object to television's "passive entertainment", he said, should watch a group of boys popping cap pistols, yelling at villains and encouraging heroes as they sit before the screen.

The opposite view is taken by Dr. Frederic Wertham,^{65/} psychiatrist and author, who asserted that children, because of television were acquiring the point of view which makes them "confuse violence with strength, low necklines with feminine ideal, sadism with sex and criminals with police!"

The educators of children, in the round-up of opinions, for the most part pointed out educational opportunities of video, and realized that within certain boundaries television

^{64/} Gould, Jack, "What Television is Doing to Us," New York Times, A Survey of Television on American Life, Sunday, June 24-July 1 (1951).

^{65/} Ibid., Gould.

provides knowledge for children who "ordinarily would not read much anyway", or who are entitled to broader experiences than they can acquire in books. The widely felt need is for better educational programs; some are already available, but many of the parents and educators are looking forward to wider horizons in television for their children.

Selective viewing in some communities is being guided by parents and teachers. Other educators are using television as a valuable tool for instruction.

Television in Education

The impact of television as an educational medium was stressed from its very beginning at the first appearance in April, 1939. President Franklin Roosevelt's opening address at the New York World's Fair included this paragraph which implies the importance of television as an influential and valuable tool.

Little will be added to the television program technique by the school which does not have available necessary equipment to make an opportunity for instructors and students to view and criticize and correct their presentations as they actually appear.^{66/}

Niles Trammel, president of the National Broadcasting Company, in 1944, stated before the State Interstate Communications Commission that "television offers the greatest challenge to our ingenuity and enterprise". "Here the scientist has provided eyes for the blind radio".^{67/}

^{66/} Williams, John, The Quarterly Journal of Speech, TV Department, N.B.C.--Franklin Delano Roosevelt's opening address, April 1939, New York World's Fair, WNBT.

^{67/} Ibid, Williams,

In 1945 American Educators were looking forward to the planning of curriculums and buildings for the post war period. These plans included suggestions for the use of radio and television in and out of school life. It was predicted that 20 to 23 per cent of the country's homes would have television, and that neighborhood television theatres would be available. The "dream-school" of the future was visioned as having acoustic walls and ceilings and a visual television room with a television projector for large group viewing. Factors were also mentioned that would affect future development of this type program, such as needs for a high level of national income, adequate funds for schools to maintain and operate educational stations, and need for regular support and a thorough program for education of a teaching staff.^{68/}

Edward Stasheff, in 1945 noted the fast progress of Educational Television. That year the Board of Education and the Television Department of the Columbia Broadcasting System began cooperating in four areas of Educational Television:

1. The enrichment of the teaching program at WNYE (N.Y.) through guest lecturers from the Columbia Broadcasting System and through pupil visits.
2. Experimentation with carefully selected highly visualized "lessons", specially prepared for television by teachers of Brooklyn Technical High School (chiefly science teachers).
3. Evaluation of such broadcast "lessons" by student groups chosen to represent a cross section of the pupil

^{68/} Tyler, Kieth, "Radio and Television Education, Postwar". Official Report., 1945, Washington, D. C., American Association of School Administrators, N.E.A. Dept., (1945), pp. 199-200.

population of the city. Students observed the lesson on presently available resources under stimulated classroom conditions.

4. Regular appearance of the members of the All-City Radio and TV Workshop on a monthly CBS program "There Ought To Be A Law", from WCBW.^{69/}

During the past two years (1954-1955) Educational Television has advanced tremendously as a relatively new medium of American television programming. During these years, government agencies have contributed about \$5,000,000 toward educational television. School budgets have made up more than \$2,000,000 of the total amount. Commercial broadcasters have put forth \$3,500,000, while foundations have given and pledged more than \$10,000,000. The remainder was offered by business concerns bringing the total to \$32,000,000.^{70/}

In Houston, Texas, on May 25, 1953, the first Educational Television station went on the air. Some of their programs offered were an Elementary Psychology course, beginning high school credit courses--such as English, algebra, and world history for the first semester and physics and American History for the second semester.^{71/}

Educational Television's beginnings were backed by the Federal Communications Commission. In April, 1952 they set aside 242 television channels for Educational Television. Licenses may be held by any recognized educational or cultural

^{69/} Stasheff, Edward, "Television and High School Dramatics", Quarterly Journal of Speech, (December 1945).

^{70/} Hechinger, Fred M., "A Progress Report of Educational Television", New York Herald Tribune (Sun., Oct. 24, 1954).

^{71/} Ibid., Hechinger, Fred M.

institution. Programs are non-commercial, non-profit, and the air time cannot be sold.^{72/}

In 1949, television was making some advances in colleges; the colleges were using the "trial and error" method of keeping the people informed, and keeping on television. Today a wide range of college and university courses on television have included typing and art at Michigan State College, and a credit course in Ethics, offered by Xavier University, Cincinnati, Ohio. At the University of Michigan a 15-week series, "The Teen-Ager"--a study of adolescent behavior, was programmed. The Geology Department at the University of Michigan presented lectures on "Our Changing Earth".^{73/}

Educational Television is present in over 100 communities in almost every state of the nation and in three territories. In Pittsburgh, Pennsylvania, Dr. Benjamin Spock, a baby and child care authority, talks to mothers on a weekly panel. In Houston, Texas a television station features Dr. Frank Baxter, an authority on Shakespeare, and Dr. Mortimer Adler, philosopher and teacher. In Wisconsin on WHA-TV The Friendly Giant entertains children and at the same time gives them educational experiences.^{74/} In Baltimore, Maryland, Educational Television has shown that its potentialities are boundless. Over 2,000 third and fourth grade students were taught

^{72/} National Citizens Committee for Educational Television, This Is Educational TV., Ring Building, Washington, D.C.

^{73/} Hechinger, Fred M., Op. cit.

^{74/} National Citizens Committee for Educational Television, Op. cit.

simultaneously to play a simple musical instrument through five television lessons of 15 minutes each.^{75/}

Parents make weekly visits via television to the child's classroom in Newark, New Jersey.^{76/} These 11:00 A.M. "excursions" on Wednesdays are entitled "Report to Parents", and are a series in an Educational Video Experiment, sponsored jointly by the Newark schools and the local television station.

Parents look in on the children and teachers in a typical classroom set up with instructional materials, including many modern visual and auditory aides. Lessons in the series presented are 8th grade and 9th grade science, 2nd grade reading, 3rd grade music and posture and 4th grade health. Pupils are also shown at high school social science and English classes.

Educational Television^{77/} programs are locally owned and operated and the Educational Television or ETV attempts to complement rather than compete with commercial television. It is essentially aimed to meet community needs and special interests.

The Federal Communications Commission regulates the prevention of equal use of radio and television stations for partisan and political purposes; this applies to Educational Television as well.

^{75/} Randall, Arne W., "Art in Educational Television," School Art, Vol. 51, p. 158, (January 1952).

^{76/} Kirk, Marguerite, "Report to Parents", Educational Journal, p. 169, Vol. 136, October, 1953.

^{77/} Federal Communications Commission, 242 TV Channels for Educational Television, (April 1952).

Some outstanding features of ETV are:

1. Steady growth.
2. Participation of educational institutions.
3. Application to teaching.
4. It is programmed for small specific groups of interest.
5. Must have convenient hours.
6. Must be telecast in series form.

It can offer:

1. Pre-school, nursery and kindergarten programs.
2. In the primary and secondary grades it can be geared to the curriculum as a new teaching tool.
3. After-school programs can include games, crafts, music and play-acting.
4. How-to-do-it programs for adults (homemaking, hobbies and sports).
5. Job training for wage earners.
6. Farmers demonstrations.
7. Latest theories programs.
8. Correspondence courses.
9. Community affairs programs.
10. General culture (art, drama, and literature).

Educational Television is lacking now, "Imaginative leadership and a clear notion of what the new medium--ETV--can do and should do. The lack of leadership extends from Electronics to Education." What is needed is "confidence in the power of good education, and good teaching, to expand a class audience into a growing audience". The remainder of the burden lies with "money, training, research and expert knowledge".^{78/}

Earl James McGrath^{79/} summarizes the consensus of many opinions regarding the educational potentialities of television. In his book on Educational Television, he compares the

^{78/} Federal Communications Commission, ibid.

^{79/} McGrath, Earl James, "Educational Television--A Challenge and an Opportunity," State Government, Vol. 24, pp. 209-211, (August 1951).

exploitation of the West as a part of the public domain to television of today. He feels that more educational television channels should be reserved by the Federal Communications Commission, and that educators should take advantage of television as an everyday aid in their teaching.

Possibilities of television as a public relations medium for the schools is seen by many educators. In this capacity it is used to tell the parents what the schools are doing, by way of special programs and events, and its utilization as a part of the teaching program. One author puts it this way:

If 98 per cent of our learning is absorbed through the senses of sight and sound, and if television can bring a message to these two senses at the same time, television as the electronic blackboard of the future will surely play a part in the school of tomorrow. ^{80/}

Other educators are recognizing the appealing factor of "showmanship" in presenting educational material on television, as well as in the classroom.

Educators must make their material interesting. Showmanship is necessary, and it is an academic obligation-- understanding can be achieved only when the operations of sciences are made attractively and interesting enough to command attention in competition with material currently presented on television. ^{81/}

Showmanship in the presentation of learning experiences is doubtless one of the factors that is attracting many of the school age generation to television. A survey in Chicago South

^{80/} Schwer, Will L., "Television in Education", American School Board Journal, Vol. 118, No. 6, p. 126 (June 1949).

^{81/} Van Bortel, J. F., "Is TV An Academic Responsibility?", A.A.U.P. Bulletin 39, pp. 264-266, (June 1953).

Shore high school^{82/} showed that out of 550 students, 350 felt that television should be incorporated into the curriculum, or that guidance or information programs were needed to point out career possibilities in this field.

In view of the large percentage of time that school children are spending with the television set, and in the light of the responsibility of parents and educators to produce fit and meaningful educational opportunities, it is reasonable to assume that "the National Education Association should attempt to procure certain times in each area for education programs. N.E.A. in conjunction with P.T.A.'s should attempt to hoist existing television to a higher cultural level."^{83/}

Some of the more extensive suggestions for Educational Television point hopefully to television eventually becoming a part of the school curriculum.

Sigmund Fogler^{84/} has set forth three objectives for Educational Television, in his Progress Report on Television.

They are:

1. To develop discrimination.
2. To put television in the proper place.
3. To encourage children to communicate their reactions to stations and producers of programs.

He suggests that teachers can coordinate television with classroom goals by:

^{82/} Lewis, Philip, "Television Goes to English Class", The Educational Screen, Vol. 29, pp. 380-381, (November 1950).

^{83/} Richman, Harry H. "Television, Bane or Benefit", The School Executive, Vol. 70, p. 54, (November 1950).

^{84/} Fogler, Sigmund, "Progress Report on Television", Elementary School Journal, Vol. 53, pp. 513-516, (May 1953).

1. Taking a consensus of programs watched by children.
2. Periodic reporting on, and discussions of selected programs.
3. Teacher and pupil criticism of programs, supported by actual watching.
4. Posting on classroom bulletin boards, newspaper articles, pamphlets, etc., dealing with television.
5. "TV Detective"--a game used to supplement scheduled curriculum areas.
6. Presentation of an assembly program similar to one presented on television.

A project sponsored by the Federal Radio Education Committee of the Federal Communications Commission^{85/} proposed definite criteria for judging a school broadcast, which might be applied to television broadcasts as well. Seerley and Woelfel in their article "How to Judge a School Broadcast," suggest:

1. Judgment must be made by formulated standards or guides.
2. Radio programs should be judged only in terms of carefully defined criteria.
3. School broadcasts:
 - a. Worthwhile or not worthwhile in terms of the degree to which they present interesting and significant treatment of content in some important field or deal with some important problem.
 - b. Suitable time should be 15 or 20 minutes.
 - c. Preparation and follow-up activities should accompany a short program.

The educational value of the program should be determined by: social significance, historical perspective, integration of learning, cultural understanding, unusualness of presentation, democratic values, and the accuracy and validity with which the program is presented. Clarity and comprehensibility

^{85/} Reid, Seerley, Woelfel, Norman, "How to Judge a School Broadcast", Ohio State University Pamphlet Series No. 2, (1941).

are important elements to consider. In terms of being more interesting and meaningful to the listeners, experimental radio techniques should be used sparingly in school broadcasts. The actual pattern of the broadcast should be discernible to students.

Limitations and Summary

Research shows that attempts have been made to measure television's influence on children, generally in four areas:

1. Effects on family relationships.
2. Effects on leisure time activities.
3. Effects on school achievement.
4. Effects on overt behavior.

The research covered has been done mostly in the form of questionnaires, surveys and interviews, on weekly, monthly and yearly bases. While these studies and their techniques have been valuable, they envelop certain limitations in their scope, methods and time element involved.

In many of the studies, children merely filled in questionnaires; some studies tend to summarize the opinions of parents and teachers from their observations. A series of studies of fourth, fifth and sixth grade Catholic students in Washington, D. C.,^{86/} has important implications for surveys conducted like these. Several children said that they spent 63 hours watching television, and devoted 85 hours to play. . .

^{86/} Riordon, William, "Quo Vadis Vide", Catholic Educational Review, Vol: 50, pp. 240-247, (April 1952).

all of this in one week. Needless to say, the results of this type survey should be viewed with extreme caution.

Though the majority of the studies seem to lean toward television as an asset rather than a liability to the child's mental and physical well being, many other influencing factors have, as yet, not been measured. Socio-economic factors play an important role, as indicated, even in children's viewing habits. This is only one of the many influences on the results of televiewing by children.

Still undetermined is whether or not children's interest in televiewing will drop off, or will continue with the ever increasing and seemingly appealing programs for youngsters, and if it increases, whether the viewing will have a significant affect on the children's habits and attitudes and vocabulary. The other significant factors such as parental concern and control, age, and mental abilities, are yet to be considered in their capacity to bear out their importance regardless of television.

The research covered seems to imply that although children are spending the majority of their leisure time with television, their home and school habits generally are not affected negatively. It can be seen that there is definite need for more extensive and probing research in all of the areas mentioned regarding children's educational and psychological lives.

CHAPTER III

PROCEDURES USED IN THIS STUDY

This chapter is intended to describe in detail what was done, and how we went about the analysis of the content presented on Boston's two television channels. Included in this section are how the hours to be viewed were chosen, personnel and facilities used, procedure for the recording of information, and the analysis and tabulation of the data.

The same procedure and concepts were employed as those by the NAEB in New York and New Haven, with slight changes to meet problems peculiar to Boston. The main purposes of the study were the classification of the program content, timing of the commercials and public agency announcements, and tallying of "acts of violence".

Hours of Viewing

The most notable change in procedure was that of the hours viewed. Both the New York and New Haven reports covered all programs broadcast for a full week, whereas the viewing of Boston's programs, although covered for a full week, covered only those hours when children would usually be watching television.

The results of research clearly indicated that the most popular hours for television viewing by children were

from 3 to 9 weekdays and 9 to 9 on Saturday and Sunday.^{1/} For purposes of this study, we refer to these hours as "children's hours". The hours 3 to 9 were partly determined by the fact that most children are out of school by three and able to watch television from that time until bedtime. Although many children in the primary grades are up past their bedtimes until nine, and many intermediate grade children are watching television after nine, the majority of viewing is done before nine, and this was the latest time set for the monitors' viewing of the programs.

With six hours viewing time for five days, Monday through Friday 3 to 9, and twelve hours for two days, Saturday and Sunday 9 to 9, a total of 54 hours of television was analyzed on each channel. Boston has two television channels, WBZ-TV Channel 4, and WNAC-TV Channel 7, making a grand total of 108 hours of program content analyzed.

The week originally scheduled for viewing was in November, but for several reasons was postponed to January. The main cause for postponement was the extended month of daylight saving time in Massachusetts. Because all other states returned to standard time, programs on television were seen in Massachusetts one hour later than scheduled, and this was not the true picture of programs being presented during children's hours. With the return of standard time in Massachusetts came

^{1/} Xavier University, "Of Children and Television, Report of Research", Cincinnati, Ohio, 1951.

the programs about the holidays--Thanksgiving and Christmas, which tended to make the program content one sided.

Thus, the need for change arose, and the week in January from Monday the 24th through Sunday the 30th was decided upon partially for the convenience of the monitors. It was vacation week at Boston University and because no classes were held, the monitors were able to dedicate their time to this study without interference from other school work. It happened that the NAEB study was conducted during this same week in 1954. This was looked upon as an advantage because both studies were conducted in the mid-winter season.

A survey was made of the programs scheduled on television for two weeks; one week in September and one week in October, which showed no difference in the type program being offered then or in January. This, coupled with the fact that no holidays or special events were scheduled or arose during the week led us to believe that this week was fairly typical of the program content for any week on Boston's two television channels during the children's hours. This does not include the summer months when the children's hours are different, there is an absence of name programs, and there are fewer sports programs.

Personnel and Facilities

Four graduate students did the viewing and previous to the actual monitoring were given training and practice in the procedure to be used. The monitors selected programs at random

and analyzed them using the procedure and concepts to be used for the report. The programs viewed and the classifications assigned to them were compared and discussed, and any problems or details that arose were also discussed and clarified in preparation for the actual monitoring. This preliminary training was done intermittently during the two weeks before the scheduled viewing for the report.

The viewing was under the direction of Dr. Ralph Garry, who arranged for and set up two 16 inch television sets in a room at the School of Education. The four monitors did the viewing on both channels, and arrangements were made and schedules worked out whereby there would be three monitors on duty during all hours of viewing. This provided for frequent periods of rest and enabled monitors to complete the form fully and get advice on questionable details while the program was fresh in mind. Primary advertising was timed by an electric clock with a sweep second hand, and secondary advertising with a stopwatch.

Procedure and Concepts of Viewing

As mentioned before, the procedure and concepts used were nearly identical with those used for the New York and New Haven reports. In order that the results of the study of Boston's television channels could be compared to results of the New York and New Haven studies, the same log sheets were used to record information. All the information was recorded in code, to facilitate the collection, tabulation, and analysis

of data. The code and log sheet may be found in the Monitor's Manual in the Appendix. The monitors used this Monitor's Manual as a guide, and were instructed to record the following information on the main body of the log sheet.

The monitors recorded the name of the program and the person featured, the time the program went on the air and the time off. The total program time space refers to the amount of time the program was scheduled for, and included all the advertising time within that program. The length of the programs were usually 15, 30, or 60 minutes long. Primary advertisements were recorded in minutes and tenths of minutes. Primary advertising was defined as all advertising, (with the exception of secondary advertising) which interrupted the flow of material from the visual and/or aural curtain of one program to the visual and/or aural curtain of the next program. Therefore, all advertising during this time, whether by the program sponsor or not, and all advertising after the station break but before the visual and/or aural curtain of the next program was charged to the preceding program as primary advertising. The number of times that primary advertising occurred in a program was recorded, and then the total primary advertising time for the program.

Secondary advertising was recorded as total time in minutes and tenths of minutes. This category included all types of advertising which did not interrupt the program but was carried on in conjunction with or part of the program. Backdrops with sponsors name showing, signs placed on desks or

other conspicuous places, and prizes given away on quiz shows are all forms of secondary advertising. (See Monitor's Manual in Appendix for further details.)

In the space for Public Agency Announcements, the time was recorded in minutes and tenths of minutes of any appeals to the public such as from the Red Cross, CARE, or other such organizations. These were charged to a program according to whether they were announced before or after a visual and/or aural curtain of a program. The number of different advertisements and their total time was recorded.

Next the monitors wrote a brief but clear description of the program. This description gave enough information so that anyone who had not seen the program could properly classify it. Any special features of the program or other details such as the way the program is introduced and carried out, or method of advertising was noted as an aid to proper classification.

After viewing the program and referring to the description, the monitor assigned the program to a code number under one of the many classifications listed in the manual. The main classifications were entertainment, information, and orientation type programs. These again were subdivided into many variations of drama, music, variety, quiz-contest-panel, hobbies, science, news, public institutional programs and religion. As a rule, predominance of material in a program established it in a specific category. However, in cases where a program very clearly contained material which would fit it into several categories, then a separate log sheet was made out for each of

the different portions. This situation occurred but rarely.

If necessary, before making the final assignment, the program viewed was discussed with other monitors and a supervisor. Any other pertinent information was jotted down here, such as transition from live to filmed material commonly used in news broadcasts, for future reference. In addition, the sponsor, product and technique of advertising was recorded. (See advertising class below.)

Products advertised on television were classified by type of product into 22 coded categories, for example, dairy products, jewelry, and household soaps. The monitor was requested to assign the product to one of these classes and record the number in the space provided on the log sheet for faster tabulation. (For a list of sponsor's products, see Monitor's Manual in Appendix.)

Another section on the log sheet was that provided for the tabulation of the acts of violence committed on a given program. "Violence is defined to include physical or psychological injury, hurt, or death, addressed to living things. An "act" is defined as an episode of whatever duration which concerns the same agent and the same receiver."^{2/}

The violence was classified as follows: Human-weapon - any act or threat by which a person was attacked with a weapon such as a gun, knife, or other implement. Human-weaponless -

^{2/} NAEB Study, Four Years of New York Television, June, 1954, p. 59.

was an act or threat by a person without a weapon. Fighting, chasing and pushing are examples. Human-legal - was an act or threat by a person which involves legal action, such as legal suits or arrests. An act of nature involved any natural occurrence such as flood, hurricane, or earthquake. Accident - any violence which occurs as an accident which was not planned. Examples of this type violence are car crashes, falling down stairs, etc. Animal - any act of violence committed by an animal was tallied here. Miscellaneous - any violence which did not fit into the previous classes was recorded.^{3/} The manual gives specific directions for each of these categories.

Under each of these headings were listed three degrees of violence. Context I was for the most sinister acts of violence which are accompanied by ominous background music; shadowy, dark, low-key lighting, and terror or horror expressions of characters. Context II included those acts of violence that are less sinister than the first context, such as a blow with the fist. Context III included the type of violence that is used in comedy situations.

The columnar strip along the right hand edge of the log sheet provides space for summarizing the details written in the main body of the log sheet. This included coding some items and totaling the various time blocks. This summarization followed the viewing of the program and was done during the

^{3/} NAEB Study, Four Years of New York Television, June, 1954, pp. 59-60.

LOG SHEET

Title; _____ On: _____

Featuring: _____ Off: _____

Primary Advertisements (time in minutes and 10ths
of minutes)

Secondary Advertisements (time in min. and 10ths
of min.)

Public Agency Announcements (time in min. and 10ths
of min.)

Brief Program Description (include sponsor, product,
technique)

Recommendation: Program Class _____ Adv. Class _____

Violence Tallies

Human, Weapon	Human, Weaponless	Human, legal, verbal, other	
I.	I.	I.	I.
II.	II.	II.	II.
III.	III.	III.	III.
Act of Nature	Accident	Animal	Miscellaneous
I.	I.	I.	I.
II.	II.	II.	II.
III.	III.	III.	III.

1. Station _____
2. Day _____
3. Sheet No. _____
4. Period _____
5. Tot. Time _____
6. Pri. No. _____
7. Pri. Time _____
8. Sec. Time _____
9. PubAg No. _____
10. PubAG Time _____
11. 50% Secondary?
_____ 1 Yes _____ 2 No
12. Live?
_____ 1 Yes _____ 2 No
13. Local?
_____ 1 Yes _____ 2 No
14. Ed. Institution?
_____ 1 Yes _____ 2 No
Note name in description
15. Public Issues?
_____ 1 Yes _____ 2 No
16. HuViWeapon _____
17. HuViWeaponless _____
18. HuViOther _____
19. Nature Vi _____
20. AcciVi _____
21. AnimalVi _____
22. Misc.Vi _____
23. Total Vi _____
24. Context I _____
25. Context II _____
26. Context III _____
27. Program Class _____
28. Audience _____
29. Adv. Class _____
30. Monitor _____

monitor's break.

The first section of this list deals with identification of the program. The station, day, sheet number and period of the day were recorded. The connotation "period" refers to the time periods the day was broken up into, according to the predominance of the various types of audiences as shown in the following code.

Time	<u>Weekdays</u>		Audience
	Code		
Sign-on to 5 P.M.	1		"Domestic" hours
5 P.M. to 7 P.M.	2		"Children's" hours
7 P.M. to 9 P.M.	3		"Adult's" hours
	<u>Saturday & Sunday</u>		
Sign-on to 7 P.M.	2		"Children's" hours
7 P.M. to 9 P.M.	3		"Adult's" hours

The next section was for recording of time, which was explained in an earlier part of the chapter. Following was information in regard to program description. This covered such information as to whether the program was 50% secondary advertising, recorded live, from a local station, associated with an educational institution, or concerned public issues.

When the program presented a discussion of public issues, a special form in addition to the Log Sheet was filled out, and a sample may be found in the appendix. Here again was recorded the station, day, program title, and log sheet number. Adequate space was provided for the names and

identifications (including affiliations) of participants, and "points" made by them.

A point is defined as a news contribution, including its development and conclusion, to the discussion that is relevant to the topics being discussed. The discussion was summarized along with each participant's point of view, and which members were or were not in agreement. At the bottom of the form were found three scales: rationality, breadth, and impartiality, which were divided into extremes and an "in-between" section. The monitors checked these scales for the program as a whole.

Further down on this summarizing list is found space to total the acts of violence committed in the various categories, and also the totals of the three degrees of violence.

Following the program classification was a space marked "audience". Audience refers to the apparent intended audience of the program and may be taken from hints such as "Hey, kids," or "Ladies, today..." etc. The code used for intended audience follows.

<u>Intended Audience Code</u> ^{4/}	
Audience	Code
Housewives	1
Children	2
Teen-agers	3
Adult-general	4

^{4/} Ibid., p. 62.

PUBLIC ISSUES FORM

Station Day Log Sheet No. _____

Program Title: _____

Names and identifications (including affiliations) of participants.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

"Points" made by each participant

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Summary of discussion. Briefly state each participant's point of view.
Indicate which participants were in agreement and which were not.

Rationality	_____	_____
	Rational appeals	Emotional appeals
Breadth	_____	_____
	Many views presented	One view presented
Impartiality	_____	_____
	Audience judges facts and decides	Views are "sold" to audience

The final step for the completion of the log sheet was the name of the monitor who had viewed the program.

Tabulation and Analysis of Data

The primary tabulations were set up on master tallying sheets by the monitors. On one of these master sheets the monitors tabulated the time which was spent in each program class for each of the three time segments (domestic, restricted children and adult hours). The violence was tabulated on another sheet, for the number of acts of violence in the various program classes, and the number of acts of violence committed during the restricted children's hours (5 - 7) as distinguished from all other hours. The degree of each act of violence was also recorded here. On another master sheet was recorded the primary and secondary advertising, listed under the period of day in which it occurred (domestic, restricted children, or adult).

These master sheets were then combined for the totals for each of the two stations. The tallies in the different sections of the master sheets were checked independently before the final figures were derived from them. Charts were drawn and percentages computed for each classification against total time viewed.

Tables were developed from these master sheets which resulted in data comparable to that found for the New York 1954 study, conducted by the NAEB.

CHAPTER IV

DESCRIPTION AND ANALYSIS OF DATA

The Programming of Boston Television During Children's Hours

This chapter shows us just what type programs are available to children, and just how much time is devoted to each type program. The time devoted to each type program is shown in percentages. These percentages are based on Table 1 which shows the time in minutes the monitors spent watching television. It also shows how much time was spent in each time period.

TABLE 1

BOSTON TV: TOTAL WEEKLY PROGRAM TIME BY CHANNELS AND TIME PERIODS

	Children's Hours All (min.)	Children's Hours Restricted (min.)	Other (min.)
WNAC-TV Channel 7	3,200	1,700	1,500
WBZ-TV Channel 4	<u>3,195</u>	<u>1,755</u>	<u>1,440</u>
Total Time	6,395	3,455	2,940

Of the total time viewed 515 more minutes were devoted to Children's Hours Restricted, than to other type periods.

Table 2 is a detailed table of data showing the percentages of time devoted to various program classes by channels and total hours (children's hours, all). This table also shows a comparison of the per cents of the total hours (children's hours all) with the NAEB study totals. Table 3 to Table 7 are excerpts from Table 2 of various program classes as, compared to the NAEB study. Each table will be discussed in turn.

TABLE 2

PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES BY CHANNELS

Type and Class	BOSTON TV STUDY 1955			NAEB STUDY 1954 (39,766 min.) Total
	Channel 4 (3,195 min.)	Channel 7 (3,200 min.)	Total (6,395 min.)	
	Per Cent	Per Cent	Per Cent	Per Cent
Entertainment Type				
Children's Pro- grams, Not Other- wise Classified	5.6	0.9	3.3	0.1
Comedy, Not in Drama or Variety Format	0.9	0.0	0.5	0.4
Dance	0.0	0.0	0.0	0.0
Drama, All	41.5	55.2	48.8	46.2
Action and Adven- ture Drama	7.4	3.7	5.6	5.1
Classics	1.8	1.9	1.9	0.2
Comedy	8.9	9.3	11.1	9.2
Crime	0.9	13.7	7.5	13.5
Fairy Tales	0.9	0.0	0.5	0.6
Family Relation's, Non-Serial	1.8	3.7	2.8	0.8
Historical	1.4	4.2	2.8	0.5
Musical	0.0	0.0	0.0	1.1
Romance	2.3	1.9	2.1	2.2
Serial, Domestic	9.4	4.2	6.8	1.3
Western	5.5	9.9	7.8	7.1
Other Drama	0.9	2.8	1.9	2.7
Fine Arts, All	0.0	0.0	0.0	0.2
Literature	0.0	0.0	0.0	0.0
Painting, etc.	0.0	0.0	0.0	0.2
Music, All	9.1	3.2	6.2	6.7
Music and Patter	2.8	0.9	1.9	3.5

TABLE 2 (cont.)

PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES BY CHANNELS

Type and Class	Channel 4 (3,195 min.)	Channel 7 (3,200 min.)	Total (6,395 min.)	NAEB STUDY (39,766 min.)
	Per Cent	Per Cent	Per Cent	Per Cent
Light Music	0.0	0.0	0.0	0.3
Popular Music	2.8	2.3	2.6	2.6
Serious Music	3.5	0.0	1.7	0.5
Personalities	0.9	3.2	2.1	4.8
Quiz, Contests, All	3.7	9.3	6.6	5.0
Experts, Guests	0.9	1.9	1.4	2.1
Studio Audiences	0.9	5.6	3.3	1.8
Talent	1.9	1.9	1.9	0.8
Telephone	0.0	0.0	0.0	0.4
Recreation and Participation Sports	0.0	0.0	0.0	0.0
Sports Events, Spectator	3.7	3.7	3.8	3.4
Variety, All	14.6	9.3	12.0	11.0
Formal Variety	9.3	3.7	6.6	2.1
Informal Variety	5.2	5.6	5.4	8.9
Total Entertainment	80.2	85.9	83.2	77.7
Information Type				
Information, All	5.9	2.8	4.4	9.2
Arts, Crafts, Hobbies	0.0	0.0	0.0	0.8
Cooking	0.0	0.0	0.0	2.1
Nature	1.4	0.0	0.7	0.5
Personal Care	0.0	0.0	0.0	1.5
Science	1.9	0.9	1.4	0.4
Shopping and Merchandising	0.9	0.0	0.5	1.3
Travel	1.4	0.0	0.7	0.8
Other Information	0.3	1.9	1.1	1.8

TABLE 2 (cont.)

PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES BY CHANNELS

Type and Class	Channel 4 (3,195 min.)	Channel 7 (3,200 min.)	Total (6,395 min.)	NAEB STUDY (39,766 min.)
	Per Cent	Per Cent	Per Cent	Per Cent
News, All	8.1	3.8	5.9	6.1
News Reports	8.0	3.8	5.9	4.2
Special Events	0.0	0.0	0.0	1.9
Sports News	0.0	1.9	0.9	1.5
Weather	0.2	0.4	0.3	0.7
Total Information	14.1	8.8	11.5	17.4
Orientation Type				
Personal Relations	0.0	0.0	0.0	0.7
Public Events	0.0	0.0	0.0	0.0
Public Institutional Programs, All	0.6	1.9	1.3	0.6
Dramatized	0.7	0.9	0.8	0.3
Expository	0.0	0.9	0.5	0.3
Public Issues, All	2.1	0.0	1.1	1.8
Discussions and Debate	1.3	0.0	0.6	1.2
Individual Views	0.9	0.0	0.5	0.6
Religion, All	2.8	3.2	3.0	1.8
Protestant	0.9	0.0	0.5	1.1
Catholic	0.9	1.4	1.2	0.2
Jewish	0.0	0.0	0.0	0.1
Non-Sectarian	0.9	1.9	1.4	0.4
Other	0.0	0.0	0.0	0.0
Total Orientation	5.7	5.0	5.4	4.9

Table II also shows us a comparison between the two Boston television channels. There was 13.7 per cent more time devoted to drama on Channel 7 than Channel 4. Channel 7 also had 12.8 per cent more time devoted to crime than Channel 4. Four and four-tenths per cent more time for western type programs and 1.9 per cent more time to other drama was found on Channel 7 than Channel 4. Channel 7 also devoted 5.6 per cent more time to quiz, stunts and contests type programs. Channel 4 shows 5.2 per cent more time in serial, domestic than Channel 7. It also shows 5.9 per cent more time devoted to music, type programs, 5.3 per cent more time to variety programs, 4.2 per cent more time devoted to news programs, 3.1 per cent more time devoted to general information, and 2.2 per cent more time devoted to public issues than Channel 7.

TABLE 3

BOSTON TV: THE PROPORTION OF WEEKLY CHILDREN'S TOTAL PROGRAM TIME DEVOTED TO VARIOUS SUB-CLASSES OF DRAMA

	NAEB STUDY	BOSTON STUDY
	Per Cent	Per Cent
Drama, All	46.2	48.8
Action and Adventure	5.1	5.6
Classics	0.2	1.9
Comedy	11.1	9.2
Crime	13.5	7.5
Fairy Tales	0.6	0.5
Family Relations, Non-Serial	0.8	2.8
Historical	0.5	2.8
Musical	1.1	0.0
Romance	2.2	2.1
Serial, Domestic	1.3	6.8
Western	7.1	7.8
Other Drama	2.7	1.9

Although the comparison of per cent of time devoted to drama, all, between the two studies is almost equal, there is a marked difference under specific types of drama. For example, the Boston study shows 1.7 per cent more time devoted to classics than the NAEB study. Two per cent less time in the Boston study is devoted to comedy drama. The area which shows the greatest difference in per cent among the drama programs

between the two studies is the 6 per cent less time devoted to crime drama in the Boston study. A second big difference between the two studies is the 5.5 per cent of more time devoted serial domestic drama of the Boston study. It will also be noted that in the NAEB study half of the total drama time is devoted to comedy and crime, whereas in the Boston study only one-third of the time is devoted to these two classes of drama.

TABLE 4

BOSTON TV: PROPORTION OF CHILDREN'S TOTAL WEEKLY PROGRAM TIME IN ENTERTAINMENT TYPE PROGRAMS OTHER THAN DRAMA

	NAEB STUDY 1954	BOSTON STUDY 1955
	Per Cent	Per Cent
Children's Programs, Not otherwise Classified	0.1	3.3
Comedy, Not in Drama or Variety Format	0.4	0.5
Dance	0.0	0.0
Fine Arts, All	0.2	0.0
Music, All	6.7	6.2
Personalities	4.8	2.1
Quiz, Stunts and Contests, All	5.0	6.6
Recreation and Participant Sports	0.0	0.0
Sports Events, Spectator	3.4	3.8
Variety, All	11.0	12.0

The biggest difference found in comparing these two studies in Table 4 is the 3.2 per cent more time found in the Boston study under the program class Children's Programs, not otherwise classified. In both studies, more time was devoted to the Variety, All type program than to any other type of entertainment program.

TABLE 5

BOSTON TV: PROPORTION OF CHILDREN'S TOTAL WEEKLY PROGRAM IN VARIOUS CLASSES OF INFORMATION TYPE PROGRAMS

	NAEB STUDY 1954	BOSTON STUDY 1955
	Per Cent	Per Cent
Information, General	9.2	4.4
News, All	6.1	5.9
Sports News and Interviews	1.5	0.9
Weather	0.7	0.3

It is interesting to note in this table that 4.9 per cent less time is devoted to general, information in the Boston study as compared to the NAEB study. The total percentage of time devoted to general, information in both studies is a good deal less than the total percentage of time devoted to crime drama (Table 3). In the Boston study 3.1 per cent less time is devoted to general, information than to crime drama. In the NAEB study 4.3 per cent less time is devoted to general, information than to crime drama. In addition, it can also be seen that in the Boston study 3.4 per cent less time is devoted to

general, information than to western drama (Table 3). In Table 6 general, information is further broken down into specific sub-classes.

TABLE 6

BOSTON TV: PROPORTION OF CHILDREN'S TOTAL WEEKLY PROGRAM TIME IN VARIOUS SUB-CLASSES OF GENERAL INFORMATION

	NAEB STUDY 1954	BOSTON STUDY 1955
	Per Cent	Per Cent
Arts, Crafts, Hobbies	0.8	0.0
Cooking	2.1	0.0
Nature, Wildlife	0.5	0.7
Personal Care	1.5	0.0
Science	0.4	1.4
Shopping and Merchandising	1.3	0.5
Travel	0.8	0.7
Other Information	1.8	1.1

It seems that the Boston television channels devote more time to religious programs than do the New York channels. One and nine-tenths per cent more time is devoted to religious programs in Boston than New York. Orientation type programs accounted for only 5.4 per cent of the total time for all programs in the Boston study. The NAEB study had 4.9 per cent. Note that very little time was devoted to personal relations in the NAEB study and no time in the Boston study. Both studies

showed no time devoted to public events.

TABLE 7

BOSTON TV: PROPORTION OF TOTAL WEEKLY PROGRAM TIME
AVAILABLE FOR CHILDREN IN VARIOUS CLASSES
OF ORIENTATION TYPE PROGRAMS

	NAEB STUDY 1954	BOSTON STUDY 1955
	Per Cent	Per Cent
Personal Relations	0.7	0.0
Public Events	0.0	0.0
Public Institutional Programs, All	0.6	1.3
Public Issues, All	1.8	1.1
Religion, All	1.8	3.0

TABLE 8

BOSTON TV: DISTRIBUTION OF TOTAL TIME OF CHILDREN'S HOURS
RESTRICTED AMONG THREE MAJOR TYPES OF PROGRAMS
BY CHANNELS

TYPE	CHANNEL 4 (1,755 min.)	CHANNEL 7 (1,700 min.)	CHILDREN'S Hours Rest. (3,455 min.)	NAEB STUDY Child's Rest. (11,712 min.)
Entertainment	80.1	86.0	82.0	81.2
Information	14.2	8.9	9.5	12.6
Orientation	5.7	5.1	8.5	6.2

In Table 8 the per cent of total time devoted to
entertainment programs is comparatively even. In comparing the

three major types of programs between channels 5.9 per cent more time is devoted to entertainment on Channel 7 than on Channel 4. Five and three-tenths per cent less time is devoted to information on Channel 7 as compared to Channel 4. In comparing the two studies the major differences are the 3.1 per cent less time devoted to information type programs and the 2.3 per cent more time devoted to orientation type programs.

TABLE 9

BOSTON TV: PER CENT OF CHILDREN'S-HOUR, RESTRICTED TIME
IN VARIOUS CLASSES OF DRAMA

CLASS	NAEB STUDY 1954 (11,712 min.) Children Restricted	BOSTON STUDY 1955 (3,455 min.) Children Restricted
	Per Cent	Per Cent
Drama, All	57.2	47.5
Action and Adventure	8.3	7.4
Classics	0.7	2.7
Comedy	14.0	5.2
Crime	8.0	9.6
Fairy Tales	2.0	0.9
Family Relations, Non-Serial	0.5	1.7
Historical Drama	0.8	4.8
Musical, General	2.6	0.0
Romance	0.0	0.0
Serial, Domestic	0.0	0.0
Western	17.3	11.9
Other Drama	3.0	3.5

Table 9 shows us that in the NAEB study more than 50 per cent of the total time of children's hours, restricted is devoted to drama programs. This is relatively comparable to the Boston study which has almost 50 per cent of the total time of children's hours, restricted devoted to drama. Fourteen per cent of the time devoted to drama programs in the NAEB study is devoted to comedy drama as compared to only 5.2 per cent in the Boston study. It is interesting to note that four types of drama--action and adventure, comedy, crime and western--make up more than two-thirds of the total drama in both studies.

TABLE 10

BOSTON TV: PER CENT OF THE TOTAL TIME IN VARIOUS CLASSES OF PROGRAMS OF CHILDREN'S HOURS RESTRICTED AND OTHER HOURS.

CLASS	OTHER	CHILDREN'S HOURS RESTRICTED
	Per Cent	Per Cent
Drama, All	47.6	52.4
Comedy Drama	69.2	30.8
Crime Drama	31.3	68.7
Western Drama	17.4	82.6
Quiz, Stunt and Contest	64.3	35.7
Sports	0.0	100.0
Variety	55.0	45.0
Shopping and Merchandising	100.0	0.0
Religion, All	15.5	84.5

In this table we can see what per cent of time is devoted to children in various program totals. For example, 38.4 per cent less time is devoted to children in comedy type programs and 37.4 per cent more time is devoted to crime drama for children than to other. Sixty-five and two-tenths per cent more time is devoted to children under western programs. One-hundred per cent of sports programs falls in the children's hours, restricted and 0 per cent in shopping and merchandising programs.

This table also compares the NAEB study with the Boston study under children's hours restricted of various program classes. The closest comparison between these two studies comes under comedy drama which shows only 4.4 per cent less time devoted to this program class in Boston. Comparatively speaking all other program classes show a marked difference in the percentage of time devoted to children. This could be accounted for by the five more channels available to children in New York than in Boston. The largest difference is in the sports programs. Seventy-three per cent more time is devoted to children in the field of sports in Boston than in New York.

The following is a detailed table of data showing the per cent of total time of children's hours, all in all types of program classes. This table is broken down into children's hours, restricted and other hours. In this table we can closely see how much time of various program classes is devoted to children's hours, restricted.

TABLE 10

BOSTON TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES
BY CHILDREN'S HOURS RESTRICTED AND OTHER

TYPE AND CLASS	OTHER (2,940 min.)	CHILDREN'S HOURS, RESTRICTED (3,455 min.)	CHILDREN'S HOURS, ALL (6,395 min.)
	Per Cent	Per Cent	Per Cent
Entertainment Type			
Children's Programs, Not Otherwise Classi- fied	0.2	3.1	3.3
Comedy, Not in Drama or Variety Format	0.5	0.0	0.5
Dance	0.0	0.0	0.0
Drama, All	23.2	25.6	48.8
Action and Adventure	1.6	4.0	5.6
Classics	0.5	1.4	1.9
Comedy	6.4	2.8	9.2
Crime	2.4	5.2	7.6
Fairy Tales	0.0	0.5	0.5
Family Relations, Non-Serial	1.8	0.9	2.7
Historical	0.2	2.6	2.8
Musical	0.0	0.0	0.0
Romance	2.1	0.0	2.1
Serial Domestic	6.8	0.0	6.8
Western	1.3	6.4	7.8
Other Drama	0.0	1.9	1.9
Fine Arts, All	0.0	0.0	0.0
Literature	0.0	0.0	0.0
Painting, etc.	0.0	0.0	0.0
Music, All	2.6	3.6	6.2
Music and Patter	0.0	1.9	1.9
Light Music	0.0	0.0	0.0
Popular Music	2.6	0.0	2.6

TABLE 10 (continued)

BOSTON TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES
BY CHILDREN'S HOURS RESTRICTED AND OTHER

	OTHER (2,940 min.)	CHILDREN'S HOURS, RESTRICTED (3,455 min.)	CHILDREN'S HOURS, ALL (6,395 min.)
	Per Cent	Per Cent	Per Cent
Entertainment(continued)			
Serious Music	0.0	1.7	1.7
Personalities	1.6	0.5	2.1
Quiz, Contests, All	4.3	2.4	6.6
Experts, Guests	0.0	1.4	1.4
Studio Audiences	3.3	0.0	3.3
Talent	0.9	0.9	1.9
Telephone	0.0	0.0	0.0
Recreation and Parti- cipation Sports	0.0	0.0	0.0
Sports Events, Spectator	0.0	3.8	3.8
Variety, All	6.6	5.4	12.0
Formal Variety	4.2	2.4	6.6
Informal Variety	2.4	3.0	5.4
Total Entertainment	38.5	44.6	83.1
Information Type			
Information, All	1.4	3.0	4.4
Arts, Crafts, Hobbies	0.0	0.0	0.0
Cooking	0.0	0.0	0.0
Nature	0.0	0.7	0.7
Personal Care	0.0	0.0	0.0
Science	0.0	1.4	1.4

TABLE 1Q (continued)

BOSTON TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES
BY CHILDREN'S HOURS RESTRICTED AND OTHER

	OTHER (2,940 min.)	CHILDREN'S HOURS, RESTRICTED (3,455 min.)	CHILDREN'S HOURS, ALL (6,395 min.)
	Per Cent	Per Cent	Per Cent
Information(continued)			
Shopping and Mer- chandising	0.5	0.0	0.5
Travel	0.0	0.7	0.7
Other Information	0.9	0.2	1.1
New, All	4.3	1.6	5.9
News Reports	4.3	1.6	5.9
Special Events	0.0	0.0	0.0
Sports News	0.5	0.5	0.9
Weather	0.2	0.1	0.3
Total Information	6.3	5.2	11.5
Orientation Type			
Personal Relations	0.0	0.0	0.0
Public Events	0.0	0.0	0.0
Public Institutional Programs, All	0.1	1.1	1.3
Dramatized	0.1	0.7	0.8
Expository	0.0	0.5	0.5
Public Issues, All	0.2	0.9	1.1
Discussion and Debate	0.0	0.6	0.6
Individual Views	0.2	0.3	0.5

TABLE 1a (continued)

BOSTON TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES
BY CHILDREN'S HOURS RESTRICTED AND OTHER

	OTHER (2,940 min.)	CHILDREN'S HOURS RESTRICTED (3,455 min.)	CHILDREN'S HOURS, ALL (6,395 min.)
	Per Cent	Per Cent	Per Cent
Orientation(continued)			
Religion, All	0.5	2.6	3.0
Protestant	0.0	0.5	0.5
Catholic	0.0	1.2	1.2
Jewish	0.0	0.0	0.0
Non-Sectarian	0.5	0.9	1.4
Other	0.0	0.0	0.0
Total Orientation	0.8	4.6	5.4

TABLE

BOSTON TV: DISTRIBUTION OF TOTAL TIME IN THREE
MAJOR TYPE OF PROGRAMS

	ENTERTAINMENT (5,313 min.)	INFORMATION (736 min.)	ORIENTATION (346 min.)
	Per Cent	Per Cent	Per Cent
Other	47.0	55.1	15.4
Children's Hours, Restricted	53.0	44.9	84.6

This table shows us the percentage of time devoted to children's hours, restricted and other. It is significant to note that 69.2 per cent more time is devoted to orientation type programs during children's hours, restricted than to other.

In taking an overview of the previous tables, we can see just what is available to children on television in the various program classes. It can be seen that entertainment type programs make up more than three-fourths of all program time, and drama programs constitute the largest single class of entertainment. Drama programs also make up almost one-half of all program time (48.8 per cent). Information type programs make up 11.5 per cent of all the program time with orientation type programs taking up only 5.4 per cent. Of this total time of orientation type programs, 4.6 per cent falls in the children's hours, restricted. Comedy drama with 11.1 per cent leads all other specific types of program classes. Another interesting thing to note is that no time of the total program time was devoted to fine arts type programs.

In addition to the above facts, we can make the following interpretations:

1. The major part of television entertainment for children in Boston falls into drama type programs.
2. In children's hours, restricted, most of the time is devoted to entertainment type programs.
3. Children of Boston have very few educational type programs available on television.
4. Children of Boston did not see any fine arts or other cultural programs on television.
5. There is a lack of information type programs available to children on Boston television.
6. No time was recorded for public events during the monitoring week on Boston television.
7. Boston television shows a great lack of educational type programs.

Violence in the Program Content of
the Boston Television Stations

The National Educational Broadcasters Association studies have included since 1952, an analytical tabulation of the violence found in the program content of New York television stations. Following this practice, the monitors on the Boston television stations in 1955 tabulated each act or threat of violence during the hours designated as children's hours (from 3:00 to 9:00 P.M. on weekdays, from 9:00 A.M. to 9:00 P.M. on Saturday and Sunday) in the week of January 24th to 30th, 1955. Violence was classified according to agent and to context.

The cross tabulation made is patterned on that used in the National Association of Educational Broadcaster's 1954 New York study. Changes in the classification scheme from categorizing violence in a humorous or in a non-humorous context used in 1952 and 1953 to three contexts; thrilling, neutral, and humorous used in 1954 provides for a more specific and accurate classification. Violence was defined by the NAEB:

...to include physical or psychological injury, hurt, or death, addressed to living things. An "act" is defined as an episode of whatever duration which concerns the same agent and the same receiver. A "threat" is defined as any manifest threat to commit an act of violence.^{1/}

The three contexts of violence were defined as:

Context I. Violence accompanied by tension producing or "thrilling" stimuli.

^{1/} Smythe, Dallas W., "Four Years of New York Television", National Association of Educational Broadcasters, (June 1954), p. 37.

Context II. Violence not accompanied by tension producing stimuli, but yet not sham violence or humorous violence. (Some of the "routine" violence in Western drama falls in this context).

Context III. Sham violence or humorous violence, such as the comedian's fall. ^{2/}

The violence was tabulated on the log sheets directly according to the agent; human or non-human, and the means by which the violence was committed. The NAEB defined the agents and means as:

1. Human agents
 - a) With Weapons
 - b) Weaponless
 - c) Legal, verbal, other
2. Non-human agents
 - a) Act of nature
 - b) Accident
 - c) Act of animal
 - d) Miscellaneous ^{3/}

A detailed definition of these agents and means of violence may be found in the Monitor's Manual in the Appendix.

The monitors found 449 acts and threats of violence in television program content during the children's hours in the week of January 24th to January 30th. Of this total, 441 were found in entertainment type programs. Only 3.5 acts were found per hour in the programs. Thus, an act of violence may be seen every 17 minutes on Boston's two stations. The New York study reveals that 10.7 acts of violence were seen every hour on New York stations amounting to an act of violence every six minutes.

^{2/} Ibid., p. 37.

^{3/} Ibid., p. 37.

Proportionally, the acts and threats of violence per hour of programming time should be comparable in New York and Boston. The difference in frequency of over 7 acts per hour, monitors felt, may stem from several reasons. First, New York has seven television stations while Boston has only two. The television broadcasting from the Boston stations may be more selective than those shown on the New York stations. With seven stations to compete for the better programs, a large percentage of the programs shown must be filmed, probably older westerns, comedies, and crime drama. The New York average of acts and threats per hour of program time was, on one station, 23.5 acts per hour. Also, in the New York study, two monitors were assigned to watch every program which may have resulted in fewer acts and threats being misinterpreted.

In the 1955 Boston study, 441 acts and threats or 98.6 per cent of all acts of violence were found in programs of the entertainment type. The New York 1954 study showed that 97 per cent of violence was found in entertainment type programming. The violence found in other information and orientation type programming is negligible.

Table 13 lists the acts and threats per hour found on the New York and Boston stations in 1954 and 1955 in various classes of entertainment. Most of the violence was found in drama programs in both years. Eighty-seven and five-tenths per cent of New York and 80 per cent of Boston violence was in drama type programming. Although New York has 20.2 acts and threats per hour, Boston had only 3.4 acts and threats per hour.

Variety programs in both areas had the second highest number of acts and threats per hour, although there were about 7 more acts and threats on the New York station. The Other Entertainment class had 3 acts and threats per hour on the Boston stations in 1955. This number was principally in the class children's programs, not other classified.

TABLE 13 ^{4/}

FREQUENCY OF ACTS AND THREATS OF VIOLENCE IN
ENTERTAINMENT TYPE PROGRAMS

PROGRAM CLASS	ACTS AND THREATS PER HOUR	
	New York 1954*	Boston 1955
Drama	20.2	3.4
Variety	7.1	0.4
Quiz, Stunts, Contests	1.3	0.0
Music	1.5	0.1
Personalities	1.7	0.0
Other Entertainment	0.0	0.3
Entertainment Type Programs Total	13.3	4.2
*Figures from Figure 35		

Since 87 per cent and 80 per cent of the violence tabulated was found in drama type programming, Table 14 lists the acts and threats per hour in the principal sub-classes of drama; action and adventure, comedy, crime, and western drama. On the New York stations, these sub-classes have almost 80 per cent of

^{4/} Adapted from Figure 35, Smythe, Dallas W., "Four Years of New York Television", National Association of Educational Broadcasters, (June 1954), p. 38.

all the violence while on the Boston stations, almost 70 per cent was found in these classes.

TABLE 14 ^{5/}

FREQUENCY OF ACTS AND THREATS OF VIOLENCE
IN SELECTED DRAMA PROGRAMS

PROGRAM CLASS	ACTS AND THREATS PER HOUR	
	New York 1954*	Boston 1955
Action drama	18.0	0.6
Comedy drama	19.7	0.42
Crime drama	19.2	0.6
Western drama	32.9	1.3

*Figures from Figure 36

The highest number of acts and threats per hour was found in Western drama. The New York stations listed 32.9 acts as compared to 1.3 acts on the Boston channels. Programs in the remaining three categories have a similar amount of violence as do the Boston stations although the number of acts and threats per hour were not at all comparable.

Table 15 compares, in per cents, the agents and means of violence on the New York stations and on the Boston stations. Eighty-one per cent on the New York stations and 83.6 per cent on the Boston stations of all violence monitored was committed by human agents. This table indicates that the means

^{5/} Adapted from Figure 36, *Ibid.*, p. 40.

of violence was most frequently with weapons although the Boston programming showed a higher percentage of violence committed by a weapon. Per cents for both areas were similar for weaponless violence. New York programs had many more verbal, legal or other means of violence than the Boston stations (22 per cent on New York, 8.4 per cent on Boston programs). The more efficient monitoring of the New York stations again may account for this difference since verbal and legal violence is more frequently missed by a single monitor.

Non-human agents of violence on the New York and Boston channels comprised 19 per cent and 16.4 per cent of the violence respectively. The breakdown into agents under this category lists Acts of Animals on the New York stations and Accidental on the Boston stations as the most common means of violence. Both the means had the majority of acts and threats on the two stations.

Table 16 shows the acts and threats of violence per hour of program time which was tabulated during those hours designated as restricted children's hours, i.e. from 5:00 to 7:00 P.M. on weekdays and from 9:00 A.M. to 7:00 P.M. on Saturdays and Sundays. From this table one can see that most of the violence seen on the Boston television stations must have been in the children's hours since there are 16.8 acts and threats on the New York and 10.0 acts and threats on the Boston stations. The concentration of violence in these programs is, as might be expected, in entertainment type programming. Table 17 explains further the fewer violence acts in Boston, in the small share of comedy and westerns -- the two high-violence categories.

TABLE 15 ^{6/}PER CENT OF ACTS AND THREATS OF VIOLENCE
COMMITTED BY VARIOUS MEANS

AGENT	PER CENT	
	New York 1954*	Boston 1955
Human Agents, Total	81	83.6
With Weapon	31	44.2
Weaponless	28	31
Verbal, legal, other	22	8.4
Non-Human Agents, Total	19	16.4
Force of Nature	.5	0.9
Accident	7	9.3
Act of Animals	10	5.3
Miscellaneous	2	0.9

*Figures from Figure 37

TABLE 16 ^{7/}ACTS AND THREATS OF VIOLENCE PER HOURS OF PROGRAMMING
DURING THE RESTRICTED CHILDREN'S HOURS*

PROGRAM TYPES	PER CENT OF ACTS AND THREATS PER HOUR	
	New York 1954**	Boston 1955
All Types of Programs	16.8	10.0
Entertainment	20.5	9.0
Information	0.9	0.1
Orientation	0.9	0.9

*The hours are titled restricted children's hours to distinguish them from the total hours on the Boston stations which were judged to be the hours when children would watch and were called "children's hours".

**Figures from Figure 38.

^{6/} Adapted from Figure 37, Ibid., p. 41

^{7/} Adapted from Figure 38, Ibid., p. 42

Violence has been found in the New York studies to be concentrated in four sub-classes of drama; action and adventure, comedy, crime, and western drama. Table 17 shows the acts and threats of violence per hour in these selected classes of drama in the restricted children's hours. Comedy drama on the New York stations and western drama on the Boston stations had the highest frequency of acts of violence per hour of programming time. Action drama in both areas had the fewest acts and threats of violence per hour of program time, although the figures were not at all comparable. The fewest number of acts of violence on the New York stations was comparable to the highest frequency of acts of violence on the Boston stations.

TABLE 17 ^{8/}

FREQUENCY OF ACTS AND THREATS OF VIOLENCE IN SELECTED CLASSES OF DRAMA IN THE RESTRICTED CHILDREN'S HOURS

PROGRAM CLASS	ACTS AND THREATS PER HOUR	
	New York 1954*	Boston 1955
Action drama	17.6	4.3
Comedy drama	40.7	9.3
Crime drama	18.9	10.0
Western drama	30.8	18.9

*Figures from Figure 39

Table 18 shows the proportion of violence in each of the three contexts, thrilling, neutral and humorous. Children's

^{8/} Adapted from Figure 39, Ibid., p. 43

hours comprising almost 60 hours of program time are compared to the other hours which comprises about 48 hours of program time. It is interesting to note that in both children's hours and other hours violence in a neutral setting had the highest number of acts and threats while violence in a thrilling context was second. Only 26 per cent of the violence was in a humorous context which is a rather low percentage for programs in hours when children are watching television.

TABLE 18 *

PROPORTION OF VIOLENCE IN EACH OF THREE CONTEXTS,
RESTRICTED CHILDREN'S HOURS VERSUS OTHER HOURS
ON BOSTON 1955 TELEVISION

HOURS	NUMBER OF ACTS	PER CENT
	Boston 1955	Boston 1955
Children's Hours		
Thrilling	104	23.0
Neutral	154	34.0
Humorous	85	19.0
Other Hours		
Thrilling	25	5.0
Neutral	41	9.0
Humorous	32	7.0

*No figures comparable to those used in the New York NEBA studies.

Table 19 shows an analysis of violence into acts and threats per hour of program time by station. Boston's 1955 study totals were comparable to the lowest station of New York's seven television networks. Boston has an average of 3.5 fewer

acts and threats of violence than the lowest of the New York stations.

TABLE 19 ^{9/}

AVERAGE FREQUENCY OF ACTS AND THREATS OF VIOLENCE
BY STATION COMPARISON OF SEVEN NEW YORK
STATIONS AND THE BOSTON STATIONS

STATION	ACTS AND THREATS PER HOUR
New York 1954*	
WCBS-TV	10.5
WNBT	7.1
WABC-TV	6.5
WPIX	11.0
WATV	23.5
WOR-TV	11.1
WABD	7.3
Boston 1955	
WBZ-TV	3.0
WNAC-TV	4.0

*Figures from Figure 41.

Advertising

As pointed out and explained in the procedure chapter and monitor's manual, the two types of advertising time in this study of Boston television, were primary and secondary advertising. The tables following were derived from the master

^{9/} Adapted from Figure 41, Ibid., p. 45.

tallying sheets on advertising. In most cases, the data is compared to the NAEB study of New York television in 1954, but where this was not possible, it is so stated and the information on Boston television only is listed.

TABLE 20
SECONDARY TIME AS PER CENT OF TIME ON AIR,
BOSTON AND NEW YORK TELEVISION

PER CENTS		
	1954 New York	1955 Boston
Restricted Children's	3.8	2.8
Children's, All Hours	*	2.0
*Comparable data for New York not available for purposes of this study.		

Table 20 shows that there is more secondary advertising as per cent of time on air in restricted children's hours in New York than there is in Boston. In the study of Boston television it is shown that there is more secondary advertising during the restricted children's hours than in the total of the other two time segments (domestic and adult).

Table 21 presents an overall picture of the number and length of primary advertisements in Boston and New York. These figures themselves are not comparable because of the difference in total hours viewed and the number of stations in each city. However, by scaling the New York advertising from 39,766 minutes viewed to 6,395 minutes (total time viewed in Boston) we find

that New York approximates 1000 primary advertisements or 10 per cent more than Boston for the same length of time. By this procedure we also find that New York primary advertising exceeded Boston's by 90.8 minutes for the same length of time. Table 21 also shows a difference in the length of advertisements between Boston's two television channels. WNAC-TV advertised for approximately 76.4 minutes more than WBZ-TV, and also exceeds WBZ-TV by approximately 211 primary advertisements.

TABLE 21

NUMBER AND LENGTH OF PRIMARY ADVERTISEMENTS BY STATIONS,
BOSTON AND NEW YORK TELEVISION

1954 New York			1955 Boston		
Station	No.	Length(min.)	Station	No.	Length(min.)
WCBS-TV	1413	1004.7	WNAC-TV	547	411.3
WNBT	1585	1093.2	WBA-TV	336	334.9
WABC-TV	789	905.3	Total	883	746.2
WPIX	648	537.1			
WATV	360	749.1			
WOR-TV	393	316.5			
WABD	999	735.2			
Total	6,187	5341.1			

Note: For 6395 minutes, a comparable number of advertisements for New York equals 1,000; length equals 837.

Table 22 shows the per cent of total program time in primary advertisements for each station in both New York and Boston. It is interesting to note the high and low per cents

of each city. Boston's WNAC-TV per cent is the same as the average per cent of New York's stations and tends to make one think that WBZ-TV advertising as compared to these figures is low.

TABLE 22

PER CENT OF TOTAL PROGRAM TIME IN PRIMARY ADVERTISEMENTS,
BY STATIONS, FOR BOSTON AND NEW YORK TELEVISION

PER CENT IN:	
New York 1954	Boston 1955
WCBS-TV 13	WNAC-TV 13
WNBT 14	WBZ-TV 10
WABC-TV 15	Average 11.5
WPIX 12	
WATV 14	
WOR-TV 11	
WABD 13	
Average 13	

TABLE 23

SECONDARY ADVERTISING AS PER CENT OF TIME ON AIR,
BY STATIONS, BOSTON AND NEW YORK TELEVISION

PER CENT IN:	
New York 1954	Boston 1955
WCBS-TV 6	WNAC-TV 5
WNBT 4	WBA-TV 5
WABC-TV 5	Average 5
WPIX 7	
WATV 2	
WOR-TV 1	
WABD 6	
Average 5	

Table 23 presents the differences in proportion of program time accompanied by secondary advertising by all stations in Boston and New York. The average for both cities is the same, although there is a wide range (1-7) in per cents of the New York channels. Boston's two television channels are equal with 5 per cent on each, whereas WNAC-TV was leading the advertising present in previous tables.

TABLE 24

BOSTON TV: PRIMARY ADVERTISING AS PER CENT OF TIME ON AIR*

TIME SEGMENT	PER CENTS
Domestic	2.83
Children's	4.68
Adults	3.93
Average	3.81

*Comparable data on New York television is not available for purposes of this study.

Table 24 presents the primary advertising as per cent of time on air and shows that the greatest per cent of advertising is done in the restricted children's hours. The fact that domestic hours has the least primary advertising may arise from the fact that many of the serials and other programs during the domestic hours have no sponsor, and it would be a rare case if a program is unsponsored after 5:00 o'clock.

TABLE 25

BOSTON TV: LENGTH OF SECONDARY ADVERTISEMENTS BY STATIONS*

STATION	LENGTH(min.)
WNAC-TV	148.2
WBZ-TV	157.6
Total	305.8

*Comparable data on New York television is not available for purposes of this study.

Although WNAC-TV had taken the lead in primary advertising in Boston, Table 25 shows that WBZ-TV had the longer length of secondary advertising time. There is not enough difference between these two figures however, to differentiate between them as per cent of time on air. (The number of times secondary advertising occurred in a program was not tallied in this study, as was primary advertising, and therefore cannot be shown.)

TABLE 26

 PRIMARY AND SECONDARY ADVERTISING AS PER CENT OF
 TOTAL PROGRAM TIME, BY TYPE OF SPONSOR'S
 PRODUCT, BOSTON AND NEW YORK TELEVISION

PRODUCT	PRIMARY			SECONDARY	
	1955 Boston	1954 New York	N.Y. Rank	1955 Boston	1954 New York
Sponsors, Rank ordered by amount of time					
Tooth Paste and other dentifrices	25.9	22.4	4	0	15.8
Local Merchants	20.6	20.7	6	28.6	4.9
Household soaps, cleaners, waxed,	19.5	22.5	3	8.1	14.9

TABLE 26 (continued)

PRIMARY AND SECONDARY ADVERTISING AS PER CENT OF
TOTAL PROGRAM TIME, BY TYPE OF SPONSOR'S
PRODUCT, BOSTON AND NEW YORK TELEVISION

PRODUCT	PRIMARY			SECONDARY	
	1955 Boston	1954 New York	N.Y. Rank	1955 Boston	1954 New York
Lavatory soaps, shampoos, women's toiletries	19.3	21.1	5	2.7	10.0
Tobacco and smoking materials	16.7	15.7	13	13.7	9.7
Soft drinks	16.0	14.3	15	2.0	30.4
Home appliances	15.5	17.1	10	25.2	6.9
Clothing	15.5	16.8	11	4.9	11.5
Gasoline and Oil	14.8	17.3	8	14.6	20.8
Industrial Materials	14.5	10.8	19	0	0
Food and Food products	14.4	15.5	14	22.7	6.6
Beer and wine	13.6	17.7	7	34.0	8.8
Drugs, remedies	13.5	13.4	17	83.5	9.2
Dairy products	13.4	11.7	18	46.8	1.3
Home furnishings (except appliances)	13.1	17.2	9	8.4	2.5
Automobiles, trucks, accessories	12.9	24.8	2	6.8	7.7
Shaving supplies, men's toiletries	12.8	16.5	12	0	5.2
Jewelry, watches	0	27.1	1	0	42.4
Industrial Associations	0	14.0	16	0	0
All other single sponsor's products	15.0	13.7		16.3	1.5
Multiple sponsorship	10.1	15.8		6.9	4.3
Sustaining programs	5.2	3.5		0	0.5
Average	11.5	13.4		4.8	4.9

Tables 26 and 27 present advertising differences among sponsors, and are presented in different ways.

Table 26, which is a comparison of Boston and New York television, shows the per cent of primary and secondary advertising, of the total program time sponsored, in which a sponsor advertises. This advertising time includes all advertising of other products in the station breaks, and this small amount would not affect the ranking of the majority of program classes listed in this table. As a whole, the descending order of percentages according to sponsor's product varies greatly between Boston and New York advertisers.

According to the good standard code set up by the National Association of Radio and Television Broadcasters, 20 per cent is the maximum advertising time for a given program.^{10/} Boston has only two classifications that devote more than 20 per cent of program time to primary advertising. These are: (1) tooth paste and other dentifrices, and (2) local merchants; whereas New York has six: (1) jewelry, (2) automobiles, trucks, and accessories, (3) household soaps, cleaners and waxes, (4) toothpastes and other dentifrices, (5) lavatory soaps, shampoos and women's toiletries, and (6) local merchants and services. It is interesting to note that Boston's two classifications are both included in the six New York classes which advertise more than 20 per cent of program time.

^{10/} The National Association of Radio and Television Broadcasters, The Television Code, Second Edition, Washington, March 1954, p. 7.

It may also be noted that jewelry was ranked as the number one program as advertising the highest per cent (27.1) for the program time sponsored in New York, yet Boston had no program at all sponsored by jewelry in the children's hours. Associations representing various industries was the other classification in Boston which sponsored no program, whereas in the New York study, this was rated sixteenth and advertised 14 per cent of the time sponsored. (It must be kept in mind that the New York advertising was recorded and classified from the time that television went on the air, until it went off late at night; Boston only during the children's hours.)

For other programs with only one sponsor, New York had two classes below the average amount of primary advertising; they were: (1) dairy products, and (2) industrial materials and services. Boston also had but two below its average, these two being the same programs that were mentioned above which sponsored no programs. It must be remembered that sustaining programs were included along with the single sponsor products in arriving at these averages; and it is the small amount of primary advertising during these sustaining programs which pulls down the overall proportion of total primary advertising time.

Programs with multiple sponsors devote almost 16 per cent of their time to primary advertisements in New York compared to 10 per cent in Boston. In the sustaining program classification, the advertising time is entirely made up of commercials during the station breaks associated with such programs. In the New York study this per cent is 3.5, and in

Boston 4.5.

The amount of secondary advertising time varies greatly between sponsor's products, but the average time for Boston and New York is nearly identical--4.8 for Boston, 4.9 for New York.

TABLE 27

BOSTON TV: TOTAL PROGRAM TIME SPONSORED AND ADVERTISING TIME BY TYPE OF SPONSOR'S PRODUCT

PRODUCT	PRIMARY		SECONDARY	
	Min. Spons.	Min. Adv.	Min. Spons.	Min. Adv.
Food and food products	1548	220.4	465	105.4
Automobiles, trucks	405	52.4	240	16.3
Household soaps, cleaners	305	59.7	105	8.5
Tobacco and Smoking materials	270	45.0	167	22.7
Beer and wine	240	32.6	30	10.2
Drugs, remedies	200	26.9	30	25.0
Dairy products	195	26.2	120	56.2
Home appliances	160	24.9	90	15.1
Local merchants	105	21.6	90	25.7
Lavatory soaps, shampoos, women's toiletries	105	21.3	15	.4
Gasoline and oil	90	13.3	60	8.8
Home furnishings	90	11.7	60	5.0
Soft drinks	60	9.6	30	.6
Industrial materials	60	8.7	0	0
Shaving supplies and men's toiletries	35	4.5	0	0
Clothing	30	4.7	30	1.5

TABLE 27 (continued)

BOSTON TV: TOTAL PROGRAM TIME SPONSORED AND ADVERTISING TIME BY TYPE OF SPONSOR'S PRODUCT

PRODUCT	PRIMARY		SECONDARY	
	Min. Spons.	Min. Adv.	Min. Spons.	Min. Adv.
Tooth pastes and other dentifrices	15	3.9	0	0
Jewelry	0	0	0	0
Industrial associations	0	0	0	0
All other single sponsor's products	105	15.8	30	5.0
Multiple sponsorship	1450	149.2	285	19.6
Sustaining programs	908	36.3	0	0

Comparable data from the New York study is not available for purposes of this study.

There are many interesting facts to be thought of in connection with Table 27. The classification food and food products, is far ahead of the next classification in total program time sponsored. In this circumstance, it may be considered that the advertising is during the "children's hours" while the sponsor is influencing the children to buy their cereals, candy and so forth. Although food is first (of single sponsor's products) and sponsors more than three times the program time as the next sponsor's product, it advertises only 14.4 per cent of the time. This shows that although a product sponsors more time, he does not necessarily advertise for a larger percentage of that time. In fact, the classification tooth pastes and dentifrices, which in itself

leads the other products in per cent of advertising time (Table 26) sponsors the least amount of program time (one 15-minute program during the children's hours), but advertises during four minutes of it.

Programs with multiple sponsorship account for 1450 minutes on television during the children's hours, and is second to that amount of time sponsored by the food and food products classification. This large amount of time is probably due to the fact that during the domestic and restricted children's hours there are many quiz and contest type programs, which give away a variety of prizes and gifts--the products which are included in the multiple sponsor classification.

There is a sharp contrast between the amount of time in the sustaining program classification and the time spent in advertising in this same classification. This divergence is due to the fact that the advertising is made up entirely from the material during the station breaks.

Many other comparisons may be made between program time sponsored, minutes of advertising, and per cent of total program time spent in advertising according to sponsor's product, from the information presented in Tables 26 and 27.

Public Issues on Boston Television

During the children's hours of the week of January 24, 1955, there were six public issues programs presented on Boston television. All six of these programs were viewed on Channel 4, WNAC-TV.

Two of the programs were classified by the monitors as discussion and debate programs. Both produced locally and live, they were "Starring the Reporters" and "Follow Up", -The Boston Globe.

"Starring the Reporters", a 30-minute panel discussion by local newspaper reporters, was concerned primarily with the disturbing Charlestown Prison episode, in which four criminals attempted to break out of prison, and failing, seized and held guards as hostages. The reporters presented their views with very few emotional appeals; moderator Erwin D. Canham emphasized that the broadcast wasn't for public sympathy. Many views were presented. Discussed briefly was the question of President Dwight D. Eisenhower's message stating the United States' stand concerning the Red Chinese in Formosa. Some views were that the incident had helped the United States' status in international events; other, swinging to the opposite opinion, felt that the message was a challenge to the Red Chinese and that we must now take a stronger position.

In both discussion, the audience was the judge of the information presented. Reporters leaned little on emotional argumentation. Much of the program time was used for various advertising interruptions.

The Boston Globe program, entitled "Follow Up", was on the air for 25 minutes on Saturday evening. The only advertising was for the newspaper The Boston Globe. Rational dialogue was conducted by one of the staff reporters, who was of

the opinion that no war would come of the Formosa crisis.

"You and Your Health", the next public issue program on Channel 4 was presented on Wednesday, January 25, by the Blue Cross and Blue Shield Organization. This 45 minute program was also live and local. Mental retardation, epilepsy and mental deficiency, their causes, and effects were discussed by Dr. Meyers, who answered queries by Lindy Miller, local announcer. Under the code used by the monitors, the program was classified as Individual Views.

On Saturday, January 29, another 15-minute Public Issues program was shown under the auspices of Civil Defense. This program was its own sponsor, and dramatically and emotionally appealed to the television audience to follow given suggestions in event of an A-Bomb attack. Appeals were made for volunteer plane spotters, blood donors, and armed services and volunteer reserves. Other information concerned biological warfare, and attempted to "sell" the views to the audience. The majority of the program was on film presented locally, and was classified as an expository public institutional program.

The remaining two programs were of a religious nature and were viewed on Sunday morning, January 30th. Neither program was sponsored. Both were 30-minute programs.

"Our Believing World", a panel discussion featuring the Rev. Richard P. McCann, included guest panelists from various Protestant churches in the Boston area. Views were presented on the various beliefs among the Protestant denominations, their ways of functioning and their values.

Immediately following, was "The Catholic Hour", a film presentation featuring the Very Rev. Francis Connely, who included in his talk on political corruption, a brief skit and suggestions for erasure of degrading measures taken by public officials.

The total time of Public Issues programming for the week was 145 minutes.

Advertising during the Public Issues programs was entirely Primary advertising, and totaled, for the whole week, to 7.6 minutes. Advertising time on "Starring the Reporters" totaled to 4.3. Food products took the majority of the advertising time on this program.

Blue Cross and Blue Shield, which sponsored "You and Your Health", took 3.3 minutes of the program time to advertise its benefits.

Boston Public Issues compared to New York Public Issues

As in New York Public Television, the study of Public Issues programs in Boston seems barely "to have scratched the surface, when compared with the problems itemized in the earlier part of this thesis." The need for thorough investigation of Public Issues broadcasting, is no less than it was a year ago, in 1954, the last study by New York Monitors.

New York tabulations give sketchy evidence that public issues and discussions do not rely wholly upon rational appeals, and may present but one view of the topic under discussion. Boston public issues programs presented mostly rational appeals,

in connection with discussions and debates. In New York, few programs were free from proselytizing for one view or another; the majority of programs in Boston were fairly impartial, with slight indication that views were being "sold". The public issues programs viewed in Boston, however, are a small sampling of what is available in the way of public issues on Boston television. It must be remembered that New York television was monitored for longer periods during the day, than was Boston television, which included **only** the children's hours.

NUMBER OF PUBLIC ISSUES PROGRAMS FALLING IN
EACH CATEGORY OF THREE RATING SCALES:

Scale and Category	Number of Public Issues Programs	
	Boston 1955	New York 1954
Rationality		
Mostly rational appeals	3	19
Some rational and some emotional	1	14
Mostly emotional appeals	2	5
Breadth		
Many views presented	4	12
More than one, but not many	0	5
One view presented	2	21
Impartiality		
Audience judges for itself	4	18
Fairly impartial; some selling	0	10
Views are "sold" to audience	2	10
	No. of prog.--6	No. of prog.--38

CHAPTER V

SUMMARY AND CONCLUSIONS

At the present time there is widespread interest in television regarding its effects on the many aspects of children's lives. Former studies have tended to illustrate that children spend the majority of their leisure time televiewing. The effects of televiewing are still undetermined, even though research points toward neutral results among children's habits and attitudes.

Purpose and Procedures

This study was organized in an attempt to review the content of the programs seen on television by children during a typical week. For the week of January 24th through January 30th, the two Boston television channels, WNAC-TV, Channel 7 and WBZ-TV, Channel 4, were viewed continually from 3:00 to 9:00 P.M. on Monday through Friday, and from 9:00 A.M. to 9:00 P.M. on Saturday and Sunday. These hours were chosen because they are the hours during which the elementary school children are dismissed from school and when they would normally stop viewing for bedtime on weekdays. Since Saturday and Sunday are no-school days, the programs are viewed by children from the time the channels go on the air, until the children's expected bedtime.

Log sheets were prepared for recording the following

Data:

1. Program title, and feature personality.

2. Exact number of programming minutes.
3. Live and local program.
4. Primary and Secondary advertising minutes and seconds.
5. Number of acts and threats of violence and context.
6. Program classification.
7. Sponsorship classification.
8. Educational Institution.
9. Public Issues program.
10. Intended audience.
11. A brief description of the program, including sponsor and means of secondary advertising.

Brief descriptions were written of each program, and each type of program was assigned a specific classification number. Separate sheets were available for public issues programs. On these sheets were recorded the names and summaries of the discussions, as well as notations of whether they presented one or many views; rational or emotional appeals.

Data from the log sheets was transferred to separate charts, on which were tabulated number and percentages of Acts of violence, primary and secondary advertising, and each program classification and type.

Findings

The following information was found, regarding Boston programming, during the hours monitored:

Entertainment During Children's Hours

The entertainment type programs comprise more than three-fourths of all program time. Drama is the largest single

class of entertainment, making up almost one-half of all program time. Comedy leads the list in this class. No time on either channel was given to fine arts programs. Information programs constituted 11.5 per cent of all the program time, while orientation programs took up 5.4 per cent of program time. Of the total time of orientation type programs, 4.6 per cent falls in the children's hours, restricted, (5:00 to 7:00 P.M. on weekdays and 9:00 A.M. to 7:00 P.M. on Saturdays and Sundays). The tables indicate that there is a lack of educational programs for children on Boston television.

Acts of Violence During Children's Hours

In as many instances as possible, findings were compared with the National Association of Educational Broadcasters Study of New York Television in 1954. Most of the threats and acts of violence was found in drama programs in New York (1954) and in Boston (1955). Drama type programs contained 87.5 per cent of violence on New York television, and 80 per cent of the violence on Boston programs. New York television showed 20.2 acts and threats of violence per hour, while Boston presented 3.4 acts and threats per hour. The next largest number of threats and acts of violence per hour in Boston and New York television was found in the variety programs; there were about nine more acts and threats of violence on New York television than on Boston. Other entertainment classes had three acts and threats per hour on the Boston stations; these were primarily found in the class Children's Programs, not otherwise classified.

More than 80 per cent of all the violence committed on Boston and on New York stations was by human agents. Boston programming showed, however, a higher percentage of violence by weapons. Weaponless violence percentages in both Boston and New York were similar.

Acts of animals are the most common means of non-human violence in New York programming, while Boston programs feature more accidental non-human agents of violence. The majority of violence in Boston television was found during the children's hours under the following sub-classes: (1) action and adventure drama, (2) comedy drama, (3) crime drama, and (4) western drama. Boston has an average of 3.5 fewer acts and threats of violence than the lowest of the New York stations.

Advertising During Children's Hours

Children, during the specified children's hours, watch more advertising than does any other classification of televiewers--homemakers and general audience combined. Primary advertising was found mostly during the restricted children's hours (5:00 to 7:00 on Monday through Friday and 7:00 to 9:00 Saturday and Sunday). Channel WNAC-TV led with the most number of minutes of primary advertising. Outstanding with total and secondary advertising time spent for the week were food and food products advertisements. Tooth pastes and dentifrices and local merchants took more of the particular program times than did any other product sponsored during primary advertisements. They utilized more than 20 per cent of their total program time for primary advertising. WBZ-TV devoted more of its time to

secondary advertising.

Multiple sponsorship programs or programs that were supported by more than one sponsor, are next highest in minutes devoted to secondary advertising. This group was followed by automobile and truck advertising. One reason for multiple sponsorship programs ranking so high during the children's hours is the occurrence of numerous programs that "give away" the products advertised.

One might conclude from the information compiled that for one week of television, the children in Boston may generally see a variety of comedy-drama, interspersed with westerns and commercials. The total television picture is not, however, determined completely by one week of programs, yet it is a good guide to what television's most zealous audience--the children, can find for recreation and learning on the video screen.

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APPENDIX

APPENDIX

MONITOR'S MANUAL FOR STUDY OF BOSTON TELEVISION^{1/}

Use of the Log Sheet. Refer to the enclosed sample Log Sheet. For a moment, consider only the main body of the log sheet which is the portion to be used during the actual monitoring of a program. The column of information along the right margin of the log sheet will be used to summarize the logged material and will be discussed later.

Title. The first line of the log sheet provides space for listing the title of the monitored program. Enter the title exactly as it appears or is used in the program introduction.

Featured Personnel. The second line of the log is to be used for the listing of the principal "stars" of the program. Only the main performers need be listed.

Program time, On and Off. A program unit is defined for the purposes of these studies as the aural and visual material contained between the opening "curtain" of the program and end of the station break which immediately follows the program. Therefore, in the space labeled "On" you will enter the hour and nearest minute on which the first visual and/or aural stimuli occur which mark the beginning of the program about to be monitored. In the space labeled "Off" you will enter the hour and the nearest minute on which the station break following the program ends. Since this "off" time will nearly always be identical with the "on" time for the following program, you may fill this blank later by taking the time from the log sheet for the following program. No matter how you choose to handle the timing of the program, do it as carefully as possible since the difference between the "on" and "off" times yields the total program time and constitutes an important datum in later analyses.

There is one possible exception to the rule of adding the station break time following a program to the program time to obtain the total program unit time. This exception involves those occasional types of station breaks which are much longer

^{1/} Smythe, Dallas W., "Four Years of New York Television," National Association of Educational Broadcasters. June 1954 pp 57-66.

than usual and are filled with shopping and merchandising information. If the station break is longer than three minutes, consider it as a separate program and prepare a separate log sheet for it. In these cases, you will not then add this "station break" time to the previous program.

Primary Advertisements. The commercial advertising material that you will observe in the monitored program has been divided into two types. Those commercials which interrupt the flow of the program material are designated as primary advertisements. Advertising material which does not interrupt the flow of program material but none the less is inescapable, or frequent plugs for a product which are inextricably mixed with the program material, or those cases in which the advertising material is the program, are designated as secondary advertisements.

In the space of the log for recording primary advertisements, you will enter the time in minutes and tenths of a minute given to each primary advertisement.

While the timing of primary advertisements sounds simple enough, experience will soon demonstrate to you that the ingenious methods devised by advertisers to work their materials smoothly into the flow of program material are sometimes successful to the point of causing you to fail to note their beginning. It is best to begin timing any material that might blossom into an advertisement and discard it if it does not prove to be a commercial rather than to wait to see what happens and then miss timing a portion of a commercial.

Secondary Advertisements. All advertising material which does not interrupt the flow of program material, which is intermixed with the program material, or, in extreme cases, actually constitutes the program material, is secondary advertising. Examples of such advertising are the use of product names on backdrops, appearance of product samples in the picture, frequent mentions and intermixed plugs for the sponsor within the program in the context of jokes, songs, rhymes, interviews, and the well-known "information" type program which really is an advertisement of some product (frequently a hair tonic or reducing diet).

You will time these secondary advertisements to the nearest tenth of a minute, and record the time in the space provided on the log sheet for secondary advertisements. Some of the secondary advertisement material will be untimeable.

In such cases, you should note this fact in the program description. However, whenever possible, record the time during which secondary advertising appears in the program material. While it is necessary to time primary advertisement separately, it is not necessary to get the time for each individual appearance of secondary material. All that is required is the total time during the program within which secondary advertisements were present. At the end of each program, note in the program description a brief account of the means used in presenting secondary advertising on the program. A brief statement, such as "Product samples on m.c.'s desk," will be sufficient.

Public Agency Announcements. In addition to the commercial advertising which appears in the program unit, you will also encounter announcements for non-commercial interests, such as fund drives, safety campaigns, public institutions, and so on. These announcements are to be timed and recorded in the section of the log sheet labeled "public agency announcements."

Brief Program Description. To check on program classifications and to secure other information necessary for later analyses, it will be necessary for you to give a brief but clear description of the program. Make the description sufficiently detailed to enable anyone who has not seen the program to classify it properly with the program classification scheme to be described below. Note the format of the program, the mechanics of its flow of material and so on. Two examples are given below:

- (1) M. C. introduces guest acts which include singer, dancers, and a comedian. M. C. interjects patter between acts. Secondary material appears as a sign in background of all acts. Sponsored by Sudso Soap.
- (2) Dramatic play with murder mystery theme. Typical whodunit. No secondary material. Sponsored by Universal tobacco

If you feel more detailed information should be given than in the above examples to bring out special features of the program, be sure to include this in the description. Above all, however, make your descriptions as objective as possible. Evaluations in terms of good and bad are to be left out; these judgments fall within the domain of the television critic.

Within the space of the program description are blanks within which you are to place your recommendations for the program and advertisement classifications based on the classification schemes described in the back of this manual. In arriving at proper classifications, it will be necessary to use the rule of predominance. If the program contains some brief dramatic portions but is mostly a monologue on some phase of the history of science, the program should be classified as one of the information-type programs. However, some programs might be more fairly classified if broken up into several separate "programs" according to their format. A well known Sunday afternoon program, for example, frequently will have a fifteen minute or half-hour portion devoted to information of some sort followed by one or more plays. In such a case, it seems more reasonable to prepare a separate log sheet for each of the homogeneous portions, giving each an individual classification, rather than forcing the entire program into one class. In most cases, the classification of the program will be a relatively straightforward procedure.

You are also asked to recommend a classification for the product plugged by the advertisements in the program using the classification scheme at the back of this manual. This classification is to be applied to the product sponsoring the program itself and should ignore the spot commercials which appear in the station breaks that have arbitrarily been added to the program unit. Many programs have more than one sponsor; a "mixed" class is provided for these cases. As with the program classification, let the rule of predominance be your guide. Ignore mentions of other products manufactured by the sponsoring company. Include in the program description the name of the product and its nature; e.g., do not merely write "Sudso," but write "Sudso Soap."

Violence Tallies. In this study we shall continue the practice of recording the amount of violence which occurs on television. We shall use the definition of violence used in the past studies:

"Violence is defined to include physical or psychological injury, hurt, or death, addressed to living things. An "act" is defined as an episode of whatever duration which concerns the same agent and the same receiver. Thus, a battle scene would be one act; a chase scene with a posse pursuing a man would be one act, even if interrupted by flashbacks to other scenes; an attack by one person on a second, in the course of which a third person attacks the

first, would be two acts. A "threat" is defined as any manifest threat to commit an act of violence."

On the bottom of the log sheet are seven blocks within which monitors are to tally each act or threat of violence according to the agent of the act or threat. We shall not differentiate between acts and threats in this study. The agents, listed at the top of each block, are defined as follows:

- (1) Human, weapon. Any act or threat carried out by a person with the aid of a weapon, such as a gun, club or knife, should be tallied here.
- (2) Human, weaponless. Any physical act or threat carried out by a person without the aid of a weapon, such as grappling, fighting with fists, chasing, pushing, etc. should be tallied here.
- (3) Human, legal, verbal, other. Any act or threat carried out by a person in the form of vituperation, legal suit, or other miscellaneous means should be tallied here.
- (4) Act of nature. Any natural phenomenon producing violence, such as a storm, flood, earthquake, should be tallied here.
- (5) Accident. Any violence should be tallied here which occurs as an accident, as when a car goes out of control and crashes or a person slips and falls, in situations where no agent other than "fate" perpetrates the violence. The distinction between accident and act of nature is fine but the wide spread effect of the latter is a good criterion.
- (6) Animal. Any violence committed by an animal is tallied here.
- (7) Miscellaneous. Any violence which does not fit any of the above cases should be listed here. Use sparingly, unless the violence will not yield to classification in other categories without seriously distorting its meaning.

You will encounter many problems of classification in the use of the above classes. One difficulty we can anticipate is the case of the mixed agent. A brandishes a knife at B, who

responds by grappling with A. Is the agent under which to tally this act weapon or weaponless? The arbitrary rule to follow: If A is the aggressor and dominates the act, tally the violence under "Human, weapon." Classify all acts according to the means used by the person dominating the act. Where the agent or means changes during an act, classify the act according to the agent with which it appears most of the violence was committed.

Types of violence contexts. By way of experimentation, we shall introduce a second dimension on which all violence will be classified. We do not pretend that the ratings required by this dimension are wholly objective. In addition to classifying all violence by agent, each act or threat of violence will also be placed in one of three types according to the extent to which the context of the act appears calculated to produce "tension." Perhaps you will feel that such an analysis comes too close to attempting to infer the effect of violence on the audience to have a proper place in a study such as this. However, we hope to justify our analysis by attending to the presence of stimuli known to be effective in eliciting "tension," rather than by presuming to use our own feelings as criteria for evaluation. Those of you who are working in the behavioral sciences will undoubtedly appreciate our reasons for not attempting to give explicit meaning to the term "tension" within this brief manual.

Within each of the cells of the log sheet devoted to a particular agent of violence, you will find the Roman Numerals I, II, and III. You will use the space following these numerals to tally types of context within agents of violence according to the following scheme.

(1) Type I context. Here tally those acts of violence which occur in relatively sinister contexts. Act or threats which are tallied here are those which are accompanied by one or more of the following devices:

- a. Measured, ominous background music.
- b. Shadowy, dark, "low-key" lighting.
- c. Relatively clear depiction of terror or horror in the actions or expressions of characters.
- d. Stealthiness of movements on the part of the agent(s).
- e. Other devices used to create "suspense."

Much of the violence in crime dramas probably will fall in this class.

(2) Type II contexts. Tally in this class those acts or threats not necessarily less realistic than those described as Type I, but which are in less sinister contexts. The violence is not accompanied by stimuli listed under Type I. Examples of such violence are as follows: the punch landed by the young maiden's lover on the jaw of his rival (assuming the absence of the "sinister" aspects); an accidental fall in some form of light drama; arrest of a resisting criminal. Some violence in Westerns in the form of gunplay, chase scenes and fist fights are presented in such a matter-of-fact way as to warrant inclusion here.

(3) Type III contexts. Include in this class the cases of sham violence frequently found in comedy situations. In this class, the violence is not taken seriously by the agent or by the recipient. Some examples: the shove given by the straight man to the comedian; the custard pie thrown in the face; a fall in a humorous context. Note that in some cases fairly serious physical injury might be depicted as resulting from the act, as when a comic fells his partner with a ball bat. However, if the act is done "for laughs" it should be tallied as occurring in the Type III context.

Summarizing the log sheet. Monitors will be relieved from their viewing duties at the end of each program to summarize and code their log sheet for the program just concluded. Possible exceptions to this practice will be following brief programs of less than fifteen-minute duration. After a monitor is relieved from his viewing duties, he will make the following entries in the spaces along the right hand margin:

1. Station: enter either channel 7 or channel 4

<u>Station</u>	<u>Code Number</u>
WCBS-TV	1
WNBT	2
WABC-TV	3
WPIX	4
WATV	5
WOR-TV	6
WABD	7

Note that the code number does not correspond to the channel number of each station!

2. Day: Enter the day on which the program is monitored. Monday, Tuesday, Sunday.

3. Sheet No. Place a two-digit number in this space to indicate the number of each log sheet for that day. Use 01 for the first sheet of the day, 02 for the second, and so on.

4. Period. The day has been arbitrarily broken up into time periods according to the predominance of various types of audiences. Use the following code:

Weekdays

<u>Time</u>	<u>Code</u>	<u>Audience</u>
3 PM to 5 PM	1	The "domestic" hours
5 PM to 7 PM	2	The "children's" hours
7 PM to 9 PM	3	The "adult's" hours

Saturday and Sunday

<u>Time</u>	<u>Code</u>	<u>Audience</u>
Sign-on to 7 PM	2	The "children's" hours
7 PM to 9 PM	3	The "adult's" hours

5. Tot Time. Enter here the total time for the program unit, from the beginning of the monitored program until the end of the station break which follows it, in minutes. This, of course, is obtained by computing the difference between the "on" and "off" times listed on the log sheet. Always use three digits to record time: e.g., a five minute program should be entered as 005. Review the definition of a program unit given earlier.

6. Pri. No. Enter here the number of primary advertisements. Use two digits.

7. Pri. Time. Enter here the sum of all time devoted to primary advertisements in the program unit. Make the entry in minutes and tenths using three digits; e.g., five and two tenths minutes should be entered as 05.2.

8. Sec. Time. Enter here the time during which secondary advertising material appeared in the program. Make the entry in minutes and tenths. Use three digits.

9. PubAg No. Enter here the number of public agency announcements during the program unit. Use two digits.

10. PubAg Time. Enter here the time devoted to public agency announcements during the program unit. Make the entry in minutes and tenths using three digits.

11. 50% Secondary? If half or more than half of the program material was accompanied by secondary advertisements, place a check in the space before "yes". If less than half was accompanied by secondary advertisements, check the "no" space.

12. Live? If the program is not recorded, i.e. not on film, it is designated live, and the space before "yes" should be checked. As in the case of other problems, let the rule of predominance help you resolve your doubts on this classification. If some filmed material accompanies the program, as in the case of some news programs, but the majority of the program is given to a live presentation, classify it as live.

13. Local? If the program is produced in the studios of the station being monitored, it is a local production. If it is brought to the transmitter from some other city by means of cable, microwave, or film, it is not local.

14. Ed. Institution? If an educational institution is associated with the program, place a check in the "yes" space. Note the name of the institution in the program description section of the log sheet.

15. Public Issues? If a public issue, as defined in the program classification scheme, is discussed at any length on the program, place a check in the "yes" space. A special Public Issues Form should be filled out to accompany any log sheet on which you have placed a check in this space. The program as a whole need not be concerned with public issues to warrant the indication of a public issues discussion on the log sheet.

16. HuViWeapon. Add up all tallies made under the classification of "Human, Weapon" violence irrespective of type of context. Enter the result here. Use two digits.

17. HuViWeaponless. Enter here the total number of tallies made under the classification of "Human, Weaponless" violence, irrespective of context. Use two digits.

18. HuViOther. Enter here the total number of tallies made under the classification of "Human, legal, verbal, other" violence, irrespective of context. Use two digits.

19. NatureVi. Enter here the total number of tallies made under the classification of "Act of Nature" violence, irrespective of type of context. Use two digits.

20. AcciVi. Enter here the total number of tallies made under the classification "Accident," ignoring types of context. Use two digits.

21. Animal Vi. Enter here the total number of tallies made under the classification "Animal," ignoring types of context. Use two digits.

22. Misc. Vi. Enter here the total number of tallies made under the classification "miscellaneous," ignoring types of context. Use two digits.

23. Total Vi. Enter here the total number of tallies made of violence across all classifications and types. Obtain this number by actually recounting all tallies made. Then, sum the entries made under the seven classes of violence to insure that this total cross-checks with the entry in space 23. Use two digits.

24. Context I. Sum across all classes of agents of violence the number of tallies listed as Type I context and enter the total here. Use two digits.

25. Context II. Sum across all classes of agents of violence the number of tallies listed as Type II context and enter that total here. Use two digits.

26. Context III. Sum across all classes of agents of violence the number of tallies listed as Type III context and enter that total here. Add up the entries for the three types of contexts to make sure they sum to the total entered in space 23. Use two digits.

27. Program Class. Assign your program to a classification; check with other monitors or supervisor if there is any question.

28. Audience. Enter here the proper code number from the list below to indicate the apparent intended audience of the program. Clues for making this classification frequently are obtained from phrases used by the announcer of stars; e.g. "Hi kids. ." or "Ladies, are you . . ."

Intended Audience Code

<u>Audience</u>	<u>Code No.</u>
Housewives	1
Children	2
Teen-agers	3
Adult-general	4

29. Adv. Class. Check your recommended advertising classification with your supervisor. After you and your supervisor agree on a classification, enter the appropriate code number for the class in this space.

30. Monitor. Each monitor signs his name in space provided.

The Public Issues Form. The presentation of public issues on television will receive special attention in this study. To quote from our program classification scheme, a public issue presentation includes any discussion or debate of action(s), past, present or proposed, that has consequences for the general public or deals with their interests. Proposed legislation, governmental actions, foreign policies, defense spending, budget balancing for governmental units, educational needs, public health and crime prevention are but a few of the topics that might be included in public issues discussions.

Not all public issues content will be in the form of discussion or debate among several participants. You may find opinions given on public issues in the form of monologues, as in presentations by news analysts, persons being interviewed, or in extemporaneous comments by performers. Do not include the mention of public issues in news reports unless the reporter expands on the topic by giving an analysis of the news or by giving his personal views in a commentary.

A special form is provided for recording the presentation of public issues. This form shall be used for all programs classified as public issues programs, and for all discussions of public issues, except news reports as noted above, in programs not classified as public issues programs. The public issues form is only a supplement to the regular log sheet; all programs must be recorded on the standard log sheet.

The Public Issues Form has three spaces in the upper right-hand corner in which you are to copy the station, the day and the log sheet number from the log sheet used in monitoring a program with public issues content.

At the top of the main body of the Public Issues Form is a space to record the program title. Just below this space are five lines, lettered A through E, on which you are to list as accurately as possible names, identifications and affiliations of the participants in the public issues discussion. A sample entry might read as follows:

A. John Jones, U.S. Senator from Maine. Republican.

Record all information necessary to identify each participant.

Below the listings of participants are five spaces, lettered A through E to correspond to the spaces for recording participants' names, in which you shall enter tallies to represent the "points" made by each participant. By a point, we mean a new contribution, including its development and conclusion, to the discussion that is relevant to the topic(s) being discussed. If Senator Jones states that a large standing army is not necessary and cites the role of air power in modern warfare as his reason, he has made his reason, he has made a point. If Senator Doe rejoins with an argument to the effect that while air power is important where the enemy's strength is concentrated it is less effective against decentralized strength, then he too has made a point. Make one tally for each point thus made in the space corresponding to the contributor's name. Do not attempt to judge the accuracy or effectiveness of the arguments in making tallies. Do not tally mere veritage or evasive comments. Note that one point may be backed up by a number of reasons. You are to tally only the points, however.

A space is also provided on the Public Issues Form for summarizing the discussion. In this summary, outline the major views given by each participant, and note those participants who were in agreement and those who were not.

On the bottom of the Public Issues Form are three rating scales. On the first of these, you are to place a check on the scale to indicate the extent to which rational rather than emotional arguments were used in the discussion. The scale is segmented into three portions; the two extremes are labeled and the center portion is left as an "in-between" section. By rational arguments, we mean objective appeal to fact and evidence. By emotional arguments, we mean subjective views, appeals to custom, and so on. The extremes of this scale could also have been labeled objective and subjective

On the second scale, you are to indicate the breadth of coverage given to the topics of discussion. That is, were several points of view explored, or only one?

On the third scale, you are to indicate with an appropriate check the extent to which the presentation was an impartial one. That is, were certain views "sold" to the audience, or were facts presented impartially from which the audience could draw its own conclusions?

PROGRAM CLASSIFICATIONS

Note: Code numbers inclosed within parentheses indicate classes which contain sub-divisions. Such code numbers are not to be used in classifying programs; use instead one of the sub-classes appearing below it.

Class 1. Entertainment

- 10100 Children's programs, not otherwise classified
Programs, explicitly intended for children, which are not a format listed elsewhere below. Does not include children's drama, variety or information type programs.
- 10200 Comedy, not in drama or variety format
Programs featuring comedian who delivers his material primarily as a monologue, or several comedians exchanging quips, but without the drama or variety format of other comedy programs.
- 10300 Dance
Presentation of dance as an independent art, as in theatre production of classical ballet, etc.

- (10400) Drama
Fictional dramatization. Includes usually a complete story or a segment of a continuing story. Dramatizations which are minor portions of programs which have predominantly other interests are excluded. No distinction is made between film and live productions.
- 10401 Action and Adventure drama
Adventure and action stories, lacking the western plot and setting, in which other interests than action and adventure are subordinate. Drama depicting heroics.
- 10402 Classics
Dramatic works that have become part of the permanent literature of the theatre; or films and plays based on classic novels or stories.
- 10403 Comedy drama
Dramatic programs emphasizing comedy, including some serial programs closely related to the domestic drama class but with greater emphasis on comedy situations.
- 10404 Crime drama
Crime melodrama, murder, spy, detective, mystery and horror stories.
- 10405 Fairy tales
Tales and stories from folklore.
- 10406 Family Relations, non-serial
Programs similar to the serial "soap opera," but each program is self-contained.
- 10407 Historical drama
Drama depicting real historical events. Do not include drama in this class on the basis of costume and period alone: look for evidence of historical research.
- 10408 Musical drama
Musical comedies and light opera.
- 10409 Romance
Includes historical and other stories with a predominantly romantic theme.

- 10410 Serial domestic drama
The serial family relations type drama frequently called the "soap opera".
- 10411 Western drama
The cowboy melodrama.
- 10412 Other drama
- (10500) Fine Arts
- 10501 Literature
- 10502 Paintings, Sculpturing, graphic Arts
Does not include the "how to" programs.
- 10600 Music and patter
Programs in which music, live or recorded, is alternated with informal chatter, commentaries, news items, recipes, etc.
- (10700) Music, straight
Programs in which music dominates the content with little or no other type material.
- 10701 Light music
"Semi-classical," dinner music.
- 10702 Popular music
Current songs, dance music, "hillbilly" music.
- 10703 Serious music
"Classical" music, concerts, recitals, etc.
- 10800 Personalities
Interviews of, or conversations with or about, celebrities, people in the news, unusual occupations, etc. Also includes dramatizations of an individual's life problems in an ostensibly realistic manner and in conjunction with the appearance of the individual. Includes monologues of homespun philosophy.
- (10900) Quiz, stunts, contests, panels
Any program in which the basic activity is a social game or contest of wits or other talents or chance, with prizes or penalties for the performance.
Excludes sports.

- 10901 Experts, guests
The contest or stunt occurs among a panel of "experts" or a group of invited guests.
- 10902 Studio audience
The participants obviously are drawn from among the casual studio audience.
- 10903 Talent, amateur or professional
Shows in which professional or non-professional entertainers compete for applause and/or assistance in their professional career.
- 10904 Telephone
The contestants are members of the home audience, reached by telephone.
- 11000 Recreation and participant sports
Hunting, fishing, bowling when not a "how to" program.
- 11100 Sports events, spectator
Extensive presentation of the major competitive sports such as basketball, boxing, wrestling, etc. Also includes such synthetic sports as roller derbies and jalopy races.
- (11200) Variety
Any composite of singing, dancing, instrumental music, comedy skits, impersonations, magical tricks, acrobatics, etc. Talent contests are not included.
- 11201 Formal variety
Theatrical variety with a Master of Ceremonious stage-like sets, usually with a studio audience.
- 11202 Informal variety
Special television forms of variety notable for their casualness and informality.

Class 2. Information Programs

- (20100) Information
Any program whose primary purpose is to inform by showing the how, when, where and/or why of some subject. News and weather reports are excluded since they are separately coded.

- 20101 Arts, crafts, hobbies
Programs primarily concerned with the household and its activities, including household hints, interior decorations, hobbies, pets and handicrafts.
- 20102 Cooking
Includes tips on food selection.
- 20103 "Nature," wildlife, conservation
Programs which present animal life habits, distribution of flora, conservation measures, etc.
- 20104 Personal care
Beauty, hairdressing, physical fitness, proper attire, etc.
- 20105 Science
Must include some reference to discussion or demonstration of scientific principles.
- 20106 Shopping and merchandising
Programs displaying or hawking merchandise or services, discussing fashions, the merits and uses of various products, giving advice on buying, etc. Includes "commercial pitches" longer than 3 minutes outside of titled programs. All advertising messages inside titled programs and all advertising messages less than 3 minutes outside titled programs are ignored in the program classification and their time is included in the program unit.
- 20107 Travel
Documentary material on lands and peoples.
- 20108 Other information
Miscellaneous documentary material on industry, technology, health, etc. Includes "institutional" advertising films produced by commercial organizations.
- (20200) News
- 20201 News reports, analyses and summaries
- 20202 Special events and features
Specialized and extensive treatment of background of current news; other "feature" programs.

- 20300 Sports news and interviews
News of the sports world where this material is not merely a minor part of a program.
- 20400 Weather reports and forecasts
- Class 3. Orientation Programs
- 30100 Personal relations
Discussion of marriage and family problems including the application of social sciences.
- 30200 Public events
Public ceremonies, assemblies, parades; sessions of official bodies, etc., reported extensively and not as part of program.
- (30300) Public Institutional programs
Programs demonstrating some aspect of the organization or activities of such institutions as the Army, Navy, Red Cross, etc.
- 30301 Dramatized public institutional programs
- 30302 Expository public institutional programs
Factual description and appeals for action.
- (30400) Public Issues
Discussion or debate of action(s), past, present or proposed, that have consequences for the general public or deal with their interests.
- 30401 Discussion and debate
- 30402 Individual views
- (30500) Religion
Religious services, talks, dramatizations, hymns, etc.
- 30501 Protestant
- 30502 Catholic
- 30503 Jewish
- 30504 Non-sectarian
- 30505 Other

Advertiser's Product Classification

- 01 Food and food products (except dairy products)
- 02 Soft Drinks
- 03 Dairy products
- 04 Beer and wine
- 05 Drugs, remedies
- 06 Tooth pastes and other dentifrices
- 07 Shaving supplies and men's toiletries
- 08 Lavatory soaps, perfumes, shampoos, other women's toiletries
- 09 Household soaps, cleansers, waxes
- 10 Home furnishings and equipment (excluding class 11)
- 11 Home appliances, radio, TV, phonographs, refrigerators, etc.
- 12, Clothing
- 13 Jewelry, watches
- 14 Automobiles, trucks, accessories and equipment
- 15 Gasoline and oil
- 16 Industrial materials
- 17 Local merchants
- 18 Associations representing various industries
- 19 Tobacco and smoking materials
- 20 All other single sponsor's products
- 21 Multiple sponsorship
- 22 Sustaining programs

LOG SHEET

Time: _____ On: _____

Frequency: _____ Off: _____

Primary Advertisements (time in minutes and 10ths of minutes)

Secondary Advertisements (time in min. and 10ths of min.)

Public Agency Announcements (time in min. and 10ths of min.)

Brief Program Description (include sponsor, product, techniques)

Recommendation: Program Class _____ Adv. Class _____

Violence Tallies

Human, Weapon	Human, Weaponless	Human, legal, verbal, other	
I.	I.	I.	
II.	II.	II.	
III.	III.	III.	
Act of Nature	Accident	Animal	Miscellaneous
I.	I.	I.	I.
II.	II.	II.	II.
III.	III.	III.	III.

1. Station _____
2. Day _____
3. Sheet No. _____
4. Period _____
5. Tot. Time _____
6. Pri. No. _____
7. Pri. Time _____
8. Sec. Time _____
9. PubAg No. _____
10. PubAg Time _____
11. 50% Secondary?
_____ 1 Yes _____ 2 No
12. Live?
_____ 1 Yes _____ 2 No
13. Local?
_____ 1 Yes _____ 2 No
14. Ed. Institution?
_____ 1 Yes _____ 2 No
Note name in description
15. Public Issues?
_____ 1 Yes _____ 2 No
16. HuViWeapon _____
17. HuVi Weaponless _____
18. HuViOther _____
19. NatureVi _____
20. AcciVi _____
21. AnimalVi _____
22. Misc. Vi _____
23. Total Vi _____
24. Context I _____
25. Context II _____
26. Context III _____
27. Program Class _____
28. Audience _____
29. Adv. Class _____
30. Monitor _____

Station Day Log Sheet No.

Names and identifications (including affiliations) of participants.

A. _____

B. _____

C. _____

D. _____

E. _____

"Points" made by each participant

A. _____

B. _____

C. _____

D. _____

E. _____

Summary of discussion. Briefly state each participant's point of view. Indicate which participants were in agreement and which were not.

Rationality	Rational appeals	Emotional appeals
Breadth	Many views presented	One view presented
Impartiality	Audience judges facts and decides	Views are "sold" to audience