

**A Biennial Report to
the Kaiser Family
Foundation
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SEX SINCE '92

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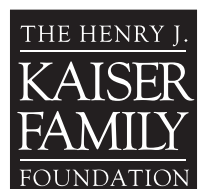
SEX ON TV (2)

A BIENNIAL REPORT TO THE KAISER FAMILY FOUNDATION

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INTRODUCTION

The research reported here is grounded in the assumption that media content holds the potential to influence the audience, and in particular young viewers who are just developing their views about sex. It does not posit that television is the only factor, nor even the most important contributor, to sexual socialization. Rather, it applies the perspective that television, as the predominant mass medium, has such a broad reach that it tends to touch virtually all in our society. This reach makes television a significant social force, even though some in the audience may be influenced more strongly or weakly than others by TV's sexual content, depending upon individual differences in their lives. Despite the plethora of new technologies that have become available, television still continues to dominate young people's media diet (Roberts, Foehr, Rideout, & Brodie, 1999), with youth between ages 8-13 viewing more than three and one-half hours per day (3:37) on average, while adolescents between ages 14-18 watch almost as much (2:43). Consequently, it makes sense to maintain a focus on televised portrayals even in an era when media alternatives dot the horizon.

We live in an era when decisions about sexual behavior inevitably involve public health concerns. For example, many sexually active adolescents choose not to use condoms or use them inconsistently. Among high school students in 1999, 50% had engaged in sexual intercourse, yet only 58% of those who were sexually active reported using a condom the last time they had intercourse (Centers for Disease Control and Prevention, 1999). Obviously, this kind of risky sexual behavior can have a number of negative health outcomes. More than three-quarters of a million teenage women become pregnant each year (Centers for Disease Control and Prevention, 2000). Overall, 25% of sexually active teenagers become infected with a STD each year, representing about 4 million STD cases annually (The Alan Guttmacher Institute, 1994; American Social Health Association/Kaiser Family Foundation, 1998). Adolescents aged 15-19 have the highest incidence of both gonorrhea and chlamydia, while AIDS is the sixth leading cause of death for people aged 15 to 24 (Goldfarb, 1997).

Many teenagers report that they do not get adequate information about sex from parents or from school during adolescence (Brown, Greenberg, & Buerkel-Rothfuss, 1993). Not surprisingly, media portrayals may fill this gap as the most readily available alternative. Indeed, nearly one out of four teens (23%) say they have learned "a lot" about pregnancy and birth control from TV shows and movies, and four out of ten (40%) say they have gotten ideas for how to talk to their boyfriend or girlfriend about sexual issues from these sources (Kaiser Family Foundation, 1996; 1998). Adolescents also report using media examples to learn sexual and romantic scripts and norms for sexual behavior (Brown, Childers, & Waszak, 1990).

More direct evidence of the effects of media portrayals of sex is somewhat limited, in part because of social sensitivities which make studying the topic difficult. Yet the evidence available is all highly consistent with the hypothesis that such content generates effects on young audiences (Huston, Wartella, & Donnerstein, 1998). Two studies have reported correlations between watching television programs high in sexual content and the early initiation of sexual intercourse by adolescents (Brown & Newcomer, 1991; Peterson, Moore, & Furstenberg, 1991). Another found heavy television viewing to be predictive of negative attitudes toward remaining a virgin (Courtright & Baran, 1980). One of the few experiments conducted in this area (Bryant & Rockwell, 1994) showed that teens who had just viewed television dramas laden with sexual content rated descriptions of casual sexual encounters less negatively than teens who had not viewed any sexual content.

In general, the influence of television on social beliefs, attitudes, and behaviors tends to occur by a gradual, cumulative process that is most likely to develop with repeated exposure over time to common patterns of behavior. Therefore, it is the goal of this study to identify the common patterns or approaches that are employed in the realm of sexual messages on television.

If television is an important source of information and potential influence about sex for young people, then obviously it is important to understand the nature and extent of sexual information that is being conveyed by television. Identifying patterns in the portrayal of sex on television has been a goal of researchers for many years. Yet while numerous studies have examined the topic, the accumulation of knowledge from these various efforts has been constrained because of two key factors.

First, most studies in the past have limited their analysis to just a fraction of the overall television landscape. For example, studies have examined soap operas (Greenberg & Buselle, 1996; Heintz-Knowles, 1996; Lowry & Towles, 1989), talk shows (Greenberg & Smith, 1995; Greenberg, Sherry, Buselle, Hnilo, & Smith, 1997), teens' favorite programs (Cope & Kunkel, in press; Greenberg et al., 1993; Ward, 1995), and "Family Hour" programming (Kunkel, Cope, & Colvin, 1996), with the broadest analysis encompassing all primetime broadcast network shows (Franzblau, Sprafkin, & Rubinstein, 1977; Lowry & Shidler, 1993; Sapolsky & Taberlet, 1991; Silverman, Sprafkin, & Rubinstein, 1979). This left many aspects of the television environment, such as cable channels for example, entirely unexamined. Although these studies delivered important pockets of knowledge, they failed to provide any clear and comprehensive picture of the patterns of sexual content across the overall television landscape.

The second factor limiting the utility of previous research is the lack of any consistency across studies in defining and measuring sexually-related content in television programming. Idiosyncrasies across the research strategies employed render comparisons from one project to another difficult, as some examine sexual behavior but not talk, while others have done just the opposite. Certainly, some patterns at a very basic level have been established, including the repeated finding that sexual portrayals are common throughout television, and an indication in the studies which have examined it that the potential consequences of sexual intercourse are rarely addressed (Huston, Wartella, & Donnerstein, 1998). Still, more precise comparisons are often problematic because of the lack of any common definitions and research measures.

The research presented here represents the second in an ongoing series of studies undertaken by the Kaiser Family Foundation that is designed to overcome these two limitations, and thereby to significantly enhance the level of knowledge that exists about the nature and extent of sexual messages conveyed on American television. In the initial report issued two years ago (Kunkel, Cope, Farinola, Biely, Rollin, & Donnerstein, 1999), we provided the first comprehensive examination of sexual messages across the overall television environment, encompassing the full range of different channel types (i.e., broadcast network, independent broadcast, public broadcast, basic cable, and premium cable channels) as well as a broad scope of times of day (7:00 a.m. to 11:00 p.m.) when most people are watching. That study was based upon a large, representative sample of programs from the 1997-98 television season, which established a benchmark of the pattern of sexual messages presented across the overall television environment. Thus, that first report produced an important step forward by elevating our understanding about sexual messages on television beyond individual pockets to a comprehensive view.

The study presented here, known as "Sex on TV (2)," delivers the second step in the process of overcoming the two key limitations identified in the previous content-based research. This study updates our initial report by replicating it with a complementary sample of programming gathered from the 1999-00 television season, exactly two years following the original research. A total of 1,114 programs were reviewed for this study. By applying the identical content analysis measures we used previously to this new sample of programming, we can now examine any changes that have occurred in the presentation of sexual messages on television. This replication affords the first opportunity for scientific research to definitively track the shifts that occur over time in television's treatment of sexual topics. Thus, in this report, we can address such questions as: (1) is the frequency of sexual messages on television increasing; (2) is the way in which sex is presented on television changing over time; and (3) is the television industry increasing its emphasis on the possible risks or responsibilities of sex in its stories that deal with sexual topics?

No previous program of research on sexual content has attempted to track such changes over time by applying the identical measures to programming samples gathered across multiple points in time. In so doing, this report offers another important step forward in the growth of knowledge about sexual messages on television. We hope to build further upon this base of knowledge by collecting and reporting data on a biennial basis in subsequent years.

The structure for our report of findings is organized into the following sections summarized here. First, we examine the *Frequency of Sexual Content* throughout the overall television landscape, assessing the nature and amount of talk about sex and sexual behavior. These analyses are followed by sections that indicate the findings regarding *Talk about Sex* and *Sexual Behaviors*, while also providing clear examples that illustrate each of the categories of sexual talk and behavior examined in the study. Next we turn our attention to the issue of *Safer Sex Messages*, where we assess how, if at all, such issues are incorporated into scenes

and overall program themes with sexual content. That is followed by a further examination of *Scenes with Sexual Intercourse* that help us to understand the messages television conveys when it presents such behavior. Differences that are associated with particular types of shows are addressed in the section *Sexual Messages Across Program Genres*. Because adolescent audiences are uniquely important when considering sexual socialization, we also report on the portrayals most likely to be considered salient by teens, *Sexual Messages Involving Teenagers*. Finally, a separate analysis is performed on *Sexual Messages in Primetime Network Programming*. Within each of these topic areas, we first present findings focusing solely upon the patterns of sexual content that emerged in the 1999/00 sample of television programming. Then, at the end of our examination of each topic, we identify the important changes over time, if any, which were observed.

Many societal factors shape the socialization process by which young people develop their beliefs and attitudes about sex, and ultimately their patterns of sexual behavior. As teens are grappling with questions such as “When should I start having sex?” and “What will my friends think of me if I do or if I don’t?,” they inevitably encounter stories on television that speak to these issues. This study helps us understand what kinds stories they are likely to encounter, and the messages those stories are sending.

METHODOLOGY

OVERVIEW

This study identifies and analyzes the messages involving sex and sexuality that are presented across the overall television landscape. To insure the representativeness of findings from the research, two complementary sampling strategies were employed to obtain the programming examined for the study. A composite week for each of ten of the most frequently viewed channels representing all aspects of the television industry was gathered by randomly sampling programs between October 1999 and March 2000. During the same period, an over-sample of broadcast network primetime programming was also collected. Programs were videotaped and then systematically evaluated using scientific content analysis procedures applied by trained coders.

A total of 1,114 programs were analyzed for the project as a whole. In this description of methods, we provide complete details about the process for sampling programs, the nature of the measures used to describe and evaluate the content, and the consistency of coders' judgments in analyzing the programming.

SAMPLE OF PROGRAMS

One of the key goals of the study is to produce findings that can be generalized to the overall television environment. We can be confident of achieving that goal to the extent that the sample of programs examined is representative of the full range of content that appears on television. The basic framework for gathering the sample encompasses all programs on television, although two limitations on the type of programs from the sample that are analyzed for the study will be introduced shortly.

Two separate and complementary sampling plans were employed for this research. The first and by far the largest of the two is a sample that comprises a composite week of television programming for each of ten different channels. The channels were selected to encompass the full diversity of competitors within the industry, including commercial broadcast, public broadcast, basic cable, and premium cable channels.

In addition, because of particular interest in primetime broadcast network shows, a separate "over-sample" representing three full weeks worth of the nationally distributed evening programming on each of the four major networks was also collected as indicated below. Increasing the depth of the primetime sample allows us to have greater confidence in the findings we report regarding these primetime network shows, which despite their recent decline in audience share still remain the most heavily viewed programs on television. In reporting our data, we always specify which of these two samples of programming is involved: the overall composite week or the network primetime over-sample. We never combine the two for any analysis.

The method by which programs were selected for each of these two sample groups, as well as the implications of these procedures for ensuring strong generalizability of the findings, are presented below. We first review the composite week design, followed by an explication of the primetime network over-sample.

COMPOSITE WEEK SAMPLE

For each channel included in the study, a composite week sample spanning the 16 hours daily between 7:00 a.m. and 11:00 p.m. (a collective total of 112 hours per channel) is constructed by a procedure of random selection. This process begins with an empty grid of half-hour time slots for all seven days of the week for each one of the channels studied. Then, across a span of approximately five months (October 23, 1999 to March 31, 2000) that comprised the sampling period, half-hour time slots are randomly selected for videotaping.

Once a time slot and channel are identified, the upcoming week's [TV Guide](#) is checked and the corresponding program is scheduled for taping and placed on the sample grid maintained for each channel. Programs extending beyond their half-hour time slot are videotaped and analyzed in their entirety, and placed on the grid accordingly. Appendix A presents the complete list of programs sampled for the composite week.

With the random selection process, each program that airs has an equal chance, or probability, for inclusion in the sample. Because random selection assures us that each program is chosen independently from all the others, we can be confident in generalizing the findings produced from our sample of shows to the larger population of programs. This stands in contrast to the previous methodological design favored by most content-based studies, that of gathering a single intact calendar week of programming. That approach subjects the sample to potential biases that may systematically influence an entire group of programs, such as an upsurge in stories about love and sex during the week of Valentine's Day. The composite week sampling design was first developed for the National Television Violence Study (Wilson et al., 1997) and has been widely acknowledged as an important methodological innovation.

CHANNELS IN THE STUDY

A total of ten channels were included in the study. These include the four major commercial broadcast networks (ABC, CBS, Fox, NBC), one independent broadcast station (KTLA), one public broadcasting station (KCET), three basic cable channels (Lifetime, TNT, and USA Network), and one premium cable channel (HBO). The Los Angeles market was the site used for sampling all channels in the study, hence the selection of KTLA to represent the independent segment of the broadcast market. Like most independents, KTLA primarily airs syndicated programming, although it is a Warner Brothers (WB) affiliate. A fledgling network, or in industry parlance a "weblet," WB provided stations with 13 hours of programming per week across six nights during the 1999-2000 season.

PROGRAM ELIGIBILITY

The composite week sampling design generates a representative collection of all programs presented on television across the channels studied. However, the design of this study excludes newscasts, sports, and children's programming from analysis. The news we have excluded is limited to programs identified as "daily news," which refers to coverage of time-sensitive, breaking events such as would be delivered on a nightly network newscast. Morning news/entertainment programs such as "Today" and primetime news magazines such as "20/20" or "Dateline" were not classified as daily news, and thus were included in the analyses.

These exclusions are consistent with the orientation of this research, which to assess the pattern of portrayals in scripted entertainment programming targeting adolescent and/or general audiences. By excluding news and sports, we do not mean to suggest that any sexual information conveyed in these contexts is unimportant. Rather we have simply chosen to avoid diluting our focus by excluding the types of programs that present very different types of issues and concerns better addressed by a unique evaluation.

A total of 938 programs are included in the composite week sample analyzed for this research. Table 1 shows the breakdown of those programs for each of the channels in the study.

ADDITIONAL SAMPLING DETAILS

The random selection sampling design may result in a small proportion of program overlap on each channel's composite week sample grid. This typically occurs near the end of the sampling period when only a small number of half-hour time blocks remain to be filled, and the programs aired during those periods are greater than a half-hour in length. All programs identified by the random selection process are always taped and included in the sample, and because a program can only be considered in its entirety there are some time blocks in which two programs rather than one were sampled on a particular channel.

Table 1: Distribution of Programs Analyzed by Channel: Composite Week

CHANNEL	N
ABC	83
CBS	75
Fox	118
NBC	93
PBS	67
KTLA	103
Lifetime	122
TNT	84
USA	115
HBO	78
TOTAL	938

These are noted on the sample grids included in the appendices of the report.

The degree of program overlap in the sample is small, and does not present any threat to the generalizability of the study's findings. Quite the contrary, the independence of selecting shows individually and randomly provides significant strength to the generalizability of the findings, as compared to alternative sampling designs including the more common practice of taping a single calendar week of programming for analysis.

Also, due to the nature of the sample design (i.e., programs selected for sampling are always taped and analyzed in their entirety), approximately 1% of the shows in the composite week either start before 7:00 a.m. or end beyond 11:00 p.m. This occurs, for example, when a movie begins at 9:00 p.m. and does not conclude until 11:30 p.m.

PRIMETIME OVER-SAMPLE

As a complement to the composite week sample, we also collected a primetime over-sample for the four major commercial broadcast networks (ABC, CBS, NBC, Fox) as indicated in Table 2. This set of shows consists of a total of three weeks of primetime programming (8:00-11:00 p.m. PST) for each of the networks, or about 63 hours per channel. It was obtained using the same selection process of randomly sampling half-hour time blocks that was employed for gathering the composite week; likewise, it was assembled during the same sampling periods. A complete list of the programs included in the primetime over-sample is included in Appendix B of this report.

Table 2: Distribution of Programs Analyzed by Channel: Broadcast Network Primetime

CHANNEL	N
ABC	75
CBS	66
Fox	49
NBC	75
TOTAL	265

It should be noted that primetime network programming is still included in its proper proportion in the previously described composite week sample that represents the television environment as a whole. To examine patterns in evening network programming, however, we have supplemented the one week of primetime material contained in the composite week with an additional two weeks worth of content, yielding a total of three weeks of programs for each channel. In most but not all cases, this design would yield three episodes of the same series. That does not result, however, for some time slots affected by program cancellations and/or series rescheduling that occurs over the course of the television season.

As with the composite week, we exclude news, sports, and children's programming from examination for the primetime over-sample. This resulted in the loss of three sports shows, leaving a total of 265 primetime programs for analysis. Of these, 89 are programs included in the composite week sample as well as the primetime over-sample, while 176 additional programs are included solely in the primetime over-sample. Adding these 176 shows to the composite week total of 938 programs yields the 1,114 figure cited earlier as the overall number of programs analyzed for the study.

CONTENT MEASURES

This study performs scientific content analysis on the two groups of programs (i.e., composite week of general audience programs and primetime over-sample) explicated above. In this section, we present the basic definitions we employ for identifying portrayals of sexual talk and behavior. We also explain the range of measures we apply to evaluate the contextual aspects of the portrayals identified in each of the areas of talk about sex and sexual behavior.

LEVELS OF ANALYSIS

Coding for any portrayal involving sexual content was performed at two distinct levels of analysis: the scene level and the program-level. That is, some variables were measured solely on the basis of what happened within the scene in question, whereas others assessed broader contextual themes or issues that can only be judged at the end of a show, weighing all aspects of the program as a whole.

Scene-level measures

The most basic and common unit of analysis for this study is the scene. A scene is defined as a sequence in which the place and time generally hold constant. Most scenes can be thought of in the same sense as a passage in a story; a scene ends when the primary setting shifts in time, place, or characters in a way that extensively interrupts the flow of related action. In our analysis, a commercial interruption always signals the end of a scene. Scenes are coded only when they are identified as containing sexual material according to the definition specified below.

Program-level measures

While it is important to quantify the nature and context of sexual portrayals at the scene level, it is also important to consider the collective theme or pattern of messages a program conveys. The program-level unit of analysis assesses broader thematic issues encompassing the program as a whole. Such judgments cannot necessarily be captured by simply adding up all of the more microscopic observations at the scene level, and thus we train coders to apply independent measures based upon everything they have seen throughout the entire show.

We now turn to the task of explicating our basic definitions and variables for analyzing sexual content.

MEASURING SEXUAL MESSAGES

For this study, sexual content is defined as any depiction of sexual activity, sexually suggestive behavior, or talk about sexuality or sexual activity. Portrayals involving only talk about sex are measured separately from those that include sexual actions or behaviors. To avoid double-coding, in those instances where “talk toward sex” and sexual behavior occur concurrently, only the behavior is counted.

To be considered a sexual behavior, actions must convey a sense of potential or likely sexual intimacy. For example, a kiss of greeting between two friends or relatives would not be coded as sexual behavior, whereas a passionate kiss between two characters with a discernible romantic interest would be. The lower threshold for sexual behaviors measured by the study was physical flirting, which refers to behavioral actions intended to arouse sexual interest in others, such as a woman licking her lips provocatively while gazing intently at a man in a bar. This example underscores that our measurement in this realm encompasses sexually-related behaviors, and should not be equated strictly with the consummate sexual behavior of intercourse. In addition, behaviors must be considered a substantial part of the scene in which they occur; portrayals which are judged as minor or peripheral (e.g., a couple of “extras” are shown “making out” in the background in a park scene which features two primary characters engaged in a serious non-sexual discussion) are not reported by the study.

Sexual dialogue, or what we term “talk about sex,” involves a wide range of types of conversations that may involve first-hand discussion of sexual interests and topics with potential partners, as well as second-hand exchanges with others that convey information about one’s prior, anticipated, or even desired future sexual activities. For purposes of measuring talk about sex, both the topic of reproductive issues (such as contraception or abortion) and sexually-transmitted diseases (including but not limited to AIDS) were considered as sexual.

Scene-level contextual variables

The **type of sexual behavior** was measured using a range of six categories that began with physical flirting (behavior meant to arouse or promote sexual interest), and also included passionate kissing (kissing that conveys a sense of sexual intimacy), intimate touching (touching of another’s body in a way that is meant to be sexually arousing), sexual intercourse strongly implied, and sexual intercourse depicted. Highly infrequent behaviors that meet the definition of sexual behavior indicated above but which do not fit in any other category (e.g., self-gratification) were classified as “other.”

The measurement of intercourse is particularly important, and the category termed “intercourse implied” is the only category of behavior in the study for which content is coded when the behavior is not shown literally on the screen. Intercourse implied is said to occur when a program portrays one or more scenes immediately adjacent (considering both place and time) to an act of sexual intercourse

that is clearly inferred by narrative device. Common examples would include a couple kissing, groping, and undressing one another as they stumble into a darkened bedroom, with the scene dissolving before the actual act of intercourse ensues; or a couple shown awakening in bed together with their conversation centering on the lovemaking they had performed before falling asleep. Such portrayals are not necessarily explicit in any way but clearly convey the message that sex has occurred, and thus it is essential that such portrayals be reflected in our content measures.

In contrast, “intercourse depicted” is judged to occur when a direct view is shown of any person who is engaged in the act of intercourse, regardless of the degree of nudity or explicitness presented. Discreet portrayals may show a couple only from the shoulders up when they are engaged in intercourse. As we explain below, the explicitness of any sexual behavior is measured independently of the judgment about the type of behavior that occurs.

Sexual dialogue, or what we term “talk about sex,” involves a range of different types of conversations. We ultimately classified **type of talk about sex** into one of six distinct categories: comments about own/others’ sexual actions/interests; talk about sexual intercourse that has already occurred; talk toward sex; talk about sex-related crimes; expert advice; and other. The first of these categories is by far the broadest, encompassing verbal exchanges about sexual relations that people wish they were having now, may want to have in the future, and so on. The second category involves comments about specific instances of sexual intercourse that have actually occurred, as distinct from what people want or try to promote. The third category, talk toward sex, involves efforts to promote sexual activity that are conveyed directly to the desired sexual partner. The fourth category, talk about sex-related crimes, involves any reference to illegal sex acts whether they have actually occurred, are simply feared, or are otherwise the subject of discussion. The fifth category, expert advice, entails the seeking and delivering of sincere advice about sex from an authority figure, which is defined as someone who has received formal training relevant to the advice they deliver. Expert advice may occur in either a real setting, such as on a talk show, or in a fictional context, such as in a drama. Comments that met the definition for talk about sex indicated above but which did not fit any of the above categories were classified as “other.”

For any material involving either sexual dialogue or behavior, the degree of **scene focus on sex** is judged, differentiating minor or inconsequential references and depictions from portrayals in which there is a substantial or primary emphasis on sex. In addition, all scenes that include sexual behavior are coded for **degree of explicitness**, which indicates the physical appearance of the characters involved in the behavior. The categories for coding include: no explicitness; provocative/suggestive dress or appearance (attire alone reflects a strong effort to flaunt one’s sexuality); characters begin disrobing (the removing of clothing that reveals parts of the body not normally exposed); discreet nudity (characters are known to be nude but no private parts of the body are shown); and nudity (baring of normally private parts, such as the buttocks or a woman’s breasts). All scenes that include sexual behavior are also coded for the **gender of the instigator** of the behavior. Coding options include identifying one of the characters involved as the primary instigator of any behavior depicted, as well as judging that the instigation was mutual. Scenes in which the beginning of the sexual behavior portrayed is not shown are coded as “can’t tell.”

Finally, when a scene includes sexual content, coders also determine whether that scene includes any mention or depiction of **sexual risks or responsibilities**. This term is used to describe the issues surrounding the serious outcomes that can be associated with human sexual activity. In applied terms, sexual risks or responsibilities refer to such concerns as unwanted pregnancy or sexually transmitted diseases, and is described in greater detail immediately below in the section explicating program-level measures. Sub-categories employed to identify different types of sexual risks or responsibility messages include mention or use of a condom or other contraception; mention of “safe sex;” concern about or depiction of actual AIDS, STDs, unwanted pregnancy or abortion; and mention or depiction of abstinence or waiting for sex, which constitutes arguably the most effective strategy for reducing one’s risk for negative outcomes from sex.

For content judged to fit within any of these categories, the coder also determined whether the scene focus on **sexual risks or responsibilities** was minor or substantial.

Program-level contextual variables

There are two basic measures at the program-level. The first judges whether or not each show that contains any sexual content places strong emphasis throughout on a **risks or responsibilities program theme**. Three distinct risk or responsibility program themes are examined: (1) sexual patience; (2) sexual precaution; and (3) depiction of risks and/or negative consequences of sexual behavior.

The first of these themes, sexual patience, encompasses programs that place emphasis on abstinence from sex or waiting for sex as either a positive moral stance or as a sound approach to avoiding the risks of STDs, unwanted pregnancy, or emotional turmoil. The second theme, sexual precaution, refers to the use or discussion of preventative measures (e.g., condoms) to reduce the risk of STDs or unwanted pregnancy. The third theme, depiction of risks, involves emphasis on the life-altering (e.g., unwanted pregnancy) or life-threatening (e.g., transmission of AIDS) outcomes that may result from unplanned and/or unprotected sexual intercourse. Across all of these areas, the applicable theme must be central to the program plot to be coded as an overall theme of sexual risk or responsibility.

A second measure judged at the program level involves the **consequences of sexual intercourse** that are portrayed. This measure is applied to any program that includes any mention or depiction of the consequences of intercourse, regardless of whether or not the intercourse involved was actually portrayed during the program. The coding options include primarily positive, primarily negative, mixed, and no consequences portrayed.

Variable scaling information

In the analyses we employ to generate findings for the study, some of the individual variables described above have been combined to create an index or scaled in a way that will help to simplify the presentation of data. Here we provide information that explicates how we have calculated several basic measures that we present in our subsequent report of findings.

To assess the level of sexual behavior, we report values on a scale of 1 to 4: a value of 1 indicates physical flirting, a value of 2 indicates intimate touching or passionate kissing, a value of 3 reflects sexual intercourse strongly implied, and a value of 4 represents intercourse depicted. Explicitness is measured on a scale of 0 to 4, with 0 indicating none, 1 indicating suggestive/provocative dress, 2 indicating disrobing, 3 reflecting discreet nudity, and 4 indicating nudity. Both of these scales are reported as a threshold score within each scene. For example, a scene that contains kissing and intercourse strongly implied yields a score of 3, the higher of the two behavior values. Similarly, a scene in which disrobing occurs followed by discreet nudity is recorded as a 3.

To assess the level of talk about sex, we are constrained by the fact that there is no apparent rationale for assigning greater or lesser values to any one of the various categories of sexual dialogue over another for purposes of considering their implications for audience effects. Similarly, there is no obvious validity for assigning greater weight to scenes that involve several such categories (e.g., talk about one's interest in sex, and talk about sexual intercourse that has occurred) rather than just a single one, as one scene could involve elaborate sexual discussion within one category while another scene could encompass two categories of talk but treat both superficially.

Given these limitations, we have chosen to construct a scale for the level of talk about sex that considers all scenes that present differing categories of dialogue as being of the same potential weight; and we have then based our calculation on the judgment that indicates the degree of focus, or emphasis, placed on any applicable talk category within the scene. The degree of focus involving talk about sex was measured on a four-point scale reflecting a continuum from minor to primary emphasis within each scene. Of the available options, we believe that the degree of focus is the best estimate of the meaningfulness and potential impact of the talk, and thus we have grounded our measurement for talk about sex in it.

CONTENT CODING AND RELIABILITY

This section reports the process employed to review and evaluate the program sample to obtain data for the study. The scientific integrity of the content analysis data reported in this research is established in large part by careful statistical monitoring of the inter-coder reliability of judgments. That process started well before any actual coding of data was performed.

A group of 14 undergraduate students at the University of California, Santa Barbara served as coders for this project. Coders were trained approximately eight hours per week over a ten-week period to apply the full range of measures designed for the study, which are detailed in an elaborate codebook of rules. The training process included extensive practice in a viewing lab, with each coder's performance monitored systematically to diagnose any inconsistencies in their interpretation and/or application of the content measures. At the conclusion of training, a statistical test of inter-coder reliability was conducted to verify the strength of the consistency of their judgments. The results of the final training test are reported below alongside the findings for the reliability assessments performed during the actual process of data collection.

Once training was complete, the coding of data was accomplished by randomly assigning individual coders to view programs and to apply our content measures. Coders viewed each show alone in a video lab and were allowed to watch any given segment as many times as necessary to correctly apply the measures. Data for each program were obtained from a single coder. For this reason, it is necessary to demonstrate that the coding process maintained a strong and consistent level of reliability over time in order to ensure the quality of the data.

ASSESSING THE RELIABILITY OF THE DATA

The coding process required approximately six weeks to complete. To assess the reliability of the coders as they were performing their work, a randomly selected program within a specified genre of content was independently evaluated by all coders. This process was repeated six times, or roughly once each week, during the period when the coding work was being accomplished. Each week, the coding judgments on a single program were then compared across all coders for reliability assessment purposes.

CONCEPTUALIZATION OF RELIABILITY

Coders must make a variety of different types of decisions when viewing a show. These decisions exist at two distinct levels. The first focuses on unitizing, or the identification of scenes containing any sexual content. At this level, a coder is watching solely to determine whether the material meets the basic definition for sex. In addition, once coders identify a scene as containing sexual content, we must examine their consistency in classifying the portrayals within the scene.

In the sections that follow, we detail the specific procedures employed to calculate inter-coder reliability. This process is patterned after the approach devised for the National Television Violence Study (see Wilson et al., 1997), which explicates the development of the procedures in greater detail. This approach reflects the most current methodological innovation for calculating reliability across large numbers of coders who are rendering content-based judgments at multiple levels of analysis (Potter et al., 1998). It involves independent assessment first of the fundamental unitizing judgments, followed by a discrete examination of the contextual measures that apply once the higher order units of analysis have been established.

Agreement on unitizing

Unitizing refers to the process of identifying each scene that contains any sexual content. Every time a coder identifies a scene with some codable material, s/he creates a line of data that includes a string of values indicating judgments for each applicable contextual variable. In evaluating the unitizing process, the focus is not on the agreement of the values for the contextual variables; rather, the aim is to assess the extent of agreement that a given scene contained sexual content.

In assessing reliability, if all coders identify the same number of scenes on their coding form for a show and if those scenes refer to the same scenes from the program, then there is perfect agreement. Both conditions must be met for perfect agreement to occur. If coders differ on the number of scenes

identified, then there is not perfect agreement. If coders all have the same number of scenes, but there is disagreement about the scenes that were coded, then there also is not perfect agreement.

Three descriptors are reported for unitizing: the agreement mode, the range of scenes, and a statistic called the Close Interval around the Agreement Mode (CIAM). An example will explain what is meant by “agreement mode.” If there are ten coders and one reported 9 scenes with sex, eight reported 10 scenes, and one reported 11 scenes, the mode would be 10 scenes as this is the number reported by the greatest number of coders. Thus, 80% of the coders are at this mode. Recall, however, that coders must identify the same scenes in order to have agreement. If all eight coders identified the same 8 scenes, then the agreement mode is 8.

Coders have to make many difficult judgments as part of the coding process. As a result, not every coder is at the agreement mode for every program, so we also report the range of scenes identified by the set of coders for each reliability test. The smaller the range, the tighter the pattern of agreement. However, the range can sometimes be misleading as an indicator of the degree of variation in a distribution. For example, consider a case where there are ten coders and one identifies 4 scenes with sex, eight indicate 5 scenes, and one identifies 8 scenes. The range reported would be from 4 to 8 scenes, which appears to signal a wide range of disagreement. That interpretation would be inaccurate, however, as 90% of the coders are actually within one scene of the mode.

The most important statistic for evaluating reliability at this level is the Close Interval around the Agreement Mode (CIAM). We operationalize “close to the agreement mode” as those judgments that are within one scene (or 20% as described below) of the modal judgment. Thus, if the agreement mode for a program was 5 scenes of sex, we would include in the CIAM each of the following: (a) all coders who identified all 5 of the same scenes; (b) all coders who also saw 5 scenes but disagreed on just one of the scenes identified by those in the modal group; (c) all coders who saw only 4 scenes but each of those scenes matched the 5 scenes identified by the modal group; and (d) all coders who reported 6 scenes where 5 of those scenes were identical to the ones identified by the modal group. When the agreement mode is greater than five, we establish the width of the CIAM as 20% on either side of the mode. For example, if the agreement mode is 10, we include coders who exhibit no more than two disagreements with the coders at the agreement mode.

Agreement on the contextual variables

The other important aspect of reliability is the degree of consistency among coders in choosing values for each contextual variable once they have identified the examples of sexual content. For program level measures, reliability was assessed by identifying the modal value for all coders. Percentage of agreement was computed by dividing the number of coders at the modal value by the total number of coders.

For scene level measures, it was necessary to construct a matrix for each of the context variables. For each variable, a column is entered for every coder, and a row for every scene that was identified by one or more coders as containing some codable portrayal in that area (i.e., talk about sex or sexual behavior). Each row of the matrix is then examined for its modal value for each applicable contextual variable. Next, the number of coders at the modal value is summed and entered as a marginal. The marginal totals are summed down across all scenes in the matrix for the same variable. This sum of the marginals (i.e., agreements) is then divided by the total number of decisions reflected in the entire matrix (i.e., all agreements and disagreements), and the resulting fraction yields the percentage of agreement among coders on that variable.

While the operational details are intricate, the concept of reliability is not. The term “percentage of agreement” simply refers to the number of times coders actually agreed, divided by the number of times they could possibly have agreed. The larger the result, the better the agreement.

RESULTS OF RELIABILITY TESTING

The mean agreement for identifying scenes that contained sexual content across all programs was 86% on the CIAM measure (see Table 3). The degree of consistency for unitizing, or identifying both sexual behavior and sexual dialogue within scenes, is highly credible given the complexity of the task and the number of coders involved. The consistency for coding the scene-level contextual variables was very strong, achieving agreement at 90% or above on 20 of the 24 measures reported in the study, and no variable below 80% overall agreement. Inter-coder reliability on the program-level variables was 89% or above for five of the six measures examined.

To summarize, tests to assess the degree of inter-coder agreement were performed throughout all phases of the data collection process. These tests demonstrate that the content measures applied in the study yielded highly reliable data from the coders who were reviewing the programming. Overall, the reliability analyses establish strong confidence in the accuracy of the data reported in the study.

Table 3: Reliability for Sexual Dialogue and Sexual Behavior Measures

Unitizing							
Measures	One West Waikiki	Designing Women	Turner & Hooch	Party of Five	Dateline NBC	Passions	Overall Means
Scene Range	2-5	2-5	3-5	7-12	0-2	9-14	
Scene Mode	2	3	4	11	0	12	
CIAM	86%	86%	100%	86%	93%	67%	86%
Scene Level Context Variables							
Talk About Sex							
Own/Others	91%	98%	81%	87%	86%	87%	88%
Talk About	100%	80%	80%	100%	100%	100%	93%
Talk Toward	100%	100%	100%	97%	100%	100%	100%
Expert Advice	100%	100%	100%	100%	100%	100%	100%
Talk about Sex Crimes	100%	100%	98%	100%	86%	100%	97%
Other	97%	91%	100%	99%	100%	100%	98%
Talk Focus	94%	70%	64%	82%	100%	70%	80%
Behaviors							
Flirtatious Behavior	91%	100%	90%	93%	100%	92%	94%
Kissing	91%	100%	100%	100%	100%	92%	97%
Intimate Touch	100%	100%	88%	99%	100%	96%	97%
Intercourse Implied	97%	100%	97%	99%	100%	93%	98%
Intercourse Depicted	100%	100%	100%	97%	100%	100%	100%
Other	100%	100%	100%	99%	100%	100%	100%
Behavior Focus	74%	100%	92%	90%	100%	81%	90%
Instigator Gender	74%	100%	80%	80%	100%	78%	85%
Instigator Age	71%	100%	90%	88%	100%	87%	89%
Character Age	100%	100%	100%	95%	100%	95%	98%
Explicitness	100%	100%	100%	99%	100%	96%	99%
Risk/Responsibility							
Topic	100%	99%	100%	100%	100%	100%	100%
Focus in Scene	100%	99%	100%	100%	100%	100%	100%
Special Intercourse Measures							
# of Instances	97%	100%	97%	98%	100%	93%	98%
Relationship	97%	100%	92%	97%	100%	93%	97%
Presence of Drugs	93%	100%	97%	98%	100%	93%	97%
Presence of Alcohol	79%	100%	97%	97%	100%	93%	94%
Program Level Context Variables							
Consequences	71%	57%	71%	71%	93%	89%	75%
Pregnancy Worry	100%	93%	100%	100%	100%	100%	99%
Unwanted Pregnancy	100%	100%	100%	100%	100%	100%	100%
STD Worry	100%	100%	100%	100%	100%	100%	100%
Actual STD	100%	100%	100%	100%	100%	100%	100%
Program Theme	86%	100%	100%	50%	100%	100%	89%

FREQUENCY OF SEXUAL CONTENT

There are two primary types of portrayals involving sex that are examined in this research: talk about sex, and physical behavior. Both types of portrayals hold the potential to influence viewers' beliefs and attitudes about sexual issues, and so our initial assessment of the presence of sexual messages will group both of these types of messages together. Starting at the most basic level of analysis, we address the question: How frequently are sexual themes and topics found throughout the television landscape?

Across the composite week sample of 938 programs, roughly two of every three shows (68%) contained some sexual content (see Table 4). Few programs presented just an isolated scene involving sexual material; nearly four of every five shows containing sex (78%) included two or more scenes with sexual themes or topics. Across all 642 programs with any sexual content, there was an average of 4.1 scenes per hour involving sex. Thus, the data make clear that not only are sexual talk and behavior a common element in television programming, but that most shows including sexual messages devote substantial attention to the topic.

The lower portion of Table 4 differentiates the two primary types of sexual content examined in the study: talk about sex and sexual behavior. These data reveal that talk is found much more commonly on television than sexual behavior. This pattern holds true both for the proportion of programs that present talk about sex as well as the number of scenes in which it occurs. Across all programs examined, nearly two-thirds (65%) included some talk about sex, whereas only about a quarter (27%) presented any sexually-related physical behavior. In addition, programs containing talk about sex averaged 3.8 scenes per hour with such content; in comparison, programs that included actual overt sexual behaviors averaged 1.8 scenes per hour with any such physical actions by characters.

It is important to note that the same scene could contain both talk about sex as well as overt sexual behavior; thus, the average of 3.8 scenes per hour of talk and 1.8 scenes per hour for behavior cannot be summed together to yield the overall number of scenes per hour involving any sexual messages. Due to some overlap between these two types of portrayals, the actual average, as noted above, is 4.1 scenes per hour that contain any sexual content.

A final point of comparison between these two distinct types of sexual messages involves the average level of talk and behavior that is portrayed in most scenes. Across all scenes involving talk about sex, the exchanges averaged 2.8 on the 4-point scale assessing degree of emphasis on sexual topics in the scene. This means that most scenes involving talk did not consist of isolated or minor references to sexual matters, but rather were moderate in terms of their focus on sexual themes and topics.

Across all scenes involving sexual behavior, the portrayals averaged 2.1 on the 4-point scale assessing the highest level of behavior in the scene. This means that the average level of behavior depicted fell at the bottom of the moderate range of sexual behavior, which involves such actions as passionate kissing and intimate touching. To gain a full understanding of the sexual behaviors portrayed on television, however, one must consider more than simply the average level of behavior.

Introduction to the Analyses

Most of the analyses reported here are based upon our examination of the 938 programs included in the composite week sample. As indicated in the method section, all types of shows are analyzed except daily newscasts, sports, and children's primetime broadcast network shows. In addition, we gathered an over-sample of primetime broadcast network shows. This over-sample is also analyzed and reported separately from that of the larger composite week sample of shows, beginning on page 45.

In each of the sections that follow, the presentation of findings focuses initially upon the data obtained from the 1999-2000 television season. At the end of each major section of our results, we also review the comparable findings produced by our previous study of the 1997-98 television season, assessing the nature and extent of changes that have occurred over the past two years in the portrayal of sexual content on television. Where applicable, we have compared the findings from the two data sets using the Fisher-Irwin binomial distribution test (Glass & Hopkins, 1996). Changes over time that proved statistically significant are indicated by superscript attached to the relevant data points in the tables below.

**Table 4: Summary of Sexual Content:
Composite Week**

		ANY SEXUAL CONTENT	
		1998	2000
Of Programs With Any Sex:	Percentage of Programs With Any Sexual Content	56% _a	68% _{b**}
	Average Number of Scenes Per Hour Containing Sex	3.2 _a	4.1 _{b**}
	N of Shows	528	642
	N of Hours	594.5	685
	N of Scenes	1930	2830
		TALK ABOUT SEX	
Of Programs With Any Talk About Sex:	Percentage of Programs With Any Talk About Sex	54% _a	65% _{b**}
	Average Number of Scenes Per Hour Containing Talk	3.0 _a	3.8 _{b**}
	Average Level of Talk in Scenes	2.8	2.8
	N of Shows	504	614
	N of Hours	564.5	648.5
N of Scenes With Talk About Sex	1719	2470	
		SEXUAL BEHAVIOR	
Of Programs With Any Sexual Behavior:	Percentage of Programs With Any Sexual Behavior	23% _a	27% _{b*}
	Average Number of Scenes Per Hour Containing Behavior	1.4 _a	1.8 _{b**}
	Average Level of Behavior in Scenes	2.0	2.1
	N of Shows	221	256
	N of Hours	294.5	345
N of Scenes With Sexual Behavior	420	608	
TOTAL N OF SHOWS		942	938

Note: Any given scene may contain talk about sex as well as sexual behavior. Due to the occurrence of such overlap within scenes, the data for talk about sex cannot be summed with the data for sexual behavior to yield the findings for any sexual content overall.

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$. Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

Averages by definition balance out the extreme cases on one end of a scale with the extreme cases at the other end. This balancing could mask the extent of cases ranking high on the behavior scale, which would be of particular interest here because they represent scenes involving sexual intercourse. To gain a clearer picture of the cases involving intercourse presented on television, which arguably hold the greatest potential for socializing effects on young viewers, we have analyzed our data by separating programs into two distinct groups according to the level of sexual behavior depicted within them. More specifically, we have isolated those shows that present scenes with sexual intercourse depicted or strongly implied from the remaining shows that portray other sexual behaviors but which do not present any scenes in which intercourse occurs. This latter group, which contains portrayals of such actions as physical flirting, passionate kissing, and intimate touching, is labeled "Programs with Precursory Behaviors Only" (see Table 5).

The analysis presented in Table 5 indicates that programs which present precursory behaviors only are more common (17% of programs overall) than programs which present sexual intercourse depicted or strongly implied (10% of programs overall). Nonetheless, the finding here that one of every ten programs on television includes sexual intercourse represents one of the most striking observations from this study. Across the entire sample of nearly 1000 randomly selected programs, the odds proved to be one in ten that any given show would include sexual intercourse. Given the substantial number of programs that most people watch each week, it is apparent that most viewers are likely to encounter televised portrayals of sexual intercourse on a regular basis.

Naturally, the average level of sexual behavior presented is much higher in programs that include intercourse (2.5/4-point scale) than in the programs with precursory behavior only (1.8/4-point scale). Programs that contain solely precursory behaviors present 1.5 scenes per hour of kissing, intimate touching, or other sexual activity, whereas programs that include intercourse present 1.0 scenes per hour portraying intercourse behavior.

Another interesting point of comparison involves the degree of explicitness associated with the portrayal of sexual behaviors. Explicitness was measured on a four-point scale encompassing provocative dress, some disrobing, discreet nudity, and nudity. Across all programs including any sexual behavior, the average level of explicitness was very low at 1.1 on the scale. The difference in explicitness between programs with precursory behaviors only (mean=0.5/4-point scale) and programs with sexual intercourse (mean=2.2/4-point scale) is significant, although the level of explicitness for the latter group is still relatively modest. The most common portrayal of intercourse (58% of scenes) involves discreet nudity in which characters are known to be nude, but covered by a sheet or other object. Even when intercourse is involved, very few scenes (7%) show private parts of the anatomy such as women's breasts or people's derriere or genitals.

To summarize the findings on the presence of sexual messages, we see that a strong majority of programs contain sexual content of some type. More than twice as many shows include talk about sex as contain sexual behavior. Similarly, the number of scenes per program with talk about sex is more than twice as high as the number of scenes with sexual behavior. Precursory behaviors, such as passionate kissing or intimate touching, are the most common form of sexual activity shown on television. Still, one of every ten programs on television (excluding news, sports, and children's programming) presents sexual intercourse either by depicting it directly or by portraying characters who are about to begin or have just finished having sex.

CHANGE OVER TIME: COMPARING THE 97/98 TO 99/00 TV SEASONS

The extent to which television programs include sexual content has increased significantly since our prior study of the 1997/98 season. This increase can be seen in our data in Table 4 establishing both the proportion of programs that include sexual content (56% in 97/98 vs. 68% in 99/00) as well as the average number of scenes involving sex (3.2 per hour in 97/98 vs. 4.1 per hour in 99/00) in those programs that contain sexual material.

Most though not all of this increase is found in the realm of talk about sex. Programs containing talk scenes increased significantly from 54% of the composite week sample in 97/98 to 65% in 99/00. Similarly, the average number of scenes including talk about sex rose significantly from 3.0 per hour in 97/98 to 3.8 per hour in 99/00.

**Table 5: Summary of Sexual Behavior:
Composite Week**

SEXUAL BEHAVIOR OVERALL			
	1998	2000	
	Percentage of Programs With Any Sexual Behavior	23% _a	27% _{b*}
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	1.4 _a	1.8 _{b**}
	Average Level of Behavior in Scenes	2.0	2.1
	Average Level of Explicitness in Program	0.9	1.1
	N of Shows	221	256
	N of Hours	294.5	345
	N of Scenes with Sexual Behavior	420	608
		PROGRAMS WITH PRECURSORY BEHAVIOR ONLY	
	Percentage of Programs With Precursory Behaviors Only	16%	17%
Of Programs With Precursory Behaviors Only:	Average Number of Scenes Per Hour Containing Precursory Behavior	1.4	1.5
	Average Level of Behavior in Scenes	1.7	1.8
	Average Level of Explicitness in Program	0.4	0.5 _x
	N of Shows	151	164
	N of Hours	176.5	191.5
	N of Scenes With Precursory Behavior	244	286
	PROGRAMS WITH SEXUAL INTERCOURSE		
	Percentage of Programs With Intercourse Behaviors	7% _a	10% _{b*}
Of Programs With Intercourse Behaviors:	Average Number of Scenes Per Hour Containing Intercourse Behavior	0.7 _a	1.0 _{b*}
	Average Level of Behavior in Scenes	2.5	2.5
	Average Level of Explicitness in Program	2.0	2.2 _{y**}
	N of Shows	70	92
	N of Hours	118	153.5
	N of Scenes With Intercourse	88	147
	N of All Sexual Behavior Scenes	176	322
	TOTAL N OF SHOWS	942	938

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different a $p < .05$. Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

Smaller though still statistically significant increases occurred in television's treatment of sexual behavior. For example, the likelihood of a program containing any sexual behavior increased from 23% to 27% and the average number of scenes per hour depicting sexual behavior was up from 1.4 to 1.8 among those shows that included any sexual behavior.

Looking more closely at shifts in the portrayal of sexual behavior, we note that the data points on all of our measures assessing programs with precursory behavior only were up very slightly from the observations of two years ago (see Table 5); but these differences are of such small magnitude that they did not prove statistically significant. In other words, from an overall perspective, the pattern of programs that portray sexual behaviors but do not present sexual intercourse looks essentially the same in the 99/00 television season as it did two years ago in 97/98. The more palpable shift in television's treatment of sexual behavior involves the presentation of sexual intercourse. The proportion of programs including sexual intercourse increased from 7% in 97/98 to 10% in 99/00, with the change proving to be statistically significant. Similarly, the number of scenes per hour presenting intercourse behavior increased significantly from an average of 0.7 in 97/98 to 1.0 in 99/00, while the level of explicitness for intercourse scenes moved upward slightly from 2.0 to 2.2 on the 4-point scale.

In sum, the study makes clear that sexual messages are increasing in frequency across the overall television landscape. Most though not all of the increase observed over the two-year period occurs in the realm of talk about sex. The other significant development identified by the study is an increase in the number of programs including portrayals of sexual intercourse. Although this shift was relatively small in an absolute sense, from 7% to 10% of general audience programs, it is statistically significant; it also represents nearly a 50% relative increase in the frequency with which programs appearing on television include portrayals of sexual intercourse. Perhaps most importantly, this finding establishes a new benchmark for those concerned with television's role in the sexual socialization process: one of every ten programs is now estimated to include a situation in which characters engage in intercourse.

We turn next to a more detailed examination of the different kinds of portrayals that comprise each of the two primary types of sexual content: talk about sex and sexual behavior. In the following two sections, we first examine the relative frequency with which various categories of talk occur, as well as present representative examples we have identified that illustrate the type of content that falls within each category. We then repeat the same process for the sub-types categorized within the realm of sexual behavior.

TALK ABOUT SEX

It has already been established that talk about sex is found much more frequently on television than actual sexual behavior. Yet there are a range of different types of talk about sex. Table 6 reports the frequency with which different categories of talk about sex were observed at the scene level. As we present the findings for each of the categories, we also offer examples that illustrate the various types of talk about sex observed in the study.

Table 6: Distribution of Types of Talk About Sex: Composite Week

TALK ABOUT SEX		
Types of Talk About Sex	N	Percent of Cases of Talk About Sex
Comments About Own/Other's Interests	2076	72%
Talk About Sexual Intercourse Already Occurred	383	14%
Talk About Sex-Related Crimes	174	6%
Talk Toward Sex	39	1%
Expert Advice/Technical Information	15	1%
Other	169	6%
Total	2826	100%

COMMENTS ABOUT OWN/OTHERS' SEXUAL INTERESTS

By far the most common type of talk about sex involved comments about one's own or others' interest in sexual topics or activities. Conversation in this category may address specific "targets" of sexual interest, or may involve more general statements about one's views on sexual topics or issues. This category accounted for nearly three-fourths (72%) of all cases of talk about sex.

Sharon and Johnny, a twenty-something couple, are engaged to be married. While visiting their friend and neighbor Pete, Johnny discovers that Sharon has been discussing their uninteresting sex life with him. After leaving Pete's apartment, Johnny quizzes Sharon about this in the hallway of their apartment building, asking her bluntly if she has a problem with their sex life. She replies gently, "No baby, I love what we do. It's great. We've gotten really good at it. If anything, I think we've pretty much perfected it." They then agree they would like to try other, more exciting things in bed. Johnny asks seductively, "Where do we start?" Sharon giggles and at that moment, Pete, who has apparently been eavesdropping on their conversation from inside of his apartment, slides a "Kama Sutra" book about eastern love-making techniques under his door and out into the hallway. Pete yells, "Page 11...and you're welcome!" (Two Guys and a Girl, ABC)

An older woman who is tired of being a virgin is chasing James, a young staffer in the mayor's office. James reports to his colleagues that this woman wants him to "teach her about sex." James is sexually inexperienced, so he asks Stuart, a co-worker, for some advice about how to get things started. Stacy, an office secretary, joins the conversation and Stuart tells her "Our little James has a new girlfriend ... He's under a lot of pressure, this woman is looking for someone to satisfy her sexually." Stacy tells James to watch the movie "9 1/2 Weeks." Stuart agrees, "She's right, James. You watch that movie and you are guaranteed to get some." James giggles and says, "Cool! Some what?" (Spin City, ABC)

Will and Jack, two gay men, are chatting when Grace, a heterosexual woman who is a friend of Will, bursts in, proudly showing the two men her picture in the newspaper. Grace is gleeful until Jack remarks that the picture makes Grace's breasts look larger than normal. "What are you talking about?" Grace retorts. "My jugs look exactly like they do in the picture!" Will and Jack both move their eyes back and forth skeptically from the picture to Grace's chest. "They definitely don't. No. These are like five times the size," Will says pointing to the photo. Cupping his hands gently under

Grace's breasts, Will says, "Let me show you...and I'm a gay man so this means nothing. See, this is how big yours are," he says with his hands on her breasts, "Whereas the picture gives the illusion of like...this big." He then extends his hand several inches down below Grace's chest to indicate a much more voluptuous bosom. Jack pulls the same stunt, also touching her breasts while remarking, "Will's right. These are definitely smaller!" Then after he pulls his hands away, he adds in an aside, "Oh my God! I just got to second [base] with Grace!" Jack then asks Grace to touch him. "Do me! See how big mine are!" he says as he puffs his chest forward. When Grace says no, he replies "C'mon...you got felt up!" Grace gives in, saying "Okay, but I'm a straight woman so this means nothing!" She places her hands on Jack's chest and comments that Jack has obviously been working out. Will then demands the same treatment and is successful at obtaining it as the scene ends with Grace, Will, and Jack all groping one another's breasts. (Will and Grace, NBC)

Samantha and Carrie walk down a New York City street as Samantha recounts a mildly traumatic sexual experience with "Mr. Cocky," a man she just met who she describes as particularly well endowed. "I'm telling you Carrie," Samantha says, "it was like a wall of flesh coming at me." Carrie responds sarcastically, "There is nothing scarier than a really big one coming at yah." Samantha continues, "I didn't even want to get my mouth near it. I was afraid I'd get lock jaw. ...I am really going to have to psych myself up before I try it again." Carrie answers in disbelief, "You're going to try it again? Why?" Samantha proclaims, "Because it's there," to which Carrie retorts, "Sweetie, it's a penis, not Mount Everest!" Samantha then notes, "Well, let me tell you, if it was Mount Everest, last night I could only make it to base camp one. ...You dated Mr. Big. I'm dating Mr. Too Big!" Carrie then reminds Samantha of an irony. "You're unbelievable. You broke up with James because he was too small, this guy is too big." Smiling, Samantha remarks, "Yup! I'm looking for one that is just right!" (Sex and the City, HBO)

TALK ABOUT SEXUAL INTERCOURSE ALREADY OCCURRED

While most talk involves people's interest in sex now or in the future, some comments address sexual encounters that have already been experienced in the past. Talk about actual instances of intercourse that have already occurred was less frequent, representing 14% of all talk about sex.

Due to an unexpected airline cancellation, four women who barely know one another end up sharing a long car trip trying to make it home to Providence for Thanksgiving. Sid, who is driving the car, is in her thirties. An old family friend of hers, Rose, is about sixty. Two other young women, Vonda and Kathy, round out the group. Kathy is reading a map and suggests they stop in a town called Bloomington. Vonda agrees, exclaiming, "Oh, there's a motel there with a decent little country bar right across the street. I hit the jackpot there once!" Kathy inquires innocently, "Oh, they have gambling?" Vonda snickers, "In a matter of speaking." Rose intervenes, "I think Miss Vonda is trying to say she found herself a cowboy." "Ooh yeah," Vonda admits, "he was the real deal. On his way back to Wyoming for a cattle run. We had three delirious nights in the saddle before he had to hit the trail." Kathy asks, "And you didn't keep in touch?" "Sometimes it's better to be thankful for a good...whatever," Rose remarks, leaving the more explicit inference unsaid. Vonda sighs, "Ain't that the truth? Lately it's been few and far between." The four women laugh and proceed to converse about the men in their life. (Providence, NBC)

Dr. Joy Browne is a psychologist/talk-show host who has welcomed a married couple on to the stage. The couple seems to be having problems with their sex life. Dr. Browne asks them, "Do the two of you have sex? With each other? How often?" After a bit of evasion, the wife answers, "Three to five times a week." Dr. Browne comments that this is the sign of a healthy sex life when the husband interrupts sharply, exclaiming, "We used to have it three to five times a day!" The audience cheers but hoots in seeming disbelief. Dr. Browne conveys her surprise, "You had sex five times a day?" The wife responds emphatically, "Everyday!" After the pair both affirm the truth of the assertion, the host offers a colloquial endorsement, "You go guys." (Dr. Joy Browne, CBS/syndicated)

Two roommates, Ally and Renee, are having breakfast in their apartment. Last night, Ally accidentally walked in on Renee while she was having sex with her ex-boyfriend Matt, who is now married. Ally is clearly very upset with Renee about the incident. Ally's very burnt toast pops out

of the toaster and she begins scraping it in a hard, agitated manner. Renee says, "It just..." and Ally interjects, "Happened." Ally continues talking very fast, "These things happen. You know what? They happen to me sometimes, though I can't remember the last time. But I know it's nothing to be ashamed of. Studies show that when two people are attracted to each other, take off their clothes, and get into bed naked, things can just happen." After a moment, Ally asks, "What about his wife?" Renee responds with raised eyebrows, explaining "He says it's basically over, but..." Her voice trails off as the scene comes to an end. (Ally McBeal, Fox)

TALK ABOUT SEX-RELATED CRIMES

Another distinct category of talk about sex involved mention or description of sex-related crimes, which accounts for 6% of all talk about sex. This includes talk about such acts as rape, incest, and sexually-related hate crimes (e.g., "gay-bashing"), among others. Such talk could occur in a fiction or non-fiction setting. In fact, however, most of it (75%) is found in fictional programs, occurring in either movies or drama series.

A courtroom trial is being conducted, with a young woman named Jan charged with murder. According to authorities, Jan killed her mother with a knife, yet the defendant claims to have no memory of the event. The defense attorney is arguing that the woman is mentally disturbed because her father sexually molested her during her youth. A flashback sequence ensues as Jan tells her story from the witness stand. Shown as a young girl lying in bed and staring up at the ceiling, she hears her father enter the room but never looks at him. The defendant narrates, "I feel him and then he's inside me and it burns...I tell myself to think about the clouds, think about heaven, and how much better it would be up there." Jan then says that she could hear her mother's footsteps stop outside her bedroom door. "I scream but nothing comes out. I try to punch and kick but my arms and legs won't move. There's nothing I can do. And then the footsteps fade away." The attorney asks if she hates her mother for not protecting her. Jan sobs on the stand and says, "I never wanted to kill her. I just wanted her to love me." (The Practice, ABC)

Bryant Gumbel hosts this segment focused on a new book called "A Natural History of Rape" written by two evolutionary psychologists. The authors present their argument that modern man's rape behavior has a biological component, asserting that men who committed rape in past generations are more likely to have been successful in passing along their own genes. Patricia Ireland, president of the National Organization for Women, then criticizes their work, contending that the book oversimplifies complex behavior and may lead to rather dangerous conclusions. A debate ensues about whether rape should be considered primarily a sexual act or simply violent behavior. The diverging points of view are not resolved in the discussion. (The Early Show, CBS)

TALK TOWARD SEX

Talk toward sex is the category that reflects intimate or seductive comments meant to encourage or solicit subsequent sexual activities between two potential partners. Such comments were coded as talk about sex only in situations when they were not accompanied by any overt sexual behavior, such as passionate kissing or intimate touching within the same scene. The finding that this category accounts for only 1% of all talk about sex suggests the frequency with which such efforts tend to be successful at stimulating at least some level of sexual behavior.

Jesse and her boyfriend, Diego, are young adults who share an ongoing sexual relationship. After attending Jesse's high school reunion, the couple and some friends have driven to an old high school hot-spot in the forest known as "The Rock." Standing amidst the trees, Diego confesses to Jesse that he has never "done it" in a car before and wishes there was something he could do about it. Jesse smiles and asks, "Diego, are you asking me to take your car-ginity?" "If it's not too much trouble," he replies. Jesse suggests, "Maybe we should go for a little drive..." and Diego exclaims, "Oh goodie..." as she leads him back toward the car. When they get there, however, they find the car is already occupied by another couple with the same idea. The scene ends with Jesse and Diego fantasizing about their sexual desires as they wander off into the forest to find a private spot to have sex. (Jesse, NBC)

At the outset of this film, we learn that Sal and Tara have a torrid romance and have just spent the night together having sex. The next morning they are both at work, Tara at her art gallery and Sal at his high-rise business firm. Tara calls Sal on the phone and tries to persuade him to sneak away to “come play again.” In a low seductive voice, she says, “I was just thinking about what you were doing to me this morning and how good it felt. I want you to do it again.” Smiling, he replies, “You know Tara, if you keep talking to me like this, I’m not going to make it till tonight.” Then she says, grinning sheepishly, “Sal, I seem to have lost my panties and I was wondering if you’ve found them. Could you check inside your jacket pocket?” Sal looks around to see if anyone is watching while he sticks his hand in his jacket and pulls out a pair of white lace underwear. Hearing Sal sigh at the discovery, Tara smiles at her sexual tease and seductively says goodbye, leaving Sal, panties in hand, yearning for her. (“Jersey Girl,” Lifetime)

EXPERT ADVICE/TECHNICAL INFORMATION

Of all the types of talk about sex examined for the study, expert advice accounted for the fewest number of cases, just 15 or roughly 1% overall. This category encompasses two different types of exchanges. The first involves the delivery of advice from someone who has received formal training, such as a clinical psychologist who might address behavioral issues, or a medical doctor who might deal with reproductive concerns. The second involves technical information regarding sex and/or sexual health issues. Again, such talk could occur in a fiction or non-fiction setting.

Jane is a mother who is raising two high school girls, her daughter Sam and step-daughter Brooke. Jane discovers a condom in the girls’ shared bathroom drawer so she decides to have a frank talk about sex with both of them. Horrified at the prospect of such a discussion with their mother, the girls try to demur. “Mom, we have Cinemax! We don’t need to discuss sex,” says Sam. Brooke adds, “With books, the Internet, Lil’ Kim videos, we’re really educated.” Jane is not deterred. She says, “I am not going to be one of those parents who lives in denial. ...Now unfortunately, I can’t teach you about the emotional side of sex. That’s learn as you go. But I can get rid of your fears and your worries about the plumbing.” She then hands some pamphlets to the girls entitled “Know Your Vagina” and the scene ends as she asks them, “OK, does everyone know the purpose and the origin of the Labia Majora?” (Popular, KTLA/WB)

Dr. Phil McGraw, an author, is offering advice for couples. Oprah, Dr. McGraw, and the guests are talking about the myth that great relationships don’t necessarily have to include good sex. Dr. McGraw refutes this myth, but acknowledges, “Understand, when I say sex, I’m not just talking about intercourse. Sex is touching, cuddling, being together in ways that you aren’t with anybody else in the world. When you don’t have a good sexual relationship, [you feel like you’re missing] about ninety percent. And when you do, [it counts for] about ten percent. When you got it, you enjoy it and move on to other things. And when you don’t, there are feelings of rejection and problems that just get into the relationship.” (Oprah Winfrey, ABC/syndicated)

Finally, an additional 6% of all cases that clearly met the criteria for talk about sex could not be classified into one of the above groups, and were categorized as “other.”

SEXUAL BEHAVIORS

It was established at the outset of our findings that sexual behaviors were found in roughly one of every four shows (27%) throughout the composite week sample. As with talk, there are a range of different types of sexual behaviors identified by the study. Table 7 reports the frequency with which each of the most common categories of behavior occur at the scene level. As we present the findings for each of the categories, we also offer examples that illustrate the various types of sexual behavior observed in the study.

Table 7: Distribution of Types of Sexual Behavior: Composite Week

SEXUAL BEHAVIOR		
Types of Sexual Behavior	N	Percent of Cases of Sexual Behavior
Physical Flirting	146	18%
Passionate Kiss	440	56%
Intimate Touch	50	6%
Sexual Intercourse Implied	119	15%
Sexual Intercourse Depicted	28	4%
Other	8	1%
TOTAL	791	100%

PHYSICAL FLIRTING

Behaviors were categorized on a four-point scale, with the first level comprised of physical flirting. This category is coded when a character uses his/her own body in a way that is meant to arouse or promote sexual interest in another. This type of action accounts for 18% of all the sexual behavior observed in the study.

Bobby, a young paramedic, has just pulled up to a gas station late at night to fill up the tank of his ambulance between calls. As Bobby begins to pump the gas, a car playing loud music pulls up next to him. One of the young ladies in the car steps out of the passenger side and begins dancing sensuously to the beat of the music, oblivious to the public nature of her display. Noticing the attention she is attracting from Bobby, she runs her fingers through her long hair provocatively and sits on the hood of her car while still gyrating to the beat of the song. As Bobby begins to hum the tune and return the woman's flirtatious gaze, she smiles directly at him, gets up, and begins dancing again. This performance is clearly for Bobby and she now motions for him to join her. He laughs to himself as if he should refuse her offer, but then slowly dances over to join her. As the two begin to dance very close together outside of the gas station, the scene and the episode come to a close. (Third Watch, NBC)

Teri and Gwen, two friends and business partners, discover they have both been dating the same client, James. In order to get back at him for this indiscretion, they invite him over to their apartment one night, ostensibly to work. After he arrives, Teri leaves the room for a moment and returns to find James kissing Gwen. "How dare you!" Teri exclaims. James stammers that he can explain but Teri interrupts him saying, "No. How dare you start without me!" as both Teri and Gwen seductively pull off their dresses and face James in nothing but their lingerie, seemingly inviting him to be part of a threesome. James says smugly, "Well, this is an interesting development." Gwen then proceeds to unbuckle his belt and whisk it off of his pants. Gwen leads James into the bedroom with Teri following closely behind. At the entrance to the bedroom Gwen tells him with a whip of his belt that he must go straight to bed for being "very, very naughty." The two women leave the room looking determined and return with champagne to find James naked in bed. They then coax James out onto the fire escape promising to make love to him under the stars. Once James is outside they get their revenge by stealing the sheet he is wearing and shutting the window leaving him locked outside naked. (Fired Up, USA)

PASSIONATE KISSING

The majority of sexual behavior (56%) portrayed on television consists of passionate kissing. This type of act was coded only in cases where the kiss conveyed a sense of sexual intimacy between two partners. Kissing is one of two behaviors that represent the second step or level in the four-point scale of sexual behavior.

Meg and Tony, two young adults, are dating one another. Meg has come to Tony's house and cooked him an exquisite Italian dinner, which he clearly enjoyed. "You can cook 'Italiano' for me anytime," he says gratefully. Meg smiles and responds, "With satisfaction guaranteed." He gazes into her eyes deeply and asks, "I guess it's my turn then?" She replies, "Well, I guess so," as he takes her hand and pulls her up from her chair into his arms and kisses her passionately. Their open mouth kiss is interrupted when Meg says coyly, "You know, I really should do the dishes." Tony shrugs off the distraction, takes her in his arms again and gently kisses her neck and shoulders as he pulls her to the couch. He kneels on top of her and continues to kiss her lips and neck intimately as she settles down into the sofa. Then suddenly, Meg gets an extremely disturbed look on her face as she pulls out another woman's bra from under the sofa cushion. "What's this?" she pleads. He grimaces silently, looking confused, as the scene comes to a close. (Young and the Restless, CBS)

Steve and Miranda used to date and still have an obvious attraction for one another. They have recently decided to try being friends but not lovers, and have just returned to Miranda's apartment after having a dinner together. Steve steps in close to Miranda to say goodnight and tries to kiss her on the lips. Miranda reacts by turning her head to the side and playfully pointing to her cheek. Steve laughs nervously and says, "Right! That is what friends do, isn't it?" as he kisses her cheek. He then asks "Do friends kiss here?" as his lips gently caress her behind the ear. With Miranda's reply of "No" sounding weak, Steve continues on, kissing her slowly on the other side of the neck and asking the same question as before. He moves to kiss her on the lips and says, "Do friends kiss...?" but before he can finish his sentence Miranda finally responds, kissing him so passionately and aggressively that they both fall onto the bed. (Sex and the City, HBO)

Lily is the new medical director at Angels of Mercy Hospital while Ben is a senior doctor vying for the position of Chief of Surgery. Although these two have dated in the past, Ben is currently seeing another doctor in the hospital. Lily and Ben are working together in a hallway of patient's rooms when chaos breaks out after a routine fire drill goes awry, setting off all the fire sprinklers in the building. Amidst the disturbance, Ben grabs Lily's arm and pulls her into a nearby supply closet to escape the downpour. Lily begins railing about the state of the hospital, seriously worried about how this latest incident is going to affect her job. Ben tries to calm her, finally placing his finger on her mouth and saying, "Shhhh." The mood suddenly changes and Ben begins to giggle. He comments, "A closet -- a brand new medical director and the acting head of surgery are in a closet." Lily gently strokes his face with her hand, and jokingly remarks as she begins to kiss him, "Oh dear -- another scandal!". The two, both soaking wet, embrace and engage in a long and passionate kiss. (City of Angels, CBS)

INTIMATE TOUCHING

Also at the second level on the four-point scale of sexual behavior is intimate touching of another's body in a way that is meant to be sexually arousing. Intimate touching accounted for 6% of all observed cases of sexual behavior.

The scene opens with Max and Sky, who are having an affair, lying in bed together. Max is dressed in a robe and Sky is wearing a slip and bra. She lies between his legs while he massages her shoulders as they discuss Max's wife. Soon, Sky turns around to face him, and begins to caress his chest intimately with her fingers and kiss his neck. He objects very gently, saying, "This is probably not the best time for this." As she kisses his neck more vigorously, she counters with, "Ah, it's the worst time, which has always been the very best time for us." He appears to acquiesce while she kisses his chest, moving her head down lower and lower towards his lap as the scene fades to an end. (One Life To Live, ABC)

Buffy and Angel are two supernatural characters who have previously been attracted to each other. Despite their appearance as two physically attractive young adults, Buffy is a vampire slayer and Angel is a vampire. Because of this, they have been unable to act on their feelings until this episode when Angel is magically transformed into a human mortal. Taking advantage of this turn of events, their romance quickly blossoms and they make love in Angel's loft apartment. In this scene, which occurs afterwards, they share some ice cream while lying in bed together. Angel, who is naked but partially covered by bedsheets, accidentally drips ice cream on his chest and laughs. Buffy, wearing only an over-sized shirt, then licks the ice cream off of him, using her lips seductively as her long blonde hair caresses his bare chest. (Angel, WB)

SEXUAL INTERCOURSE STRONGLY IMPLIED

The third level on the behavior scale involves sexual intercourse that is not shown directly as it is occurring, but rather is strongly implied. In order for a portrayal to be considered an instance of intercourse strongly implied, a scene must depict a couple's actions immediately before or after an act of intercourse that is clearly inferred by narrative device. For example, a couple might be shown passionately kissing as they undress one another in a darkened bedroom, followed by a fade-to-black that then leads to a scene with the two awakening in each other's arms the next morning.

Scenes in which sexual intercourse is strongly implied represent the most common approach for television stories to convey that love-making has occurred. This approach is hardly rare, occurring in 119 scenes throughout the composite week of programming across 10 channels. Sexual intercourse strongly implied accounts for 15% of all sexual behavior shown on television.

Ben, a young college student, has met an attractive 26 year old named Maggie. The two are clearly interested in one another, but Ben becomes wary once he discovers she is married. Maggie then propositions him aggressively. She comes to his apartment and tells him, "I want to have an affair with you. I am an adult. I understand and accept the implications of that. The real risk is mine. I won't bore you or involve you with the details of my marriage." Maggie hands Ben a hotel room key and asks him to meet her there that night. Ben ponders his decision all day, but finally goes to join her. The moment he opens the door to the hotel room, they embrace and begin kissing passionately as he lifts her off of the ground. He removes her blouse, revealing a black lace bra and exposing a tattoo on her lower back. "I like your butterfly tattoo," he says, and she replies, "That's not my only one." They continue to kiss and grope one another as the scene ends. They wake the next morning together in the room. (Felicity, KTLA/WB)

Raymond and his wife, Debra, have just returned home one night from a social gathering at which a woman unexpectedly showed Debra her recently augmented breasts. Debra tells Raymond, "I think a boob job is a totally stupid procedure," but he disagrees and she becomes irritated with him. The scene ends with Debra giving Raymond a strong look of disgust. The subsequent scene -- which reveals a short lapse in time -- shows Raymond and Debra snuggling in bed, both looking thoroughly happy and satisfied. "Whew boy!" says Raymond, smoothing his hair, "I didn't think that was going to happen after that look you gave me downstairs." Smiling, Debra replies, "Well, a rule's a rule you know. You're going on the road for a week, you've gotta get the proper send-off." They both laugh as Raymond teasingly remarks, "Nothing proper about what you just did, young lady!" (Everybody Loves Raymond, CBS)

Mimi, who works in a department store with Drew Carey, is a forty-ish woman with a zany, outrageous reputation. This scene begins in the parking structure at work, with Mimi sliding out of the backseat of a car with an ear-to-ear grin on her face. She is immediately followed out of the car by her fiancé, Steve, who is Drew's brother. They both giggle as she says, "It is more fun doing it in a stranger's car!" Mimi opens her purse, pulls out a compact and begins to powder her make-up covered face. "Do you think we are getting addicted to thrill sex?" she asks him. "I don't know," Steve responds. "Let's talk about it tomorrow -- in the changing room at the Baby Gap!" "Oooh!" cries Mimi and they kiss in approval. (Drew Carey, ABC)

Jack and Rose have met and fallen in love on the maiden voyage of the doomed ship Titanic. Rose is engaged to another man, so she and Jack search for a hideaway where they can be alone together. In a deserted storage area below deck, they come across a chauffeur's car and playfully climb inside. Sitting inside the car, they begin to caress each other. Jack asks if she is nervous, and she whispers, "No." Rose takes his hand and gently kisses his fingers. Rose says, "Put your hands on me Jack," as she moves his hand to her breast. They begin to kiss passionately and lie down together on the back seat of the car as the scene ends. The next scene opens with an outside view of the car, showing the windows so steamed up that condensation is dripping down in little streams. Inside the car, Jack is shown lying naked on top of Rose. Both of them are still panting and sweating profusely from the exertion of their love-making, which has just concluded. "You're trembling" Rose notices. "Don't worry, I'll be alright," Jack reassures her. Rose lays his head down on her bare bosom as they lie together, utterly exhausted. ("Titanic," HBO)

Janice, an older, married woman, arrives at the penthouse suite of a rich young man she recently met named Guy. He offers her a glass of champagne and shows her the beautiful view from his living room. Suddenly, he takes her face in his hands and kisses her passionately. Janice responds hesitantly as he whispers, "Do you want me to make love to you? Here? Now?" "I can't," she sighs half-heartedly, but she nonetheless allows Guy to continue his efforts. They kiss passionately and she soon gives in as he begins to unbutton her blouse, revealing her black lace bra. She removes his shirt and they lie down at the foot of a broad spiral staircase. Guy kisses her and licks her face, neck, chest, breasts and stomach. He caresses her inner thighs as she begins to moan passionately. A scene cut then occurs, jumping to Guy's bedroom, where he and Janice are lying naked in bed, covered discreetly by sheets. She sips champagne as he caresses her shoulders. "This is your first affair, isn't it?" he asks. "Does it show that much?" she responds shyly. ("Lady Killer," Lifetime)

SEXUAL INTERCOURSE DEPICTED

Finally, the highest level of sexual behavior on the four-point scale is sexual intercourse depicted. Scenes are classified as intercourse depicted if any portion of the body of those engaged in sexual intercourse is shown while the act is occurring. Such depictions need not be explicit in terms of showing any nudity, as explicitness is measured independently from the type of behavior portrayed. Scenes involving sexual intercourse depicted account for 4% of all sexual behavior identified by the study.

Ally is walking down a busy street to her office building soaking wet. She encounters John, a co-worker, who questions her appearance. Somewhat dazed, she responds, "I just met this guy, somebody I've never laid eyes on before. I met him at the car wash...I think he works there." Her story continues, "We certainly laid eyes on each other...he's in the car with me...and we are soaking wet and we started reading each other's minds, or I should say fantasies, and we don't say a word, and we just start kissing...and we start pulling off each other's clothes and we make love right there inside of the car wash." While Ally is narrating the story, there are extensive visual flashbacks of the escapade showing her and the mystery man first staring intimately at each other and then passionately kissing one another. There is water everywhere, they are both soaked and they begin to strip each other's clothes off. The brief flashes show them discreetly nude, having intercourse in many different positions inside the car wash. Then, the scene shifts abruptly back to Ally telling John about the event. "I know I used the term 'make-love' but it wasn't that, John. No, it was that other word... That vulgar verb people use to describe what two people do. That is what we were doing, and that's what I want to do to him again. That vulgar verb!" (Ally McBeal, Fox)

Frank and Courtney have a long and complicated relationship involving illegitimate children and competing relationships with others. Sitting alone in his apartment, the two have a long talk about their shared history. The conversation ends with Courtney initiating a kiss, which quickly leads to them undressing one another. They kiss over and over, long and hard. Frank pulls her pants off as they fondle one another, caressing each others' hips, legs and back. They move to the floor with their lips still locked together. Now naked, they are shown making love on the floor, with Frank on top of Courtney and part of their bodies discreetly covered by a blanket. (Port Charles, ABC)

Jack and Audrey are two young female roommates living in New York. Jack has just had an emotional talk with her ex-fiancé and returns to her apartment hoping her roommate will console her. Jack opens the door, walks inside, and calls out, "Audrey?" There is no reply, so Jack begins to scan the apartment. Her eye is quickly caught by some items on the floor in the hallway leading to Audrey's bedroom. In a trail leading toward the bedroom are a pair of men's boxer shorts, followed by a silky black bra, then some female panties, and lastly, a pair of blue jeans. Jack says to herself, "I just needed to talk to someone..." as she takes a small step toward the hallway. The bedroom door is open and Jack can see Audrey having sex with a man who is never identified in the show. Audrey is laughing out loud and playfully rolls over, changing positions with her partner in the bed. Her legs are shown wrapped around the man's torso, with the two of them tangled in the sheets, as the scene quickly closes. (Jack and Jill, KTLA/WB)

OTHER SEXUAL BEHAVIOR

Finally, an additional 1% of all scenes that clearly present sexual behavior could not be classified into one of the above groups, and are reported as "other." These included such behaviors as oral sex and voyeurism.

A scene opens with a tight close-up shot of the blissful face of Victor, a middle-aged mobster, sitting in a chair. As the camera view pulls back, the reason for his ecstasy becomes apparent. His pants are pulled down to the floor while a naked woman kneels in front of him, her face buried in his crotch. He grunts and releases a sigh as he climaxes from the oral sex he is receiving. The woman pulls back and giggles, "I see you like the tongue." He responds nonchalantly, "Something like that." A second woman wearing nothing but a G-string stands behind him caressing his shoulder. Victor takes a wad of cash out of his back pocket and tries to give it to the women. "Sylvio says we can't take it," says the copulator as she tries to hand it back to him. "Who's joint did you just cop? Mine or his?" he bellows as he shoves the money back at her. She takes the cash but asks, "Did we do something wrong?" Victor replies, "No, you were fine, now get out of here." He returns to the chair and sits reflectively as the scene ends. (The Sopranos, HBO)

INSTIGATOR OF SEXUAL BEHAVIOR

A new element added to the study this year assesses the gender of the instigator of any sexual behavior shown within each scene. Table 8 reports the findings on this variable. The data indicate that females (50%) are more likely than males (31%) to instigate cases of physical flirting, with the remainder of cases considered to be mutual in nature (19%). In contrast, when more advanced behaviors are involved (e.g., kissing, intimate touch, intercourse), it was most common for them to be instigated mutually by both participants (45% for kissing/touch; 39% for sexual intercourse). Males were slightly more likely to instigate kissing or intimate touching, and sexual intercourse than were females, albeit by a very small margin. In sum, television's overall pattern of portrayals seems to present relative balance in the gender of the instigator of all sexual behaviors except for physical flirting, which is skewed more heavily toward females as instigators.

Table 8: Instigator of Sexual Behavior: Composite Week

INSTIGATOR OF SEXUAL BEHAVIOR				
Type Of Behavior	Total N of Scenes	Male	Female	Mutual
Flirting	72	31%	50%	19%
Kissing/Touch	331	30%	25%	45%
Sexual Intercourse Implied/Depicted	101	34%	28%	39%
TOTAL	504‡	155	148	201

‡ 104 Scenes excluded from analyses because instigator was coded as "can't tell"

SAFER SEX MESSAGES

One of the most important contextual factors likely to shape the socializing effects of sexual portrayals is the extent to which concerns about the possible risks and responsibilities of sex are included. In this study, we measured the presence of three types of themes involving the risks or responsibilities of sexual behavior: (1) *sexual patience*: waiting until a relationship matures and both people are equally ready to engage in sex; (2) *sexual precaution*: pursuing efforts to prevent AIDS, STDs, and/or unwanted pregnancy when sexually active; and (3) *depiction of risks and/or negative consequences* of irresponsible sexual behavior. Sexual encounters that are presented without any of these contextual elements certainly convey a much different message to the audience, and in particular to young viewers, than portrayals that include such elements.

In analyzing programs for this study, each scene involving any sexual content was evaluated for any mention or depiction of these themes. Table 9 indicates that the treatment of such issues within individual scenes is quite rare overall. Only 5% of all scenes that include sexual content incorporate any message about the risks or responsibilities of sexual activity. Another way of framing this finding is to note that for every 20 times that the topic of sex arises on television, there would be just one instance in which a sexual risk or responsibility concern is mentioned at all, regardless of the degree of emphasis it receives. From this perspective, it is clear that the overall pattern of television programming offers little to raise people's awareness of these sexual health concerns.

Table 9: Distribution of Risk/Responsibility Topics Included in Scenes

Types of Risk/Responsibility	N of Scenes	Percentage of Sexual Scenes that Contain R/R		
		1998	2000	
Sexual Precaution	35	2%	68	2%
Depiction of Risks/Negative Consequences	45	2%	50	2%
Sexual Patience	13	1%	23	1%
N Of Scenes With Any R/R	78‡	4%	131‡‡	5%
Total N of Scenes With Sexual Content	1930	-	2830	-

‡ 15 cases contained two aspects of risk/responsibility within a single scene. Thus, a total of only 78 independent scenes were found to include any risk/responsibility.

‡‡ 10 cases contained two aspects of risk/responsibility within a single scene. Thus, a total of only 131 independent scenes were found to include any risk/responsibility.

Another perspective on the treatment of risk and responsibility concerns can be gained by considering how many *programs* contain any scenes that address such topics. As plots unfold across the span of an entire show, it is possible that the treatment of these themes might be conveyed effectively in a single pivotal scene that strongly counter-balances any preceding portrayals that omit such considerations. Thus, it may be more informative to consider what proportion of programs with any sexual content contain any scenes that address risk and responsibility concerns, in contrast to the data reported above regarding the proportion of all scenes that include such concepts.

The top half of Table 10 presents the results of this program-level analysis, which yields a broader assessment of the treatment of concerns about the possible risks and responsibilities of sex. Across all programs with any sexual content, one of every ten shows (10%) contained at least one scene presenting a risk or responsibility concern.

Of course, not all sexual messages are necessarily at the level where issues such as these are most relevant. Those shows that actually deal with intercourse, either by presenting such behavior in the story or by including characters that talk about intercourse they have experienced, arguably are the programs for which addressing the risks or responsibilities of sexual behavior would be most salient.

Table 10: Use of Sexual Risk/Responsibility Themes: Composite Week

	ALL PROGRAMS WITH ANY SEXUAL CONTENT		ALL PROGRAMS WITH TALK ABOUT SEXUAL INTERCOURSE THAT HAS OCCURRED		ALL PROGRAMS WITH INTERCOURSE BEHAVIOR	
	1998	2000	1998	2000	1998	2000
Percentage Of Shows With Any Mention of R/R	9%	10%	14%	16%	10% _a	25% _{b**}
N of Shows With Any Mention of R/R	45	61	25	36	7	23
Total N of Shows	528	642	179	228	70	92
Percentage Of Shows With Primary Emphasis On R/R	1%	2%	3%	5%	0%	3%
N of Shows With Primary Emphasis On R/R	7	16	5	11	0	3
Total N of Shows	528	642	179	228	70	92

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

At this more focused level, we see that risk and responsibility concerns are presented somewhat more often in both programs that contain talk about specific instances of intercourse that has occurred, as well as in programs that portray actual intercourse behaviors. More specifically, 16% of shows that present talk about intercourse were found to include at least one scene addressing risk or responsibility issues, and that ratio increased to 25% for shows that presented scenes with intercourse behavior either depicted or strongly implied (see Table 10).

It is clear that programs which incorporate intercourse within their story-lines are the most likely to include treatment of sexual risk or responsibility concerns. For programs in which characters discuss intercourse that has occurred, roughly one of every six shows includes some element of risk or responsibility in a scene during that show; and for programs in which intercourse behavior is depicted or strongly implied, that ratio is one of every four shows. In both cases, the predominant share of programs including intercourse in the story still do not present any mention or depiction of sexual risk or responsibility concerns.

SEXUAL PRECAUTION

Of the three key elements of risk and responsibility, sexual precaution was the topic appearing most frequently, though it was observed in only 68 scenes across the composite week, representing a total of 2% of all scenes with sexual content. Nearly half of the scenes involving precaution topics (N=32) either mentioned or depicted the use of a condom.

McGuire and Jocelyn, two young adults, are friends that have an unusually casual sexual relationship. They are emotionally detached and seem to harbor no expectations for a future together. One night, McGuire comes home from work to find Jocelyn sleeping in his bed. She awakens as he enters the room and proceeds to explain why she is there. "I went to buy toothpaste and this guy in line had these amazing shoulders and I started... thinking about the sexual wasteland that is my life. Next thing I know, I'm going back for condoms and sneaking into your bed. So, are you up for it, so to speak?" Visibly tired, he says, "I'm really wiped. Could we maybe not, tonight?" She responds, "Well, sure. That's always been the deal, right? No pressure." He asks, "Are you all right with just sleeping?" She responds, "It beats the hell out of freezing." McGuire takes off his shirt, turns off the light, and curls up next to her. (Time of Your Life, Fox)

George and his fiancée Susan are eating lunch together in a restaurant. George proceeds to tell Susan that the day they were engaged was the day he said good-bye to the condom forever. But then she tells George they will have to use condoms because her birth control method of choice, the contraceptive sponge, is no longer on the market. George tells her he hates condoms because he can never get the package open in time. He explains, "It's like beat the clock. There is a lot of

pressure there.” A second scene follows, showing the two of them in bed together as they begin to make love. A close-up is shown of George’s hands as he is fumbling with a condom package. Susan urges anxiously, “Come on George, just rip it open!” Sounding agitated, George replies, “I’m trying, damn it!...I can’t get a good grip here. You’ve got to do it like a bag of chips.” The delay continues and Susan becomes impatient, finally grabbing the condom package away from George. She opens the package successfully and tells George to hurry up and put it on. But apparently distracted by all of the commotion, he throws down the condom and tells her disappointedly, “It’s too late.” (Seinfeld, KTLA/syndicated)

Felicity and her boyfriend, David, are trying to have sex for the first time, but repeatedly encounter some unusual distractions. This time around, they make it into David’s bed and are kissing and pursuing foreplay under the covers. As their ardor grows, David pulls out a condom and begins to unwrap it. At exactly the moment that he tears open the package, Felicity’s beeper goes off, “Beep, Beep, Beep!!” David jokes, “This condom has an alarm on it.” An emergency with Felicity’s dog provides another interruption that postpones their plans. David is left shaking his head as Felicity apologizes but scurries away to deal with the problem involving her dog, Lucky. (Felicity, KTLA/WB)

Michelle Pfeiffer plays Frankie and Al Pacino plays Johnny, two characters who meet while working at a cafe. Johnny asks Frankie out for a date, and the evening goes so well that they end up back at her place where they begin to kiss and fondle one another. As their passion quickly grows, the couple playfully start to undress one another and prepare the bed for their anticipated lovemaking. Frankie lies down on the bed and Johnny straddles her on his knees, at which point she asks, “You got something?” He responds, “You mean rubbers?” Johnny explains that he didn’t think this would happen on a first date and he doesn’t have any condoms with him. Frankie then tells him, “Well, the truth is that this isn’t going to happen,” and she rolls out from underneath him. They head to the kitchen, where Johnny explains how much he hates “wearing those damn things.” The chemistry between the two remains extremely intense as they talk about how attracted they are to one another, and soon Frankie tells Johnny, “Look in the medicine cabinet.” He finds a box of condoms that she keeps there. Frankie admits to Johnny that she really wanted to have sex with him but that “I didn’t want you to get the wrong impression.” Calling from the other room, she asks, “Is it on?” Johnny returns with a condom and the couple pick up where they had left off with their sexual foreplay. (“Frankie and Johnny,” USA)

DEPICTION OF RISKS/NEGATIVE CONSEQUENCES

The depiction of risks and/or negative consequences was found in 50 scenes, or 2% of all scenes with sexual content. Examples in this category presented such serious, life-altering outcomes as unwanted pregnancy and abortion, as well as more transient anxiety about the prospect of contracting AIDS from unprotected sexual intercourse.

Two young adults, Carly and Jason, have had an unsteady relationship in the past, including some sexual encounters. Jason is fond of Carly’s young son Michael, but is wary of her because she has a reputation for “sleeping around.” Carly has a strong desire to develop a stable relationship with Jason, and she flies into a jealous rage one night when she sees Jason slow dancing with another girl at a club. Upset, Carly turns to Jason’s best friend, Sonny, for comfort. One thing leads to another and they end up having unprotected sex, from which Carly gets pregnant. Jason learns of the affair and leaves town without saying goodbye to Carly or her son. Devastated by her unplanned pregnancy as well as the pain she has caused Jason by having sex with his best friend, Carly talks over her situation with her mother. “Didn’t it ever occur to either of you to use some protection,” Carly’s mother complains. The two of them discuss the prospect of an abortion while Carly wrestles with her guilt about having had sex with Sonny. (General Hospital, ABC)

Dennis and Daria, a young married couple, are guests on a segment entitled “Is he flirting...or cheating?” Dennis has been subjected to a polygraph test prior to the show, and the host now reveals that its results confirm he has had two affairs while married to Daria. Upon learning this news, Daria becomes emotionally distraught. Dennis tries unsuccessfully to deny the polygraph results, but Daria cuts him off with an emphatic pronouncement. “Sex is not a game! Sex is death, now. You could kill me. You could kill your children just by having sex for one night with some

hoochy. Did you know the guys they're sleeping with?" The couple argues further, and finally Dennis tells Daria he could agree to a divorce as long as she doesn't take the children. Daria scolds him in a rage, "If you would have thought about your kids, you would have never did it." (Sally Jesse Raphael, KTLA/syndicated)

Two deputy district attorneys, Mr. McCoy and Ms. Carmichael, are trying to solve the murder of Sarah Kincaid, a young graduate student from a nearby university. Their investigation reveals that Sarah's roommate, Melissa, has a fiancé named Dennis, and that Dennis had sex with Sarah about six weeks ago. Sarah had just learned she was pregnant shortly before she died, and the DAs suspect that Dennis may be the father. They interview Dennis about his relationship with Sarah. Carmichael asks, "When did she tell you she was going to have the baby?" Dennis replies defensively, "You've got it all wrong... Some guy dumped her. She needed comforting." Carmichael retorts, "And you comforted her by knocking her up!?" Dennis ignores the paternity question, but proclaims he is innocent of the murder, questioning why he would want to kill her. Carmichael offers her explanation, "You were worried she would tell your fiancé about your relationship and screw up your plan to marry the dean's daughter!" Dumbfounded, Dennis admits that he slept with Sarah but notes, "It wasn't a relationship. [It was just] one mistake, we both felt bad." (Law and Order, NBC)

SEXUAL PATIENCE

Finally, portrayals that incorporate a theme of sexual patience were found in just 23 scenes, accounting for 1% of all scenes with sexual content throughout the composite week. Examples in this category emphasized the virtues of sexual abstinence, virginity, or simply waiting until one is certain s/he is ready to assume the responsibilities associated with a sexual relationship.

Mickey and Gwen, two young adults, have just started dating. Gwen is visiting Mickey's place for the first time. He takes Gwen by the hand to give her a tour of the place. He whisks her around quickly telling her about all the places that are "not the bedroom." Then the pace slows as he walks her to the bedroom and throws the sheets off the bed. Gwen remains standing in the doorway to the room and tells Mickey she has this one "teeny, weeny rule." Mickey says "Oh, God" in disappointment as Gwen tells him it is only their fourth date and that it really takes at least five dates to get to know someone. "I don't want to give candy away to strangers," she says playfully. They joke about the number of dates they have had, with Mickey claiming five but Gwen insisting it is only four. Then Gwen walks up close to Mickey, grabs his tie, gazes into his eyes and tells him, "Mickey, I promise, you won't be sorry that we waited." (Fired Up, USA)

Two college students, Mary and Frank, have just started to develop a relationship. They have escaped to his place to be alone together on the night before Frank must leave on a trip to Finland. This scene opens with them kissing passionately when Mary abruptly pulls away. She is noticeably upset and voices the fear that they are "moving too quickly." Frank shows concern. "Listen, I can tell you right now that I certainly didn't mean to upset you like this," he says. Mary tells him, "It's okay, but ... you made me feel too much and I can't handle it." She then asks if he is okay. Slightly confused, Frank questions what she means. "Guys get sick from stopping like that, don't they?" she says. Frank replies, "Yeah, they...they can." Then she says sternly, "Look, I don't think we should see each other again. I believe in waiting and I'm not going to sleep with you and I'm not going to change. We'll just keep doing this to each other over and over. I know it's stupid and it isn't fair for either one of us. So, I think you should go out with other girls." Frank tells her he will do whatever it takes to keep seeing her. She starts to argue with him but he silences her by putting his finger to her lips. They kiss very gently and Frank wipes away her tears as the scene ends. ("Without Limits," HBO)

Bailey and his roommate, a young woman named Callie, have both been shopping and return to their apartment loaded down with full bags. As they enter, one of the bags breaks and its contents spill onto the floor. The two of them are picking up the various items when Bailey comes across a yellow box of Trojan condoms. He holds it up and says in smart-aleck fashion, "These are definitely not mine!" "Oh," Callie says, "You never know when you're going to..." but she can't finish the sentence. She continues on, "I'll just put them in the bathroom in case you guys want to -- you know," implying that Bailey and his regular girlfriend, Sarah, might use them. "Yeah, right!" Bailey

responds, "There's no danger of that. We don't ..." and then Bailey leaves his sentence unfinished. Callie asks, "You don't -- practice safe sex?" "The safest kind," Bailey replies. Obviously surprised, Callie blurts out, "Wait a minute -- so you guys don't -- oh my god -- are you a virgin?" Bailey replies calmly, "No, I'm not. I used to with my last girlfriend all the time. Look, I really don't want to talk about this." Recognizing how long it's been since Bailey broke up with his former girlfriend, Callie asks in astonishment, "Your last girlfriend!?!...So you haven't had sex in two years!?" Bailey pleads, "Do you mind?" and the conversation comes to a close. (Party of Five, Lifetime)

OVERALL PROGRAM EMPHASIS ON RISKS OR RESPONSIBILITIES

The study also evaluated whether each program considered as a whole placed strong emphasis on any risk and responsibility concern. In the findings reported above, some scenes that were counted as addressing the risks and responsibilities of sex included mere isolated mention of issues that received little attention in the overall plot of the program. For this measure of program-level emphasis on risk and responsibility, coders evaluated whether such concerns were a central theme that ran throughout the program.

This analysis, which is reported in the lower portion of Table 10, indicates that programs with a primary emphasis on risk and responsibility themes were extremely rare, representing only 2% of all shows on television that contained any sexual content. Only a slightly higher proportion of programs that included talk about intercourse that had already occurred (5%) emphasized risk and responsibility concerns throughout the show. Of particular note is the finding that across all 92 programs in the composite week sample that included portrayals of intercourse behavior, just three (3%) qualified on this measure.

This episode addresses the similar experiences of several high school couples, all of whom are facing the question of whether or not they should engage in sexual intercourse. Brooke and her boyfriend Josh have the only established relationship among the couples. They seem to get along, but Brooke has reservations about the superficial way in which they usually interact. The two have not yet had sex together, and Brooke wonders if taking their relationship to a sexually intimate level might enhance the other aspects of their relationship. Meanwhile, Brooke's stepsister, Sam, engages an aggressive campaign to get a new boyfriend, and when it looks like her efforts may succeed with a young man named Leo, she seeks to entice him to have sex with her. Still another pair, Harrison and Lil, are good friends with no romantic interests in one another. These two have decided they are both ready for their "first time," and that it might be easier to do it with a friend rather than face the pressure associated with a partner who they were more serious about. After renting a hotel room and preparing to go to bed, Harrison and Lil come to their senses and abandon the plan, underscoring the importance of waiting for the right person. Leo, who is a few years older and has a bit more perspective, helps Sam see the value of sexual patience. "Relationships have to develop naturally," he says. "You force one and it's doomed from the start," he warns. And finally, Brooke and Josh spend the night together and make love, but afterwards Brooke quickly recognizes that having sex doesn't improve a relationship, and she breaks up with him. In a final scene, Brooke envies Sam, who remains a virgin. "You were smart to wait," Brooke tells Sam. "You only get one first time. Make sure it's worth it." (Popular, KTLA/IWB)

Roseanne's daughter, Darlene, and her boyfriend, David, are finishing high school. The senior prom is approaching and the couple is unsure whether or not to attend the event. Darlene hates the idea of going to the prom, but realizes that couples often have sex afterwards. Darlene thinks she is ready to have sex with David and figures that this is their last chance before they graduate. Darlene decides that she doesn't want to finish high school as a virgin, so she convinces David they should go and then rents a motel room for the night so they will have somewhere to spend the night together afterwards. Their enthusiasm for lovemaking is so great that even before the prom is over they decide to go to the motel. Once inside the room, they begin kissing but soon David interrupts things. Sitting upright on the bed, he says, "I just can't believe this is happening. I'm ready all the time. I'm ready in school. I'm ready at the dinner table. Why can't I be ready in a motel room?" he asks. In an intimate discussion, David discloses that he is feeling intimidated by Darlene because she is instigating sex instead of him. He is afraid that he won't live up to her expectations. "I'm really scared," he explains. "I just always figured that when we did do it, that you really wouldn't want to and you would just be doing it for me." Now that Darlene's desire to have sex has become clear, David feels pressure to be a "good" lover. Darlene says, "Well, I just wanted to be with you, I

never expected you to be good.” After talking more about the situation, the two of them realize that things are not right for them to have their first sexual experience together. They decide to wait while still conveying love and support for one another. The episode ends with the couple sitting side by side on the bed hugging one another. (Roseanne, Fox/syndicated)

In sum, programs that place significant emphasis on sexual risk or responsibility issues are highly infrequent, regardless of the level of sexual content a program contains. The number of shows that placed overall emphasis on a risk and responsibility theme (N=16) was too small to meaningfully consider the question of which program genres devote more attention to these concerns than others. That issue can be addressed, however, by again examining the data that identifies risk or responsibility portrayals at the individual scene level, as we do below.

SAFER SEX MESSAGES ACROSS DIFFERENT PROGRAM GENRES

Table 11 reports the frequency with which different genres of programs included any reference to safer sex, or the possible risks and responsibilities of sex. Recall that from an overall perspective, 10% of all programs with sexual content in the composite week sample contain any treatment of risk and responsibility topics. Table 11 makes clear that little variance exists across different program genres in the frequency with which they address such topics. In 1999/00, drama series engaged risk or responsibility concerns most often (15% of all programs with sex), followed closely by movies and talk shows (13% each). But the genres *least* likely to present any risk and responsibility topics are only a few percentage points below the 10% overall mean, including soap operas (7%), news magazines (6%) and comedy series (5%). This finding for comedy series will take on added significance shortly when we report the frequency with which sexual topics are addressed across different program genres, an analysis that indicates comedies present more scenes involving sexual messages than any other type of program.

Table 11: Distribution of Risk/Responsibility Portrayals by Genre: Composite Week

	COMEDY SERIES		DRAMA SERIES		MOVIE		NEWS MAGAZINE		SOAP OPERA		TALK SHOW		REALITY		TOTAL	
	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000
Percentage of Shows With Any Sex That Contain R/R	3%	5%	5% _a	15% _b *	9%	13%	14%	6%	11%	7%	23%	13%	16%	11%	9%	10%
N of Shows with Any R/R	4	11	4	16	12	17	3	3	5	3	9	5	8	6	45	61
N of Shows with Sex	153	216	83	109	134	136	22	48	47	41	39	39	50	53	528	642
Total N of Shows	274	257	142	158	162	152	38	65	55	51	50	58	221	197	942	938

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different a $p < .05$.

To summarize, television's treatment of sexual risk or responsibility concerns tends to hold relatively stable across the full range of program genres. When messages of sexual risk and responsibility are included in a show, they do not typically receive strong emphasis in a program overall, but rather tend to be isolated within individual scenes. While the odds are one in ten that a show with sexual content will contain any mention of risk and responsibility, those programs that include intercourse are more likely to address such topics.

CHANGE OVER TIME: COMPARING THE 1997-98 TO 1999-00 TV SEASONS

The proportion of *scenes* with sexual content that include any mention of risk or responsibility concerns has inched upward from 4% in 97/98 to 5% in 99/00 (see Table 9). Similarly, the percentage of *programs* with sexual content that include *any* scenes at all involving risk and responsibility issues has inched higher from 9% in 97/98 to 10% in 99/00 (see Table 10). Neither of these differences, however, is statistically significant.

The most noteworthy improvement in television's treatment of sexual risk and responsibility matters was observed in those programs that included portrayals of intercourse in their stories. Whereas only one of every ten such shows (10%) presented any sexual risk or responsibility scenes in the 97/98 season, by 99/00 that figure increased to one of every four (25%) programs, with that difference proving to be statistically significant.

Differences in the treatment of sexual risk or responsibility concerns were observed across the range of program genres, with some types of programs evidencing an increased propensity to include risk or responsibility topics while others moved in the opposite direction. In fact, however, most of the changes observed over the past two years were very slight in degree and not statistically significant (see Table 11). One important exception was in the realm of drama series, which increased its proportion of shows with sexual content that

mention risk or responsibility concerns from 5% in 97/98 to 15% in 99/00. For other genres of television programming, however, the shifts that occurred were either too small to be considered meaningful or were based on such a small number of programs with sexual content that the changes observed did not achieve statistical significance.

In sum, the overall pattern of data from the study suggests a modest increase in the television industry's treatment of sexual risk and responsibility issues. The bottom line remains, however, that while sex on television is commonplace, attention to the possible risks or responsibilities of sex is relatively uncommon.

SCENES WITH SEXUAL INTERCOURSE

Televised portrayals of intercourse play a role in socializing young viewers to the patterns of behavior that are normative in our culture. Questions such as the age at which one should have intercourse, or the strength of the relationship that typically exists between intercourse partners are important concerns for many young people. Previous studies make clear that portrayals on television can be an important source of information about the patterns of acceptable behavior. In this section of the report, we examine some of the contextual features associated with intercourse portrayals. Recall that 10% of all programs in the composite week sample include such portrayals, and that 19% of all sexual behavior on television involves scenes of intercourse either depicted or strongly implied.

Table 12 presents several of the different contextual factors that help to shape the meaning of these portrayals for the audience. First of all, the age of characters involved in intercourse was examined. Across all the intercourse scenes identified by the study (N=147), we see that roughly one of every ten characters (9%) involved is a teenager. The vast majority (68%) of characters are adults appearing to be age 25 or older, with 23% considered to be young adults (age 18-24).

Half of all scenes with intercourse (50%) involve characters who have an established relationship with one another, a category which includes but is not limited to marriage. One of every four scenes (25%) portray characters having sex who know one another but have not yet established a relationship, and another 16% of scenes present characters having sex when they have just met. Very few scenes of intercourse include any use of drugs (1%), although the use of alcohol was somewhat more common, appearing in 10% of scenes.

The study also analyzed the proportion of intercourse-related scenes depicting positive or negative consequences. There are many possible consequences that may be associated with sexual intercourse. For example, the experience may contribute to personal satisfaction or self-confidence; may enhance one's peer status or popularity; or may establish or benefit a relationship. In contrast, one can experience guilt or remorse about the act; diminished status or popularity can result when others disapprove of one's sexual behavior; and intercourse can cause worry about or actual unwanted pregnancy, as well as worry about or actual AIDS/STD's. For each program in which intercourse was mentioned (i.e., characters spoke about specific acts of intercourse that had already occurred), depicted, or strongly implied, the consequences associ-

Table 12: Contextual Elements in Scenes with Sexual Intercourse Related Behaviors

APPARENT AGE OF CHARACTERS INVOLVED				
	1998		2000	
	N	Percent Of Characters	N	Percent Of Characters
Child (<12)	1	1%	0	0%
Teen (13-17)	6	3% _a	27	9% _{b**}
Young Adult (18-24)	40	23%	68	23%
Adult (25+)	129	73%	199	68%
Total N of Characters	176	100%	294	100%
PARTICIPANTS' RELATIONSHIP WITH ONE ANOTHER				
	N	Percent Of Scenes	N	Percent Of Scenes
Have An Established Relationship	47	53%	74	50%
Have Met Before But No Established Relationship	25	28%	37	25%
Have Just Met	9	10%	23	16%
Can't Tell	7	8%	13	9%
DRUGS				
	N	Percent Of Scenes	N	Percent Of Scenes
Use Of Drugs In Scene	2	2%	2	1%
ALCOHOL				
	N	Percent Of Scenes	N	Percent Of Scenes
Use Of Alcohol In Scene	13	15%	15	10%
TOTAL N OF SCENES	88	100%	147	100%

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

ated with intercourse were classified as either primarily positive, primarily negative, mixed, or not shown. These judgments were based on all information presented at any point in the program.

Roughly half of all stories on television involving intercourse convey no strong message about consequences, either positive or negative, for the characters involved (see Table 13). This holds true both for programs that present talk about intercourse (56% show no clear consequences) as well as for those that depict or strongly imply the behavior (49% show no clear consequences). When consequences are portrayed clearly in a program with intercourse depicted or implied, there is an even balance between situations in which there are positive outcomes (21%) or negative outcomes (21%), with the remainder consisting of instances with mixed results (10%). The pattern is similar although not quite as symmetrical in programs featuring talk about intercourse that has already occurred.

Table 13: Consequences of Sexual Intercourse: Composite Week

	PRIMARYLY POSITIVE CONSEQUENCES		PRIMARYLY NEGATIVE CONSEQUENCES		MIXED CONSEQUENCES		NO CONSEQUENCES SHOWN		TOTAL	
	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000
Of Programs With Talk About Sexual Intercourse That Has Occurred	14%	15%	16%	22%	8%	6%	63%	56%	100%	100%
N of Programs	25	35	28	51	14	14	112	128	179	228
Of Programs With Intercourse Depicted or Strongly Implied	27%	21%	7% _a	21% _{b**}	7%	10%	59%	49%	100%	100%
N of Programs	19	19	5	19	5	9	41	45	70	92

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

The examples below represent programs with a strong message regarding the potential consequences of intercourse, the first one primarily negative and the second one primarily positive.

Pacey and Andy, two high school students, had previously developed a committed romantic relationship. While they were together, Andy experienced some psychological problems and she was sent to a residential treatment facility. During her stay there, Andy had sex with another patient. After returning home, she and Pacey tried to resume their relationship. Soon, however, Pacey learns of her infidelity and is upset that she has cheated on him. Pacey takes time to think through the prospect of forgiving her. Finally, he conveys his decision that he cannot be involved with her anymore. Andy is distraught and asks him to stop punishing her for the affair. Sobbing, she says, "I slept with another guy six months ago. I knew it was wrong when I did it ... How many times do I have to say [I'm sorry]?" Pacey replies firmly, "Andy, if you wanted to sleep with him even for just a second, then maybe it wasn't wrong. Maybe it was just your heart's way of telling you I'm not the one. Because that's what my heart is telling me right now." Andy continues crying and quickly leaves. As a result of her sexual behavior, she has destroyed her relationship with Pacey and caused great pain for both of them. (Dawson's Creek, KTLA/WB)

Monica and Chandler, two long-standing friends among the regular cast of characters in this show, have quietly developed a close, loving relationship that includes sex. Although most of the others in their group of friends have already learned of this development, Monica's brother Ross has been kept in the dark out of fear that he would disapprove. In this episode, Ross accidentally sees the two of them starting to make love through the window of Monica's apartment. Ross rushes inside in a rage, furious with his best friend Chandler, who he accuses of using his sister merely to satisfy his sexual urges. In response, the couple slowly and calmly explain that they are very much in love and very committed to one another. They talk about how happy they make each other and convey clearly that this is a very healthy relationship. Once he understands the situation, Ross accepts the development and congratulates his sister and best friend, seeming genuinely happy for both of them. At this point, several of their other friends stop by and everyone celebrates the joy that

Monica and Chandler have found together. And finally, as if to underscore the importance of sexual activity in their relationship, their friend Joey says, "What do you say we all clear out of here and let these two love-birds get back down to business," which elicits a positive response from both Monica and Chandler. (Friends, KTLA/syndicated)

To summarize this section of findings, portrayals of sexual intercourse on television most commonly involve mature adults (age 25+). However, roughly one of every three characters shown having intercourse on television is either a teen (9% of all characters involved in intercourse behavior) or a young adult aged 18-24 (23% of all characters involved in intercourse behavior), the latter group likely to function as meaningful role models for teenagers. Thus it is clear that much of the sexual intercourse presented on television is highly salient for young viewers.

A substantial proportion of characters engaging in intercourse lack an established relationship with one another. Portrayals of sex between people who have just met are infrequent but not rare, accounting for roughly one of every six intercourse scenes on television. When intercourse occurs, it is most often presented without any strong consequences for the partners involved. In those cases when clear consequences are portrayed, positive outcomes are about as common as any negative results.

CHANGE OVER TIME: COMPARING THE 1997-98 TO 1999-00 TV SEASONS

A noteworthy shift occurred over the past two years involving an increase in the number of teenagers shown engaging in intercourse. In 1997/98, only 3% of all characters in intercourse scenes were teenagers; in 1999/00, that frequency has tripled to 9% of all characters shown having sexual intercourse (see Table 12). The importance of this finding is underscored further when one considers that the number of programs presenting intercourse behavior has also increased significantly across the same two-year time span.

For most of the other contextual features examined, there was strong consistency over time. The nature of the relationship between partners shown engaging in intercourse was highly stable. A slight increase occurred in the percentage of intercourse scenes involving people who had just met (from 10% of all intercourse scenes in 97/98 to 16% in 99/00), but this shift did not prove statistically significant due to the relatively small number of cases involved. Similarly, the percentage of intercourse scenes involving drugs or alcohol varied only slightly and the changes were not meaningful.

The final element considered in this section, the consequences shown as a result of sexual intercourse, evidenced only one statistically significant change over time. That shift was an increase in the frequency with which programs conveyed clear negative consequences as a result of intercourse behavior, rising from just 7% of the relevant programs in 97/98 to 21% in 99/00 (see Table 13). While there was slight movement across the other categories measuring the consequences associated with sexual intercourse, none of the other changes proved statistically significant.

SEXUAL MESSAGES ACROSS PROGRAM GENRES

In the previous sections, we have analyzed the patterns of sexual messages found across all shows included in our sample of television programming. In this section, we examine individual program types, or genres, more closely. Our goal is to look for differences that exist in the patterns of sexual content presented within the following distinct program categories: comedies, dramas, movies, news magazines, soap operas, talk shows, and reality programs (e.g., game shows, documentaries, public affairs, police reality).

Table 14 reports the frequency with which these different genres present sexual material. A pervasive finding here is that with only a single exception, more than half of all shows in each program genre included some form of sexual content. Only the genre of reality programs fell below this threshold, underscoring the frequency with which sexual messages are found throughout the television landscape. Across every other program genre, at least two of every three programs (68%) presented some sexual content. Program types with the greatest likelihood of containing sexual material included movies (89%), comedies (84%), and soap operas (80%).

Situation comedies stand out as the most frequent source of talk about sex on television. While comedy programs are just about as likely (82%) to include talk about sex as movies in the sample (83%), there is a striking difference in the number of scenes involving sexual dialogue in each type of program. Sitcoms that include sexual topics average 7.3 scenes per hour with talk about sex, whereas movies average fewer than three (2.7/hour). Drama series, which average 4.3 scenes of talk per hour, come the closest to the level in the comedy series, yet still fall far below that standard.

Sexual behavior was found frequently within movies (68%), soap operas (49%), dramas (35%), and comedies (24%); but was absent or extremely rare in news magazines, reality programs, and talk shows. Comedies that include sexual behavior tend to present more scenes with such portrayals than do other program genres. The behaviors they show, however, tend to fall low on the scale of sexual behavior, with most scenes involving only physical flirting and/or kissing.

CHANGE OVER TIME: COMPARING THE 1997-98 TO 1999-00 TV SEASONS

We noted earlier in the report that the overall increase in the percentage of programs that include sex (from 56% in 97/98 to 68% in 99/00) was statistically significant, as was the increase in the average number of scenes per hour (from 3.2 in 97/98 to 4.1 in 99/00) with sexual material. This broad pattern of increasing treatment of sexual topics held for most though not all program genres. Very slight (though not statistically significant) declines in the percentage of programs with sexual content were observed for soap operas (from 85% in 97/98 to 80% in 99/00) and talk shows (78% in 97/98 to 67% in 99/00) (see Table 14). In contrast, all other genres experienced an increase in their proportion of programs with sexual content.

In particular, significant increases occurred in the frequency with which comedy programs included sexual content (from 56% to 84%), as well as the frequency with which dramas presented sexual material (from 58% to 69%). The average number of scenes of sexual content also increased in these areas in complementary fashion. Looking more closely at just the portrayals of talk about sex, we see that comedy series are most responsible for the significant increase in this realm. The proportion of comedies that presented talk about sex jumped from 53% in 97/98 to 82% in 99/00, while the average number of scenes including such talk increased from 5.8 to 7.3 scenes per hour during the two-year time span.

In sum, the general pattern of an increasing amount of sexual content on television was found across most programming genres with the exception of soap operas and talk shows. The most significant increases occurred in comedy series and drama series, with comedy series experiencing a particularly large expansion in the realm of talk about sex.

Table 14: Summary of Sexual Content by Genre: Composite Week

		ANY SEXUAL CONTENT												TOTAL			
		COMEDY SERIES		DRAMA SERIES		MOVIE		NEWS MAGAZINE		SOAP OPERA		TALK SHOW				REALITY	
		1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000
Of Programs With Any Sex:	Percentage of Programs With Any Sexual Content	56% ^a	84% ^{b**}	58% ^a	69% ^{b*}	83%	89%	58%	74%	85%	80%	78%	67%	23%	27%	56%	68%
	Average Number of Scenes Per Hour Containing Sex	5.9	7.5	3.4	4.6	2.4	3.2	2.7	2.5	4.4	4.1	2.9	3.2	3.0	3.3	3.2	4.1
	N of Shows	153	216	83	109	134	136	22	48	47	41	39	39	50	53	528	642
	N of Hours	77.5	109	83	109.5	278.5	292.5	34	55	43.5	38	37.5	38.5	40.5	42.5	594.5	685
	N of Scenes	458	820	281	508	677	943	91	140	193	154	107	124	123	141	1930	2830
TALK ABOUT SEX																	
Of Programs With Any Talk About Sex:	Percentage of Programs With Any Talk About Sex	53% ^a	82% ^{b**}	53%	65%	78%	83%	58%	74%	84%	69%	78%	67%	23%	26%	54%	65%
	Average Number of Scenes Per Hour Containing Talk	5.8	7.3	3.4	4.3	2.1	2.7	2.7	2.5	4.0	3.5	2.9	3.1	3.0	3.3	3.0	3.8
	Average Level of Talk in Scenes	2.7	2.8	2.9	2.9	2.7	2.8	3.0	3.0	2.6	3.1	3.0	2.9	3.1	3.1	2.8	2.8
	N of Shows	146	212	75	102	126	126	22	48	46	35	39	39	50	52	504	614
	N of Hours	73.5	107	75	103	261.5	271.5	34	55	42.5	32	37.5	38.5	40.5	41.5	564.5	648.5
	N of Scenes With Talk About Sex	429	780	253	444	549	735	91	139	168	113	107	121	122	138	1719	2470
SEXUAL BEHAVIOR																	
Of Programs With Any Sexual Behavior:	Percentage of Programs With Any Sexual Behavior	20%	24%	32%	35%	56%	68%	3%	3%	44%	49%	0%	3%	2%	4%	23%	27%
	Average Number of Scenes Per Hour Containing Behavior	2.7	3.1	1.5	2.1	1.1	1.5	†	†	2.2	2.4	0	†	1.2	0.9	1.4	1.8
	Average Level of Behavior in Scenes	1.7	2.0	2.2	2.2	2.1	2.2	†	†	2.2	1.9	0	†	1.8	1.8	2.0	2.2
	N of Shows	55	61	45	55	91	104	1	2	24	25	0	2	5	7	221	256
	N of Hours	28.5	31	45	54.5	192	224	1	1	23	23	0	2	5	10	294.5	345.5
	N of Scenes With Sexual Behavior	78	97	66	115	217	325	3	2	50	55	0	5	6	9	420	608
	TOTAL N OF SHOWS	274	257	142	158	162	152	38	65	55	51	50	58	221	197	942	938

† Indicates cases are too few to provide stable estimates. Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$. Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

SEXUAL MESSAGES INVOLVING TEENAGERS

How sexual messages on television affect a viewer depend upon a number of factors. One of the most important of these is the model's similarity to the viewer. The greater the similarity of a model who is shown engaged in sexual behavior to the person who is watching, the greater the probability of an effect on that individual. Because teenagers are obviously considered a particularly important audience for possible influence from media portrayals of sex, it is important to examine the extent to which teenage characters are involved in sexual messages on television.

The overall proportion of programs that include any teenagers in sexual situations stands at 9% in 1999/00, virtually the same proportion that was found in 1997/98 (8%). Despite this essentially consistent finding regarding the number of programs that feature sexual content involving teenagers, there is clear evidence which indicates that the nature and extent of the teenage sexual behaviors contained *within* those programs has changed markedly. In 1997/98, the composite week sample of 942 shows included a total of just 40 examples of sexual behavior involving teen characters; in comparison, the 1999/00 sample of 938 programs contained a total of 119 such cases, or roughly three times the amount that was observed two years ago (see Table 15).

Table 15: Sexual Messages Involving Teens: Composite Week

Types of Sexual Behavior	SEXUAL BEHAVIOR			
	1998		2000	
	N	Percent of Cases of Sexual Behavior Involving Teens	N	Percent of Cases of Sexual Behavior Involving Teens
Physical Flirting	11	27%	25	21%
Passionate Kiss	25	63%	71	60%
Intimate Touch	1	3%	6	5%
Sexual Intercourse Implied	3	8%	12	10%
Sexual Intercourse Depicted	0	0%	4	3%
Other	0	0%	1	1%
TOTAL	40	100%	119	100%

Arguably the most noteworthy change during this period is the finding that it has become much more common to show teenagers engaging in sexual intercourse. Our current data show that there were 16 scenes with teenage intercourse in the 1999/00 composite week sample, as compared to just 3 such instances in 1997/98. Another finding presented earlier in the report corroborates this same pattern. In 1997/98, teenagers represented 3% of all characters on television who engage in sexual intercourse, but that level has increased to 9% in 1999/00 (review Table 12), and this change over time proved to be statistically significant.

These changes leave the overall profile in the distribution of teenage sexual behaviors looking highly similar to the pattern observed for characters overall (review Table 7 for comparison). Whether analyzing teens or all characters as whole, the most common physical behavior is passionate kissing, which accounts for 60% of all sexual behavior involving teens.

Donna and Eric are a teenage couple out on a date. They are parked in a deserted spot and "making out" in the front seat of Eric's car. Eric is preoccupied with a worry that Donna has problems with her parents which she may want to confide in him, and this distraction takes his mind off of the activity at hand. In contrast, Donna is clearly focused on nothing more than the sensuality of their kissing, which she is instigating exuberantly. As Donna gives Eric a long, open-mouth kiss, Eric's thoughts are shared with the audience through a voice-over narrative. "Holy God, she is sucking my tongue. Even her spit is sweet. It's like licking a Jolly Rancher." He pulls away once more to ask if there is anything she wants to talk with him about. After reflecting for a brief moment, she replies simply, "I like making out with you." At this point, Eric finally gives in to the moment and takes the initiative in kissing her more exuberantly. With lips still locked, the two of them start to lie down on the front car seat as the scene ends. (That 70's Show, Fox)

The proportion of sexual behavior with teens that is comprised of physical flirting (21%) and sexual intercourse depicted or strongly implied (13%) also closely resemble the proportion of those same behaviors across all characters regardless of age (18% for physical flirting; 20% for sexual intercourse). In sum, while there are clearly more programs that feature sexual content with adults than with teens, there is no longer any gap between the range of sexual portrayals that are depicted within either age group.

The extent to which talk about sex occurs with teenage characters has also increased substantially over the past two years. Table 16 indicates that the number of cases of teens talking about sex is up from a base of 201 cases in 1997/98 to a total of 330 in 1999/00. By far, most talk by teenagers (77%) involves comments about one's own or others' interest in sex, reflecting the same general pattern that is found for characters overall (review Table 6 for comparison).

Table 16: Sexual Messages Involving Teens: Composite Week

TALK ABOUT SEX				
Types of Talk About Sex	1998		2000	
	N	Percent of Cases of Talk About Sex Involving Teens	N	Percent of Cases of Talk About Sex Involving Teens
Comments About Own/Other's Interests	125	62% _a	255	77% _{b**}
Talk About Sexual Intercourse Already Occurred	27	13%	34	10%
Talk About Sex-Related Crimes	25	12% _a	14	4% _{b**}
Talk Toward Sex	6	3%	5	2%
Expert Advice/Technical Information	6	3%	2	1%
Other	12	6%	20	6%
TOTAL	201	100%	330	100%

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

Lindsey is a high school sophomore about 15 years old. She is walking past a school bus in the parking lot when she sees her friend Millie kissing a boy that Lindsey has never seen before. Millie is clearly concerned about Lindsey's discovery. "You weren't supposed to see that," Millie says apologetically. When Lindsey asks who she was kissing, Millie responds, "That's Tommy, my secret love." She explains they just met recently at church camp. Millie asks Lindsey to keep her new romance a secret, noting that, "Tommy and I don't even French kiss yet." Millie explains that Tommy has told her they cannot French kiss before dating for six months, or else they will feel the influence of the devil. (Freaks and Geeks, NBC)

One of the most interesting findings in the study involves the extent to which sexual risk or responsibility concerns are included within programs that feature teenagers in sexual situations. Table 17 makes clear that programs with sexual material in which teenagers are involved are much more likely to incorporate risk or responsibility concerns, as compared to the norms for other shows. For example, when considering programs with any sexual content, it is more than twice as likely that a program featuring teenage characters will include a sexual risk or responsibility concern (17%) somewhere within the show, as compared to the rate at which such messages are found in all other programs with sexual content (8%).

Meghan and Kenny are brother and sister. She is a junior and he is a freshman in high school. Meghan walks into their older brother Cameron's room and finds Kenny fumbling through Cameron's "sex drawer." Meghan notices Kenny is holding a condom and asks if he is having sex with his girlfriend. "Not yet," he tells her, but he says they have talked about it. Kenny then asks Meghan what her first time was like. She replies sharply, "How do you know I've even had a first

Table 17: Use of Sexual Risk/Responsibility Themes in Teen Programs: Composite Week

	ALL PROGRAMS WITH ANY SEXUAL CONTENT		ALL PROGRAMS WITH TALK ABOUT SEXUAL INTERCOURSE THAT HAS OCCURRED		ALL PROGRAMS WITH INTERCOURSE BEHAVIOR	
	Programs with Teens	All Other Programs	Programs with Teens	All Other Programs	Programs with Teens	All Other Programs
Percentage of Shows With Any Mention of R/R	17%_a	8%_{b*}	33%_a	13%_{b*}	25%	23%
N of Shows With Any Mention of R/R	15	46	7	25	3	16
Total N of Shows	88	554	21	193	12	69
Percentage of Shows With Primary Emphasis On R/R	8%	2%	19%	4%	17%	1%
N of Shows With Primary Emphasis On R/R	7	9	4	7	2	1
Total N of Shows	88	554	21	193	12	69

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different a $p < .05$.

time?" They talk further and Meghan reveals that she came really close once but didn't do it. "It was sort of a given we would sleep together but, for some reason – I have no idea why – I just couldn't go through with it. Actually, no, I do know why. I wasn't ready. We broke up a couple of months later so I guess I'm glad I waited." Kenny asks, "So, how do you know when you are ready?" Meghan says, "At the very least, make sure you really care about each other... It's what I'm holding out for." (Get Real, Fox)

This difference in the frequency with which programs featuring any teen sexual content are more likely to include risk or responsibility concerns proved statistically significant, as did the likelihood of such concerns surfacing in programs that feature teenagers talking about sexual intercourse that has already occurred. Programs in this latter category included risk or responsibility issues in 33% of shows with teen characters, as compared to only 13% of the programs without teens. Programs that featured teens engaging in intercourse were about as likely (25%) to include mention of risk or responsibility concerns as were programs presenting intercourse by adults (23%). But when one combines the programs that contain teenagers talking about intercourse that has occurred with the programs that include intercourse activity involving teens, we see that an impressive 32% of all such programs include some mention of sexual risk or responsibility.

Another perspective for assessing the treatment of sexual risk or responsibility concerns involves analysis of the overall theme of the program as a whole. Findings from this program-level analysis, which are reported in the bottom half of Table 17, indicate that 8% of all shows with any teen sexual content feature a primary emphasis on risk or responsibility themes throughout the entire program, whereas that figure drops to just 2% for all other programs with sexual content. This same pattern of placing greater emphasis on risk and responsibility concerns when teens are involved can be seen across the other categories examined in Table 17, although the cell size for the data points is too small to allow for testing of the statistical significance of the differences observed.

To summarize the findings in this area, we see that only a modest proportion of programs (9% of all shows sampled) include any scenes with sexual content involving teens. However, the profile of those portrayals that are presented – that is, the distribution of the different types of talk about sex and sexual behaviors that are depicted – looks highly similar to the pattern established for sexual portrayals involving characters of all ages. In other words, while teenagers are not shown in sexual situations as often as are adults, when they are shown they tend to engage in the same types and levels of sexual talk and behavior as do most other characters. And most significantly, the prospect that risk or responsibility concerns will be included in some fashion increases significantly when teenagers are involved in sexual messages, as compared to the patterns that exist across the broader collection of television content as a whole.

CHANGE OVER TIME: COMPARING THE 1997-98 TO 1999-00 TV SEASONS

The comparisons reported in Table 15 demonstrate clearly that the portrayal of teenagers in all types of sexual situations has increased significantly between the 1997/98 and 1999/00 television seasons. This increase is most palpable in the area of sexual behavior, with the proportion of scenes involving teenage characters nearly doubling from 8% in 1997/98 to 15% in 1999/00. The frequency of teenagers involved in precursory behavior more than doubled (from 12% to 27%) over the two year time-span and the prevalence of intercourse scenes involving teenagers more than tripled (from 3% to 11%). All of the increases observed were statistically significant, underscoring the strength of this trend. This finding obviously holds important implications for young people's sexual socialization, which we will consider at the conclusion of the report.

SEXUAL MESSAGES IN PRIMETIME NETWORK PROGRAMMING

Separate analyses were performed on the three week over-sample of primetime broadcast network programs. These analyses indicate that network primetime shows tend to present sexual content with somewhat greater frequency than is found across the television landscape overall (see Table 18). Three of every four network primetime programs (75%) include sexual content, and these programs average 5.8 scenes per hour involving sexual talk and/or behavior. This compares to 68% of shows that contain sexual material and an average of 4.1 scenes per hour in the broader sample of television overall (review Table 4 for these comparisons).

In the realm of talk about sex, all of the measures of sexual content were slightly higher for network primetime programs than for the industry averages derived from the overall composite week sample. For example, almost three of every four network primetime shows (73%) include some talk about sex, with such shows averaging 5.5 scenes per hour of sexual dialogue; in contrast, the industry-wide findings indicated that roughly two-thirds (65%) of all shows included some form of talk about sex, averaging 3.8 scenes per hour with such content. The level of talk in primetime was slightly higher (3.0) on the four-point scale than was found across television overall (2.8), although both of these figures reflect a moderate focus on sex within each scene.

The portrayal of sexual behavior is also more common in primetime network programs as compared to industry-wide norms, albeit by a very thin margin. The proportion of primetime network programs that contain some sexual behavior (29%) is slightly above that found in the overall sample of programs (27%). Similarly, the average number of scenes of behavior per hour for the networks (2.1) is marginally higher than the average for the composite week sample as a whole (1.8), although the average level of sexual behavior in the portrayals (2.1 on a 4-point scale) is identical.

A more detailed breakdown of the sexual behaviors portrayed in network primetime programming is presented in Table 19. This table reveals the only area in which the broadcast networks were found to present sexual material *less* frequently than is the norm industry-wide. A total of 8% of all network primetime programs included portrayals of intercourse, as compared to the 10% finding across the composite week sample as a whole (review

Table 18: Summary of Sexual Content: Broadcast Network Primetime

ANY SEXUAL CONTENT			
		1998	2000
Percentage of Programs With Any Sexual Content		67% ^a	75% ^{b*}
Of Programs With Any Sex:	Average Number of Scenes Per Hour Containing Sex	5.3	5.8
	N of Shows	184	199
	N of Hours	152.5	178.5
	N of Scenes	810	1031
TALK ABOUT SEX			
Percentage of Programs With Any Talk About Sex		65% ^a	73% ^{b*}
Of Programs With Any Talk About Sex:	Average Number of Scenes Per Hour Containing Talk	5.2	5.5
	Average Level of Talk in Scenes	2.9	3.0
	N of Shows	178	194
	N of Hours	147	170.5
	N of Scenes With Talk About Sex	763	931
SEXUAL BEHAVIOR			
Percentage of Programs With Any Sexual Behavior		24%	29%
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	1.8	2.1
	Average Level of Behavior in Scenes	2.0	2.1
	N of Shows	67	77
	N of Hours	64.5	82
	N of Scenes With Sexual Behavior	113	174
TOTAL N OF SHOWS		274	265

Note: Any given scene may contain talk about sex as well as sexual behavior. Due to the occurrence of such overlap within scenes, the data for talk about sex cannot be summed with the data for sexual behavior to yield the findings for any sexual content overall.

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different a $p < .05$.

Table 19: Summary of Sexual Behavior: Broadcast Network Primetime

		SEXUAL BEHAVIOR OVERALL	
		1998	2000
		Percentage of Programs With Any Sexual Behavior	
		24%	29%
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	1.8	2.1
	Average Level of Behavior in Scenes	2.0	2.1
	Average Level of Explicitness in Program	1.1	0.8
	N of Shows	67	77
	N of Hours	64.5	82
	N of Scenes With Sexual Behavior	113	174
		PROGRAMS WITH PRECURSORY BEHAVIOR ONLY	
		Percentage of Programs With Precursory Behaviors Only	
		16%	21%
Of Programs With Precursory Behaviors Only:	Average Number of Scenes Per Hour Containing Precursory Behavior	1.7	1.9
	Average Level of Behavior in Scenes	1.6 _a	1.8 _b **
	Average Level of Explicitness in Program	0.7	0.4
	N of Shows	43	55
	N of Hours	36	57
	N of Scenes With Precursory	61	107
		PROGRAMS WITH SEXUAL INTERCOURSE	
		Percentage of Programs With Intercourse Behaviors	
		9%	8%
Of Programs With Intercourse Behaviors:	Average Number of Scenes Per Hour Containing Intercourse Behavior	1.1	1.2
	Average Level of Behavior in Scenes	2.6	2.4
	Average Level of Explicitness in Program	1.9	1.8
	N of Shows	24	22
	N of Hours	28.5	25
	N of Scenes With Intercourse	31	31
	N of All Sexual Behavior Scenes	52	67
	TOTAL N OF SHOWS	274	265

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

Table 5 for comparison). Interestingly, although fewer primetime shows contained any portrayals of intercourse, the number of scenes per hour with intercourse behavior was slightly higher for the networks (1.2) than the overall industry average (1.0). Portrayals of sexual intercourse on primetime network programs are generally less explicit (1.8 on the 4-point scale) than the industry-wide average (2.2).

An analysis of sexual content across different program genres is presented in Table 20. This table indicates that dramas (84%) and comedies (80%) are the genres most likely to include sexual content, although movies (67%) and news magazines (59%) follow closely behind. Drama series (82%) and situation comedies (80%) have the greatest proportion of shows that include talk about sex, although comedy series present more talk scenes per hour (8.2) than any other program genre. Indeed, the high number of talk about sex scenes found in comedy series accounts for the finding that comedies have the greatest number of scenes per hour of sexual content (8.5) of any program genre. Movies (52%) and drama series (42%) are the most likely program format to include sexual behavior.

In terms of the treatment of risk and responsibility concerns, primetime network shows include such topics in 9% of all programs containing any sexual messages (see Table 21). This is virtually the same rate (10%) at which programming industry-wide engages such issues (review Table 10 for comparison). Within distinct program genres, reality programs (13%) and drama series (12%) were the most likely to include treatment of sexual risk or responsibility concerns in primetime.

In sum, the data indicate that viewers have essentially the same chance of encountering a risk and responsibility topic when they see sexual material in network primetime shows as compared to programming presented elsewhere on television. That chance is a small one, however, approximating one program that includes any mention of sexual risk or responsibility concerns for every ten programs presenting sexual content.

It is important to note that the measures of risk and responsibility we report here are at the scene level. While these scenes may be meaningful for the viewer, a more broad-based analysis of risk and responsibility was conducted at the program level, assessing whether each show placed overall emphasis on a risk and responsibility theme. At this level, where we could be more confident about the potential for influencing the audience and sensitizing viewers to risk concerns, we found only 7 programs that qualified for strong emphasis

Table 20: Summary of Sexual Content by Genre: Broadcast Network Primetime

		ANY SEXUAL CONTENT							
		COMEDY SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALTY	TOTAL
Percentage of Programs With Any Sexual Content		80%	84%	67%	59%	n/a	n/a	40%	75%
Of Programs With Any Sex	Average Number of Scenes Per Hour Containing Sex	8.5	6.1	2.9	3.7	n/a	n/a	3.3	5.8
	N of Shows	78	83	14	16	n/a	n/a	8	199
	N of Hours	39	86	31.5	16	n/a	n/a	6	178.5
	N of Scenes	333	527	92	59	n/a	n/a	20	1031
		TALK ABOUT SEX							
Percentage of Programs With Any Talk About Sex		80%	82%	52%	59%	n/a	n/a	40%	73%
Of Programs With Any Talk About Sex:	Average Number of Scenes Per Hour Containing Talk	8.2	5.6	2.6	3.7	n/a	n/a	3.2	5.5
	Average Level of Talk in Scenes	2.8	3.1	2.7	3.4	n/a	n/a	3.4	3.0
	N of Shows	78	81	11	16	n/a	n/a	8	194
	N of Hours	39	84	25.5	16	n/a	n/a	6	170.5
	N of Scenes With Talk About Sex	318	469	66	59	n/a	n/a	19	931
		SEXUAL BEHAVIOR							
Percentage of Programs With Any Sexual Behavior		21%	42%	52%	7%	n/a	n/a	5%	29%
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	3.7	2.3	1.3	‡	n/a	n/a	‡	2.1
	Average Level of Behavior in Scenes	1.9	2.1	2.0	‡	n/a	n/a	‡	2.1
	N of Shows	21	42	11	2	n/a	n/a	1	77
	N of Hours	10.5	44	24.5	2	n/a	n/a	1	82
	N of Scenes With Sexual Behavior	39	100	32	2	n/a	n/a	1	174
TOTAL N OF SHOWS		98	99	21	27	0	0	20	265

‡ Indicates cases are too few to provide stable estimates

Table 21: Distribution of Risk/Responsibility Portrayals by Genre: Broadcast Network Primetime

	COMEDY SERIES		DRAMA SERIES		MOVIE		NEWS MAGAZINE		SOAP OPERA		TALK SHOW		REALTY		TOTAL	
	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000	1998	2000
Percentage of Shows With Any Sex That Contain R/R	3%	8%	23%	12%	8%	7%	18%	0%	0%	0%	0%	0%	22%	13%	11%	9%
N of Shows With Any R/R	3	6	12	10	1	1	3	0	0	0	0	0	2	1	21	18
N of Shows With Sex	92	78	53	83	13	14	17	16	0	0	0	0	9	8	184	199
Total N of Shows	119	98	93	99	18	21	25	27	0	0	0	0	18	20	273	265

throughout the program on risk and responsibility across three weeks worth of primetime programming on all four broadcast networks. This translates to 3.5% of all such programs including sexual content, a figure slightly above the 2% finding that emerged for the overall composite week sample of programming (review Table 10 for comparison). Thus, although primetime programs offer slightly more frequent treatment of risk and responsibility issues than does television programming overall, the margin of difference is a very small one.

CHANGE OVER TIME: COMPARING THE 1997-98 TO 1999-00 TV SEASONS

Primetime network programs examined from the 99/00 season were significantly more likely to include sexual content than were shows in 97/98, although the increase was modest in an absolute sense, moving from 67% to 75% of all programs aired (see Table 18). The average number of scenes per hour with sexual material was also up from 5.3 to 5.8, although this change was not statistically significant. Network programs were significantly more likely to include talk about sex in 99/00, with 73% of all programs including such material as compared to 65% in the 97/98 season. Similarly, most of the key levels of sexual behavior were higher in 99/00 than 97/98, although the differences did not prove statistically significant.

Looking more closely at the different types of portrayals of sexual behavior (see Table 19), the data reveal several interesting areas in which increases did not occur. The first of these involves the frequency with which sexual intercourse is included in programs. The proportion of programs including such portrayals decreased from 9% in 97/98 to 8% in 99/00, although the number of scenes with intercourse increased minutely from an average of 1.1 to 1.2 per hour. From a statistical perspective, these findings actually represent tremendous stability across the two samples of programs.

The second area in which no change was observed was in the realm of explicitness of sexual portrayals. Here we see a slightly more substantial decrease, from 1.1 in 97/98 to 0.8 in 99/00 (on a 4-point scale) across all scenes of sexual behavior. This pattern holds true for both programs with precursory behaviors only as well as for programs that include sexual intercourse, although the changes observed are rather modest and did not prove statistically significant. Clearly, primetime network programs aired in 99/00 are no more sexually explicit than were programs presented in 97/98, with the trend of the data indicating a modest decrease in explicitness.

Finally, the frequency with which programs including sexual material presented any risk or responsibility concerns remained essentially unchanged at roughly one of every ten programs with sexual content (see Table 21). More precisely, in 97/98, 11% of primetime programs with sexual material included risk or responsibility concerns, compared to 9% in 99/00. These differences are not statistically significant and given the sample size involved here, the two findings are best considered functionally equivalent. In sum, from the broad perspective of all network primetime programming, the shows aired in the 1999-2000 television season are no more likely to include treatment of risk or responsibility concerns than were the shows aired in 1997-98. Given the small number of programs including sexual risk or responsibility portrayals within each of the various program genres, statistical comparisons could not be performed to examine patterns of change over time within specific program genres.

SUMMARY AND CONCLUSIONS

As we indicated at the outset of this study, relevant theory and research regarding sexual media portrayals suggests that television plays a meaningful role in sexual socialization, in particular for young viewers (Huston, Wartella, & Donnerstein, 1998). Sexual socialization consists of learning the answers to such questions as who to have sex with, when to have sex with someone, and what precautions, if any, are appropriate. There are many sources from which young people gain their understanding of sexual norms, including parents, peers, and schools. Yet the media also play an important role in the sexual socialization of America's youth, providing stories that sometimes inspire, often inform, and consistently contribute to perceptions of social reality about normative sexual behavior.

Learning about sexual matters may occur from observing others talk about sexual matters as well as from watching them engage in sexually-related behavior. Consequently, this study examined both types of portrayals to evaluate their presence across the television landscape, and to weigh the types of messages they are likely to be communicating through the examination of important contextual features associated with each depiction.

As with most other aspects of media influence, the effect of viewing sexual content is not thought to be direct and powerful, with a single exposure to a particular program leading a viewer to think or act in any given way. Rather, the effects of televised messages about sex are seen more as the product of a slow and cumulative process. Because media influence tends to be gradual in nature, it is the overall pattern of messages across programs to which viewers are exposed that is of primary interest for explaining such effects.

This study, which represents the second in an ongoing, biennial investigation of the sexual content in entertainment television, offers a unique opportunity to track changes over time in the pattern of such portrayals. By employing the identical measures in each replication of this research, our data allow us to answer such questions as: (1) is the frequency of sexual messages on television increasing; (2) is the way in which sex is presented on television changing over time; and (3) is the television industry increasing its emphasis on sexual risk or responsibility concerns in its stories that deal with sex? No previous program of research on sexual content has attempted to track such changes over time by applying the identical measures to samples of programming gathered across multiple points in time.

Thus, this report offers two distinct types of evidence. At one level, it identifies the pattern of sexual messages delivered in 1999/2000 across all types of television channels as well as at most all times throughout the day. This comprehensive analysis reflects a broader picture than that associated with any single type of programming format or any particular network. Yet in addition, this study also presents the first in an ongoing series of comparisons that allow us to track important changes in the presentation of sexual messages on television. Given the increasing degree of change in the television industry as well as in other related media environments, this is an important time to pursue such investigation. We turn now to a summary and review of the most important findings in the content patterns we have observed in the study from each of these two perspectives.

SUMMARY OF KEY FINDINGS

One of the most important findings of this study is that sexual messages on television are on the rise. After setting aside news, sports, and children's programs, the study reports that more than two of every three programs (68%) on television include some sexual content. Among those shows that contain sexual material, there is an average of 4.1 scenes per hour with sexual messages, including either talk about sex, sexually-related behavior, or a combination of both. This represents a significant increase in both the percentage of programs that include sexual content (from 56% to 68%) and the number of scenes with sexual material in those programs that contain sexual content (from 3.2/hour to 4.1/hour). Most of this increase involves programs that present talk about sex (from 54% to 65%), but portrayals of sexual behavior also increased from 23% to 27% of all shows studied.

Situation comedies are the genre most likely to include sexual content (84% of all shows) and also had the largest increase in sexual content over the past two years (up from 56% in 97/98 season). Eight of every ten soap operas (80%) include such content, while just under seven in ten dramas (69% and talk shows 67%) do as well.

In the realm of sexual behavior, the study documents a benchmark finding that underscores the increasing frequency with which sexual content is presented on television. Across the composite week sample of more than 900 shows examined for this research, one of every ten programs (10%) now include a portrayal of sexual intercourse either depicted or strongly implied. This represents a statistically significant increase from the 7% rate observed in the 1997/98 season.

In four out of every five cases where intercourse is portrayed, the approach used to present it is to strongly imply the act rather than to depict it directly. This pattern has remained highly stable over the two-year time span examined by the study. When intercourse is strongly implied, characters are typically shown either initiating foreplay just prior to the act or getting dressed and talking about the experience immediately afterward. The fact that intercourse is strongly and clearly implied in a story rather than depicted directly does not eliminate its likely socialization effects for young viewers. Indeed, children who are old enough to have developed physically and emotionally such that they are interested in sex will also be old enough to clearly draw the intended inference from scenes of intercourse strongly implied. This interpretation is corroborated by focus group research with children as young as age eight (Kaiser Family Foundation, 1996).

When intercourse is portrayed in scenes, it typically involves adult characters. With that said, the number of teenagers shown engaging in intercourse behavior increased significantly between 1997/98 and 1999/00, from 3% to 9% of all characters performing intercourse. Regardless of their age, half (50%) of all characters shown engaging in intercourse have a clearly established relationship with one another. Roughly one of every six intercourse scenes (16%) present characters who have just met for the first time having sex together.

The extent to which programs include any treatment of safer sex issues or the risks and responsibilities of sex has remained stable overall, although substantial increases have been found within certain genres and in shows with the most advanced sexual content. One in every ten shows (10%) that include sexual content contain any mention at all of one of these risk or responsibility topics, up 1% from the level observed two years ago (not a statistically significant change). Of greater interest from a viewer effects perspective is a separate content measure that assesses whether each program as a whole places strong emphasis on a sexual risk or responsibility theme. While the 1999/00 data reflect a marginal improvement, showing that 2% of all shows with sexual content feature such a theme as compared to only 1% in 1997/98, the clear conclusion remains: programs that emphasize sexual risk or responsibility issues are a rarity on television, in stark contrast to the widespread treatment of sexual topics across the television landscape.

Among this general paucity of programming that addresses sexual risk or responsibility concerns, there are two findings produced by the study that suggest some increasing sensitivity to these important public health topics by program-makers. First, when one focuses solely on programs that include portrayals of sexual intercourse, the study finds a significant increase in the proportion of shows that include at least some mention or depiction involving risk or responsibility concerns, from 10% of programs in 1997/98 to 25% in 1999/00.

Secondly, when one isolates those programs that feature teenagers involved in sexual situations, the study finds an impressive pattern of increasing attention to risk or responsibility issues. For example, programs with teens are twice as likely (17%) to include some treatment of these concerns, as compared to all other programs with sexual content (8%). One of every three programs (33%) that feature teenagers talking about sexual intercourse that has already occurred include some reference to safer sex, the responsibilities of sexual involvement, or the possible risks of unprotected sex; similarly, one of every four programs (25%) in which teen characters engage in intercourse incorporate some aspect of risk or responsibility issues. In contrast, programs without teens address these topics less frequently.

Perhaps of greatest significance, programs with teenagers involved in sexual situations are the most likely to go beyond a mere reference to these issues, making them a major theme of the program as whole. Shows with teenagers involved in either sexual talk or behavior are much more likely to include a strong risk or responsibility theme (8% of programs) than programs that involve solely adult characters (2% of programs).

An even clearer example of this pattern can be seen in the shows that include intercourse portrayals; while only 1% of programs with adults involved in intercourse feature a strong risk or responsibility theme, 17% of shows with teens involved in such situations employ this approach. In sum, television producers are most likely to include sexual risk or responsibility issues when teenagers are involved, and their efforts in this regard are clearly increasing.

In the future debate about sex on television, it may well be more important to consider *how* sex is shown rather than simply *how much* it is shown. This study confirms that sexual messages are an increasingly frequent part of the television landscape. Despite this prevalence of sexual content, it remains the case that only a small minority of all portrayals involving sex on television include any treatment of issues that are a critical public health concern for sexually active individuals of all ages. The lack of attention afforded such topics at best reduces the salience of these concerns for viewers, and misses an opportunity to help people make more informed decisions about sex in their own lives.

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APPENDICES

APPENDIX A:

COMPOSITE WEEK SAMPLE

APPENDIX B:

BROADCAST NETWORK PRIMETIME OVER-SAMPLE

APPENDIX A

COMPOSITE WEEK SAMPLE

COMPOSITE WEEK SAMPLE

ABC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	
7:00 am	Pepper Ann 1/15 TV-Y7	News 6-8am 1/16						
7:30 am	One Saturday Morning 12/11	EX	Good Morning America 12/6	Good Morning America 1/18	Good Morning America 11/10	Good Morning America 10/28	Good Morning America 1/21	
8:00 am		EX						
8:30 am		EX	This Week 11/14					
9:00 am	TV-Y	News 1/16	Regis & Kathie Lee 12/13	Regis & Kathie Lee 11/19	Regis & Kathie Lee 11/17	Regis & Kathie Lee 1/20	Regis & Kathie Lee 12/17	
9:30 am	Sabrina, the Animated Series 1/22 TV-Y		TV-G	TV-G	TV-G	TV-G	TV-G	
10:00 am	Bugs Bunny 1/22 TV-Y		EX	The View 1/17	The View 1/25	The View 11/3	The View 1/20	The View 1/28
10:30 am	New Adventures of Winnie the Pooh 1/29 TV-Y	Wall Street Journal Report 1/23 EX	TV-14	TV-14	TV-14	TV-14	TV-14	
11:00 am	Bugs & Tweety Show 1/29 TV-Y	Vista L.A. 12/5 TV-G	Port Charles 1/17 TV-PG	Port Charles 10/26 TV-PG	Port Charles 2/16 TV-PG	Port Charles 1/27 TV-PG	Port Charles 1/28 TV-PG	
11:30 am	Squigglevision 1/29 TV-Y	College Basketball 10:30-1pm 2/20 EX	News 1/17 EX	News 2/15 EX	News 2/16 EX	News 1/27 EX	News 1/28 EX	
12:00 pm	Game Warden: Wildlife Journal 11/6 TV-PG	Golf 10/31	All My Children 1/24 TV-PG	All My Children 10/26 TV-PG	All My Children 1/19 TV-PG	All My Children 2/17 TV-PG	All My Children 10/29 TV-PG	
12:30 pm	College Football 11/6		One Life to Live 1/24 TV-PG	One Life to Live 2/15 TV-14	One Life to Live 1/26 TV-14	One Life to Live 10/28 TV-PG	One Life to Live 1/21 TV-PG	
1:00 pm			General Hospital 10/25 TV-PG	General Hospital 2/1 TV-PG	General Hospital 10/27 TV-PG	General Hospital 1/20 TV-PG	General Hospital 1/21 TV-PG	
1:30 pm		EX						
2:00 pm	The Late Shift 3-5pm 1/15 EX	Falling in Love Again 2-4pm 12/5 TV-PG	Oprah Winfrey 1/31 TV-PG	Oprah Winfrey 2/8 TV-PG	Oprah Winfrey 11/3 TV-PG	Oprah Winfrey 1/20 TV-PG	Oprah Winfrey 2/4 TV-PG	
2:30 pm		EX						
3:00 pm		EX						
3:30 pm	EX							
4:00 pm	EX	Summer Dreams 3-5pm 2/27 TV-PG	News 3/6 EX	News 3/7 EX	News 1/26 EX	News 2/3 EX	News 12/10 EX	
4:30 pm	EX							
5:00 pm	EX	News 11/17 EX	News 2/7 EX	News 2/8 EX	News 2/2 EX	News 2/3 EX	News 1/28 EX	
5:30 pm	EX							
6:00 pm	EX	News 10/31 EX		News 12/7 EX	News 2/2 EX	News 2/10 EX	News 11/12 EX	
6:30 pm	Eye on LA 2/12 TV-G	Roger Ebert & the Movies 2/6 TV-PG	Monday Night Football 11/8	ABC News 2/15 EX	ABC News 2/9 EX	ABC News 12/9 EX	ABC News 1/21 EX	
7:00 pm	Jeopardy! 2/19 TV-G	Disney: Father of the Bride: Part II 10/24		Jeopardy! 2/15 TV-G	Jeopardy! 1/19 TV-G	Jeopardy! 11/18 TV-G	Jeopardy! 2/10 TV-G	Jeopardy! 1/21 TV-G
7:30 pm	Wheel of Fortune 2/12 TV-G			Wheel of Fortune 2/15 TV-G	Wheel of Fortune 1/19 TV-G	Wheel of Fortune 2/10 TV-G	Wheel of Fortune 1/28 TV-G	
8:00 pm	A Time to Kill 10/30			Spin City 10/26 TV-PG	Two Guys & a Girl 11/10 TV-PG	Whose Line Is It Anyway? 11/14 TV-PG	Boy Meets World 11/19 TV-G	
8:30 pm				It's Like You Know 11/2 TV-PG	Norm 11/3 TV-PG	Whose Line Is It Anyway? 11/14 TV-PG	Odd Man Out 10/29 TV-G	
9:00 pm			Snoops 10/31 TV-PG	Jack 8-10pm 1/24 TV-PG	Dharma & Greg 11/2 TV-PG	Drew Carey 10/27 TV-PG	Sabrina 11/12 TV-G	
9:30 pm				Sports Night 1/18 TV-PG	Norm 11/10 TV-14	Who Wants to Be a Millionaire? 1/20 TV-G	The Hughleys 11/12 TV-PG	
10:00 pm		The Practice 11/7 TV-14	Once and Again 1/24 TV-PG	NYPD Blue 1/25 TV-14	20/20 11/17 TV-14	20/20 Downtown 11/11 TV-G	20/20 10/29 EX	
10:30 pm	TV-14	LV			S.L.D.			

Each program's V-Chip rating is indicated on this grid. Within each program block, the age-based rating is on the left side, and the content descriptor, if the program received one, is on the right side.

EX = Exempt - according to the guidelines, news and sports programs do not qualify for a rating.
 NR = Not Rated - these programs were unrated, but according to the guidelines, should have been rated.

COMPOSITE WEEK SAMPLE
CBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Anatole 10/30 TV-Y	Sunday Morning 2/20	The Early Show 1/17	The Early Show 2/15	The Early Show 2/16	The Early Show 1/20	The Early Show 10/29
7:30 am	Blaster's Universe 1/15 TV-Y7						
8:00 am	Rescue Heroes 1/22 TV-Y7	EX					
8:30 am	Flying Rhino 1/22 TV-Y7	Sports Central 1/16 EX	EX	EX	EX	EX	EX
9:00 am	College Football 12/4	Auto Racing 2/13 EX	Martha Stewart Living 2/21 TV-G	New Tales From the Cryptkeeper 10/26 TV-Y7	Martha Stewart Living 2/16 TV-G	Martha Stewart Living 2/17 TV-G	Martha Stewart Living 12/17 TV-G
9:30 am				Martha Stewart Living 9-10am 2/22 TV-G			
10:00 am	College Football 12/4	NFL Football 11/7	Dr. Joy Brown 11/8 TV-PG	Dr. Joy Brown 11/16 TV-PG	Dr. Joy Brown 12/8 TV-PG	Dr. Joy Brown 1/20 TV-PG	Dr. Joy Brown 1/28 TV-PG
10:30 am							
11:00 am	College Football 12/4	NFL Football 11/7	Young & the Restless 10/25 TV-14	Young & the Restless 10/26 TV-14	Young & the Restless 11/10 TV-14	Young & the Restless 2/17 TV-14	Young & the Restless 12/10 TV-14
11:30 am							
12:00 pm	EX		News 1/17 EX	News 12/14 EX	News 2/9 EX	News 1/20 EX	News 11/19 EX
12:30 pm	College Football 10/23	NFL Football 10/24	Bold & the Beautiful 11/17 TV-14	Bold & the Beautiful 12/14 TV-14	Bold & the Beautiful 2/9 TV-14	Bold & the Beautiful 1/20 TV-14	Bold & the Beautiful 2/18 TV-14
1:00 pm							
1:30 pm	College Football 10/23	NFL Football 10/24	As the World Turns 12/13 TV-14	As the World Turns 1/18 TV-14	As the World Turns 12/15 TV-14	As the World Turns 1/20 TV-14	As the World Turns 1/21 TV-14
2:00 pm							
2:30 pm	College Football 10/23	NFL Football 10/24	Guiding Light 2/14 TV-14	Guiding Light 1/18 TV-14	Guiding Light 11/10 TV-14	Guiding Light 2/10 TV-14	Guiding Light 11/19 TV-14
3:00 pm							
3:30 pm	EX	EX	Price is Right 2/7 TV-G	Price is Right 1/25 TV-G	Price is Right 1/19 TV-G	Price is Right 10/28 TV-G	Price is Right 1/21 TV-G
4:00 pm	Sports Central 12/11	Sports Central 10/31	Women 2 Women News 11/15 EX	Women 2 Women News 1/25 EX	Women 2 Women News 1/19 EX	Women 2 Women News 1/20 EX	Women 2 Women News 1/21 EX
4:30 pm							
5:00 pm	EX	EX	News 1/24 EX	News 12/7 EX	News 1/26 EX	News 1/20 EX	News 2/4 EX
5:30 pm	CBS News 1/15 EX	CBS News 1/16 EX					
6:00 pm	News 2/12 EX	News 1/23 EX					
6:30 pm	EX	30 Minutes Special Assignment 2/6 EX	CBS News 1/24 EX	CBS News 2/8 EX	CBS News 2/9 EX	CBS News 2/17 EX	CBS News 1/21 EX
7:00 pm	Entertainment Tonight 10/30 TV-PG	60 Minutes 1/23 EX	Entertainment Tonight 2/7 TV-PG	Entertainment Tonight 1/18 TV-PG	Entertainment Tonight 2/16 TV-PG	Entertainment Tonight 2/10 TV-PG	Entertainment Tonight 1/21 TV-PG
7:30 pm			Hollywood Squares 2/7 TV-PG	Hollywood Squares 2/8 TV-PG	Hollywood Squares 2/16 TV-PG	Hollywood Squares 12/9 TV-PG	Hollywood Squares 12/10 TV-PG
8:00 pm	Early Edition 10/23 TV-PG	Touched by an Angel 10/31 TV-PG	King of Queens 11/15 TV-PG	JAG 10/26 TV-PG	City of Angels 1/19 TV-14	Diagnosis Murder 11/11 TV-PG	Kids Say the Darndest Things 11/12 TV-G
8:30 pm			Ladies Man 10/25 TV-PG				Cosby 1/21 TV-G
9:00 pm	Martial Law 11/13 TV-PG	Sarah Plain & Tall: Winters End 11/21 TV-G	Everybody Loves Raymond 11/1 TV-PG	60 Minutes II 11/2 TV-PG	A Secret Affair 10/27 TV-PG	Chicago Hope 10/28 TV-14	Now & Again 11/5 TV-PG
9:30 pm			Becker 11/8 TV-PG				
10:00 pm	Walker, Texas Ranger 10/30 TV-14		Family Law 10/25 TV-14	Judging Amy 11/2 TV-PG		48 Hours 11/4 TV-14	Nash Bridges 11/5 TV-PG
10:30 pm							

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COMPOSITE WEEK SAMPLE

FOX

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Power Rangers Lost TV-Y7 Galaxy 1/15 FV	In Touch 3/12					
7:30 am	Monster Rancher TV-Y7 1/16 FV		Good Day L.A. 2/14	Good Day L.A. 3/14	Good Day L.A. 1/19	Good Day L.A. 12/9	Good Day L.A. 10/29
8:00 am	Digimon: Digital Monsters TV-Y7 1/15	FOX News Sunday 12/5					
8:30 am	Godzilla TV-Y7 1/15 FV		EX	EX	EX	EX	EX
9:00 am	Monster Rancher TV-Y7 1/29 FV	NFL Pregame 11/7	Divorce Court TV-PG 1/17	Divorce Court TV-PG 1/25	Divorce Court TV-PG 1/19	Divorce Court TV-PG 2/3	Divorce Court TV-PG 12/17
9:30 am	Digimon: Digital Monsters TV-Y7 10/30		Divorce Court TV-PG 1/24	Divorce Court TV-PG 11/16	Divorce Court TV-PG 1/26	Divorce Court TV-PG 11/4	Divorce Court TV-PG 10/29
10:00 am	Beast Machines TV-Y7 1/15 FV		Queen Latifah TV-PG 3/20	Queen Latifah TV-PG 2/1	Queen Latifah TV-PG 12/8	Queen Latifah TV-PG 1/27	Queen Latifah TV-PG 2/18
10:30 am	Avengers TV-Y7 1/29 FV						
11:00 am	NFL Under the Helmet TV-G 10/30	NFL Football 10/31	Living Single TV-PG 1/31	Living Single TV-PG 1/18	Living Single TV-PG 2/16	Living Single TV-PG 2/17	Living Single TV-PG 2/18
11:30 am	Boy Meets World TV-G		Roseanne TV-PG 1/31	Roseanne TV-PG 1/18	Roseanne TV-PG 11/10	Roseanne TV-PG 2/17	Roseanne TV-PG 2/25
12:00 pm	WCW Wrestling NR 3/11		We Love Lucy TV-G 2/14	I Love Lucy TV-G 1/25	We Love Lucy TV-G 2/16	I Love Lucy TV-G 11/4	We Love Lucy TV-G 11/12
12:30 pm				I Love Lucy TV-G 1/25		I Love Lucy TV-G 3/16	
1:00 pm	Party of Five TV-14 12/11	M*A*S*H TV-G 1/30	Donny & Marie TV-G 1/17	Donny & Marie TV-G 1/25	Donny & Marie TV-G 1/26	Donny & Marie TV-G 10/28	Donny & Marie TV-G 11/12
1:30 pm		Figure Skating TV-PG 10/24					
2:00 pm	A Different World TV-PG 2/5		Boy Meets World TV-G 2/14	Boy Meets World TV-G 2/15	Boy Meets World TV-G 2/16	Boy Meets World TV-G 10/28	Boy Meets World TV-G 3/3
2:30 pm	A Different World TV-PG 10/23		Magic School Bus TV-Y 11/15	Magic School Bus TV-Y 2/8	Magic School Bus TV-Y 11/10	Magic School Bus TV-Y 2/17	Magic School Bus TV-Y 2/18
3:00 pm	Hangin' with Mr. Cooper TV-G 11/6	Hangin' with Mr. Cooper TV-G 1/30	Magic School Bus TV-Y 2/14	Power Rangers TV-Y7 10/26 FV	Avengers TV-Y7 1/19 FV	Monster Rancher TV-Y7 11/4 FV	Avengers TV-Y7 1/21 FV
3:30 pm		Hangin' with Mr. Cooper TV-G 1/16	Power Rangers Lost TV-Y7 Galaxy 1/24 FV	Power Rangers Lost TV-Y7 Galaxy 2/8 FV	Avengers TV-Y7 1/19 FV	Power Rangers Lost TV-Y7 Galaxy 2/3 FV	Power Rangers Lightspeed TV-Y7 Rescue 3/17 FV
4:00 pm	Buffy the Vampire TV-PG 1/22	I Love Lucy TV-G 1/30	Sherlock Holmes in the 22nd TV-Y7 Century 2/7	Digimon: Digital Monsters TV-Y7 10/26	Beast Wars TV-Y7 1/19 FV	Beast Wars TV-Y7 2/3 FV	Digimon: Digital Monsters TV-Y7 2/18
4:30 pm		I Love Lucy TV-PG 1/16	Power Rangers Lost TV-Y7 Galaxy 10/25 FV	Digimon: Digital Monsters TV-Y7 3/7	Digimon: Digital Monsters TV-Y7 2/9	Digimon: Digital Monsters TV-Y7 2/10	Digimon: Digital Monsters TV-Y7 2/18
5:00 pm	Married With Children TV-PG 1/15	Married With Children TV-PG 1/16	Divorce Court TV-PG 11/1	Divorce Court TV-PG 12/14	Married With Children TV-PG 2/9	Married With Children TV-PG 2/17	Married With Children TV-PG 2/18
5:30 pm	Married With Children TV-PG 1/22	Married With Children TV-PG 12/5	Home Improvement TV-PG 1/17	Home Improvement TV-PG 1/18	Home Improvement TV-G 2/9	Home Improvement TV-G 1/20	Home Improvement TV-G 2/18
6:00 pm	Stargate TV-PG 11/13	3rd Rock From the Sun TV-PG 11/14	3rd Rock From the Sun TV-PG 2/14	3rd Rock From the Sun TV-PG 1/18	3rd Rock From the Sun TV-PG 1/19	Simpsons NR 2/10	3rd Rock From the Sun TV-PG 12/10
6:30 pm		Drew Carey TV-PG 12/12	Simpsons NR 2/7	Simpsons NR 2/8	Simpsons NR 1/19	Simpsons NR 11/4	Simpsons NR 2/11
7:00 pm	The X-Files TV-14 1/22	King of the Hill TV-PG 1/23	Drew Carey TV-PG 2/7	Drew Carey TV-PG 2/8	Drew Carey TV-PG 2/16	Drew Carey TV-PG 3/9	Drew Carey TV-PG 2/4
7:30 pm		King of the Hill TV-PG 1/23	Simpsons NR 3/6	Simpsons NR 12/14	Simpsons NR 2/16	Simpsons NR 2/10	Simpsons TV-PG 2/4 D
8:00 pm	Cops TV-PG 10/23	Simpsons TV-PG 10/24	Time of Your Life TV-PG 11/1	That 70's Show TV-PG 12/7 S.L.D.	Beverly Hills TV-14 90210 10/27		Wildest Police TV-14 Videos 1/28
8:30 pm	Cops TV-14 10/23	Futurama TV-PG 11/7		Ally TV-14 12/7		Maximum Risk TV-14 1/20	
9:00 pm	America's Most Wanted TV-PG 11/13	X-Files TV-PG 10/31	Ally McBeal TV-14 10/25	Party of Five TV-PG 11/16	Get Real TV-14 10/27		Greed TV-G 1/21
9:30 pm							
10:00 pm	News EX 10/23	News EX 10/24	News EX 11/15	News EX 2/15	News EX 2/16	News EX 11/11	News EX 2/11
							Crisis in the Closet EX 2/11

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COMPOSITE WEEK SAMPLE

NBC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	News 1/22	Meet the Press 11/7					
7:30 am	EX		Today 11/15	Today 10/26	Today 11/17	Today 10/28	Today 2/18
8:00 am	Saved by the Bell: New Class 1/15 TV-Y7	EX					
8:30 am	Hang Time 1/29 TV-Y7	News 12/5	EX	EX	EX	EX	EX
9:00 am	City Guys 1/29 TV-Y7	EX	Later Today 1/24	Later Today 1/18	Later Today 2/2	Later Today 12/16	Later Today 1/21
9:30 am	One World 1/29 TV-Y7	Hispanic Business Today 10/24 TV-PG	EX	EX	EX	EX	EX
10:00 am	City Guys 1/29 TV-Y7	B. Smith with Style 1/16 TV-G	Time & Again 1/24	Time & Again 10-11am 2/15 EX	Time & Again 1/19	Time & Again 1/20	Time & Again 10-11am 1/28 EX
10:30 am	NBA Inside Stuff 1/15 TV-Y7	Better Homes And Gardens 1/16 TV-G	EX	Extra 11/2 TV-PG	EX	EX	Extra! 11/5 TV-PG
11:00 am	Real Life 101 2/5 TV-G		News 11/8	News 1/25	News 1/26	News 1/27	News 1/21
11:30 am	Track and Field 2/5	Gymnastics 1/16	EX	EX	EX	EX	EX
12:00 pm	EX		Ainsley Harriott 1/17	Sunset Beach 12/7	Ainsley Harriott 1/26	Ainsley Harriott 1/20	Ainsley Harriott 2/18
12:30 pm	Boxing 11am-1pm 2/12 EX	EX	TV-G	TV-14	TV-G	TV-G	TV-G
1:00 pm			Days of Our Lives 1/17	Days of Our Lives 11/9	Days of Our Lives 12/15	Days of Our Lives 11/18	Days of Our Lives 12/10
1:30 pm	Golf 12/4	Gravity Games 10/24	TV-14	TV-14	TV-14	TV-14	TV-14
2:00 pm			Passions 1/31	Passions 1/18	Passions 1/19	Passions 10/28	Passions 1/21
2:30 pm	EX	EX	TV-14	TV-14	TV-14	TV-14	TV-14
3:00 pm	Olympic Gold 10/30 NR	McLaughlin Group 1/23 EX	Rosie O'Donnell 1/17	Rosie O'Donnell 1/18	Rosie O'Donnell 1/19	Rosie O'Donnell 11/4	Rosie O'Donnell 2/11
3:30 pm	TV.com 2/12 TV-G	4 Your Health 1/23 TV-G	TV-G	TV-G	TV-G	TV-G	TV-G
4:00 pm	America's Dumbest Criminals 2/5 TV-G		News 1/31	News 2/1	News 11/3	News 11/11	News 2/4
4:30 pm	4 Your Health 2/12 TV-G	News 11/14	EX	EX	EX	EX	EX
5:00 pm	News 2/12	EX	News 2/7	News 2/15		News 1/27	News 10/29
5:30 pm	EX	NBC News 1/16 EX	EX	EX	World Series 10/27	EX	EX
6:00 pm	NBC News 10/30 EX	Access Hollywood 1/16	News 11/8 EX	News 11/16 EX		News 1/27 EX	News 11/5 EX
6:30 pm	McLaughlin Group 12/4 EX	TV-PG	NBC News 1/17 EX	NBC News 2/8 EX	EX	NBC News 2/3 EX	NBC News 2/4 EX
7:00 pm	Extra! 2/12	It Takes Two 7-9pm 1/30	Extra! 2/7 TV-PG	Extra! 2/15 TV-PG	Extra! 11/3 TV-PG	Extra! 12/16 TV-PG	Extra! 2/4 TV-PG
7:30 pm	TV-PG	TV-PG	Access Hollywood 2/7 TV-PG	Access Hollywood 11/2 TV-PG	Access Hollywood 2/2 TV-PG	Access Hollywood 2/3 TV-PG	Access Hollywood 2/11 TV-PG
8:00 pm	Freaks & Geeks 10/30	Third Watch 10/31	Freaks & Geeks 1/17 TV-PG	Just Shoot Me 11/2 TV-PG	Dateline NBC 11/10	Friends 11/11 TV-PG	Providence 11/12
8:30 pm	TV-PG	TV-14	Veronica's Closet 11/22 TV-PG	3rd Rock From the Sun 11/9 TV-PG	EX	Jesse 12/9 TV-PG	TV-PG
9:00 pm	Profiler 1/15		Law & Order: Special Victims Unit 10/25 TV-14	Will & Grace 11/2 TV-PG	West Wing 11/3	Frasier 11/4 TV-PG	Dateline NBC 11/19
9:30 pm	TV-14	Mr. Rock & Roll 10/31	TV-14	Veronica's Closet 2/1 TV-PG	TV-14	Stark Raving Mad 11/4 TV-PG	EX
10:00 pm	The Others 2/5		Dateline NBC 11/8	Dateline NBC 11/23	Law & Order 11/24	ER 11/11	Cold Feet 10/29
10:30 pm	TV-14	TV-14	EX	EX	TV-14	TV-PG	TV-14

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COMPOSITE WEEK SAMPLE

PBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Winnie's House 12/11 TV-Y	Teletubbies 1/30 TV-Y	Barney & Friends 1/31 TV-Y	Barney & Friends 11/23 TV-Y	Barney & Friends 2/9 TV-Y	Barney & Friends 1/20 TV-Y	Barney & Friends 11/26 TV-Y
7:30 am	Puzzle Place 1/15 TV-Y	Puzzle Place 1/23 TV-Y	Zoboomafoo 10/25 TV-Y	Zoboomafoo 10/26 TV-Y	Zoboomafoo 12/8 TV-Y	Zoboomafoo 12/16 TV-Y	Zoboomafoo 11/26 TV-Y
8:00 am	Storytime 1/22 NR	Storytime 11/14 TV-Y	Dragon Tales 1/17 TV-Y	Dragon Tales 1/18 TV-Y	Dragon Tales 11/3 TV-Y	Dragon Tales 1/20 TV-Y	Dragon Tales 11/26 TV-Y
8:30 am	Barney & Friends 1/15 TV-Y	Sing & Dance with Barney 8-9am 3/5 NR	Arthur 2/14 TV-Y	Arthur 11/16 TV-Y	Arthur 11/17 TV-Y	Arthur 11/4 TV-Y	Arthur 2/11 TV-Y
9:00 am	Theodore Tugboat 11/20 TV-Y	Arthur 1/23 TV-Y	Barney & Friends 1/31 TV-Y	Barney & Friends 11/23 TV-Y	Barney & Friends 10/27 TV-Y	Barney & Friends 12/9 TV-Y	Barney & Friends 10/29 TV-Y
9:30 am	Zoboomafoo 1/22 TV-Y	Book of Virtues 12/12 TV-Y	Puzzle Place 12/13 TV-Y	Puzzle Place 11/16 TV-Y	Puzzle Place 1/26 TV-Y	Puzzle Place 1/20 TV-Y	Puzzle Place 12/17 TV-Y
10:00 am	California Heartland 1/29 NR	Religion and Ethics News 12/12 EX	Sesame Street 10/25 TV-Y	Sesame Street 1/25 TV-Y	Sesame Street 11/24 TV-Y	Sesame Street 12/9 TV-Y	Sesame Street 11/5 TV-Y
10:30 am	Victory Garden 11/6 TV-G	Digital Duo 10/24 TV-Y	Noddy 12/13 TV-Y	Noddy 11/9 TV-Y	Noddy 12/15 TV-Y	Noddy 11/11 TV-Y	Noddy 11/26 TV-Y
11:00 am	Julia and Jacques Cooking 12/11 TV-G	Mystery 11/14 TV-Y	Teletubbies 3/6 TV-Y	Teletubbies 11/9 TV-Y	Teletubbies 1/26 TV-Y	Teletubbies 10/28 TV-Y	Teletubbies 10/29 TV-Y
11:30 am	Chefs of Cucina Amore 2/12 TV-G	Mister Rogers 10/25 TV-Y	Mister Rogers 10/26 TV-Y	Mister Rogers 12/8 TV-Y	Mister Rogers 10/26 TV-Y	Mister Rogers 12/10 TV-Y	Mister Rogers 12/10 TV-Y
12:00 pm	New Tastes from Texas 1/22 TV-G	American Experience 12-1pm 1/30 TV-PG	Storytime 11/22 NR	Storytime 11/2 NR	Storytime 10/27 NR	Storytime 12/16 NR	Storytime 12/10 NR
12:30 pm	Great Food 2/12 TV-G	Wild Europe 11/21 NR	Reading Rainbow 11/8 TV-Y	Reading Rainbow 12/14 TV-Y	Reading Rainbow 11/10 TV-Y	Reading Rainbow 11/4 TV-Y	Reading Rainbow 11/5 TV-Y
1:00 pm	To The Contrary 11/20 NR	Triumph of the Nerds 11/7 NR	Wishbone 1/17 TV-Y	Wishbone 11/9 TV-Y	Wishbone 11/17 TV-Y	Wishbone 12/9 TV-Y	Wishbone 10/29 TV-Y
1:30 pm	Health Week 11/13 NR	Arthur 1/24 TV-Y	Crossroads Cafe 11/16 NR	Arthur 12/15 TV-Y	Arthur 1/20 TV-Y	Psychology 11/12 NR	Psychology 11/12 NR
2:00 pm	Life & Times 10/23 EX	On Common Ground 11/15 NR	Sociological Imagination 11/9 NR	On Common Ground 11/17 NR	American Experience 2:30-5:30pm 11/25 TV-PG	American Experience 11/12 NR	American Experience 11/28 NR
2:30 pm	Balance Body, Balance Life 2-3:30pm 3/4 TV-G	Portrait of a Family 1/31 NR	Weir Cooking in the Wine 12/14 TV-G	Arthur 11/17 TV-Y	Zoom 11/3 TV-Y	Zoom 11/4 TV-Y	Zoom 11/12 TV-Y
3:00 pm	Think Tank 2/5 NR	Charlie Rose 11/15 NR	Charlie Rose 11/2 NR	Charlie Rose 11/3 NR	Charlie Rose 11/11 NR	Charlie Rose 12/10 NR	Charlie Rose 12/10 NR
3:30 pm	Tony Brown's Journal 1/15 NR	World News for Public Television 11/8 EX	World News for Public Television 1/18 EX	World News for Public Television 12/15 EX	American Experience (continued) TV-PG	World News for Public Television 12/17 EX	World News for Public Television 12/17 EX
4:00 pm	Handyama'am with Beverly DeJulio 2/12 TV-G	Nightly Business Report 1/17 EX	Nightly Business Report 11/19 EX	Nightly Business Report 1/26 EX	Nightly Business Report 12/16 EX	Nightly Business Report 12/17 EX	Nightly Business Report 12/17 EX
4:30 pm	Hometime 1/29 TV-G	News Hour with Jim Lehrer 12/13 EX	News Hour with Jim Lehrer 11/2 EX	News Hour with Jim Lehrer 11/10 EX	News Hour with Jim Lehrer 11/4 EX	News Hour with Jim Lehrer 11/19 EX	News Hour with Jim Lehrer 11/19 EX
5:00 pm	This Old House 1/22 TV-G	Life & Times Tonight 11/15 NR	Life & Times Tonight 12/14 NR	Life & Times Tonight 12/8 NR	Life & Times Tonight 12/16 NR	Life & Times Tonight 1/28 NR	Life & Times Tonight 1/28 NR
5:30 pm	This Old House 1/29 TV-G	Road Trip with Huell Howser 1/16 NR	Visiting with Huell Howser 1/17 NR	Visiting with Huell Howser 1/2 NR	California Missions 12/8 NR	Visiting with Huell Howser 10/28 NR	Visiting with Huell Howser 10/29 NR
6:00 pm	Nova 2/5 TV-G	Nature 10/24 TV-G	Not for Ourselves Alone 11/8 TV-G	Nova 11/23 TV-G	Jane Goodall: Reason for Hope 10/27 TV-G	Intimate Strangers: Unseen Life on Earth 11/11 TV-G	Washington Week 11/12 EX
6:30 pm	Antiques Road Show 10/23 NR	Masterpiece Theater 1/16 TV-PG	Frontline 9-10:30pm 1/18 EX	Frontline 1/19 TV-PG	New York: A Documentary Film 11/18 TV-PG	Washington Week 11/12 EX	Washington Week 11/12 EX
7:00 pm	Keeping Up Appearances 1/29 TV-PG	American Experience 10-11:30pm 11/7 TV-PG	Regret to Inform 1/11 TV-PG	Frontline 2/15 EX	Van Gogh's Van Goghs 11/24 TV-G	CEO Exchange 3/3 TV-G	CEO Exchange 3/3 TV-G
7:30 pm	As Time Goes By 10/23 NR	Adam's Rib 11/6 TV-G	Frontline 2/15 EX	Van Gogh's Van Goghs 11/24 TV-G	Nova 1/21 TV-PG	Nova 1/21 TV-PG	Nova 1/21 TV-PG
8:00 pm	As Time Goes By 10/23 NR	Adam's Rib 11/6 TV-G	Regret to Inform 1/11 TV-PG	Frontline 2/15 EX	Van Gogh's Van Goghs 11/24 TV-G	Nova 1/21 TV-PG	Nova 1/21 TV-PG
8:30 pm	As Time Goes By 10/23 NR	Adam's Rib 11/6 TV-G	Regret to Inform 1/11 TV-PG	Frontline 2/15 EX	Van Gogh's Van Goghs 11/24 TV-G	Nova 1/21 TV-PG	Nova 1/21 TV-PG
9:00 pm	As Time Goes By 10/23 NR	Adam's Rib 11/6 TV-G	Regret to Inform 1/11 TV-PG	Frontline 2/15 EX	Van Gogh's Van Goghs 11/24 TV-G	Nova 1/21 TV-PG	Nova 1/21 TV-PG
9:30 pm	As Time Goes By 10/23 NR	Adam's Rib 11/6 TV-G	Regret to Inform 1/11 TV-PG	Frontline 2/15 EX	Van Gogh's Van Goghs 11/24 TV-G	Nova 1/21 TV-PG	Nova 1/21 TV-PG
10:00 pm	As Time Goes By 10/23 NR	Adam's Rib 11/6 TV-G	Regret to Inform 1/11 TV-PG	Frontline 2/15 EX	Van Gogh's Van Goghs 11/24 TV-G	Nova 1/21 TV-PG	Nova 1/21 TV-PG
10:30 pm	As Time Goes By 10/23 NR	Adam's Rib 11/6 TV-G	Regret to Inform 1/11 TV-PG	Frontline 2/15 EX	Van Gogh's Van Goghs 11/24 TV-G	Nova 1/21 TV-PG	Nova 1/21 TV-PG

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COMPOSITE WEEK SAMPLE

KTLA

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	
7:00 am	New Batman/Superman 1/15 TV-Y FV	Creflo A. Dollar 1/16 NR						
7:30 am	Pokemon 1/15 TV-Y	Kenneth Copeland 11/7 TV-G	Morning News 10/25	Morning News 11/2	Morning News 10/27	Morning News 11/4	Morning News 10/29	
8:00 am	Batman Beyond 11/6 TV-Y7 FV	Hope for the World's Children 1/16 NR						
8:30 am	Men in Black 12/4 TV-Y7 FV	Leroy Thompson 12/5 NR	EX	EX	EX	EX	EX	
9:00 am	Pokemon 1/15 TV-Y	The Aristocats 10/24	Sally Jesse Raphael 11/1 TV-PG	Sally Jesse Raphael 1/25 TV-PG	Sally Jesse Raphael 10/27 TV-G	Sally Jesse Raphael 12/9 TV-14	Sally Jesse Raphael 1/21 TV-14	
9:30 am	Men in Black 1/22 TV-Y7 FV							
10:00 am	Detention 12/4 TV-Y			Richard Simmon's Dream Maker 11/8 TV-G	Richard Simmon's Dream Maker 10/26 TV-G	Richard Simmon's Dream Maker 11/3 TV-G	Sally Jesse Raphael 1/20 TV-PG	Richard Simmon's Dream Maker 11/26 TV-G
10:30 am	Sylvester & Tweety 12/4 TV-Y							
11:00 am	Malibu, CA 11/6 TV-G	Full House 11/14 TV-G	Sally Jesse Raphael 11/22 TV-G	Sally Jesse Raphael 11/9 TV-G	Judge Mills Lane 1/19 TV-G	Sally Jesse Raphael 10/28 TV-G	Judge Mills Lane 3/3 TV-G	
11:30 am	The Parent' Hood 10/30 NR	Beast Master 11/7 TV-14			Judge Mills Lane 1/19 TV-G		Judge Mills Lane 3/3 TV-G	
12:00 pm	Baseball 10am-1pm 3/4 EX		Little House on the Prairie 12-1pm 2/14 TV-G	Little House on the Prairie 2/1 TV-PG	Judge Mills Lane 11/10 TV-G	Little House on the Prairie 1/20 TV-G	Judge Mills Lane 11/26 TV-G	
12:30 pm		Beast Master 12-1pm 12/5 TV-PG	Judge Mills Lane 11/15 TV-G		Judge Mills Lane 11/24 TV-G V.S		Little House on the Prairie 12-1pm 2/25 TV-PG	
1:00 pm	The Lost World 10/23 TV-PG	Look Who's Talking 11/21	Murphy Brown 11/1 TV-PG	Murphy Brown 11/9 TV-PG	Murphy Brown 11/3 TV-PG	Murphy Brown 12/9 TV-PG D	Murphy Brown 2/18 TV-PG	
1:30 pm	Hercules: The Legendary Journey 11/13 TV-PG			Family Matters 12/6 TV-G	Family Matters 11/16 TV-G	Family Matters 12/8 TV-G	Family Matters 1/27 TV-G	Family Matters 11/19 TV-G
2:00 pm			Pokemon 12/6 TV-Y	Pokemon 12/4 TV-Y	Pokemon 11/24 TV-Y	Pokemon 11/18 TV-Y	Pokemon 12/10 TV-Y	
2:30 pm			Histeria! 11/1 TV-Y	Histeria! 12/7 TV-Y	Histeria! 12/8 TV-Y	Histeria! 11/4 TV-Y	Histeria! 1/28 TV-Y	
3:00 pm	Xena: Warrior Princess 10/30 TV-PG	Thelma & Louise 11/7	Big Cartoonie 1/17 TV-Y	Tiny Toon Adventures 10/26 TV-Y	Big Cartoonie 11/10 TV-Y	Big Cartoonie 11/18 TV-Y	Big Cartoonie 11/19 TV-Y	
3:30 pm				New Batman/Superman 1/17 TV-Y7 FV	Pokemon 10/26 TV-Y	New Batman/Superman 12/8 TV-Y7 FV	Pokemon 11/4 TV-Y	Pokemon 11/5 TV-Y
4:00 pm	Beast Master 10/23 TV-PG			Pokemon 1/24 TV-Y	Pokemon 11/16 TV-Y	Pokemon 12/8 TV-Y	Pokemon 11/11 TV-Y	Batman Beyond 10/29 TV-Y7 FV
4:30 pm			Batman Beyond 11/15 TV-Y7 FV	New Batman/Superman 12/14 TV-Y7 FV	Batman Beyond 11/17 TV-Y7 FV	Men In Black 11/11 TV-Y7 FV	New Batman/Superman 10/29 TV-Y7 FV	
5:00 pm	Earth: Final Conflict 11/13 TV-PG	Mr. Destiny 12/12	Sister, Sister 1/24 TV-G	Sister, Sister 11/23 TV-PG	Sister, Sister 1/19 TV-G	Sister, Sister 10/28 TV-G	Sister, Sister 11/12 TV-G	
5:30 pm	The Parent' Hood 12/11 TV-G			Wayans Bros 12/6 TV-PG LD	Wayans Bros 12/7 TV-PG LD	Wayans Bros 12/15 TV-PG LD	Wayans Bros 11/25 TV-PG LD	Wayans Bros 12/17 TV-PG LD
6:00 pm	The Parent' Hood 11/20 TV-G			Fresh Prince 12/13 TV-G	Fresh Prince 1/18 TV-G	Fresh Prince 1/26 TV-G	Fresh Prince 10/28 TV-G	Fresh Prince 11/12 TV-G
6:30 pm			Fresh Prince 11/15 TV-G	Fresh Prince 1/18 TV-G	Fresh Prince 1/19 TV-G	Fresh Prince 11/25 TV-G	Fresh Prince 11/5 TV-PG	
7:00 pm	Friends 12/11 NR	7th Heaven 1/16	Friends 11/8 NR	Friends 1/18 NR	Friends 12/15 NR	Friends 11/11 NR	Friends 11/5 NR	
7:30 pm	Seinfeld 1/22 TV-PG			Seinfeld 11/15 TV-PG	Seinfeld 12/7 TV-G	Seinfeld 1/26 TV-PG	Seinfeld 11/11 TV-PG D	Seinfeld 12/17 TV-PG
8:00 pm		Felicity 11/14 TV-14	7th Heaven 11/22 TV-G	Buffy the Vampire Slayer 11/16 TV-PG	Dawson's Creek 11/10 TV-PG	Popular 11/18 TV-14	Jamie Foxx 11/5 TV-PG LD	
8:30 pm	The Hand that Rocks the Cradle 10/30 TV-14						Jamie Foxx 1/28 TV-PG LD	
9:00 pm		Jack & Jill 12/5 TV-PG	7th Heaven 12/13 TV-G	Angel 11/23 TV-14	Roswell 11/3 TV-PG	Charmed 12/16 TV-PG	Steve Harvey 10/29 TV-PG D	
9:30 pm							For Your Love 11/12 TV-14 D	
10:00 pm	News 11/20 EX	News 12/12 EX	News 1/17 EX	News 1/25 EX	News 11/24 EX	News 12/9 EX	News 11/19 EX	
10:30 pm								

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COMPOSITE WEEK SAMPLE

Lifetime

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am		Ever Increasing Faith 12/5	Denise Austin's Fit & Lite TV-G 1/24	Denise Austin's Fit & Lite TV-G 1/18	Denise Austin's Fit & Lite TV-G 1/19	Denise Austin's Fit & Lite TV-G 2/3	Denise Austin's Fit & Lite TV-G 11/12
7:30 am		NR	Denise Austin's Workout TV-G 11/15	Denise Austin's Workout TV-G 10/26	Denise Austin's Workout TV-G 1/26	Denise Austin's Workout TV-G 1/20	Denise Austin's Workout TV-G 11/26
8:00 am			Designing Women TV-PG 1/17 D	Designing Women TV-PG 12/7 D	Designing Women TV-PG 1/19 D	Designing Women TV-PG 12/9 D	Designing Women TV-PG 1/21 D
8:30 am	Infomercials 3/25	Infomercials 12/5	Designing Women TV-14 1/31 LD	Designing Women TV-PG 11/23 D	Designing Women TV-PG 2/9 D	Designing Women TV-PG 1/27 D	Designing Women TV-PG 1/21 D
9:00 am			Next Door with Katie Brown TV-G 1/17	Next Door with Katie Brown TV-G 1/18	Next Door with Katie Brown TV-G 1/26	Next Door with Katie Brown TV-G 1/27	Next Door with Katie Brown TV-G 10/29
9:30 am		NR	New Attitudes TV-PG 1/17	New Attitudes TV-PG 1/18	New Attitudes TV-PG 2/2	New Attitudes TV-PG 1/20	New Attitudes TV-PG 11/26
10:00 am		Designing Women TV-14 11/7 LD	Party of Five TV-PG 12/6	Party of Five TV-PG 10/26	Party of Five TV-PG 12/15	Party of Five TV-PG 11/25	Party of Five TV-PG 10/29
10:30 am	NR	Designing Women TV-14 11/7 LD					
11:00 am	Designing Women TV-14 11/6 LD	Golden Girls TV-PG 1/16 D	Chicago Hope TV-PG 12/13	Chicago Hope TV-14 11/9	Chicago Hope TV-PG 12/8	Chicago Hope TV-PG 11/18	Chicago Hope TV-PG 12/17
11:30 am	Designing Women TV-PG 11/20 D	Golden Girls TV-PG 2/20 D					
12:00 pm	Golden Girls TV-PG 12/4 D		Unsolved Mysteries TV-PG 11/8	Unsolved Mysteries TV-PG 11/16	Unsolved Mysteries TV-PG 11/10	Unsolved Mysteries TV-PG 1/20	Unsolved Mysteries TV-PG 11/26
12:30 pm	Golden Girls TV-PG 10/23 D	Murder So Sweet TV-PG 11/21					
1:00 pm	Next Door with Katie Brown TV-G 12/4						
1:30 pm	Next Door with Katie Brown TV-G 10/23		Invisible Child TV-PG 11/22	In the Best Interest of the Child TV-PG 11/9	Saved by the Light TV-PG 11/24	Silence of Adultery TV-PG 11/11	Jersey Girl TV-PG 11/5
2:00 pm							
2:30 pm	The Witches TV-PG 10/30	Cast the First Stone TV-14 1/16					
3:00 pm			Party of Five TV-PG 11/15	Party of Five TV-PG 12/14	Party of Five TV-PG 11/10	People Like Us TV-PG 1-5pm 2/17	Party of Five TV-14 11/5
3:30 pm							
4:00 pm			The Pamela Harriman Story TV-PG 3-5pm 1/31 S.D	Ellen TV-PG 12/14 D	Ellen TV-PG 1/19	Ellen TV-PG 12/16 D	Ellen TV-14 11/5
4:30 pm	When He Didn't Come Home TV-PG 11/6	If You Believe TV-PG 12/12	Ellen TV-PG 1/17 LD	Ellen TV-PG 10/26 D	Joshua's Heart TV-PG 3-5pm 2/2	Ellen TV-PG 11/18 D	The Diana Kilmury Story TV-PG 3-5pm 2/4 S.L
5:00 pm			Designing Women TV-PG 12/6 D	Designing Women TV-PG 12/7 D	Designing Women TV-PG 12/15 D	Designing Women TV-PG 10/28 D	Designing Women TV-PG 12/10 D
5:30 pm			Designing Women TV-PG 12/13 D	Designing Women TV-PG 10/26 D	Designing Women TV-PG 11/17 D	Designing Women TV-PG 1/27 D	Designing Women TV-PG 12/10 D
6:00 pm			Golden Girls TV-PG 1/24 D	Golden Girls TV-PG 1/18 D	Golden Girls TV-PG 12/15 D	Golden Girls TV-PG 12/16 D	Golden Girls TV-PG 10/29 D
6:30 pm	Menendez: A Killing in Beverly Hills TV-14 6-10pm 11/3		Golden Girls TV-PG 2/7 D	Golden Girls TV-PG 11/2 D	Golden Girls TV-PG 11/24 D	Golden Girls TV-PG 12/9 D	Golden Girls TV-PG 12/17 D
7:00 pm			Intimate Portrait TV-PG 11/15	Intimate Portrait TV-G 12/7	Intimate Portrait TV-G 12/8		Intimate Portrait TV-PG 11/12
7:30 pm		Love, Lies & Murder TV-14 11/14				Loch Ness TV-PG 11/25	
8:00 pm			Beyond Chance TV-PG 1/24	Chicago Hope TV-PG 11/23	Chicago Hope TV-PG 10/27		Chicago Hope TV-PG 12/10
8:30 pm	Lady Killer TV-PG 10/23						
9:00 pm							
9:30 pm			Legacy of Evil TV-14 10/25	Her Last Chance TV-14 11/16	Visions of Terror TV-PG 10/27	No Greater Love TV-PG 10/28	Skate Canada TV-PG 11/19
10:00 pm	Oh, Baby TV-PG 12/4 D	A Golden Moment TV-PG 11/7					
10:30 pm	Golden Girls TV-PG 11/20 D	NR					

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COMPOSITE WEEK SAMPLE

TNT

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Babylon 5 11/20		CHiPS 1/24	CHiPS 1/18	CHiPS 1/19	CHiPS 2/3	CHiPS 1/21
7:30 am	TV-PG	Shout 1/16	TV-PG	TV-PG	TV-PG	TV-PG	TV-PG
8:00 am	Babylon 5 11/20		CHiPS 11/22	CHiPS 1/18	CHiPS 1/19	CHiPS 1/20	Willie Wonka and the Chocolate Factory 8-10:30am 1/9
8:30 am	TV-PG	TV-14	LD	TV-PG	TV-PG	TV-PG	
9:00 am	Wild Wild West 10/30	Lois & Clark 1/30	Lois & Clark 1/17	Lois & Clark 12/7	Lois & Clark 11/24	Lois & Clark 1/27	
9:30 am	TV-PG	TV-PG	TV-PG	TV-PG	TV-PG	TV-PG	TV-G
10:00 am	Brisco County Jr. 12/4	In the Heat of the Night 11/21	In the Heat of the Night 10/25	In the Heat of the Night 2/15	In the Heat of the Night 11/24	In the Heat of the Night 11/18	In the Heat of the Night 10/29
10:30 am	TV-PG	TV-PG	V	TV-PG	V	TV-PG	V
11:00 am	Due South 12/11	In the Heat of the Night 10/24	Shaft 11/15				
11:30 am	TV-PG	TV-PG	V		The Bravados 11/17		Relentless 3 11/19
12:00 pm	Twilight Zone 12/4	In the Heat of the Night 11/21	TV-14	Racing with the Moon 11/9		Coal Miner's Daughter 11/4	
12:30 pm	Tour of Duty 12-1pm 2/26	TV-PG	Senior Trip 11am-1pm 1/31	TV-14	TV-PG		TV-14
1:00 pm	A League of Their Own 1-4pm 12/11	L		TV-14			V,S,L
1:30 pm		The Virginian 1/23	Far From Home 11/18		Where the Buffalo Roam 11/10	TV-PG	Ladybugs 12/17
2:00 pm				Enter the Ninja 1-3pm 2/1		The Castaways on Gilligan's Island 1:30-3pm 3/2	
2:30 pm	Poison Ivy 2: Lily 10/30	TV-14	L	TV-14	V	TV-14	L
3:00 pm		Buried Secrets 2/6					
3:30 pm	TV-14	S	Kung Fu 11/22	Kung Fu 12/14	Kung Fu 12/8	Kung Fu 1/20	Kung Fu 12/10
4:00 pm		Robin Hood: Men in Tights 10/24	L.A. Heat 11/15	L.A. Heat 10/26	L.A. Heat 12/15	L.A. Heat 1/27	L.A. Heat 1/21
4:30 pm	Dragnet 3-6pm 2/26		TV-14	L	TV-14	V	TV-14
5:00 pm	TV-14	LD	In the Heat of the Night 11/1	In the Heat of the Night 10/26	In the Heat of the Night 11/3	In the Heat of the Night 11/18	NBA Basketball 5-8pm 11/5
5:30 pm		TV-14	LD	TV-PG	V	TV-PG	V
6:00 pm			Due South 10/25	NBA Basketball 5-8pm 11/2	Due South 11/3	Due South 12/9	Due South 10/29
6:30 pm	Hang'em High 5:30-8pm 10/23	Child's Play 2 10/31	TV-PG		TV-PG	TV-PG	TV-PG
7:00 pm			ER 12/13		ER 12/8	ER 12/16	NBA Basketball (continued) 11/5
7:30 pm	TV-14	V	TV-14	V	TV-14	TV-PG	EX
8:00 pm	Die Hard 8-11pm 1/22		WCW Wrestling 12/6				
8:30 pm	TV-14	V,L	Hostage Hotel 11/14	TV-14	S,L,D		Silent Hunter 12/10
9:00 pm			WCW Wrestling 2/21	The Dirty Dozen 12/7	Jaws 2 10/27	Fearless 2/17	
9:30 pm	The American President 9pm-12am 12/4	TV-14	V	TV-14	S,L,D		TV-14
10:00 pm		Purgatory 1/30	Shutter Speed 10pm-12am 2/7				Above the Rim 10pm-12am 2/11
10:30 pm	TV-PG	L	TV-14	V,L	TV-14	V	TV-14
					Jaws 3 10:30pm-1am 10/27	V	TV-14

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COMPOSITE WEEK SAMPLE

USA

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am		Xena: Warrior Princess 11/21	Bloomberg TV 5-8am 11/15	Bloomberg TV 5-8am 2/15	Bloomberg TV 5-8am 11/24	Bloomberg TV 5-8am 1/20	Bloomberg TV 5-8am 11/5
7:30 am		TV-PG	EX	EX	EX	EX	EX
8:00 am	Infomercials 1/29	Saved by the Bell: New Class 12/5	America's Funniest Home Videos 3/6	America's Funniest Home Videos 11/2	America's Funniest Home Videos 11/17	America's Funniest Home Videos 11/18	America's Funniest Home Videos 11/12
8:30 am		Saved by the Bell: New Class 1/6	America's Funniest Home Videos 10/25	America's Funniest Home Videos 1/18	America's Funniest Home Videos 11/17	America's Funniest Home Videos 10/28	America's Funniest Home Videos 1/21
9:00 am		USA High 11/21	Almost Perfect 1/17	Almost Perfect 1/18	Almost Perfect 1/26	Almost Perfect 11/25	Almost Perfect 2/4
9:30 am	NR	TV-G	Something So Right 1/17	Something So Right 1/18	Something So Right 2/2	Something So Right 11/4	Something So Right 11/19
10:00 am	WWF Livewire 10/30	WWF Wrestling 11/14	Ned & Stacy 1/17	Ned & Stacy 2/1	Ned & Stacy 1/26	Ned & Stacy 11/25	Ned & Stacy 12/17
10:30 am	TV-PG	V	Fired Up 1/31	Fired Up 2/8	Fired Up 2/9	Fired Up 1/27	Fired Up 12/10
11:00 am	Hercules: The Legendary Journeys 11/20		Wings 11/8	Wings 11/16	Wings 2/2	Wings 1/27	Wings 11/5
11:30 am	TV-PG	V	Wings 11/8	Wings 1/18	Wings 11/3	Wings 1/27	Wings 1/21
12:00 pm	Ms. Scrooge 12-2pm 12/11	The Ticket 12/12	Working 12/13	Working 2/1	Working 2/9	Working 2/3	Working 11/12
12:30 pm	TV-G	TV-PG	Naked Truth 10/25	Naked Truth 11/16	Naked Truth 12/8	Naked Truth 11/18	Naked Truth 12/17
1:00 pm			Single Guy 1/17	Single Guy 11/9	Single Guy 12/8	Single Guy 1/27	Single Guy 1/21
1:30 pm	Evolution's Child 10/30	Halloween 10/31	Boston Common 1/31		Boston Common 11/17	Dragon: Bruce Lee Story 1:30-4pm 12/9	Boston Common 1/28
2:00 pm				Strange Days 11/9			
2:30 pm	TV-14	TV-14	Darkman II: The Return of Durant 12/6		Police Story Part II 10/27	Phat Beach 11/11	The Paperboy 11/19
3:00 pm							
3:30 pm	The Legionnaire 11/6	Back to the Future Part II 2-4:30pm 11/17	TV-14	TV-14	V.S.D	TV-14	S.D
4:00 pm		TV-PG	Baywatch 1/24	Baywatch 11/23	Baywatch 1/19	Viper 11/4	Baywatch 12/10
4:30 pm	TV-14	V	WWF: Sunday Night Heat 4-5:30pm 1/30	TV-PG	TV-PG	TV-PG	V
5:00 pm			Pacific Blue 2/7	Pacific Blue 11/16	Pacific Blue 12/8	Pacific Blue 11/18	Addams Family Values 11/26
5:30 pm	Legend 11/20	Dead Man's Curve 10/24	TV-PG	TV-PG	TV-14	V.D	TV-PG
6:00 pm			Baywatch 10/25	Baywatch 11/2	Baywatch 2/2	Baywatch 12/16	
6:30 pm	TV-PG	V	TV-14	TV-PG	TV-PG	TV-PG	V
7:00 pm		WWF Wrestling 11/21	JAG 1/24	JAG 12/7	JAG 1/19	JAG 12/16	JAG 11/12
7:30 pm	Serial Mom 11/13	TV-PG	V.L.D	TV-14	TV-PG	L	TV-PG
8:00 pm		Last One Standing 1/23	Walker, Texas Ranger 11/8	Walker, Texas Ranger 2/1	Walker, Texas Ranger 1/26		Walker, Texas Ranger 11/26
8:30 pm	TV-14	V	TV-G	TV-PG	V	TV-14	V
9:00 pm		La Femme Nikita 10/31				Scent of a Woman 11/4	
9:30 pm	Frankie & Johnny 10/23	TV-14	V	WWF Wrestling 1/10	Halloween 10/26	The Fabulous Baker Boys 12/15	Child's Play 10/29
10:00 pm		Le Femme Nikita 1/23					
10:30 pm	TV-14	S.D	TV-14	V.S	TV-14	V.L.D	TV-14

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COMPOSITE WEEK SAMPLE

HBO

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Pippi Longstocking 10/23 TV-Y7	Encyclopedia 1/23 TV-Y	Jim Henson's Storyteller 1/24 TV-Y7 FV	Little Lulu 2/1 TV-Y	Country Mouse & the City Mouse 1/19 TV-Y	Never Ending Story 12/9 TV-Y7	Adventures of Tintin 2/4 TV-Y
7:30 am	Babar 12/4 TV-Y	Babar 1/23 TV-Y	Babar 1/24 TV-Y	Babar 2/15 TV-Y	Babar 1/19 TV-Y	Babar 12/9 TV-Y	Babar 2/4 TV-Y
8:00 am	Robin Hood: Prince of Thieves 10/23	Jack Frost 8:30-10:30am 1/30 PG	The Cabbage Patch Film Festival 12/6	Home Alone 3 11/2	Jackie Chan's Who Am I? 11/10	The Golden Child 10/28	Made in Heaven 11/12
8:30 am							
9:00 am							
9:30 am							
10:00 am		Frozen Assets 9:30-11:30am 10/31	Kickboxing Academy 10-11:30am 11/8	Her Alibi 10am-12pm 2/1	Spice World 10am-12pm 11/24	A Lesson Before Dying 10am-12pm 2/3	The Making of Stuart Little 12/17 TV-G
10:30 am							
11:00 am	Inside the NFL 10/30 TV-PG		Home Fries 11:30am-1:30pm 12/13 PG-13				
11:30 am		The Climb 11am-1pm 2/13 PG-13		Heartbreak Hotel 11/9 PG-13	Freaked 11/3 PG-13		
12:00 pm	Reverb 11/20 PG-14	Woman in Red 12-2pm 2/6 PG-13	The Rescue 11am-1pm 1/31 PG			Muppets Take Manhattan 11/11 PG-13	Dead Poets Society 12-2:30pm 1/21 PG
12:30 pm							
1:00 pm	Dr. Dolittle 11/6 PG-13		Man without a Face 12:30-2:30pm 2/14 PG-13	Baby Geniuses 12-2pm 2/29 PG	My Life 12-2pm 12/8 PG-13		
1:30 pm		Stuart Saves His Family 12/5 PG-13	Love Affair 1:30-3:30 2/7 PG-13			9-5 12-2pm 2/24 PG	
2:00 pm				Quicksilver 12/7 PG		Cool Dry Place 2-4pm 3/9 PG-13	
2:30 pm	Children in War 2-4pm 2/5 TV-14	Gremlins 10/31 PG-13	Without Limits 11/15 PG	White Water Summer 3-4:30pm 2/15 PG	Twilight Zone - The Movie 12/15 PG	Gross Anatomy 11/25 PG-13	In Pursuit of Honor 11/19 PG-13
3:00 pm							
3:30 pm							
4:00 pm	Marc Anthony: The Concert 3-5pm 2/26 TV-G		The Animated Odyssey 1/17 PG-G		Last Action Hero 3-5:30pm 2/23 PG-13		With Honors 4-6pm 1/28 PG-13
4:30 pm	America Undercover 10/23 TV-14		Anastasia 4:30-6:30pm 1/17 G	Requiem for Murder 10/26 TV-14		Little Shop of Horrors 11/18 PG-13	Fire in the Sky 10/29 PG-13
5:00 pm		Small Soldiers 3:30-5:30pm 1/17 PG-13			Digging to China 2/2 TV-14		
5:30 pm		Beaches 4-6:30pm 1/23 PG-13	Turner & Hooch 11/22 PG	Oxford Blues 5:30-7:30pm 2/8 PG-13	John Grisham's The Rain Maker 7-9:30pm 1/18 PG-13	Pink Cadillac 6:30-9pm 2/23 PG-13	Unitas 12/16 TV-PG
6:00 pm							
6:30 pm	Les Miserables 10/30 PG-13	Clueless 6-8pm 12/12 PG-13				King Kong 5-7:30pm 3/2 PG	
7:00 pm							Inside the NFL 2/4 TV-PG
7:30 pm		Polish Wedding 11/14 TV-Y	Goodnight Moon 12/6 TV-Y				
8:00 pm				The Siege 11/16 TV-PG	Real Sports with Bryant Gumbel 1/26 TV-PG	Inside the NFL 1/20 TV-PG	In Dreams 2/11 TV-PG
8:30 pm	Simply Irresistible 1/29 PG-13	Sex & the City 12/5 TV-MA	Titanic 8-11:30pm 10/25 V.S.L.		The Sopranos 2/23 TV-MA	Caracara 9-11pm 1/20 TV-MA	
9:00 pm		Sex & the City 12/5 TV-MA					
9:30 pm				War of the Roses 9:30-11:30pm 11/23 R	Oz 2/23 TV-MA	Chris Rock: Bigger & Blacker 10-11:30pm 2/18 TV-MA	
10:00 pm	Dennis Miller: The Millennium Special 12/4 TV-MA	The Sopranos 1/30 TV-MA					
10:30 pm						Chris Rock 12/9 TV-MA	

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APPENDIX B

BROADCAST NETWORK PRIMETIME OVER-SAMPLE

BROADCAST NETWORK PRIMETIME OVER-SAMPLE

ABC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	A Time to Kill 10/30	Disney: Father of the Bride II 7-9 pm 10/24 TV-PG	Monday Night Football 6-9 pm 11/8 EX	Spin City 10/26 TV-PG	Two Guys & A Girl 11/10 L	Whose Line Is It? 11/4 TV-PG	Boy Meets World 11/19 TV-G
8:30 pm		Disney: Switching Goals 7-9 pm 12/12 TV-PG	Monday Night Football 6-9 pm 11/15 EX	Spin City 11/16 TV-PG	Two Guys & A Girl 11/17 L	Whose Line Is It? 11/11 TV-PG	Boy Meets World 12/10 TV-G
		Disney: Loretta Claiborne 7-9 pm 1/16 TV-PG	Monday Night Football 6-9 pm 11/22 EX	Spin City 12/7 TV-PG	Two Guys & A Girl 12/8 TV-PG	Whose Line Is It? 11/18 TV-PG	Boy Meets World 12/17 TV-PG
9:00 pm	The Birdcage 1/22	Snoops 10/31 TV-PG	Jack 8-10 pm 1/24 TV-PG	Dharma & Greg 11/2 TV-PG	Drew Carey 10/27 L	Who Wants To Be A Millionaire? 1/20 TV-G	Sabrina 11/12 TV-G
9:30 pm		Snoops 11/21 TV-14	Mary & Rhoda 8-10 pm 2/7 TV-PG	Dharma & Greg 11/9 TV-PG	Drew Carey 11/10 L	Who Wants To Be A Millionaire? 2/3 TV-G	Sabrina 12/10 TV-G
		Snoops 12/12 TV-PG	Liar Liar 8-10 pm 2/14 TV-PG	Sports Night 12/7 TV-PG	Norm 11/10 TV-14	Who Wants To Be A Millionaire? 2/10 TV-G	The Hughleys 11/12 TV-PG
10:00 pm	Waterworld 3/4	The Practice 11/7 TV-14	Once & Again 1/24 TV-PG	NYPD Blue 1/25 TV-14	20/20 11/17 S,L,D	20/20 Downtown 11/11 EX	20/20 10/29 EX
10:30 pm		The Practice 11/14 TV-14	Once & Again 2/7 TV-G	NYPD Blue 2/1 TV-14	20/20 12/8 V,L	20/20 Downtown 12/16 EX	20/20 11/5 EX
		The Practice 1/16 TV-14	Once & Again 2/14 TV-14	NYPD Blue 2/8 TV-14	20/20 12/15 L	20/20 Downtown 1/20 EX	20/20 11/26 EX

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BROADCAST NETWORK PRIMETIME OVER-SAMPLE
CBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	Early Edition 10/23 TV-PG	Touched by an Angel 10/31 TV-PG	King of Queens 11/15 LD King of Queens 11/22 L	JAG 10/26 TV-PG	City of Angels 1/19 TV-14	Diagnosis Murder 11/11 TV-PG	Kids Say the Darnedest Things 11/12 TV-G Kids Say the Darnedest Things 11/19 TV-G
8:30 pm	Early Edition 11/13 TV-PG	Touched by an Angel 11/14 TV-G	King of Queens 11/24 L Ladies Man 10/25 L	JAG 11/16 TV-PG	City of Angels 1/26 TV-14	Diagnosis Murder 11/18 TV-PG	Kids Say the Darnedest Things 12/17 TV-G Cosby 1/21 TV-G
	Early Edition 2/19 TV-PG	Touched by an Angel 3/5 TV-PG	Ladies Man 11/1 D Ladies Man 11/8 LD	JAG 11/23 TV-PG	City of Angels 2/9 TV-14	Diagnosis Murder 8-10 pm 3/2 TV-PG	Cosby 1/28 TV-G Cosby 3/3 TV-G
9:00 pm	Martial Law 11/13 TV-PG	Sarah Plain & Tall 11/21 TV-G	Everybody Loves Raymond 11/1 LD Everybody Loves Raymond 11/22 EX Everybody Loves Raymond 12/6 LD	60 Minutes II 11/2 60 Minutes II 12/7 EX	A Secret Affair 10/27 TV-PG	Chicago Hope 10/28 D Chicago Hope 12/9 V,L	Now & Again 11/5 TV-PG Now & Again 11/12 TV-PG
9:30 pm	Martial Law 11/20 TV-PG	Santa & Pete 12/5 TV-G	Becker 11/8 V Becker 11/15 V,D Becker 11/22 L	60 Minutes II 12/14 EX	At the Mercy of a Stranger 11/3 TV-PG	Chicago Hope 12/16 LD 48 Hours 11/4 EX	Now & Again 11/26 TV-PG
10:00 pm	Walker, Texas Ranger 10/30 TV-14	Season for Miracles 12/12 TV-G	Family Law 10/25 LD Family Law 12/13 TV-PG Family Law 1/17 L	Judging Amy 11/2 L Judging Amy 11/23 L Judging Amy 12/7 TV-PG	A Holiday Romance 12/8 TV-G	48 Hours 11/11 EX 48 Hours 11/18 EX	Nash Bridges 11/5 L Nash Bridges 11/26 TV-14 Nash Bridges 12/10 V,L
10:30 pm	Walker, Texas Ranger 11/20 TV-14	Season for Miracles 12/12 TV-G	Family Law 12/13 TV-PG Family Law 1/17 L	Judging Amy 11/23 L Judging Amy 12/7 TV-PG	A Holiday Romance 12/8 TV-G	48 Hours 11/11 EX 48 Hours 11/18 EX	Nash Bridges 11/26 TV-14 Nash Bridges 12/10 V,L

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BROADCAST NETWORK PRIMETIME OVER-SAMPLE
FOX

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	Cops 10/23 TV-PG	Simpsons 10/24 TV-PG	Time of Your Life 11/1 TV-PG	That 70's Show 12/7 TV-PG	Beverly Hills, 90210 10/27 TV-14		Wildest Police Videos 1/28 TV-14
	Cops 10/30 TV-PG	Simpsons 11/7 TV-PG		That 70's Show 12/14 TV-14		Maximum Risk 1/20 TV-PG	
	Cops 11/6 TV-PG	Simpsons 12/5 TV-PG	Time of Your Life 11/8 TV-14	That 70's Show 1/18 TV-14	Beverly Hills, 90210 8-10 pm 11/17 TV-PG		Wildest Police Videos 2/25 TV-14
8:30 pm	Cops 10/23 TV-14	Futurama 11/7 TV-PG		Ally 12/7 TV-14			
	Cops 10/30 TV-14	Futurama 12/5 TV-PG	Time of Your Life 11/15 TV-PG	Malcolm in the Middle 1/18 TV-PG	Beverly Hills, 90210 12/15 TV-PG		Wildest Police Videos 3/3 TV-14
	Cops 11/6 TV-PG	Futurama 12/12 TV-PG		Malcolm in the Middle 1/25 TV-PG		Dumb & Dumber 2/3 TV-PG	
9:00 pm	America's Most Wanted 11/13 TV-PG	The X-Files 10/31 TV-MA	Ally McBeal 10/25 TV-14	Party of Five 11/16 TV-PG	Get Real 10/27 TV-14		Greed 1/21 TV-G
	America's Most Wanted 11/20 TV-PG	The X-Files 11/14 TV-PG	Ally McBeal 11/8 TV-14	Party of Five 12/7 TV-14	Get Real 11/3 TV-14		Greed 1/28 TV-G
	America's Most Wanted 12/4 TV-PG	The X-Files 11/22 TV-14	Ally McBeal 12/6 TV-14	Party of Five 1/18 TV-PG	Get Real 12/15 TV-14	The Lost World 8-11 pm 2/10 TV-PG	Greed 2/4 TV-G
10:00 pm	News	News	News	News	News	News	News
10:30 pm	EX	EX	EX	EX	EX	EX	EX

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BROADCAST NETWORK PRIMETIME OVER-SAMPLE

NBC

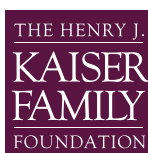
	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	Freaks & Geeks 10/30 TV-PG	Third Watch 10/31 TV-14	Freaks & Geeks 8-9 pm 1/17 TV-PG	Just Shoot Me 11/2 TV-PG	Dateline NBC 11/10 EX	Friends 11/4 TV-PG	Providence 11/12 TV-PG
			Freaks & Geeks 8-9 pm 1/24 TV-PG	Just Shoot Me 11/9 TV-PG		Friends 11/11 TV-PG	
8:30 pm	Freaks & Geeks 11/6 TV-14	Third Watch 11/7 TV-14	Freaks & Geeks 8-9 pm 2/7 TV-PG	Just Shoot Me 11/16 TV-PG	Dateline NBC 11/24 EX	Friends 11/25 TV-PG	Providence 11/19 TV-PG
			Veronica's Closet 11/22 TV-PG	3rd Rock From the Sun 11/9 TV-PG		Jesse 12/9 TV-PG	
	Freaks & Geeks 11/13 TV-PG	Third Watch 11/14 TV-14	Veronica's Closet 12/6 TV-PG	3rd Rock From the Sun 11/16 TV-PG	Dateline NBC 12/8 EX	Jesse 12/16 TV-PG	Providence 8-10 pm 11/26 TV-PG
			Veronica's Closet 12/13 TV-PG	3rd Rock From the Sun 12/14 TV-PG		Jesse 1/20 TV-PG	
9:00 pm	Profiler 12/4 TV-14	Mr. Rock & Roll 10/31 TV-14	Law & Order: Special Victim's Unit 10/25 TV-14	Will & Grace 11/2 TV-PG	West Wing 11/3 TV-14	Frasier 11/4 TV-PG	Dateline NBC 11/19 EX
	Profiler 1/15 TV-14		Law & Order: Special Victim's Unit 11/1 TV-14	Will & Grace 11/16 TV-PG		West Wing 11/10 TV-14	
9:30 pm	Profiler 2/26 TV-14	Daylight 12/5 TV-14	Law & Order: Special Victim's Unit 12/6 TV-14	Will & Grace 11/16 TV-PG	West Wing 11/17 TV-14	Frasier 12/9 TV-PG	Dateline NBC 12/10 EX
				Veronica's Closet 2/1 TV-PG		Stark Raving Mad 11/4 TV-PG	
				Just Shoot Me 2/22 TV-PG		Stark Raving Mad 11/18 TV-PG	Dateline NBC 12/17 EX
				Just Shoot Me 3/7 TV-PG		Stark Raving Mad 12/9 TV-PG	
10:00 pm	The Others 2/5 TV-14		Dateline NBC 11/8 EX	Dateline NBC 11/23 EX	Law & Order 11/24 TV-14	ER 11/11 TV-PG	Cold Feet 10/29 TV-14
10:30 pm	The Others 2/12 TV-14	Twister 8:30-11:00pm 12/12 TV-PG	Dateline NBC 11/22 EX	Dateline NBC 12/7 EX	Law & Order 12/8 TV-14	ER 12/9 TV-PG	Law & Order 12/10 TV-14
	The Others 2/26 TV-14		Dateline NBC 12/13 EX	Dateline NBC 12/14 EX	Law & Order 12/15 TV-14	ER 2/10 TV-PG	Law & Order 12/17 TV-14

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The Henry J. Kaiser Family Foundation

The Kaiser Family Foundation, based in Menlo Park, California, is an independent national health care philanthropy and not associated with Kaiser Permanente or Kaiser Industries. This study was conducted as part of the Foundation's Program on the Entertainment Media & Public Health, which was established to examine the impact of entertainment media in society, and to work with entertainment industry leaders to help them convey important health messages to the public.



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