

The President's Briefing Book

July 10, 1995

Family Reunion IV: The Family and The Media

PHOTOCOPY
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"FAMILY REUNION IV: THE FAMILY AND THE MEDIA"
JULY 10, 1995

For the past three years, Vice President Gore has moderated a series of conferences on family policy. The objective of these meetings is to provide an opportunity for families, those who serve families, and those who make policy regarding families to come together and focus on issues of importance to them. The theme of this year's meeting grew out of discussions last year regarding the relationship of children and families to the media. Many of the participants raised the issue the "third parent" – modern television and increasingly modern technology – and the difficulty of raising children. Themes in previous years include: Reinventing Family Policy (July 1993) and Fatherhood (July 1994).

The conferences are sponsored by independent organizations, and are privately funded. This year's sponsors will be: The Children, Youth and Family Consortium of the University of Minnesota and the Select Committee for Children and Youth of the General Assembly of Tennessee.

Family Reunion IV brings together 800–900 leaders in the media industry, the creative arts, advertising, production, new media technologies, media related industries, media literacy and advocacy, education, psychology, family service, health and mental health and research. Major themes include:

- . *Impact of the media on children and families*
- . *The role of the media industry*
- . *The use and abuse of media technologies*
- . *The responsibility of government.*
- . *How to protect and prepare children in a free society*

After opening remarks by conference hosts and Vice-President Gore, the day will be comprised of short video presentations and discussions focused on the family and the media. Attached is a detailed description of the conference format.

CONFERENCE FORMAT

"FAMILY REUNION IV: THE FAMILY AND THE MEDIA"

Tennessee Center for the Performing Arts
Nashville, TN July 10, 1995

WELCOME

8:30-8:45

*Dr. Erickson will open the conference and introduce Representative Bill Purcell (State of Tennessee)
Representative Purcell will introduce Mayor Bredesen
Mayor Bredesen will welcome the crowd to Nashville
Representative Purcell will introduce the Vice President
The Vice-President will welcome The President.*

OPENING REMARKS: Vice President Gore

8:45-9:05

The Vice President will make opening remarks and then introduce the video.

VIDEO COLLAGE, "MIXED MESSAGES"

9:05-9:15

Assembled by Jeffrey Cole, Director,
UCLA Center for Communication Policy

This collage is designed to show the confusing images, both positive and negative that media offers to children about family, life, sex, and marital relationships and resolution of conflict through violence.

TOWN HALL MEETING: THE IMPACT OF THE MEDIA CULTURE ON CHILDREN AND FAMILIES

9:20-10:20

YOU and the Vice-President move on stage together, and YOU will make brief remarks.

Discussion: WHAT ARE THE GOOD AND BAD INFLUENCE AND
USES OF THE MEDIA?

Moderator: The Vice President

This session will explore the impact of media on children and families from the perspective of the experts who have researched this field and from the perspective of community members who serve children and families in various capacities.

Community members in the panel will be a juvenile court judge, rabbi, and metro policeman from the domestic violence unit. Expert members will be delegates from various medical associations, academics with extensive backgrounds in research and representatives of organizations designed to promote an active agenda.

"GONE TOO FAR?" (30 MINUTES) 10:25-11:05

Tipper Gore will introduce a film by Sam Kauffmann, Chairman, School of Broadcasting & Film, College of Communication, Boston University

The film will present the views of a wide variety of children answering similar questions such as: "Do the families you see portrayed remind you of ours?"; "What advice would you give to the idea industry?"; etc.

FORUM: THE MEDIA INDUSTRY PERSPECTIVE 11:05-12:10

Representative from many facets of media.

Discussion: "WHERE DOES MEDIA COME FROM? WHO DECIDES WHAT WE SEE AND HEAR?"

Moderator: The Vice President

The panel is comprised of representative of networks, software, public television, production, syndication, children's television, acting and advertising.

LUNCH

12:10-2:00

MEDIA TECHNOLOGIES OF THE FUTURE: HOW WILL THEY CHANGE THE EQUATION? 2:30-3:30

Moderator: The Vice President

Alan Kay and Esther Dyson, CEO of Edventure will observe and discuss three demonstrations of technology.

WHAT IS THE RESPONSIBILITY OF GOVERNMENT? 3:35-4:35

A POLICY DISCUSSION

Panel Discussion: WHAT IS THE CURRENT REGULATORY LANDSCAPE? WHAT IS THE ROLE AND EFFICACY OF REGULATIONS AND RATINGS?

Richard Heffner, Newton Minow, Floyd Abrams, Reed Hundt

Moderator: Kathleen Hall Jamieson

HOW CAN WE PROTECT AND PREPARE CHILDREN IN A FREE SOCIETY? WHO IS RESPONSIBLE? 4:35-5:35

Discussion: WHAT HAVE WE LEARNED THAT WE CAN ADAPT TO OUR USE? WHAT RESPONSIBILITY DO EACH OF US FEEL? HOW IMPORTANT IS THIS ISSUE TO THE FUTURE OF FAMILIES AND CHILDREN? WHAT ARE OUR OPTIONS?

Moderator: The Vice President

CONCLUSION:

5:35-5:45

Thanks and Concluding Remarks: The Vice President

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**TOWN HALL MEETING: THE IMPACT OF THE MEDIA CULTURE ON
CHILDREN AND FAMILIES
9:20 – 10:20 A.M.**

This session will explore the impact of media on children and families from the perspective of the experts who have researched this field and from the perspective of community members who serve children and families. Community members on the panel will be a juvenile court judge, a rabbi, and metro policeman from the domestic violence unit. Expert members will be delegates from various medical associations, academics with extensive backgrounds in research and representatives of organizations designed to promote an active agenda.

YOU and the Vice-President will move onto the stage together, and he will defer to you for **brief remarks**. The panel will be seated in groups on various staging platforms around you. The Vice-President will moderate the session and will sit or walk around among panel participants. He will take questions from the panel as well as the audience seated on the stage or from the larger audience.

At the conclusion of the town hall meeting, "Gone Too Far," a film by Sam Kauffmann, will be shown. The film will present the views of a wide variety of children answering questions such as: "Do the families you see portrayed remind you of yours?" "What advice would you give to the media industry?" At the conclusion of the film, the next discussion will begin.

Attached is a copy of panelists' biographies for the Town Hall Meeting.

Panelists' Biographies

PANEL 1

THE IMPACT OF THE MEDIA CULTURE ON CHILDREN AND FAMILIES

*****ADDITION*****

Peggy Charren, Founder of Action for Children's Television (ACT), Cambridge, MA ACT, which Ms. Charren founded in 1968, was a 10,000-member nonprofit organization working to encourage program diversity and eliminate commercial abuses in children's television. She has published numerous books and articles including The TV-Smart Book for Kids. Ms. Charren recently chaired a panel on children's television and public broadcasting at the White House with the First Lady.

Milton Chen, Center Director, KQED Center for Education & Lifelong Learning, San Francisco, CA Dr. Chen is the author of The Smart Parent's Guide to Kids' TV and is a frequent speaker to parents and educational groups. He has been an Assistant Professor at the Harvard Graduate School of Education and Director of Research at the Children's Television Workshop. KQED, the PBS station, operated the largest instructional TV network in the nation for teachers and students.

Jeffrey Cole, Director, UCLA Center for Communication Policy, Los Angeles, CA Dr. Cole serves as Principal Investigator of the Network Violence Monitoring Project which will issue annual reports to the networks, Congress, and the nation. He co-authored a 10-page survey in U.S. News and World Report examining attitudes and values of decision makers in the entertainment industry. He is planning a major conference with the Academy of Television Arts and Sciences on violence early next year.

Lowell O. Erdahl, Bishop of the St. Paul Area Synod of the Evangelical Lutheran Church in America. Ordained in 1958, the Rev. Erdahl has been bishop since 1988. He has done an independent study on peace and justice issues and is the author of many books including Ten for Our Time: A New Look at the Ten Commandments and Pro-Life/Pro-Peace: Life-Affirming Alternatives to Abortion, War, Mercy-Killing, and the Death Penalty. In addition, he and his wife, Carol, have co-authored and produced the book and video, Be Good to Each Other: An Open Letter On Marriage.

Leonard D. Eron, Chair of Commission on Youth & Violence, American Psychological Association, Ann Arbor, MI For the past 40 years, Dr. Eron has researched the learning of aggression in children. He has testified several times before both the U.S. Senate and House of Representatives on the effects of violence in the media and on the implementation and evaluation of violence prevention programs. In 1995, he was awarded the Gold Medal Award for Life Contribution to Psychology in the Public Interest.

Ronald J. Faber, Director of the Communication Research Division, School of Journalism and Mass Communication, University of Minnesota, Minneapolis, MN Dr. Faber has been an active researcher in the areas of consumer socialization and consumer disorders. His articles have appeared in a wide variety of journals in different disciplines, and his research has been reported on by major newspapers, magazines, and radio and television programs. He was a consultant on The Child, a four-volume series on child and family consumer behavior and media use.

produced by the Gene Riley Group.

Reb A. Kanter, Rabbi of Congregation Micah, Nashville, TN An author and music historian, Rabbi Kanter has lectured widely on the subject of Jewish contribution to American popular music. Serving on numerous boards, ranging from Nashville CARES to Family and Children's services, he is also the founding interim chair of Metropolitan Nashville's Human Relations Commission.

***** ADDITION *****

George L. Lovell, Judge, Maury County General Sessions and Juvenile Court, Columbia, TN Judge Lovell has served on the bench since 1988. In addition, he is a member of the Tennessee Commission on Children and Youth and is currently Chair of the Juvenile Justice Committee. Judge Lovell also serves as state team leader for the Conference on Confronting Violence in the Family and is on the executive committee for the Governor's Alliance for a Drug-Free Tennessee.

Shirley Marks, Speaker of the House of Delegates, National Medical Association, Tyler, TX For 9 years, Dr. Marks was medical consultant on the "Good Morning, Houston" talk show on KTRK-TV. She has made numerous presentations on women's issues, eating disorders, and domestic an family violence. An active member in several professional and community organizations, she is also Chair of the Public Affairs Committee of the Texas Society of Psychiatric Physicians.

***** ADDITION *****

John C. Nelson, Trustee, American Medical Association, Chicago, ILL Prior to his election to the Board of Trustees, Dr. Nelson was appointed to the AMA's Council on Legislation from 1984-1993 where he served on its Executive committee and as its Chairman. He has presented scores of lectures across the nation on medical, as well as socioeconomic and ethical issues, such as domestic violence, adolescent education, and the future of medicine. Additionally, he has also testified several times before Congressional committees on issues vital to physicians and their patients.

***** MOVED FROM LAST PANEL *****

Sheila Peters, Former Coordinator of Community Services for "I Have a Future" program at Meharry Medical College, Nashville, TN Dr. Peters is a committed child advocate who specializes in conflict resolution and parent training particularly with African American families. She is currently a postdoctoral fellow in Developmental Psychopathology at Vanderbilt University. Having served as Education Chair of the Nashville Branch of the NAACP, Dr. Peters is presently the President of the Nashville Branch and Education Chair of the State NAACP.

Robert T. M. Phillips, Deputy Medical Director, American Psychiatric Association, Washington, DC Dr. Phillips currently serves as Secretary of the United Nations' Working Party on Crime Prevention among Juveniles. He possesses considerable expertise in the field of forensic psychiatry having conducted numerous forensic evaluations nationally. Additionally he serves as Director of the APA Offices of Psychiatric Services and Minority and National Affairs.

Neil Postman, Chair, Department of Culture and Communication, NYU, New York, NY Dr. Postman is the author of 18 books including The Disappearance of Childhood and Amusing Ourselves to Death, the latter of which has been translated into 8 languages. He has lectured all over the world and written for many international periodicals. He has taught at NYU for 33

years and was appointed a University Professor, a unique honor held by only six professors in university.

Don Roberts, Professor and Chair, Department of Communication, Stanford University, Stanford, CA Dr. Roberts has conducted research on persuasion and attitude change and on children in the mass media. He is currently examining the role of popular music in the lives of adolescents. Recently, he helped design a system to rate violence, sex/nudity, and language for the computer software industry.

*****ADDITION*****

Ralph Smith, Director of Planning and Development, Annie E. Casey Foundation, Baltimore, MD During 1990 and 1991, Mr. Smith served as executive assistant to the Mayor of Philadelphia where his portfolio included children and family policy. As a consultant, he was the architect of the city's nationally recognized voluntary desegregation program. Mr. Smith is the founding president of the Philadelphia Children's Network and the founding director of the National Center on Fathers and Families at the University of Pennsylvania where he is also a member of the law school faculty.

Jim Steyer, Founder and President, Children Now, Oakland, CA Children Now is a children's policy and media organization dedicated to improving the quality of health care, education, and other needed services for children and families. Mr. Steyer's long-standing advocacy for children began nearly 20 years ago as a remedial reading tutor in New York City ghetto schools, and he currently volunteers one morning per week as a volunteer teacher at an elementary school in East Oakland. Prior to founding Children Now, he served as a civil rights attorney working for the NAACP Legal Defense Fund.

*****ADDITION*****

Victor Strasburger, American Academy of Pediatrics Committee on Communications and Chief, Division of Adolescent Medicine, University of New Mexico School of Medicine, Albuquerque, NM Dr. Strasburger has authored over 60 papers and 5 books on the subject of adolescent medicine and the effects of television on children and adolescents. His most popular book is entitled Getting Your Kids to Say No in the 1990s When You Said Yes in the 1960s. He has also served as a consultant to the National PTA on the subject of children and television.

Rosemarie T. Truglio, Assistant Professor, Communication and Education, Teachers College, Columbia University, New York, NY Dr. Truglio is an advocate for better programming for children and has coordinated Media Literacy Workshops educating teachers about how to empower students with skills to become critical consumers of mass-mediated messages. She was a pre-doctoral research fellow at the Center for Research on the Influence of Television of Children (CRITC), and her recent research interests involve how television can be used positively to enhance students' self-esteem, school achievement, sexual knowledge, and career aspirations.

Ellen Wartella, Dean, College of Communication, and Walter Cronkite Regent's chair, The University of Texas, Austin, TX As a consultant to the FCC, FTC, and Congressional investigations of children and television issues, Dr. Wartella has been an advocate for better programming for children. She has also been an advisor to producers at the Children's Television Workshop, SESAME STREET, BEHIND THE SCENES, and THE MAGIC SCHOOL BUS. The author or editor of numerous books, chapters, and articles on mass media effects on children and other audiences, she is also on a grant from the National Cable Television

Association to be the violence monitor for the cable industry.

Mark Wynn, Domestic Violence Division, Metropolitan Police Department, Nashville, TN An expert on the issue of violence in the family, Sgt. Wynn has testified several times before Congress on that topic and been the subject of Dateline NBC's segment titled "Cries for Help" covering children victims of family violence. He has trained police, prosecutors, judges and victims advocates across the U.S. and in Germany, England, and Northern Ireland. Having served 17 years on the Metro Police Department, he is also a member of many organizations including the Tennessee Task Force Against Family Violence and the Nashville Coalition Against Domestic Violence.

What Do We Know?

The Impact of the Media on Children

The fact that media, especially TV, has an enormous and direct impact on children is no longer in dispute. Thousands of studies show that children's imagination, aggression, world view, social behavior, learning patterns, etc. are affected, both positively and negatively, as the result of exposure to media. Half of all children in the U.S. have televisions in their rooms. A study shows that 25 minutes of PBS programming or Saturday morning cartoons cause 1/2 a "standard deviation" in learning (+ and -) in children. In the absence of over-stressed, working parents, television has become a third parent in the home.

PUBLIC BROADCASTING

Public broadcasting is one of the best examples we have of a success story on television. A recent study confirmed what many have known for years, educational programming on public television can help kids learn. Public broadcasting signals are available to over 98% of American families and public broadcasting stations carry on average of 6 hours of educational programming for children each day. Commercial broadcasting stations, on the other hand, provide very little educational programming for children -- some as little as one half hour per week. Cable is developing educational alternatives for children but about 40 percent of families do not have cable, and some cable systems do not carry children's programming on the basic package.

VCRS AND VIDEO TAPES

In the last few years, as VCR's have moved into 85% of households in the United States. The market has reacted with a wide variety of positive educational videos, which allow children to imagine and explore. Due to the increased availability of educational videos, this seemingly simple technology provides parents with a positive alternative to other programming and has tremendous potential to helping kids learn.

COMPUTERS AT HOME AND SCHOOL

Computer technology can be a positive tool for families in homes and schools. A five year report (1987 - 1992) by the Sacramento School District found that students using multimedia and telecommunications show improved attitudes toward reading, social studies, and science and became more active and independent in learning. In 1994, 700 home educational software titles were on the market -- 250 additional software titles are projected to be released annually.

STUDY AFTER STUDY CONFIRMS A LINK BETWEEN TV AND VIOLENCE

In 1972, the U.S. Surgeon General issued the report "Television and Growing Up: The Impact of Televised Violence," which postulated a link between viewing violent television programs and real life aggression. Ten years later, the report was reviewed and updated by the National Institute of Mental Health, which confirmed findings of the original report stating that "recent research confirms the earlier findings of a causal relationship between viewing televised violence and later aggressive behavior."

In 1984 the U.S. Surgeon General Task Force on Family Violence released a report stating that "the evidence is becoming overwhelming that just as witnessing violence in the

home may contribute to normal adults and children learning and acting out violent behavior, violence on TV and in the movies may contribute to the same result".

Psychological impact

The American Psychological Association, in studying the effects of television violence on children, reports that there is absolutely no doubt that higher levels of viewing violence on television are correlated with increased aggressive attitudes and behavior. Children's exposure to violence in the mass media, particularly at young ages, can have harmful lifelong consequences. Aggressive habits learned early in life are the foundation for later behavior. Overly aggressive children who have trouble in school and relating to peers tend to watch more television; the violence they see, in turn, reinforces their tendency toward aggression, compounding their academic and social failure. These effects are both short-term and long lasting: A longitudinal study of boys found a significant relationship between exposure to television violence at 8 years of life and anti-social acts - including serious violent criminal offenses and spouse abuse - 22 years later.

In addition to aggressive and often violent behavior toward others, viewing violence on television also:

- increases fear of becoming a victim of violence, with a resultant increase in self-protective behaviors and increased mistrust of others;
- increases desensitization to violence, resulting in calloused attitudes toward violence directed at others and a decreased likelihood to take action on behalf of the victim when violence occurs [behavioral apathy]; and
- increases viewers' appetites for becoming involved with violence or exposing themselves to violence.

Television Viewing Time and Violence

Ninety-eight percent of American homes have at least one television which is watched for an average of 28 hours by children between the ages of 2 and 11 and for 23 hours by teenagers. Children from low income families are the heaviest watchers of television.

Recent studies estimate that children spend twice as much time watching television as they do in the classroom. Before finishing grade school, the average child will already have watched, on average, 8000 murders and 100,000 acts of violence on TV.

Children tend to watch equal quantities of daytime and prime time television programs and make up 6 percent of the viewing audience even after 10:30 pm. Even two year olds in America are estimated to spend on average, 60 days a year in front of the TV set.

The level of violence on commercial television has remained constant during nearly two decades. In prime time, there are five to six violent acts [on average] per hour; there are 20 - 25 violent acts per hour on Saturday morning children's programs. Furthermore, graphic violence, sexual content, and mature themes are readily accessible in the 60 percent of homes in which cable television and VCRs are available.

IMPACT OF MEDIA ON CHILDREN

DISCUSSION QUESTIONS

- 1) TV, computers, videos and other media seem to offer so much potential as educational tools. What do we know about the positive impact of media on children's learning capacity and social development?

- 2) We hear reports that the typical American child sees 32,000 murders on TV by the time he/she is 18. What does this *really mean*?

How does such exposure affect most children?

- 3) Parents, teachers, and other caregivers help determine children's access to media. How much do they know about both the good and bad effects of media on children?

When they have access to information about the effects, are there significant changes in what they allow their children to see?

- 4) How can parents, teachers, and caregivers mitigate the negative impact of media on children and accentuate the positive?

What are the best efforts underway to help them learn to use media in positive ways?

- 5) The media industry largely determines what is seen and heard by the American public. How much do producers, actors, owners and syndicators of media know what researchers are finding about the impact of media on children?

If so, is this knowledge factored into their decision-making?

- 6) Does the impact of media on children vary significantly by socioeconomic strata, region, gender, etc.?

If so, what important conclusions emerge from these observations?

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FORUM: THE MEDIA INDUSTRY PERSPECTIVE

11:05 – 12:10

This session will focus on the industry perspectives on the issue of family and the media. The panel is comprised of representatives of networks, software, public television, production, syndication, children's television, acting and advertising. Questions raised by the film and the previous panel will be a good jumping off point to discuss the actions industry has already taken and to explore the dynamics of the entire system.

Attached is a copy of panelists' biographies for the Forum.

Panelists' Biographies

Panel 2

MEDIA TECHNOLOGIES OF THE FUTURE: HOW WILL THEY CHANGE THE EQUATION?

***** ADDITION *****
Andrew Andros, Founder and CEO, Technidyne Corporation, Miami, FLA Mr. Andros recently founded Technidyne in order to develop and market a viewer discretionary technology, "The TV Guardian: The Parent's TV Manager." Prior to this, he established Hy-Gain Electronics Corporation, a diversified manufacturer and worldwide marketer of communications products. The company brought to the communications industry a long and important series of new and innovative product designs.

Pamela Burish, Elementary School Teacher, Nashville, TN Ms. Burrish has been active in the Virtual schools telecommunications project since 1992. She is also the district teacher trainer for the Apple Classrooms of Tomorrow Outreach program and project leader at Eakin school for 21st Century Classrooms. In 1995, she was awarded Tennessee Teacher of the Year.

Esther Dyson, President of EDventure Holdings, New York, NY Ms. Dyson is a member of the U.S. National Informational Infrastructure Advisory Council and Vice-Chair of the Electronic Frontier Foundations. Her company focuses on emerging information technology worldwide and on the emerging computer markets of Central and Eastern Europe. Fluent in Russian, Russia's Who's Who in the Computer Market lists her as one of the 10 most influential people in Russia's computer industry - even though she lives in NYC!

Joel Helton, Computer Teacher, Nashville, TN A teacher for 20 years, Mr. Helton currently teaches computer skills to 7th and 8th graders. He is part of the Explorers Group sponsored by BellSouth which is pioneering the use of the WorldWideWeb in schools.

Karen Jaffe, Executive Director, KIDSNET, Inc., Washington, DC Ms. Jaffe created KIDSNET, a computerized clearinghouse for children's television, radio, and related technologies, after an extensive career in broadcasting and education. For three years, she wrote a syndicated column on Children's television for Los Angeles Times Syndicate. In 1992, she was appointed to the National Council for the Endowment for Children's Educational Television.

***** ADDITION *****
Alan Kay, Apple Fellow, Apple Computer, Los Angeles, CA An Apple Fellow since 1984, Dr. Kay is best known for the idea of personal computing, the conception of the intimate laptop computer, and the inventions of the now ubiquitous overlapping-window interface and modern object-oriented programming. He was also one of the founders of the Xerox Palo Alto Research Center. His deep interest in children and education was a catalyst for these ideas, and it continues to be a source of inspiration to him.

Rhea Perlman and Danny DeVito, in the establishment of the Paramount Studios Child Care Center, the first on-site facility at any studio.

Mr. Jacobs, President, HARPO Entertainment Group and Founder of CIVITAS, Chicago, ILL In 1993, Mr. Jacobs founded the CIVITAS Initiative, a foundation whose mission is to provide comprehensive training to men and women committed to working in their professional lives on behalf of abused and neglected children. He was recently appointed as a member of the ABA Steering Committee on the Unmet Legal Needs of Children. Prior to the creation of HARPO, Inc. with Oprah Winfrey, he was a Sports and Entertainment lawyer representing many of Chicago's professional athletes and television and radio personalities.

Alex Kroll, Incoming Chair of The Advertising Council, Inc. and Chair Emeritus, Young & Rubicam, New York, NY Mr. Kroll served as Chair of the American Association of Advertising Agencies and as Vice Chair of the Ad Council, the organization that is responsible for most of the public service advertising in the U.S. As the CEO of Young & Rubicam, he oversaw a period of extraordinary growth in the "developing" markets of the world including being the first Western agency to establish offices in the Soviet Union, China, and much of Eastern Europe. Additionally, before rejoining Y&R in 1963, he played starting tackle for the NY Titans, the predecessors to the New York Jets.

Geraldine Laybourne, Creator and President, Nickelodeon/Nick At Nite, and Vice Chair of MTV Network, New York, NY Ms. Laybourne is on the board of Kinder Care Learning Centers, the nation's largest child care company. She was also among the planners of the "World Summit on Children and Television" this past March. When asked about her success in children's television, she notes, "Our job is to create a place where [children] could have a childhood."

Tom Selleck, Producer/Actor, TWS Productions, Los Angeles, CA Mr. Selleck is actively involved with many civic organizations including the Student/Sponsor Partnership Program to benefit single parent welfare children in New York City. An award winning actor, he has starred in numerous films and television programs. In 1988, he formed his own production company for which he has executive produced TV series and telefilms for ABC, CBS, and NBC.

Jack Valenti, Chair and CEO, Motion Picture Association of America, Washington, DC In his current role, Mr. Valenti has presided over immense changes in the industry due to new technology, the rise of importance of international markets and the huge problem of piracy. Prior to his joining the MPAA, he was the special assistant to President Johnson. He has written several books and numerous articles for national publications.

George Vradenburg, Partner, Latham & Watkins, Los Angeles, CA Formerly an executive with both the FOX and CBS networks. Mr. Vradenburg recently joined Latham & Watkins as a partner and co-chair of the firm's Entertainment and Media Industry Practice Group. He is a frequent speaker on technical, trade and social issues of communications and entertainment and represented the motion picture and television industry in the 1993 GATT negotiations in Geneva. He is on the board of numerous organizations including the Lawyers Committee for Human Rights.

Ken Wales, Executive Producer of the CBS Television series, CHRISTY, Santa Monica, CA Wales was Vice President of Production of Walt Disney Pictures; The Disney Channel and has co-produced many other TV productions including the first season of CAGNEY AND LACEY and JOHN STEINBECK'S EAST OF EDEN, starring Jane Seymour. Additionally, for 15 years he produced many films with Blake Edwards including REVENGE OF THE PINK PANTHER. Bringing

CRISTY to the screen has been a 20-year long labor of love.

Winifred White Neisser, Consultant for NBC Productions, Burbank, CA Until the end of 1994, Ms. White Neisser served as Vice President of Movies and Mini-Series for NBC Productions and as Director, Motion Pictures Television. Previously, she worked for many years in the area of Children's and Family Programs developing Saturday Morning Cartoons, Afterschool Specials, and family movies. Her interest in children's entertainment came from a brief stint teaching both in Boston and in a multi-lingual classroom in Puerto Rico.

Industry Perspectives On The Media

Most sectors agree that while some aspects of the media are helpful to society, there is a need for change. But there is wide disagreement as to who is at fault and who should take the responsibility to make changes. By examining the "circle of blame," we can better understand how a complicated web of ratings and economics combine to create a system in which each party feels powerless because "someone else" creates the problem. Following are some observations about the industry perspective.

BROADCASTERS

The National Association of Broadcasters opposes blocking with the use of ratings and the "V chip" technology whether it is mandatory or voluntary. They believe that producers and creators should limit violence on their own. While they provide advisories for violence on screen and in newspaper listings, they are against sending advisories electronically, which would enable parents to block programs based on these advisories. The main reason is a fear that they will lose advertising revenues. Even a small reduction in viewership could translate into losses in a business that counts hundredths of percents of viewership shares. Supporters of the V chip argue that the only viewers they would lose are children, who are not the target audience for advertisers on violent or adult programs. Broadcasters are not convinced. Broadcasters also argue that ratings would be impossible in the television industry with its short turnarounds and the sheer volume of programs each year.

In response to some of the criticism, the Broadcasting Industry has agreed on standard parental advisories for violence, and they have funded a study to determine how much violence is on TV and at what times. Among the networks, CBS has been the most adamantly opposed to blocking. While ABC has been more receptive, CEO Tom Murphy has been unwilling to take a position opposed to the National Association of Broadcasters.

PRODUCERS

The Motion Picture Association of America (MPAA) opposes legislation on TV violence and also has objections to ratings and blocking technology. Despite being one of the oldest rating systems, the MPAA argues that there is too much television programming to ever consider rating it all. Others involved in the production community object to ratings, but not as strenuously as the MPAA. The Writers Guild is concerned with the impact of ratings, although they maintain that advertisers already censor their work every day.

CABLE PROGRAMMERS

The proposal for blockings and ratings was created by HBO and Showtime. It is supported by premium or pay channels. Other cable programmers, dependent on advertising, support it to varying degrees. Ted Turner strongly supports both blocking and ratings. At the other end of the spectrum, Kay Koplovitz of USA Network (partially owned by ABC) strongly opposes any movement toward more regulation.

The National Cable Television Association (NCTA) has supported voluntary ratings and voluntary blocking technology. They oppose legislation mandating ratings or blocking technology. On February 1, 1994, NCTA announced its Voices Against Violence campaign. The initiative calls for the development of a violence rating system, an industry appointed outside monitor, viewer discretion technology and a parental advisory system. Twenty-five cable channels signed onto this initiative.

CABLE OPERATORS

Cable operators have generally not taken a position on the issue of TV violence -- they have left it to the programmers.

TELEVISION MANUFACTURERS

Television set manufacturers have been working for the past couple of years to establish standards for the inclusion of blocking technology in television sets. They oppose the Conrad amendment because they do not want a mandate to build-in this technology -- they would like to use it as a marketing tool for higher end sets only. They also oppose the amendment because it would require them to build-in technology that will not work unless broadcasters send ratings. However, if ratings are mandated, they would have fewer objections to the technology being mandated.

ADVERTISERS

Generally, advertisers do not oppose efforts to reduce television violence through voluntary, industry controlled ratings and blocking. They do, however, oppose boycotts and object to proposals to publish lists of the most violent programs and their sponsors. While the advertisers claim that they have little influence over programmers, the largest advertisers have access to programs in their development stage as do advertising agencies which represent large clients. To the extent that advertisers buy spot advertising, they do not always know where it will appear. However, they do give their agency guidelines which could include, "no programs with excessive violence."

SYNDICATORS

Individual program producers have spoken out against blocking technology but not in any organized way. If ratings were instituted, syndicators would probably have to rate their programs before selling them. Individual station managers often do not have the equipment to rate programs and insert the electronic rating in the program signal.

FORUM: THE MEDIA PERSPECTIVE

DISCUSSION QUESTIONS

- 1) The media industry is comprised many different groups – owners, creative forces, advertisers, syndicators, and others. What are the relative powers of the different groups in determining what Americans see and hear?
- 2) I read in the Post recently that close to \$100 million will be spent promoting Seinfeld syndicated reruns this fall...more than it costs to run a Presidential campaign. What are the implications of these enormous expenditures and what does it say about American values?
- 3) We are often told that violence and sex sell – that other creative and ethical considerations must take a backseat to the market. Yet many companies seem to be making money on content that could be considered educational and supportive of positive cultural values.

What does the industry come down on this debate?

Where are the current trends leading?

- 4) Export statistics show the popularity of violence and sex-filled American movies and TV shows around the world. To what extent do perceived tastes of the international aftermarket drive content decisions at home?
- 5) As you know, I gave a speech earlier this week in Georgetown about responsible citizenship. I believe deeply that the vitality and well-being of America is connected to our capacity to believe in our future -- to take responsibility for making things better for ourselves, our families and our communities -- to find ways to live with our differences.

How is the media helping to support these vital forces in America today?

- 6) What would you change to enable the media industry to have more positive impact on children and our society?

What would make such change possible?

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Media Technology

There is a breadth of new technologies that have an impact on families -- sometimes positively and sometimes not. New technologies will inevitably give parents more control over the kinds of programming that come into their home and can provide a much richer, much more varied selection of programming. The afternoon session of the family conference will demonstrate and explore the impact of these new emerging technologies.

THE OPPORTUNITIES AND CHALLENGES

- Used properly, new technology offers us the chance to avoid the problems created by television.
- Technology offers parents new, affordable, easy-to-use tools to control the media that their children have access to through technologies like the v-chip, video-on-demand, and surf-watch for the Internet. (see below for discussion)
- New media will provide a huge increase in the variety and quality of programming available to families. Since parents will be able to select from thousands of different TV programs and educational games, there will be increased access to and demand for quality programming. For instance, cable television brought us the Discovery Channel, video-on demand can bring educational programming into the home when children are at home, CD-Roms can bring powerful educational tools into the home and the Internet allows children to explore new worlds.
- At the same time, new technologies, like the Internet and video games, will present families with new challenges as children have new ways to access adult material (pornography, violence, etc.). Already, the private sector is responding to these new challenges with technological solutions. For instance, a program called Surf-Watch, allows parents to control the types of material their children can explore on the Internet.

SPECIFIC TECHNOLOGIES

TELEVISION

There are a number of technologies that have or are being developed for television that give parents more control over the content of television programming that comes into their homes. Some technologies allow parents to choose what channels their children can watch and when. Some companies think that a technology that blurs objectional material is the answer. Here in the US, debate has focused on a technology called the V-Chip. (memo attached)

V-CHIP During Senate floor consideration of the telecommunications bill, an amendment offered by Senators Conrad and Lieberman to limit the exposure of children to television violence was accepted. The "V-chip" or "C-chip" (the same thing) was adopted by a vote of 73 to 26. The Administration supports the

amendment. The V-chip enables parents to set their television to block violent or obscene programs that carry an identifying rating or advisory from the programmer. The technology does not actually require a new chip in the TV but instead piggy backs on the closed caption chip already in television sets. It is estimated that when in mass production the new technology could cost less than a dollar per TV.

If industry has not adopted a ratings system within a year, the Conrad amendment calls for a ratings system to be developed by a Television Ratings Commission consisting of industry and parents. Broadcasters oppose the V chip blocking technology because they are concerned that advisories or ratings will cause advertisers to pull their sponsorship of programs.

Satellite TV -- New satellite broadcast services now becoming popular also have new technology that give parents more control over content. Direct TV and USSB, two satellite broadcasting companies, offer subscribers the ability to block programs based on a movie rating. Also, they have committed to allow subscribers to block programs based on advisories or ratings sent by cable programmers or broadcasters.

Information Superhighway -- The National Information Infrastructure (and particularly interactive TV) gives parents much more power over their video programming, and also provides a richer sources of educational and entertainment material. (Video on demand allows parents to choose when they view more adult programming and when they view family or educational programs. Other new technologies will eventually allow parents to better communicate with their children's teachers, to retrieve classroom assignments at home, or to visit the library of Congress electronically. This Administration is committed to ensuring that every classroom is hooked to the National Information Infrastructure by the year 2000.

On-Line -- Recent media stories about the Internet have focussed on pornography, hate speech, and runaway teens. While this new technology has brought us many of these problems, it can probably also provide solutions for many of them. The worse thing we can do is to unplug this new technology, preventing children from exploring the vast new world of educational opportunities. While Senator Exon, through an amendment on the telecommunications bill, has sought to control or regulate offensive material on the Internet, the industry has responded with technology to solve the problem. For instance, a group of on-line software developers have announced plans to develop browsers, the software that one uses to "surf" the Internet, that will include parental control devices. One such browser is SurfWatch Software, which blocks news groups, web sites, FTP sites, and gopher sites that may be considered offensive. SurfWatch maintains a list of inappropriate sites and is constantly updated for subscribers.

What Is The Responsibility Of Government?

The federal government has played and continues to play a significant role in preserving the public trust on the public airwaves. However, there is a great deal of debate regarding the extent to which the government should be involved, and the role and efficacy of regulations.

THE PUBLIC TRUST

The federal government has been involved in regulating the nation's airwaves since the federal Radio Act of 1912, when Herbert Hoover was the Secretary of Commerce. In reference to the role of the federal government, Newton Minow, the Annenberg University Professor of Communications Law and Policy at Northwestern University, has said: "Other democratic nations around the world who were establishing state-run radio systems on the belief that the airwaves were too valuable a resource -- for education, for culture, for citizenship--to entrust exclusively to private, profit seeking companies. We chose the opposite, not only choosing to give for-profit broadcasters access to the people's airwaves, but to make them the foundation of the system. In exchange for their privilege, broadcasters were required by law to use the airwaves as trustees of the public interest." The meaning of the term -- public interest -- along with questions about who should define it and enforce it have been subject to debate ever since.

CHILDREN'S TELEVISION ACT

Today the meaning of the public interest is focused on our children. The Federal Communications Commission (FCC) began regulating children's programming in 1960. In 1984, the FCC eliminated regulations governing children's programming that had been adopted over the years. Arguing that "marketplace forces can better determine appropriate commercial levels than our own rules," the FCC dropped long-standing commercial time guidelines, including guidelines for children's television.

Perhaps the most significant development has been the Children's Television Act of 1990, which: 1) reinstated commercial time limits during children's programming to not more than 10.5 minutes/hour on weekends and not more than 12 minutes/hour on weekdays; and 2) required that commercial television broadcast licensees, as part of their public interest obligations, meet the educational and informational needs of the child audience through their overall programming as well as through programming specifically designed to meet the educational and informational needs of children.

Furthermore, the Act required licensees to demonstrate at renewal how they have served the educational and informational needs of children, including serving their cognitive/intellectual or social/emotional needs. Congress suggested that examples of educational or informational shows might include programs like "Fat Albert and the Cosby Kids" which dealt in a meaningful way for children with issues such as drugs, divorce, friendship, and child abuse.

In September of 1992, the Center for Media Education (CME) released a study of

stations' compliance with the Act. The study focused on what broadcasters submitted as programming specifically designed to meet the educational and informational needs of children. It contained three major findings: 1) entertainment shows such as the Jetsons or Yo Yogi were being submitted as specifically designed to be educational programming; 2) very few new programs for kids had been created since passage of the Act; and 3) the few new programs often were aired at times inaccessible to children.

The FCC has preliminary reports from a recent field audit that suggest overall compliance rates that exceed 90 percent. Also recently, the FCC released proposed rules on the Children's Television Act proposing that each licensee be required to air one hour a week of educational programming on its station, and to be responsible for an additional two hours of programming that the licensee can pay another licensee in the market to air. Several concerns have been raised by children's television advocates about the impact of this proposal.

REGULATION OF INDECENCY ON TELEVISION AND RADIO

In the last twenty years, Congress and the FCC have tried on numerous occasions to prohibit or drastically restrict broadcast indecency, but until recently the courts have consistently held that, because the First Amendment protects indecent material, only limited regulation is allowed. In June of 1995, however, the D.C. Circuit upheld the Commission's current regulations, which prohibit broadcasting of indecent material during certain hours. This ruling has particular significance due to the renewed interest on the part of Congress in protecting children from harmful programming. Following are some details of the decision:

- o The Commission's ban on indecent programming was upheld, with slight modification, but it was determined that the Commission's ban could not constitutionally distinguish between commercial and noncommercial stations. The Commission's rules banned indecent programming on commercial stations from 6 a.m. to midnight and on noncommercial stations that sign off at or before midnight from 6 a.m. to 10 p.m. The court instructed the Commission to limit the prohibition from 6 a.m. to 10 p.m. for all stations.
- o The court held that the government has a compelling interest in supporting parental supervision of children and in safeguarding the well-being of minors. The court also held that the 6 a.m. to midnight restriction was the least restrictive means of furthering this interest, since large numbers of children watch television during those hours, while adults can watch television after midnight or can view indecent material by other means such as video.
- o The court also held that the disparate treatment accorded noncommercial stations that sign off at or before midnight bears no relation to the government's compelling interests, and the distinction therefore violates the First Amendment. Thus, the more limited restriction of 6 a.m. to 10 p.m. must apply to all stations.

This decision highlights the First Amendment distinction between broadcasting and cable television. The Supreme Court held nearly twenty years ago that the unique attributes of broadcasting, such as its pervasive presence and its accessibility to children, allow the FCC

to restrict the exhibition of indecent material on radio and television. Many critics, including the dissenting judges, believe that the distinction between broadcast and cable in today's market is no longer valid, and that broadcasting should be entitled to greater First Amendment protection, as is cable.

PUBLIC BROADCASTING

The government has also played a very important role in educational content development through public broadcasting. Public broadcasting stations carry an average of 6 hours of educational programming for children each day. Public broadcasting signals are available to over 98% of American families. Commercial broadcasting stations provide very little educational programming for children -- some as little as one half hour per week. While cable is developing educational alternatives for children, about 40 percent of families do not have cable, and some cable systems do not carry children's programming on the basic package.

Public broadcasting stations serve as the anchors for other educational and community activities. PBS Online uses satellite and wired networks to deliver lesson plans, course materials and video segments to schools in 20 states. This serves as a critical link in distance learning programs. Mathline is a video, data and voice communications system designed to improve students' math achievement. Ready to Learn provides programming targeted to preschool children and will be available to day care centers and other care providers. National Public Radio uses computer networks and bulletin boards to distribute in-depth news and information to schools and libraries. All of these services depend on federal seed money through CPB.

OTHER ASPECTS OF THE GOVERNMENT'S ROLE

There are several other areas where government involvement can be beneficial. For instance, the government can:

- Work with industry on technologies and standards for systems that enable parents to shield their children from adult material on TV and the Internet.
- Spur creation of high-quality educational programming and on-line services by making available government information and video footage (e.g. NASA imagery from space).
- Reform telecommunications regulations to provide for much more competition in video and on-line services and thus offer families much more varied and higher quality programming. (Much more than just 500 channels of the same old cable programming.)

Options: What Can Different Players Do?

There are a number of things that various stakeholders can do to approach these issues: media literacy, bringing the various facets of the media world together, the use of media to convey pro-social messages, positive programming for children, and creative new rating systems. Following are some example of what various stakeholders can do:

Parents

- More closely monitor the TV programming, movies, video games, and on-line services that their children use. Limit the total number of hours a week they can watch. Provide alternatives to TV (e.g., library books, sports).
- Watch TV with kids, help them understand media better, and set an example by watching quality programming.
- Explore how new parental control devices for TV and Internet can shield children from inappropriate material.
- Carefully evaluate video games, CD-ROMs, and on-line services for kids. Many companies now provide ratings for their video games. To encourage other companies to do so, parents can avoid buying unrated games (like Doom).

TV Writers and Producers

- Support development of rating systems and technologies like the V-chip that will enable parents to shield their children from violent or indecent programming.
- Use creativity to produce positive, pro-family programming. Question the prevailing wisdom that "sex and violence sell."

Broadcasters

- Voluntarily decide to not broadcast violent or indecent programming when children are likely to be watching.
- Support development of rating systems and technologies like the V-chip that will enable parents to shield their children from adult programming.

Advertisers

- Forgo sponsoring prime-time programs that are inappropriate for children--no matter how high the Nielsen ratings. (A pro-family image can be worth millions in the marketplace.)

Technology companies

- Develop and market new technologies for shielding children from adult material on TV and the Internet.
- Use new computer, networking, and video game technologies in constructive ways.

Schools

- Teach children "media literacy" so that even young children can separate fact from fantasy on TV, video games, and in other media. Teach children to be more than just passive viewers of media.
- Explore ways to work with parents to help them get control over the TV set. Inform parents of organizations that rate programming and video games.

Others

- Several non-profit groups (e.g. KIDSNET) publish guides for parents to help them identify "pro-family" programming and video games.

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Background Materials – Family and the and Media

1. **"New Internet Feature Will Make Voluntary Ratings Possible,"** John Markoff, New York Times, 7/3/95.
A consortium of 59 companies is planning to create a ratings system, similar to the movie rating system, to warn of violent or sexual content.
2. **Uncle Bob's Kids' Page**
An example of a positive resource available to kids on the internet.
3. **"TV Violence Tied to Aggression,"** Henry Hess, Toronto Globe and Mail, 6/17/95.
University of Chicago study by Dr. Leonard Eron finds links between TV violence and aggression.
4. **"The Circle of Blame,"** Center for Media Literacy
Difference between media and TV violence, summary of American Psychological Association study, myths and realities of TV violence.
5. **"Advance Parental Advisory Plan: A Four-Network Proposal For A Two-Year Test,"** ABC, CBS, NBC, Fox, 6/30/93.
6. **"Industry Initiatives to Address the Depiction of Violence on Television,"** 1/10/93.
Summary of initiatives by major TV networks, cable companies, entertainment industry.
7. **Address by Richard Heffner, Spring 1995.**
Speech on this Rutgers University professor's conversion from absolutist free-speech liberal to advocate of public regulation of for-profit entertainment industry.
8. **"Television Values And The Values Of Our Children,"** Newton Minow, The Annenberg Washington Program. Children Now Conference, Keynote Address, March 2, 1995.
The responsibility to control TV's influence on children's values lies with everyone -- industry, academia, government, and parents.
9. **"Commencement Address to Boston University,"** John Sibley, 5/21/95.
Speech by Boston University President on how the domains of choice and of law have eroded the domain of civility and manners.
10. **Polls**
*Children and Influence of TV Violence, 7/93.
Kids and the Information Superhighway, 1/94
Leon/Yankelovich Youth Monitor Research Highlights, 1995
Leon/Yankelovich Youth Monitor Kid Trends Since 1987*
11. **See No Evil: The Backstage Battle Over Sex and Violence,** Geoffrey Cowan.
*"Chapter 12: From Sex to Violence."
History of FCC regulations from 1976 through 1978.
"Chapter 13: The Search for Solutions."
Efforts to reconcile freedom of expression, the quest for high ratings, and sex and violence on TV.*

New Internet Feature Will Make Voluntary Ratings Possible

NYT 7/3/95

By JOHN MARKOFF

A consortium of 59 companies, including the nation's leading hardware and software concerns, is planning to change the Internet's most popular software, making it possible to create rating systems similar to those used in the movie and video-game business to warn of violent or sexual content.

The new software feature, to be added later this summer to the Internet's popular World Wide Web service, will allow parents, schools and other organizations to use a rating system to screen categories of material from children or from any-

one who might find it objectionable.

The software change would bring a new level of voluntary control over the World Wide Web, a simple-to-use retrieval and transaction system that has led to the explosive growth of the Internet. The modification would ease fears that the Internet is becoming an uncontrollable channel for the distribution of so-called cyberporn, according to Tim Berners-Lee, director of the World Wide Web Consortium, an industry trade association based at the Massachusetts Institute of Technology.

The consortium is completing the specifications for what it calls a content rating field, a designated place within World Wide Web documents

in which the rating would appear. Making this change will require adding a piece of computer code to the hypertext transmission protocol, or HTTP. This protocol, a set of communications software instructions, provides the underpinnings for the World Wide Web.

"This is another good example of how the Internet adapts to the situation around it," said Eric Schmidt, chairman of the Internet Society, the organization that is the informal governing body for the Internet global computing web. The Internet "is such a creative place that it rapidly generates solutions to these kinds of problems," he said.

The Internet has been under attack by members of Congress in recent weeks because of the widespread availability of graphic sexual material on the network.

"The analogy to draw is with movie and video-game rating systems," Mr. Berners-Lee said. "Initially, the new technology will permit voluntary self-rating systems."

In other words, the Web group would set the software-screening capabilities, but leave it to information providers to determine what rating criteria to adopt, if any. Computer users could set their software to

block access to categories they might find objectionable.

Members of the World Wide Web Consortium include AT&T, Digital Equipment, I.B.M., Microsoft and Sun Microsystems.

Mr. Berners-Lee is a software designer who created the World Wide Web as a staff member at Cern, the European physics research center. Since it was first deployed in 1991, the World Wide Web has grown at an exponential rate and now is the biggest component of the Internet.

The invention of the Web made it possible to retrieve information without concern for where it was stored. In the last two years, a stampede of commercial services, ranging from catalogue sales and banking from newspaper and radio services, has come to the Web.

While Congress is considering legislation that would outlaw sexually explicit material on the Internet, a number of technology companies have come forward in recent months to propose voluntary, technology-based solutions to the problem of screening access to such material.

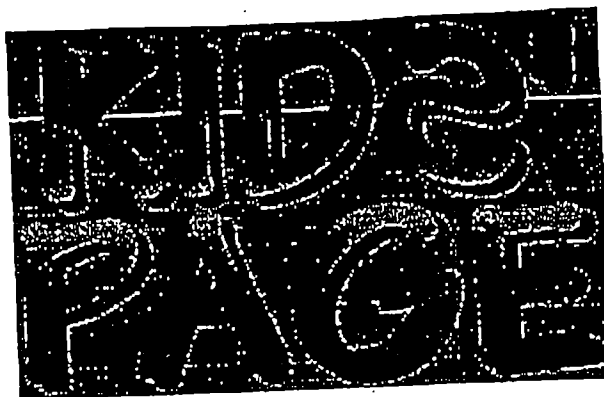
The Microsoft Corporation, Netscape Communications Inc. and Progressive Networks Inc. recently created an organization to develop a voluntary rating system and software filtering system that would work with Netscape's popular Web-browsing software. A small start-up company, Softwatch Inc. has developed software that permits computers to block a list of Internet sites.

John Patrick, the executive in charge of Internet business at the International Business Machines Corporation, said his company would introduce technology next month that would enable groups of information providers to create "advisories" that allow users to filter out objectionable material on the Internet. The I.B.M. approach might work with the technology that the consortium is planning.

<http://gagne.wwa.com/~boba/kids1.htm>

UNCLE BOB'S

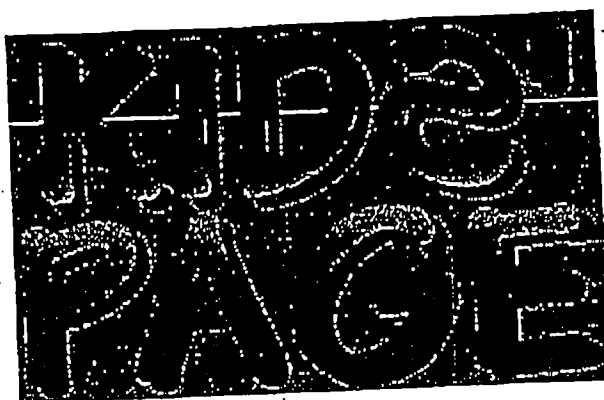
An example of the kinds of positive resources kids can find on the Internet.



SECTION 1

- The Michael Jordan Page - Talk about Michael's return to basketball, plus links to pages on the Bulls, NBA teams, schedules, fantasy basketball, and the FAQ.
- The Lite-Brite Page - Pictures created with different colored dots. Contains the current featured work, and a gallery of past pictures. You can edit a picture online.
- Sega - Sega News, Press Releases, Sega Genesis, CD, Game Gear, Genesis 32X, Sega Sports, Sega Club, Sega Toys, Sega Channel, Sega Visions, Sports Byline USA, plus Sega Mall and links to other places.
- Franklin Institute Virtual Science Museum - They 'bring the exhibits, resources, and fun of a museum visit right to your desktop' with virtual exhibits and hotlists.
- VidKids - California Museum of Photography's Web page for K-12 kids has an Interactive Gallery, Media Literacy Program, and Lesson Plans.
- Unicycling - Has links to the FAQ and mailing list archive, and info on games like unicycle hockey, plus a photo album and more.
- * Helping Your Kids Learn Science - For parents. Do your kids ask Why is the sky blue, Why do things fall to the ground, How do seeds grow, What makes sound and music, Where do mountains come from, Well, look into this from the government.
- * Global Show and Tell - Children show off their favorite projects, possessions, accomplishments and collections to kids (and adults) around the world.
- VolcanoWorld - Everything about volcanos. Includes a Hawaiian Tour Guide, volcano images, current and recent eruptions, and more.
- Fun Math - Math can be fun when you include math jokes, fractals, paradoxes, logic puzzles, crystals, hyperbolics and knots, plus the MATLAB Gallery of pictures.
- schoolsNET - A new organisation providing Internet access and educational resources to Australian schools. Has links to exhibits, a hotlist, libraries and directories, and a demo pages.
- LEGO Information - Games, projects, pictures, plus the history and product lines.
- The Snow Page - Covers every aspect of the white fluffy stuff. Everything from snowboarding to travels, zines, trails, you name it.
- Museums - From the WWW Virtual Library. Has links to museums, exhibits, galleries, libraries, and further lists and links.
- Sea World - Main selections are Animal Information Data Base, Teacher's Guides, Shamu TV: Sea World and Busch Gardens Video Classroom

UNCLE BOB'S



SECTION 2

- Puzzles - Puzzles and brain teasers archived from the newsgroup rec.puzzles and categorized by subject. Both the puzzles and their solutions are given.
- The Global Cycling Network - Info on bicycling organizations, newsletters, ride calendars, mailing lists, and links to the VeloNet Gopher and WWW page, and more.
- Prints and Printmaking - Interactive site has 2,800 images covering pop art to high art from the 15th to the 20th centuries.
- Dinosaurs in Hawaii! - Exhibits include Triceratops Skull, Tyrannosaurus rex Head, Stegosaurus Skeleton, Baby Hypselosaurus Sculpture.
- * - Schools on the Web - Lists schools by location. Also has links to Elementary Schools, Secondary Schools, School Districts, Educational Organizations, K-12 School Lists. Has a clickable map of the US.
- Stereograms - A page with links to dozens of stereograms, and a link to a similar page with previews (takes longer to load). These sites have been selected and been given a rating out of 5 based on the following criteria: appearance, content, ease of use, organization, relevance, suitability for a young audience.
- The Minneapolis Institute of Arts - They have over 85,000 objects spanning 4,000 years. You can see some of them in the exhibitions and galleries. There's also a museum shop, educational and general info, and other resources.
- Peg - A game where you try to remove more pegs from the board than the computer you're playing against.
- NCSA Education Program - Makes the connection between scientific research and education, and makes the tools for computational science available in the classroom.
- Computer Graphics - Great set of links (with icons) to places like MiraLab Computer Graphics & Animation Group, Electronic Visualization Laboratory, The University of Manchester Computer Graphics Unit, Graphics, Visualization, and Usability Center, Thant's Animations Index, 3D WEB, UB IMAGER Computer Graphics Lab, NASA Scientific Applications and Visualization Branch.
- CityNet - A comprehensive international guide to communities around the world. It provides access to information on travel, entertainment, and local business, plus government and community services for all regions of the world.
- Connect 4 - The game of Connect 4 is easy to play. You just drop colored disks down into columns and try to connect four of them in a row (up and down, across, or diagonally). You play the computer.
- Janice's K-12 Cyberspace Outpost - Has what's new, the best use of the Web by K-12, and links to museums, educational resources, art.
- Transformers - Has the Transformers FAQ, a telnet link to the MUSH, fan fiction, episode guide, FTP site, stats, and lyrics to the movie CD.
- The Language Page - Language resources from all around the world, range from dictionaries to

language tutorials to spoken samples of languages.

- Boomerang Page - Info on tournaments, how boomerangs work and how to use them, as well as resources, books, etc.

SPOTLIGHT ON STAR TREK

- Voyager - The new Mission for the Voyager is described, Starfleet Personnel records are available for the members of the Voyager crew, and the Technology of Voyager describes the major crew areas of the ship.

- Star Trek: The Next Generation - Episode guide, cast info, trivia, Star Trek science. Vote on your favorite episode.

- SunSite Star Trek Sounds - A nice size folder of sounds, bits of dialog and sound effects. If you have a helper application for your graphical browser, you can just click on the sounds to hear them.

- Star Trek Art - Joshua Bell's Web Site specializes in Star Trek ASCII art, including all the star ships, series logos, and GIF conversions of the cast.

- Final Frontiers - A low bandwidth Virtual Reality game. Requires telnet capability. Instructions are given on the Web page this link will take you to.

- Star Trek - Has info on STNG, DS9, Voyager, and a picture archive with about 8 megs.

- Star Trek FAQ - This is a 6 part Web based FAQ, fully illustrated with ASCII Art pics.

- Paramount Star Trek Site - With links to the Voyager and Generations pages.

- Star Trek - Lots of links to many Star Trek sites.

- Hotlist of K-12 Internet Schools - This list is laid out in geographic categories. Includes non-US cities.

- Coloring Book - Select a picture, and color it. The pictures used here were taken from Coloring Book 2.0 by Jim Allison. There's even a Mac coloring program you can download.

- Young Scholars Page - Information about the activities and events involving the Young Scholars. A map is available showing the locations of the 3 'Young Scholars' teams.

- Tic-Tac-Toe - This is a 2 player game. When you access the page, you will be either player 1 or 2. If you are player 1, you may have to wait for another player to access the page.

- Press Return - Scholastic Network's online multimedia publication for middle and high school students. Gives young writers, poets, and journalists the chance to collaborate with professional editors and to have their work read and viewed by a worldwide audience.

- Ken's Go Page - Links to everything you need to learn about and play the game called 'Go'.

- Intercultural E-Mail Classroom Connections - The IECC (Intercultural E-Mail Classroom Connections) mailing lists are provided by St. Olaf College as a free service to help teachers and classes link with partners in other countries and cultures for e-mail classroom pen-pal and project exchanges.

- The Mammoth Music Meta-List - Covers Classical and Opera, Country, Folk, Pop, Rock, Alternative, Hip Hop, Jazz and Blues, Reggae and Ska, a cappella, Indian, Chinese, Latino/Hispanic, New age, Barbershop Quartet.

- Whales - A thematic unit for cooperative learning across the K - 5 integrated curriculum which is an interactive resource for teachers, students and parents.

- CyberKids Launchpad - From the CyberKids page. It has links to sites for kids listed in categories like art, fun and games, science, math, museums, nature.

- Boy Scouts - WWW Pages for the Boy Scouts of America and Member Units. Has national phone numbers, listing of BSA councils, info on Cub Scouts, Explorers, and other related resources.

- Blue Dog Can Count - Just type the numbers and select the math operation you want performed, and Blue Dog will bark the answer. You need to be able to play sounds.

- Cyberspace Middle School - Designed for students in the sixth, seventh, eighth and ninth grades who are using the World Wide Web to help get an education.

UNCLE BOB'S



SECTION 3

- * - Kids Web - A World Wide Web Digital Library for Schoolkids. Everything is listed in categories from astronomy and computers to sports and science.
- Journey to Beijing - A personal account. 'There are plenty of guide books to tell you about the place, so I have concentrated more on the journey and the things I learned from talking to the guides and my fellow travellers.'
- Interesting Places for Kids - A page made by Stephen Savitzky for his 9 year old daughter Katy. Has lots of links.
- MathMagic - Provides strong motivation for students to use computer technology while increasing problem-solving strategies and communications skills.
- Inline skating - Skating in Holland, England, US, plus movies and the rec.skate FAQ, and pointer to inline related companies.
- Canada's SchoolNet - A gopher server with neat things to do, cool things to try, penpals, and more.
- SunSite Sounds - Sounds from cartoons, movies, TV, and many other categories. If you have a helper application for sound on your graphical browser, you can click on the sounds to hear them.
- Logo - About the Logo computer programming language for kids.
- USA CityLink - The USA CityLink project is a city's interface to the world. It is a listing of World Wide Web pages featuring U.S. states and cities.
- The ChessServer - An experimental Web server to allow 2 individuals to play chess over the Web.
- International Universities - An alphabetical listing of collegio and university home pages.
- Children's Pages at Wombat Net - Has info on: Animals, Dinosaurs, High Schools, Hobbies, Libraries, Magazines, Museums, Space, Toys, Travel.
- Exploratorium - Fun for kids of all ages. Has a digital library and FTP site with images and more.
- Vose School Education Resources Page - Created by a Beaverton Schools (Beaverton, OR) teacher to introduce students and teachers to the internet.

SPOTLIGHT ON STORIES, VERSE AND LITERATURE

- Alice's Adventures in Wonderland - A Project Gutenberg version, with separate links for each of the 12 chapters. This makes accessing quicker.
- Illustrations for Lewis Carroll Books - Points to .gif files of the illustrations by Tenniel from Lewis Carroll's two "Alice" books.
- 72 * - Fairy Tales - From Tom Thumb to Cinderella, Snow White, Jack and the Beanstalk, Hansel and Gretel, and dozens more.
- Dr Seuss - Biography, info on books, plus parodies, and Dr Seuss goes to the moviees.

- * Library of Congress: Children's Literature Centre - Has Bibliographies and Guides, Electronic Discussion Groups, Electronic Journals, Electronic Texts (Books and Images), and Other Internet Resources
 - * MidLink Magazine - An ezine created for and by kids in the middle school year (10 to 15).
 - * Children's Literature: Electronic Resources - Gopher with info on Bibliographies, Indexes & Library Guides, Children's Literature Centers and Collections, Conferences, Electronic Children's Books, Reviews, Publishers and Bookstores, and Internet Resources for Children's Literature
 - KidPub - Children can publish stories on the Web and read stories published by other children. A free service sponsored by En-Garde Technical Communication.
 - Aesop's Fables - Aesop, born a slave about 620 BC, gave the world many of the fables we repeat to this day. This Gopher site has dozens and dozens of them.
 - A GREAT GRIEF - By Hans Christian Andersen.
 - Aladdin and the Wonderful Lamp - The traditional story as etext from Project Gutenberg.
 - The Wizard of Oz - The original story by L. Frank Baum, which is different from the movie. Some people seem to argue over which is best, but that is rather silly to do. This version is presented in 24 chapters, and there is a link to the sequel "The Marvelous Land of Oz".
 - Peter Pan - In 17 chapters, this version was created by comparing various editions.
 - A Child's Garden of Verses - Over 40 selections in this famous collection by Robert Louis Stevenson.
 - Project Gutenberg - Project Gutenberg was begun in 1971 by Michael Hart. The premise on which Michael Hart based Project Gutenberg was: anything that can be entered into a computer can be reproduced indefinitely ... what Michael termed "Replicator Technology".
 - * Children's Literature - A guide for the K-12 range. It has: Lists of Recommended Books, Information about Fictional People and Places, Electronic Children's Books, Current Movie Tie-ins, Electronic Journals and Discussion Groups, Other Children's Literature Sites, Resources for Parents and Teachers, Children's Writings.
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- Pictures: Animals and Plants - Gopher sites with birds and bugs, tigers and trees.
 - Animaniacs - Episode guide, lyrics, cultural references guide, FAQ, sound bites.
 - Snow and Ice Sculpture - Ice and snow carvers from Japan, the United States, the Netherlands, Australia, France, Italy and Canada gather in Ottawa each year to compete at Winterlude - Ottawa's midwinter fun-fest designed to cure us of cabin fever.
 - Treasures of the Czars - The St. Petersburg Times and the Florida International Museum, we present a virtual museum bring you a tour of Treasures of the Czars. It's designed to give you a taste of the actual exhibit that includes more than 250 artifacts from 300 years of Russian Czars.
 - Birthday Web - Shows who's birthday it is today on the Internet. Includes email addresses, and hot links to those with home pages.
 - CyberKids - CyberKids is a new (January 95), free online magazine for kids by kids. It has stories, artwork, puzzles, links and more. You can leave messages for other kids to read in CyberKids Interactive.
 - Swedish Chef - Bork, bork, bork, it's about the Swedish Chef from the Muppets. Includes a FAQ, link to the alt group, and by clicking a link, you can read the page in Swedish-Chefese.
 - Online Educational Resources - This page provide pointers to some online resources for students and educators.
 - * Almost 2001: an NBC series on the communications revolution - "Almost 2001" was a segment on NBC Nightly News. The segment was launched on Monday, December 27, 1993 as the title of a 5-part series on Telecommunications and Technology reported by George Lewis.
 - Dinosaurs - Popular Web site. The four main areas are The Dinosaur Hall, The Mammal Hall, The Alcove of Early Tetrapods, Dilophosaurus Special Exhibit. A graphical browser is recommended.
 - KID List - A hotlist of sites for kids.
 - Young Person's Guide to Hot Web Spots - From the Ontario Science Center. Has links to over two dozen sites of interest to young people.
 - Fractal Microscope - An interactive tool designed by the Education Group at the National Center for Supercomputing Applications (NCSA) for exploring the Mandelbrot set and other fractal patterns.

link to the personalities poll and the original Animaniacs page.
 - MegaMath - Project is intended to bring unusual and important mathematical ideas to elementary school classrooms.

SPOTLIGHT ON UPCOMING, CURRENT, AND RECENT EVENTS

- Astro 2 Live - Astro-2 is a high-tech observatory flying for 16 days in the payload bay of the Space Shuttle Endeavour during the STS-67 mission. The Astro-2 instruments allow astronomers to view stars, galaxies, planets and quasars in ultraviolet light, which is invisible to our eye. Astronomers from around the country and the world expect to make many new discoveries about the cosmos during the Astro-2 mission.
- JASON VI: Island Earth - A voyage to the volcanoes, observatories and unique environments of Hawaii, February 27 - March 11, 1995.
- Best of the Web 95 - Due to popular demand, the Best of the Web will be back this spring, bigger and better than ever. This year, the awards will be presented at the Third International WWW Conference, being held in April in Darmstadt, Germany.
- California Floods - Starting on January 5th, a series of Pacific storms with heavy rain began arriving in California one after the other causing many rivers and streams to overflow, though mostly in areas known to be flood-prone.
- * - Space Shuttle - Has info on the various shuttles and their missions. Plus related info on NASA and a FAQ.
- Japan's 7.2 Earthquake - On the morning of January 16, an estimated 7.2 earthquake hit the city of Kobe in Japan.
- 1996 Summer Olympics - Has info on official programs, tickets, travel, etc. Also has a text based version.
- 1996 Summer Olympics - Much of the OLYMPIC information is presented in graphical formats such as maps or photos. Several of the gifs are quite large, patience is advised.
- Maya Quest - In February 1995, the MayaQuest team of cyclists led by Minnesotan Dan Buettner will embark upon a wholly kid-directed expedition into the Maya world of Central America.
- Voices of Youth - They say 'we are appealing to you - to young people worldwide - to send your views to the world leaders who will be attending the March 1995 World Summit for Social Development in Copenhagen.'
- InterNet 25th Anniversary - The 25th Anniversary of the Internet begins September 1, 1994 and continues through December, marking the installation of the first four network sites on the ARPANet in 1969.

- Plugged In - Plugged In is a non-profit group dedicated to bringing the educational opportunities created by new technologies to children and families from low-income communities.
- 4H Gardening - 4H family gardening projects, including vegetable and herb gardens, plus urban, kitchen and container gardening. All this information is on a Gopher, which makes sense.
- Wooden Toy Exhibit - A seven part show with small pictures you can click to see bigger pictures. From Italy. Requires graphical browser.
- Hiking and Walking - Features 'Walking with the Walrus' plus links to info on mailing lists, publications, events, trekking, tours, and gear.
- The Canadian Kids Page - Sections include Great Canadian Pages!, List of Activities and Links, Canadian Kids Page Archives, and Other Children's Pages from Around the World.
- Veb Village - In the Village you can move about (by clicking on squares you can navigate the village), build (by using the rotating build menu and clicking on "Build Selected Item Here" you can construct various things), talk (by typing a message in the "Enter your speech here" box and clicking on "Have your say" you can talk to other people in the village), Visit other places (certain places in Veb Village contain links to other places which you can visit).
- pinball archive - You'll find rules and tips for various machines (old and new), plus polls

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- Baseball - A number of small textfile news items on Major League teams. Was last updated before the strike.
- Baseball Server - Has info on the strike, all divisions of both leagues, standings, and more.
- Home Plate - Seattle Mariners Baseball team. Has headlines, trivia, merchandise, Ken Griffey Jr.
- Boston Red Sox - Game recaps, Boston media talk about the team, photos, all time great Bosox players, league stats, etc.
- Toronto Blue Jays - An unofficial site. It has player profiles, SkyDome information, statistics and you can vote for your favorite player.

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- Electric Postcards - You fill out the postcard, select a picture, fill in the email address of the recipient, and press the button. An email message is automatically sent to the recipient, and they are told a postcard is waiting at the electric post office, where they can go with their Web browser to look at it. But only they can look at it because they are given a number to access it.
 - EcoNet - Gopher site covers a variety of environmental issues, and are maintained by the staff, interns and volunteers of EcoNet and IGC.
 - The Children's Corner - By Richard Darsie. A small page where Richard chats and offers a few links.
 - Interactive Web Games - All kinds of games, from tic-tac-toe to Minesweeper, and there's crosswords and slide the tile puzzles. A fast connection helps with some of these games.
 - EINet Galaxy Educational Hotlist - Good sized list of educational resources. Web, Gopher, FTP, newsgroups, all alphabetized in several categories.
 - Gateway to Antarctica - Are you curious about this strange place at the bottom of the world? This page has a clickable map and links to the International Centre for Antarctic Information and Research, International Antarctic Centre, plus science, news, tourism, environment and more.
 - TIME Magazine - Time weekly Web version of their magazine. Has links to pursue different angles to stories, moving through the archives of TIME, or making links to other documents as well as other publications and sites.
 - Le WebLouvre - Art museum on the Web. The exhibits change, and due to legal threats by the Louvre in Paris, it could go away soon.
 - K-12 Servers - Lists Servers by: U.S. Department of Education, U. S. K-12+ Servers by State, K-12+ Servers Outside the U. S., and has a Miscellaneous category.
 - The Gizmo Page - Video games, computers, feature phones, CD-ROMs, and every kind of home electronics, plus the Best Gadgets of 1994.
 - Physics Museum - Has an exhibit with GIF pictures of the collection of the early instruments of the Department of Physics of the University of Naples from 1645 to 1900.
 - Virginia Tech Children's Gardening Information - Gopher menu with Virginia Tech Children's Gardening Information text files which are not hot linked.
 - Resources about Children - Mostly serious matter like the INFACT anti-smoking campaign, info on schools, science, etc.
 - Osiris QuizTime - The quiz consists of 25 multiple choice trivia questions, each worth five points, on a wide range of subjects. Answers to the previous week's questions are available.
 - Children - Index page from Yahoo.
 - Bacgammon Page - Links to the FAQ, newsgroup, annotated matches, plus items for beginners, and playing on the Net.
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SPOTLIGHT ON BASKETBALL

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- The Michael Jordan Page - Talk about Michael's return to basketball (email to the MJ page plus teabites off the newsgroups). You'll also find links to the Sports Illustrated cover story on MJ's return, Michael's sports card, stats, and pages on the Bulls, NBA teams, schedules, fantasy basketball, and

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Studies link violent television shows watched by young children to aggressive behaviour when they grow up. A U.S. researcher who studies TV violence says the link is as strong as that between cigarettes and lung cancer. (BILL BECKER/Canadian Press)

TV violence tied to aggression

Parents should be vigilant over shows children allowed to watch, researcher says

BY HENRY HESS
Crime Reporter

MIDLAND, Ont. — Young children who watch violent television shows are likely to behave more violently, even after they become adults, a U.S. researcher said yesterday.

Dr. Leonard Eron told delegates to a conference on violence that studies have found as strong a link between television violence and aggressive behaviour as the link between cigarettes and lung cancer.

He said the findings have been confirmed during several decades of research backed by some of the most highly regarded public health groups in North America.

Now it is time to start acting on that knowledge, both by curbing gratuitous violence and by making violent programs less accessible to children, he said.

Dr. Eron, a University of Chicago psychologist, has spent almost four decades studying the causes of aggressive behaviour — which he defines as intended to injure or irritate — in children.

He stumbled onto the television connection by accident in 1960, while looking for a link between parents' child-rearing practices and aggressive behaviour in school.

"I was certain at that time that TV was really of no importance, no different from fairy tales, or the movies, he

said.

But the research team threw a few questions about television into the study, mostly to break the monotony. And the study of 856 children, all third-graders in Columbia County, N.Y., yielded unexpected results.

"Much to our surprise, we found that for boys, there seemed to be a direct positive relation between the violence of the TV programs they preferred and how aggressive they were in school."

Initially, he said, it was impossible to say that television violence caused the aggressive behaviour.

But 10 years later, the U.S. Surgeon-General's committee on television violence commissioned a follow-up study, using the same group of children, who were now young adults.

About half of the original sample participated in the follow-up. The most striking finding was the link between what the children had watched on television when they were 8 and the tendency to act aggressively, Dr. Eron said.

"Actually, the relation was even stronger than it was ... at age 8. And further, there was no relation between a young man's aggression at age 19 and the amount of TV violence he views at that time."

In fact, boys who had not been very aggressive at age 8

but watched violent television shows were significantly more aggressive 10 years later than boys who were initially highly aggressive but watched less-violent programs.

The researchers found not only that watching television violence was the most plausible explanation for the aggressive behaviour, but that other variables such as IQ, social status, parental aggression and church attendance did not seem to make any difference.

A second follow-up 12 years later found that the effects of a heavy diet of televised violence persisted into adulthood. The men who had watched more violent television at age 8 had been convicted of more serious crimes by age 30. They were also more aggressive when drunk and were likely to treat their own children more harshly.

Dr. Eron said it's likely the children picked up attitudes and ideas about solving interpersonal problems that they carried with them.

Over the past two decades, additional studies sponsored by the Surgeon-General, the National Institute of Mental Health, the American Psychological Association and the Centers for Disease Control and Prevention have reinforced the findings.

Other studies have found similar effects among both boys and girls in Australia, Finland, Israel

and Poland.

Statistically, Dr. Eron noted, the correlation between television violence and aggression is about the same as that between smoking and lung cancer, and significantly greater than the relationship between mental illness and aggression.

Although it is not the only factor (heredity as well as physical, neurological and environmental factors also play a part), it can no longer be ignored as a contributing cause of violence in society, he said.

Some of the worst offenders are Saturday morning cartoons, he said, and these seem to have as much if not more effect on children's behaviour than shows using live characters.

He urged parents to limit their children's television viewing and to know what the children are watching and discuss it with them.

He also called on broadcasters and regulators to provide less-violent alternatives and to adopt a rating system for shows so parents will know what to expect.

The importance of early intervention was a common theme of the three-day conference, which focused on violence as a public health issue.

"Speakers" emphasized that what happens to children plays a big part in determining how they act later in life. And patterns set in childhood are very difficult to change.

General overhaul of CBC urged

'Tinkering' no longer enough

BY HUGH WINSON
Parliamentary Bureau

OTTAWA — After a year of hearings and research, the Commons heritage committee has abandoned its original mandate to make specific recommendations for changes to the CBC. Instead, it calls for a general overhaul of the CBC to root out inefficiencies.

According to a late draft of the report leaked yesterday to Canadian Press, "The days are gone when tinkering here and there can ensure the continued success of the corporation. We have come to the conclusion that the corporation must be re-engineered."

The report falls far short of the mandate given to the heritage committee last year, to study how the CBC should adapt to the new world of direct broadcast satellites and to a multichannel universe.

The committee was also supposed to propose new sources of funding. The CBC faces a \$380-million cash shortfall within two years, the result of past (and future) cuts to its parliamentary grant by the former Conservative government and by the Liberals in their latest budget.

Instead of making funding recommendations, or commenting on the government's broken campaign promise to provide stable funding for the CBC for five years, the report states that in the new financial climate the CBC must make changes in all of its operations.

The committee has watered down an original draft prepared by staff under chairman John Godfrey. In an interview before the report was made final, Mr. Godfrey said the committee did not go into many specifics because it didn't want to tie the hands of new CBC president Martin Beatty. Mr. Beatty took office on April 1 and has already announced some steps of his own "re-engineering" program.

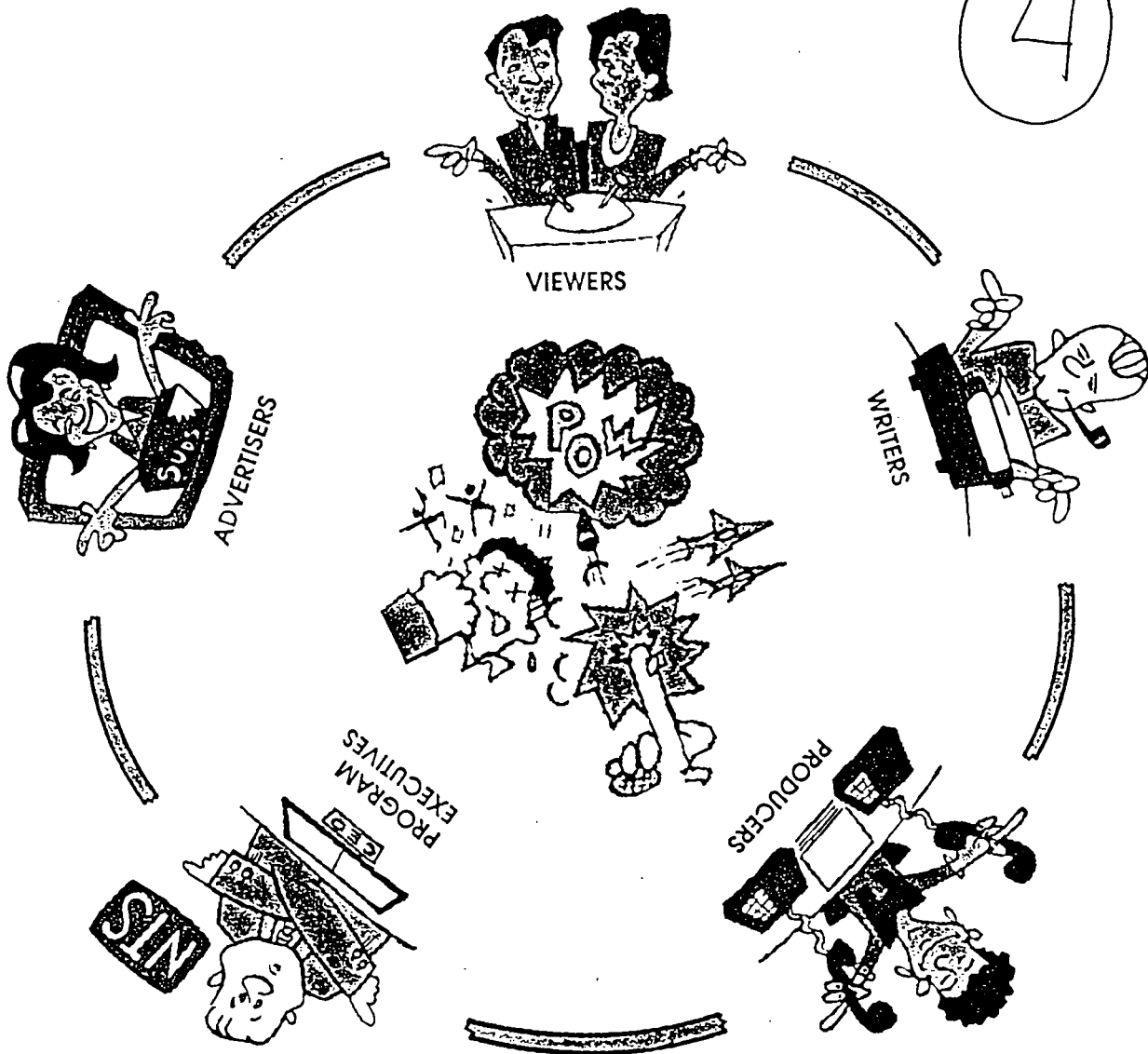
That earlier, tougher draft said the CBC should get out of regional stations, drop coverage of professional sports and stop broadcasting from its own transmitters by providing programming through cable systems and satellites.

Now, the report says the CBC should continue coverage of professional sports and programming designed to attract commercial revenue. Although the committee is no longer recommending that the CBC abandon local TV newscasts, it does say the CBC should consider reducing its expenditures in crowded markets.

PAUL LESS - PONTABLE

The Circle of Blame

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No responsible person maintains that violence on TV is desirable for individuals or for society. How then, does it happen that the media continue to be filled with increasing amounts of violent imagery?

Through examining the "circle of blame," we can better understand how a complicated web of ratings and economics combine to create a system in which each party feels powerless because "somebody else" creates the problem:

- Viewers blame those who write and create the shows;

- Writers/directors say the producers require violence in programs in order to get them financed;
- Producers blame program executives for demanding "action" in order to get ratings.
- Program executives say competition is brutal; and blame the advertisers for pulling out unless a show gets high ratings;
- Advertisers say it's all up to the viewers!

It's time to stop the circle of blame and recognize we all share responsibility for the culture we are creating and passing on to our children.

Thanks to Mary Megee, producer of On Television: The Violence Factor for the original idea of the "circle of blame."

There is a Difference...

When considering issues around media and violence, we must be clear what we are talking about. Not all portrayals of violence are the same nor are they all problematic. Here are some important definitions and distinctions about media violence to keep in mind.

"TV violence"

Refers to violence in programs appearing on television networks, local stations or cable channels.

"Media violence"

Includes not only violence on television, but also in movies, videogames, music, videos, print and even advertising.

There is a difference between violence...

- on broadcast television stations using airwaves licensed to serve the public and available free;
- on cable channels which require voluntary payment of subscription fees;
- in videos or movies which are also voluntarily rented or tickets purchased at the box office.

There is a difference between violence...

- in entertainment
- in the news or in documentaries

There is a difference between violence...

- portrayed with real-life consequences
- portrayed without consequences and/or with humor

There is a difference between violence...

- that may be justified in terms of plot and character (as in great drama).
- that may not be justified because it is used primarily to grab viewer attention, create emotional shock or to showcase special effects. (Often referred to as "gratuitous" or excessive violence).

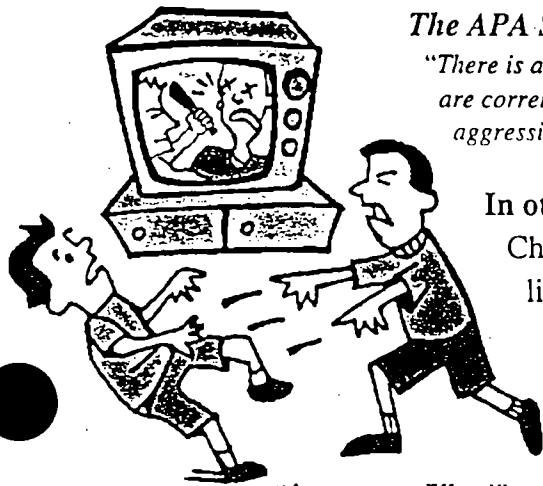
"Reduce Media Violence!"

When we say we want to "reduce media violence," we are primarily talking about gratuitous violent imagery in entertainment media especially in media that is available to or developed for children.

Four Effects of Viewing Media Violence

Does viewing violence in media contribute to violence in real life? In August 1993, the Commission on Violence and Youth of the American Psychological Association issued a major new report titled: *Violence and Youth: Psychology's Response*. The report moved the debate on the effects of media and violence from just the impact on individuals to the cumulative impact of media violence on our quality of life and on society as a whole and identifies four serious and real-life effects resulting from repeated long-term violence in mass media.

1 Increased aggressiveness and anti-social behavior.



The APA Study says...

"There is absolutely no doubt that higher levels of viewing violence on television are correlated with increased acceptance of aggressive attitudes and increased aggressive behavior."

In other words...

Children who watch a lot of violence in the media are more likely to imitate what they see (Ninja chops, sword and gun play, fist fights, etc.). Aggressive children who have trouble in school and in relating to peers tend to watch more television. The violence they see there reinforces their tendency toward aggressiveness and compounds their academic and social failures. If children do not have a strong support

system to learn to handle anger and balance aggressiveness, they can establish lifelong patterns of aggression which may result in adult crime, cruelty to others (e.g., abuse) and overall mean-spiritedness.

2 Increased fear of becoming a victim.

The APA study says...

"Viewing violence increases fear of becoming a victim of violence, with a resultant increase in self-protective behaviors and increased mistrust of others."

In other words...

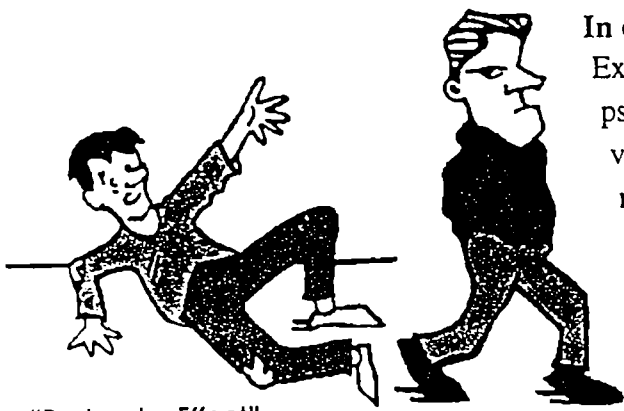
Watching excessive amounts of media violence can make people think their communities are more dangerous than they really are. People who watch a lot of media violence tend to put bars on their windows, worry about locks and security systems and vote for more prisons and police. If we fear going out at night, we tend to stay home where we watch more TV violence, thus perpetuating the paranoia. This fear of the outside world is sometimes called the "Mean World Syndrome."



Increased desensitization to violence and victims of violence.

The APA study says...

"Viewing violence increases desensitization to violence, resulting in a calloused attitude towards violence directed at others and a decreased likelihood to take action on behalf of the victim when violence occurs."



"Bystander Effect"

In other words...

Excessive exposure to media violence may produce a psychological blunting of normal emotional responses to violent events. It may also lead to a lack of responsiveness in real life to people who have been hurt or who are in trouble. A major question that arises from this effect is: are we in danger of losing one of the fundamental principles of human civilization — concern for our neighbor?

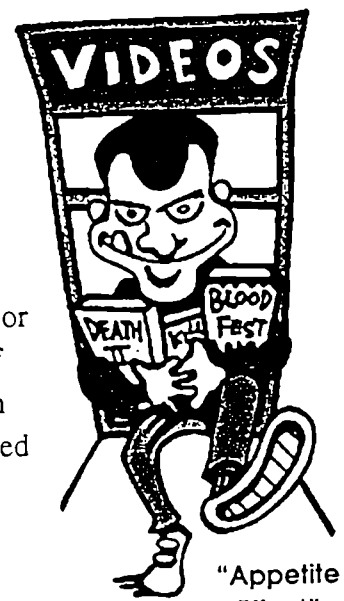
4 Increased appetite for more violence in entertainment and real life.

The APA Study says...

"Viewing violence increases viewers' appetites for becoming involved with violence or exposing themselves to violence."

In other words...

Viewers who watch violence grow in their ability to tolerate more and more violence as part of media entertainment. They also tend to expose themselves to dangerous and violent situations in real life, for example, carrying weapons or abusing drugs or alcohol. But all of us have come to expect a certain level of violence in storytelling and we don't feel satisfied unless we get it. Children beg us to take them to the latest action-adventure movies even if they are rated "R." When they go out to play, they imitate the violence they see in the media, turning it into a game — until somebody gets hurt.



"Appetite Effect"

Find out more about the four effects of viewing media violence.

For a copy of the American Psychological Association's recent report, *Violence and Youth: Psychology's Response*, write to: APA, Public Interest Directorate, 750 First St. NE, Washington, D.C., 20002-4242. Or call (202) 336-5500. Sample copies are free. Additional copies are \$4.

The Six Myths of Media Violence

The following six myths are often given as reasons about why we can't do anything about challenging or reducing media violence. Like all myths, they seem to make sense at first. But a closer look reveals the simplistic reasoning behind each one that short-circuits serious debate and rationalizes doing nothing.



Myth #1 I saw lots of violence when I was a kid and I turned out OK.

Response: Psychologists tell us that even those who do not themselves become aggressive are still affected by viewing violence over many years. Some become so mistrustful of others they end up victims of the *fear of violence*. Others become so callous, they *turn their back* on a neighbor in need. In still others, viewing violence creates a craving for *more and more violence*, in both entertainment and real life.

Indeed, the more serious long-term effect of media violence may not be that some people become mass murderers, but that people gradually adopt patterns of bullying and

meanness in everyday attitudes and actions.

For centuries people learned who they were and how they should behave through the stories they were told as children. Today, high-tech special effects make it possible to re-create violent imagery never before seen in human history. Children today are not growing up in the same world their parents did. The powerful images of mass media storytelling reinforce the myths, beliefs and attitudes of a *culture of violence*.

So, the issue is not just whether we as individuals turn out OK, but whether our *society* turns out OK.

Myth #2 Media violence simply reflects what's going on in real life.

Response: Media messages are much more than mirrors of society. In their very reflection and repetition they also reinforce, amplify and often distort. Research repeatedly shows that sensationalized news coverage of murders, rapes and disasters is far out of proportion to their frequency in real life. And more than ever before, the line between news and entertainment is increasingly blurred with "reality" shows that stage edited re-enactments of real situations, and "docu-

dramas" only loosely based on real events.

While adults may be able to distinguish the real from the fictional, children often cannot. Frequent violence sends children a distorted message: that violent behavior is an easy and acceptable way to express anger and resolve conflict.

And the lessons are learned. The rate of arrests for serious crime by children under 15 increased *11,000 percent* between 1950 and 1980. It's still climbing today.

Myth #3 Violence is a natural part of drama. Some argue that watching violence can reduce anger and violent impulses in certain individuals.

Response: There is a vast difference between the bodies on the stage at the end of *Hamlet* and the human debris left after one of today's "superheroes" blows through a blockbuster movie or when video-game players spend a few hours "wasting" their opponents.

What is important for *catharsis* in drama is the resolution of human *conflict*. In great drama, violence occurs only to portray the rise and fall of a character who eventually

recognizes and regrets her or his terrible acts.

In contrast, today's action-adventure entertainment makes violence an end unto itself. Those who use violence are not human beings who feel remorse; they're simply killing machines. Those who care for children should be deeply aware of the potential implications of exposing them to such violence and particularly concerned about characters portrayed as heroic simply *because* they are violent.

Myth #4**Decisions about viewing media violence should be up to parents.**

Response: The stream of media images flowing continually into the average household can be overwhelming. So, parents today have a daunting task. Unlike parents of the past, they must develop and practice new parenting skills in order to help their children gain self-discipline in the use of the media and learn to critically evaluate the media messages that bombard them daily.

But parents also have a right to expect society to support their child-rearing efforts with public policies that reduce risks to children. Teddy bears and children's pajamas are

subjected to more safety standards than are the TV shows that entertain our children for hours each day. An African proverb states: "It takes a whole village to raise a child." We are all responsible for the cultural environment in which today's children are growing up. That includes the mediamakers and media owners who control what goes out over the public airwaves or floods our cultural landscape in the images of pop culture. They must behave responsibly as good corporate citizens. And they need to be steadfastly challenged when they do not.

Myth #5**We live in a country that constitutionally protects free speech. Personally, I don't like violence in the media but I don't want censorship either.**

Response: Of course, the First Amendment must be preserved and protected. However, there is clear legal precedent that when the safety of the public is involved, discretion is required. What is to be done when one person's free speech endangers another's personal safety? There is good reason why we can't falsely yell "fire" in a crowded theatre.

This issue of censorship boils down to whether portrayals of violence in media create a danger for the public. Researchers and psychologists say there is evidence of harm from the cumulative viewing of violence, especially for children. Others reject these studies as unproved. The result is an endless debate that's been going on for over 40 years. Perpetuating it only serves to silence public conversation about larger issues: in what kind of "cultural environment"

do we want our children to grow up? What is the role of art and media and entertainment in imaging that future?

Over the past decades, media images have changed to reflect what the public considers acceptable or not in the realm of art. Long gone, for example, are *Amos n Andy* stereotypes of African Americans, as well as many negative images of women. Depictions of smoking, alcohol and drug use are now closely scrutinized. Gruesome and gratuitous violence can easily be added to the list of creative elements mediamakers carefully evaluate. Censorship will no longer be a concern when public opinion makes exploitative violence unacceptable as entertainment.

That, too, is the American way.

Myth #6**Violence is what people want to see. If some people don't want to see it they can turn off the TV or not spend their money on violent videos, games or movies.**

Response: A check of the ratings for almost any week of television reveals that over the decades, comedies such as *Cheers*, *The Bill Cosby Show*, or *Home Improvement* regularly command the biggest audiences. But unlike other media use, television viewing is a ritual in people's lives, replacing reading or visiting with friends as a way to fill up leisure time. It is said that most people watch "by the clock" rather than by the program. TV is there at birth and stays on, in the average household, over 7 hours a day throughout life. Violence, as the staple element in formula dramas and movies, coasts along on viewer inertia rather than outright choice.

In terms of movies, videos and games that have to be purchased, it is naive to suggest that a profit-driven media marketplace merely reflects what people want. By its nature the marketplace also creates demand for products, often for

things we never thought we "needed."

Violence in entertainment (including sports) is used as a marketing strategy by multinational media corporations whose products must "travel" across many languages and cultures. The primary audience is adult males 18-49 who are most likely to have the money to spend at the box office or on the advertised products that support violent programs on television. Despite objections by many women and by child advocates, murder and mayhem have become staples of entertainment media because they attract and appeal to this demographic age group.

Violence — both in media and in real life — may not be America's finest export, but it's our most visible one. Reversing the demand both at home and abroad may be one of the great challenges for the 21st century.



5

June 30, 1993

ADVANCE PARENTAL ADVISORY PLAN

A FOUR-NETWORK PROPOSAL FOR A TWO-YEAR TEST

ABC, CBS, Fox and NBC, in response to concern about depictions of violence in television programming from all sources -- broadcast, cable and syndication -- have joined together to adopt an Advance Parental Advisory plan to provide increased parental information regarding the violent content of entertainment program material. This new parental advisory plan is in addition to the ongoing commitment of each network to eliminate inappropriate depictions of violence on television.

This step is being taken under the auspices of the Simon-Glickman legislation which provides the television industry with an antitrust exemption to deal with the issue of violence.

The four broadcast networks hope that all members of the television production and distribution industry will endorse and implement the new Advance Parental Advisory plan.

The underlying principle of this initiative is to provide parents with adequate, timely information about depictions of violence that may be contained in specific television programs. While only a small fraction of the programming on the four networks involves any violent content, we believe that parental responsibility and decision-making is the best way to deal with instances of violent program content. Use of the Advance Parental Advisory will allow each parent or other supervising or responsible adult to make their own decision about family television viewing and, particularly, the appropriateness of having young children watch specific programs either alone or with an adult.

(over)

It is relevant and important to understand that we cannot allow broadcast television to become barren of dramatic excitement. We cannot participate in a process that, while well-intended, condemns advertiser-supported television to such bland fare that it would forsake a higher, more sophisticated level of dramatic conflict and realistic portrayal of the full range of the human condition. Somewhere in between lackluster drama, and the insertion of gratuitous violence, lies the tone of story-telling we seek: drama, suspense, the clash of opposite values - without an overlay of unnecessary violent content. We will strive to do that, hoping that the government will remain respectful of creativity and not intrude on the freedom of voices to be heard.

Following is the text of the Advance Parental Advisory for network entertainment programming, including series, theatrical movies, made-for-television movies, mini-series and specials:

"Due to some violent content, parental discretion advised."

This basic advisory may be modified to provide further clarification in response to particular situations or to offer descriptive texts customized to specific programs.

Once the decision has been made to place an advisory on a program, all promotional material relating to that program, including press releases, on-air promos and print advertising will include the advisory.

While each network will decide on the appropriate use of the Advance Parental Advisory, the four networks have agreed on the following broad standards for its application:

1. An advisory will be used when, in the judgement of the network, the overall level of violence in a program, the graphic nature of the violent content, or the tone, message or mood of the program make it appropriate.
2. In considering the use of an advisory, the network will evaluate such factors as the context of the violent depiction, the composition of the intended audience and the time period of broadcast.
3. Advisories would be used selectively to highlight and single out for parents specific programs where the violent content is unexpected, graphic or pervasive. Subject to each network's program-by-program review, advisories would not necessarily be warranted for programs where there is only an isolated act of violence (e.g., a murder mystery) or for genres where violence is known to be present but is not graphically depicted (e.g., westerns or historical dramas). Each program will be evaluated on a case-by-case basis to assure that the advisory system highlights appropriate programs for parents.

STANDARDS FOR THE DEPICTION OF VIOLENCE
IN TELEVISION PROGRAMS

DECEMBER 1992

Preface

The following Standards for the Depiction of Violence in Television Programs are issued jointly by the Television Networks under the Antitrust exemption granted by the Television Violence Act of 1991.

Each Network has long been committed to presenting television viewers with a broad spectrum of entertainment and information programming. Each Network maintains its own extensive published broadcast standards governing acceptability of both program (including on-air promotion) and commercial materials.

These new joint standards are consistent with each of the Network's long-standing pre-existing policies on violence. At the same time they are set forth in a more detailed and explanatory manner to reflect the experience gained under the pre-existing policies. While adopting and subscribing to these joint standards, each Network will continue the tradition of individual review of material, which will necessitate independent judgments on a program-by-program basis.

The standards are not intended to inhibit the work of producers, directors or writers or to impede the creative process. They are intended to proscribe gratuitous or excessive portrayals of violence.

In principle, each of the Television Networks is committed to presenting programs which portray the human condition, which may include the depiction of violence as a component. The following Standards For The Depiction of Violence in Television Programs will provide the framework within which the acceptability of content will be determined by each Network in the exercise of its own judgment.

STANDARDS FOR DEPICTION OF VIOLENCE IN TELEVISION PROGRAMS

These written standards cannot cover every situation and must, therefore, be worded broadly. Moreover, the Standards must be considered against the creative context, character and tone of each individual program. Each scene should be evaluated on its own merits with due consideration for its creative integrity.

- 1) Conflict and strife are the essence of drama and conflict often results in physical or psychological violence. However, all depictions of violence should be relevant and necessary to the development of character, or to the advancement of theme or plot.
- 2) Gratuitous or excessive depictions of violence, (or redundant violence shown solely for its own sake), are not acceptable.
- 3) Programs should not depict violence as glamorous, nor as an acceptable solution to human conflict.
- 4) Depictions of violence may not be used to shock or stimulate the audience.
- 5) Scenes showing excessive gore, pain or physical suffering are not acceptable.
- 6) The intensity and frequency of the use of force, and other factors relating to the manner of its portrayals, should be measured under a standard of reasonableness so that the program, on the whole, is appropriate for a home viewing medium.
- 7) Scenes which may be instructive in nature, e.g., which depict in an imitable manner, the use of harmful devices or weapons, describe readily usable techniques for the commission of crimes, or show replicable methods for the evasion of detection or apprehension, should be avoided. Similarly, ingenious, unique or otherwise unfamiliar methods of inflicting pain or injury are unacceptable if easily capable of imitation.
- 8) Realistic depictions of violence should also portray, in human terms, the consequences of that violence to its victims and its perpetrators. Callousness or indifference to suffering experienced by victims of violence should be avoided.
- 9) Exceptional care must be taken in stories or scenes where children are victims of, or are threatened by acts of violence (physical, psychological or verbal).

(OVER)

- 10) The portrayal of dangerous behavior which would invite imitation by children including portrayals of the use of weapons or implements readily accessible to this impressionable group, should be avoided.
- 11) Realistic portrayals of violence as well as scenes, images or events which are unduly frightening or distressing to children should not be included in any program specifically designed for that audience.
- 12) The use of real animals shall conform to accepted standards of humane treatment. Fictionalized portrayals of abusive treatment should be strictly limited to the legitimate requirements of plot development.
- 13) Extreme caution must be exercised in any themes, plots or scenes which mix sex and violence. Rape and other sexual assaults are violent, not erotic, behavior.
- 14) The scheduling of any program, commercial or promotional material, including those containing violent depictions, should take into consideration the nature of the program, its content and the likely composition of the intended audience.
- 15) Certain exceptions to the foregoing may be acceptable, as in the presentation of material whose overall theme is clearly and unambiguously anti-violent.

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INDUSTRY INITIATIVES
TO ADDRESS THE DEPICTION OF VIOLENCE ON TELEVISION
October 1, 1993

Network Joint Standards for the Depiction of Violence -- On December 10, 1992, ABC, CBS and NBC announced joint principles on the depiction of violence in the TV shows they distribute through their network. FOX has subsequently adopted the same set of guidelines.

Cable Industry Policy Statement -- On January 27, 1993 the cable industry issued a policy statement regarding TV violence indicating that they will strive to reduce the frequency of gratuitous uses of violence.

Warner's Family Entertainment Banner -- On May 13, 1993, Warner Bros. announced the formation of a Family Entertainment Banner which will identify products that can be enjoyed by children and families.

Independent Broadcaster Advisories -- On June 8, 1993, the INTV Board recommended that its members adopt voluntary parental advisories which will be aired before and during programs containing violence.

Advance Parental Advisory Plan -- On June 30, 1993, the four TV networks announced their intention to use advisories to inform parents if entertainment programming contains violence. President Clinton called the announcement an important and commendable first step. Attached are examples of parental advisories used through October 1, 1993.

ABC Network's '800' Number -- On July 26, 1993 the ABC Television Network established an '800' number to supplement the parental advisories plan. Parents can call the number to find out more about the content of ABC's programs.

Cable Industry Advisories -- On July 29, 1993, fifteen of the nation's leading cable networks agreed to endorse the Network's Advance Parental Advisory Plan.

Industry-Wide Conference on TV Violence -- On August 2, 1993, 600 leaders of the TV, cable, and production industries met to focus on TV violence. The fact that the industries' top executives attended the forum ensures that the depiction of violence will be reviewed and considered at each stage of the production and distribution process.

MPAA-Sponsored Meetings -- The Motion Picture Association of America has been working with the creative guilds to put together a series of meetings over the next several months where those who have a role in writing and shaping TV programming can talk about ways to create programming that retains dramatic narrative and at the same time does not glamorize violence.

Technology -- Products in the Marketplace -- The House Telecommunications Subcommittee heard testimony from a number of entrepreneurs who are developing products that will enable parents to limit the programming watched by their children. Attached is an article from the Los Angeles Times that describes some of the ways the marketplace is responding to parental demand.

Technology -- TV Sets -- Some TV sets on the market today offer "Parental Control" which enables a parent to lock out individual channels that they do not want their children to see. This technology was demonstrated during a House Subcommittee hearing.

Technology -- Cable -- Many cable converter boxes used by cable customers around the nation can be programmed with "Parental Control." It enables a parent to lock out the channels that they do not want their children to see.

Technology -- Satellite Dish Owners -- The VideoCipher II decoder system used by satellite dish owners offers "Ratings Ceilings" -- a block that relies upon the MPAA ratings system. It enables a parent to select a ceiling rating and blocks out movies that are rated above that ceiling. If the satellite dish user sets the level at PG-13, the house will only receive G, PG and PG-13 rated shows and will block out movies rated R or NC-17 (as well as those older movies rated X).

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Richard D. Heffner, Spring, 1995

From absolutist free-speech liberal to advocate of realistic public regulation of for-profit media-as-entertainment ... from the "L" word to the "R" word, if you will ... has been an intellectual odyssey that marks for me the most challenging and difficult experience of a long life-time. But I've made the journey now, though kicking and screaming all the way.

Not that I don't still proudly consider myself a staunch, and rational, defender of First Amendment rights, and a Liberal with a capital "L". My weekly OPEN MIND program; my "Documentary History of the United States" and my edition of Tocqueville's classic "Democracy in America"; my years in the Academy; my association with the American Civil Liberties Union: all of these reflect the free speech Liberalism I have embraced all of my life, and still do ... but no longer quite so absolutely!

Indeed, I will not, cannot any longer deny the evidence of my senses: that just as each reason-driven, concerned and humane society must in the public interest and for the general welfare stand ready at critical junctions to modify its absolutisms of any kind ... so at this time Americans must do just that in the increasingly abusive area of media-as-entertainment-for-profit, particularly as they relate to our children. Reluctantly perhaps, surely cautiously, the Good Society must again learn to regulate what has become almost entirely a for-profit media bazaar of goods and services -- shoddy goods and shoddy services, at that! -- all clearly disguised in what is then touted as a veritable marketplace of ideas, one worthy of and demanding the literal privileges and protections that ideas themselves have always legitimately enjoyed in America.

I realize now that the enormous difficulty I had so long experienced and expressed so often in achieving some personal degree of intellectual closure on the ever perplexing choice in our increasingly chromo civilization between totally voluntary media self-discipline versus a meaningful measure of public regulation in the arena of media-as-entertainment, relates importantly to a Keynote Address I delivered to an international conference of film classifiers, regulators and censors organized by the then British Board of Film Censors in London early in the 1980's.

I was the outsider; the American absolutist who faced down each and every suggestion that our children deserved better from our media ... and that a proper respect for the opinions of mankind might well lead to second thoughts on the matter. Concluding my formal remarks, however, I then drew rather plaintively upon particularly vivid recollections of the many distasteful -- and I couldn't help but concede as socially harmful -- film viewing experiences related to my role since 1974 as Chairman of America's voluntary film rating system. Because of my concerns about the likely impact such ever harsher media content would more and more have upon American life, and upon our youngsters in particular, I admitted to finding my life-long devotion to absolutist free speech principles sorely strained in relation to media whose principle purpose is entertainment for profit. At least as these principles related to what I was slowly but surely coming to consider a once serviceable but now dangerously naive attitude of "anything goes" by way of free expression as entertainment, as long as it is identified ... and perhaps classified. Even for our youngest children!

Even then, however, I was not yet fully ready to recognize well enough the harsh realities of the marketplace ... where entertainment is quite so facilely, and I now believe quite so foolishly, equated automatically with ideas ... in turn claiming the traditional protections offered ideas under our blessed American rubric of freedom of speech. Even then I admitted that I saw the rest of my life still as something of a race, a race between the Grim Reaper -- my demise -- and the demise of my until then still quite orthodox and unshakable free speech beliefs, even as they concerned not public information, but only entertainment for profit. Indeed, I said I hoped I would go first. But note that I'm still here ... with conclusions about a real need for media regulations in the public interest that even now are so difficult for me to state with the finality they merit.

Perhaps, too, my difficulty in achieving intellectual closure earlier on the matter of "what to do" about entertainment-for-profit media content that bodes ill for the general welfare has stemmed from my propensity for maintaining an open mind. After all, I began **THE OPEN MIND** thirty-nine years ago, continuing in its tradition to this very day. But I may simply have ignored too long Barnard College's late Dean Virginia Gildersleeve's wise admonition to her charges: "Young ladies, always keep an open mind ... but not so open that your brains fall out!".

Ours mustn't, either; now more than ever before. Given the increasingly horrific cultural imperatives and disincentives of our absolutist free-market, free-speech, mass media-driven society, the challenges posed to Americans' potential for achieving the good life are simply too enormous for us to meet them well and wisely without summoning up

every resource, every bit of human reason and reasonableness, all of the capacity for thoughtfulness and mindfulness at mankind's disposal. And even then, I'm not so sure that we'll make it!

I repeat: I'm not at all certain anymore that we are going to make it, just as I do not think that we can any longer find in "anything goes", just identify or classify it -- the strictly voluntary, self-rating approach of the traditional film-production-and-theatrical-distribution industry of three decades ago -- a proper formula for the burgeoning, threatening future of American media as entertainment.

The now time honored movie rating system was basically, even brilliantly right for the past, for the Bijou and the Lyric, for the then clearly defined and delimited age of theatrical exhibition. Indeed, for all their largely unnecessary goofs and gaffs, movie ratings voluntarily arrived at in Hollywood and voluntarily applied in movie theaters around the country really worked! ... at least more rather than less, better rather than worse. True, leadership's inept, manipulative and often manic devotion to that last refuge of the intellectually bankrupt Old Pol: "If it ain't broke, don't fix it", persistently made for more conflicts, more controversies, and more difficulties, both public and private, than the fragile movie rating system ever needed to bear. Pride in place and power warranted that the failure to adopt new views as they proved clearly to be true views, to modify in a timely fashion this wonderfully unique and initially most appropriate voluntary system as newer rating imperatives became abundantly clear, always made it tragically less effective than it might otherwise have been. All of which will eventually make for intriguing

chronicles, dramatic in their telling. But what counts now, as Americans face the future of media-as-entertainment-for-profit, is the clearest possible realization that just as voluntary ratings were right then, they are likely wrong now ... at least in the newer media.

Never forget that whatever its limitations, however frustrating and debilitating its continually self-inflicted wounds, the voluntary movie rating system -- so intelligently first conceived by thoughtful, experienced industry persons in the fifties and early sixties, and then later so cleverly effected by chief industry lobbyist Jack Valenti when he moved from Lyndon Johnson's service in the White House to leadership of the Motion Picture Association of America -- worked and worked well at that uniquely American intersection of private interests and the public interest. But that was then; this is now. Appropriate then -- even as it is appropriate now when limited to a simple movie producer-distributor/movie exhibitor theatrical framework -- it is inappropriate now for our present media market place cacophony, for that seemingly limitless, whirling, magical potpourri of the newer mass-entertainment-for-profit modalities of the present ... with ever more promised or threatened for the future.

Indeed, in what seems now to have been truly an age of innocence, it was only as long ago as 1980 that I had the temerity as Chair of the theatrical exhibition-oriented film rating system to suggest very much in public that the new, but rapidly burgeoning home communications industry was on a collision course with the manners and morals Americans had traditionally accepted as appropriate for their homes and hearths. That when they collided, there was reason to fear a political reaction potentially destructive of

freedom in every medium, in every area of creative expression. And that we should not accept such a risk.

Yet, we did. With eyes fixed on the ever mightier dollar, we gambled with freedom ... and still are gambling, sort of sightless and luckless in Gaza. Even as I wrote, whole new industries -- incredibly prosperous ones -- were being born in the early Eighties, with distributors of home video-cassettes and disks vying fiercely for the rights to all kinds of explicitly sexual and violent content that earlier had been kept as far from our homes and families as possible. On cable and subscription television, "blue" channels were projected; "blue" programs had already surfaced. A woman masturbated on the screen; another joined her. An artist caressingly painted a mother and her pubescent daughter; not their portraits, but their naked bodies. A dog was brutally murdered, the scene looped and repeated again and again. R-rated films became commonplace; X-rated films surfaced as well; all on a medium accessible to any person -- young or old -- who could turn a switch to "On".

But that was only the beginning! Today, with the rapid and stunningly successful emergence of a revolutionary interactive entertainment industry, and its promise of "virtual reality", we have the potential for bringing violence and sexuality into our homes with an intensity never dreamed of earlier. Indeed, we've already begun to do just that. And reaction is already setting in, not alone among the fanatics and Know Nothings who perhaps can too easily be dismissed, but equally in the ranks of America's most thoughtful citizens, commentators ... and government officials! These are Americans

steeped too profoundly and deeply in our historic free speech traditions to turn easily to regulations about what should or should not be said and done ... even in front of our children. Unfortunately, however, because of this public stance, too many of them are grasping at straws instead, less than meaningful straws, at that! Too many of them are now quite naively turning to the faulted voluntary movie rating system I chaired for so long as an example of "What To Do" ... an example, unfortunately, that is simply no longer valid, a fact of life to which we must own up, lest the newer media's spin doctors bamboozle us here, too.

In truth, despite its many critics over so many years, the motion picture industry's involvement with classifying film content (G, PG, and now PG-13, R and NC-17) has enjoyed flattery recently that is as unaccustomed as it is pleasing for those of us who labored so long in the vineyards.

For imitation, after all, remains the most sincere form of flattery. And from all sides now (Congress; the press; do-gooders generally; most recently even the private sector led by video game and computer game producers) the much too innocent suggestion is being made that an easy "solution" to the torrents of violence and other harsh media content now flooding directly into our homes and engulfing our children is at least seemingly to imitate what motion picture industry spokesman Jack Valenti so shrewdly organized his film production, distribution and exhibition colleagues to do a quarter century ago: put into operation a rating system designed to meet parents' concerns for their youngsters' movie-going just sufficiently to still their cries for movie censorship ...

and then claim that all is well!

That was a clever and politically successful move ... for its time, and in its place. And it achieved its only real goal: it protected film industry profits from the very real threat of dozens upon dozens of community film rating or even censor boards. Also -- and this is a most important point to recognize -- for all of its self-imposed limitations, the rating system did make eminent sense then for what at the time was solely an out-of-the-home, theatrical exhibition-based industry. But the wishful notion (more and more widely pushed now by entertainment industries with so much otherwise to lose) that such a formulation would make the same sense now is totally fanciful, or worse, particularly given the increasingly in-the-home, as well as in-your-face nature of the new media themselves. Indeed, what we Americans must question more closely now than ever before is whether industry self-discipline -- in short, voluntarism -- can ever again "work" in the context of totally unregulated, market-driven, free expression-based, for-profit media that now deal their wares directly into our homes and upon our children. I fear not! And one must seriously question the current rush to media ratings (even for political commercials!) as a wholesale flight from responsibility rather than a reasoned response to the enormously real social problems posed for any Good Society by ever more self-serving communications-for-profit strategies.

* * *

As the long time (1974-1994) Chairman of the Classification and Rating

Administration and of its Film Rating Board for most of their existence since 1968, perhaps I should simply embrace this new flattery of imitation rather than debunk it. Flattery for the rating system is, after all, totally novel; I have the scars to prove that ... and lots of "war stories" to go along with them. Yet a realistic appraisal of what the very concept of content classification as a barrier both to censorship and to ever more horrendous communications content has and has not accomplished requires instead that concerned Americans examine much more critically the suggestion that movie ratings provide an acceptable prototype to be copied, particularly by largely in-the-home entertainment/information industries. After all, whatever the essentially movie house, box office-based rating system's "success" in avoiding censorious movie legislation by at least sufficiently unto the day meeting parental needs for information and guidance, it is still something quite new and unusual for it to be praised for its labors with imitation ... or with anything else.

Certainly, as I reluctantly relinquished my role in Hollywood last June (I'm not the retiring type!), what I recalled most vividly of my two decades there were the continually vitriolic and usually self-serving charges against the system from within the industry itself as "censorship" (it isn't!); against the Rating Board as "playing favorites" (it doesn't!); and against me for being what the Los Angeles Times reported as "the least-known, most powerful person in Hollywood" (I wasn't!), and for personally being both what one movie mogul called "a fanatic about violence" and, as a consequence, what another major Hollywood Player rather prematurely and I think immaturely once called "the mortician of this industry". (Probably I was "a fanatic about violence" ... but no more so than anyone

else who has ever given any thought at all to the defining role media violence plays in American life very well ought to be!).

As Jimmy Durante might have said about such tales and intrigues, "I've got a million of 'em" ... and they are wonderfully tellable! But telling them now would be pointless. What counts now in terms of recent suggestions for parallel rating systems in other for-profit entertainment and "information" industries is that the whole movie rating process has been no bed of roses to be envied ... or blindly copied!

Thoughtless as the most fervid attacks on the film rating system have been over the years (along, of course, with many perceptive and valid criticisms of its larger, self-inflicted limitations as well as its occasional just-plain-wrong ratings!), it would be an enormous error, if not a quite purposeful cop-out, for the new media simply to imitate Hollywood's Classification and Rating Administration. The idea that the traditional broadcast networks, the quite distinct cable television systems, the home video producers and distributors, and now the largest, wealthiest, fastest growing media entities of all, the computer and interactive video game industries, need merely create voluntary rating systems similar to the one I chaired all those years, is dangerously wrong-headed ... and an invitation not just to enormous profits, but to cultural disaster as well.

What worked acceptably well in kinder, gentler times for box-office supervised, theatrically exhibited motion pictures simply hasn't thus far and likely won't ever really work for other modalities of media distribution, particularly those that bring the strongest

possible violent and sexual content directly into our homes, with no truly effective intermediary between content and consumers, and therefore with every opportunity afforded by "virtual reality" for even our youngsters -- particularly our youngsters! -- to explore areas that should simply be placed out-of-bounds for them in any society with its eyes and mind open and working well.

Even if Hollywood's film classification system were itself less faulted, it would not, could not, provide a sufficient model for the far larger and ever-expanding home communications industries. However much the film community's self-imposed efforts at content classification rather than censorship -- differentiation rather than prohibition -- successfully protected it against censorship, and our youngsters against perhaps the very worst trash produced and distributed for theaters, their pale imitations clearly will not be adequate to deal with the newer media's direct intrusions into our homes.

Essentially this hasn't up to this point been true as far as the traditional, commercial broadcast networks are concerned. These have long experienced criticism from parent, church and other community interest groups that have taken exception to their more action-laden and more sophisticated, smarmier or suggestive program content. Yet their general standards and practices (supposedly reinvigorated recently after a purposeful period of "benign neglect") had developed over the years under the shadow of public licensing and the earlier requirement of public interest concerns on the part of licensees. Moreover, dependence upon mass-audience commercial sponsorship has dictated broadcast content that more rather than less has been acceptable to most of the

people most of the time. But, don't hold your breath. In the intensely competitive world of communications, everything seems to be up for grabs now ... with broadcasting's traditional public interest standard a near forgotten remnant of the Reagan deregulation years, and with our children's and our nation's well-being the very last consideration ... after, of course, "I'm alright, Jack."

Besides, the age of "narrowcasting" is now fully upon us in our individual homes, clearly without the traditional self-imposed limits of network television as a more broadly based medium. Now ours becomes preeminently the age of home cable, of feature films on home video, and, perhaps most compelling of all, of the new computer and interactive home video games ... the age of a new information highway that seemingly knows no limits!

Every indication now is that these newer technologies will bring into our homes ever harsher media content whose counterparts Americans have tolerated up until now only because they have been kept much more at a distance from home and hearth. Indeed, in America this seeming hypocrisy may traditionally have been freedom's saving grace: that words and deeds commonly perceived as beyond the pale have often been tolerated in our free speech society only because they have been kept largely out of sight, far from our homes and families. Make them now more visible, thrust them upon our children, and we will not only run the risk media garbage clearly poses to our social fabric, but the risk also that angry Americans will devise formulas of protest and techniques of self-protection that will in turn prove dangerously hostile to free expression

and free choice for all.

Tocqueville's astute 19th century observation should be heeded: the will of an angry majority whose standards and tastes are too long or too flagrantly violated, may turn into the tyranny of that majority. And what must become of enormous concern to us all today is that if Americans' sensibilities are too much violated by an indiscriminate flood of essentially adult materials into homes still shared by children, the response -- in government and even among our most thoughtful citizens -- may be destructively harsh and uncontrollable, may reach beyond reasonable regulation to censorship itself! Americans are wise enough, after all, to know that what is appropriate for adults may be totally unacceptable for children. We know that it is not discrimination against them -- but rather the beginning of maturity and wisdom -- when we discriminate between our youngsters and ourselves, keeping from them the pornography of explicit violence and sexuality. Thus, provoked by a questionable inversion of historic patterns of home "entertainment", a violent counterrevolution in morals and manners might endanger all free expression, not just that which persons of good will and good sense would characterize as crassly commercial, irresponsible and unacceptable.

The question, of course, remains: What is to be done? And, realistically, its answer is not to be found in clones of the rating system I administered for so many years. I had long prayed and hoped it would not have to be found in regulation either, surely not in censorship, in still further government intrusion into our everyday lives.

Rather, if wisdom and some considerable degree of self-discipline and self-denial could be made to prevail, I believed and hoped the answer might then be found in the various communications/information/entertainment industries' own willingness to "Just say No" (to borrow a much maligned phrase from a more naive and inappropriate setting). To say "No" to their own selfishness, to their usual insistence upon ever larger profits, to the temptation simply to classify their most explicitly violent and sexual materials, issuing ratings and disclaimers, to be sure, but then irresponsibly leaving it up to what is in fact American parents' increasing inability to keep their youngsters from such content, even in their own homes. Certainly not when we recognize that in our country today vast and ever increasing numbers are in fact "latch-key" kids.

We must face up to this devastating aspect of contemporary American life: if the pornography of explicitly violent and sexual media content comes unhampered into our homes via video or computer games, or cable television, or cassettes, or the Internet, or what-have-you (and who knows what technological "wonders" the future holds for us), it will increasingly become available even to our youngest children. Perhaps not in the homes you and I know best, but dangerously so in many, too many, other homes throughout America ... putting us all, children and adults alike, in real jeopardy.

The more acceptable - but I must now admit more unlikely - solution for these new communications/entertainment/information industries, then, would in fact be quite straight forward, though drastic and particularly painful to those whose main concern has always been to maximize profits now: just don't produce these degrading materials; don't trade

in them; don't seek merely to rate them, passing them off then on parents and children as their responsibility alone; don't profit at all from them at such an enormous cost to our national well-being. Just say "No"! Say it before others say it with force far beyond reasoned and reasonable regulation. For once they do, they'll likely say it as well to all those who have more truly legitimate claims to the blessings of free expression.

Decades ago, Edward R. Murrow wrote about broadcasters that though he did not suggest they "should operate as philanthropies, I can find nothing in the Bill of Rights ... which says they must increase their net profits each year, lest the Republic collapse." There is a lesson here ... for the media mavens not too blind or too venal to learn it. My observation, however, is that they have not; my conviction now is that they will not.

* * *

Forty years ago, when I published my edition of Tocqueville's prescient analysis of DEMOCRACY IN AMERICA, I particularly noted the young Frenchman's insistence that: "It is not, then merely to satisfy a legitimate curiosity that I examined America; my wish has been to find there instruction by which we may ourselves profit ... I confess that, in America, I saw more than America; I sought there the image of democracy itself, with its inclinations, its character, its prejudices, and its passions, in order to learn what we have to fear or to hope from its progress".

I feel as well that my many years as Chairman of the motion picture industry's voluntary rating system were not spent merely to satisfy even a legitimate curiosity. I saw there more than Hollywood and its foibles. I saw there the image of voluntarism itself ... and what Americans have to fear or to hope from self-restraint in a world of market-driven, free expression-based, for-profit media. Their fears need be great ... their hopes, alas, cannot be. In our nation's media, therefore, there is once again a time for public regulation in the public interest. Hopefully, it will preclude and avoid censorship.

And so the odyssey has been made. With fear and trepidation, to be sure, and with the eternal vigilance that wisdom always dictates in protection of ultimate free speech values, even when public regulation is uniquely and profoundly needed in the public interest, not in the service of private avarice. But also with a wiser and more thoughtful evaluation of that tic-like, drum-beat incantation: "Deregulation! Deregulation! Deregulation!". And with a renewed understanding that progress in our nation has never been made by pusillanimous leaders who feared and failed to act when action has been required for the public good. Or achieved by denying, rather than thoughtfully but vigorously affirming, that devotion to the general welfare that alone can ultimately secure the blessings of liberty to ourselves and our posterity.

Can we acclaim as our greatest leaders those who historically embraced and boldly employed regulation in the public interest -- Abraham Lincoln, Theodore Roosevelt, Woodrow Wilson, Franklin Delano Roosevelt, Harry S. Truman -- and still be intimidated by that contemporary mantra of "Deregulation" that now seems so irrationally to have

hampered and stymied this great nation? One prays not.

-- End --



8

Television's Values and the Values of Our Children

BY NEWTON N. MINOW

March 2, 1995
Children Now
Conference Keynote

**THE ANNENBERG
WASHINGTON PROGRAM**

*Communications Policy Studies
Northwestern University*

About the Author

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About the Program

The Annenberg Washington Program in Communications Policy Studies of Northwestern University provides a neutral forum, open to diverse opinion, for assessing the impact of communications technologies and public policies. The program serves as a bridge between policymakers, industry officials, academics, the press, and the public.

Acknowledgements

The author thanks Craig L. LaMay, coauthor of *Abandoned in the Wasteland: Children, Television, and the First Amendment* to be published by the Hill & Wang Division of Farrar Straus & Giroux in the spring.

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Recommended citation: *Television's Values and the Values of Our Children* (Washington, D.C.: The Annenberg Washington Program in Communications Policy Studies of Northwestern University, 1995).

“Who can deny that television is a major influence on our values, our culture, our children? Why else do advertisers spend those billions of dollars a year on commercials if not to influence our consciousness and persuade us to take certain actions, like buy their products? And if our, and our children’s, behavior can be influenced to buy products, who can deny that it can be influenced in other directions? The same is true for films, videotapes, radio, recorded music, and now computer software and CD-ROMs. No doubt they, too, help shape our attitudes and values and outlook on the world.

Why then is the discussion of the media’s influence, especially on children, so confused and diffused? Why is all public debate on this issue so polarized—and why is there such a fierce aversion to acknowledging the frightful complexities involved? We have a lot of sloganeering, some simple-minded non-solutions, but very few goodwilled collaborations among adversaries to find a new and higher common ground.”

Norman Lear

Writer, Producer

speaking at “Shaping our Children’s Values:
The Role of the Entertainment Media”

Stanford University

March 2, 1995

TELEVISION'S VALUES

AND THE VALUES OF OUR CHILDREN



Newton N. Minow

BEFORE WE THINK OF OUR CHILDREN'S future, let us reflect for a few moments about our children's past. There was a conference very much like this one 66 years ago this month, in March 1929.

The host was the new president of the United States, Herbert Hoover, whose monument is nearby on the Stanford campus. The subject of President Hoover's conference was the health and moral education of America's children. About 100 people came to the White House conference, including such leading figures in the child welfare movement as Julia Lathrop

and Florence Kelly, members of the president's cabinet, members of Congress, and businessmen like Henry Ford and General Electric Chairman Owen Young. The foundation world was represented too, led by a delegation from the Carnegie Corporation of New York, a foundation that I am honored to serve today as chairman.

President Hoover brought these people together to focus on four main ideas: the abolition of child labor, the enrollment of more children in public schools, the reduction of the high mortality rates among children and adolescents, and the religious and moral education of the nation's young.

This keynote speech was presented by Newton N. Minow on March 2, 1995, at the conference "Shaping our Children's Values: The Role of the Entertainment Media." The conference was sponsored by Children Now, Stanford University, and the UCLA Center for Communications Policy.

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These were issues that the president had championed throughout his public and private life. He had been raised in a devout Quaker home but was orphaned at a young age. His memories of growing up an orphan never left him. While still a young engineer, Hoover became president of the American Child Health Association. Later, as secretary of commerce, he urged Congress to pass a "Child's Bill of Rights." In his personal letters and papers, Hoover always spoke of his service to the nation's children.

For that reason, let us look back on that 1929 White House conference to see what lessons we can learn.

Many of the problems affecting America's children in 1929 are not so different from those that Children Now has brought us together to discuss this weekend. Yet, of all the many bright and accomplished people President Hoover asked to attend, not one of them came from a new and promising industry that Hoover himself, more than any other public figure, had helped to create: broadcasting.

Herbert Hoover is the father of American telecommunications law. It was Commerce Secretary Hoover who started regulation of the nation's airwaves under the federal Radio Act of 1912. It was Hoover who, between 1922 and 1925, developed a new regulatory plan that Congress wrote into law as the 1927 Radio Act, which later became the Federal Communications Act, governing American radio initially, and television, telephone, and cable today.

Hoover's plan for broadcast regulation differed from plans in other Western democracies. At the time, other democratic nations were establishing state-run radio systems. They did so in the belief that the airwaves were too valuable a resource—for education, for culture, for citizenship—to entrust exclusively to private, profit-seeking companies. Hoover urged just the opposite, choosing not only to give for-profit broadcasters access to the people's airwaves, but to make them the foundation of the system. In exchange for their privilege, broadcasters were required by law to use the airwaves as trustees of the "public interest."

The meaning of that term—the public interest—along with questions about who should define it and enforce the law has been a subject of debate ever since. What is most remarkable is that Herbert Hoover, as far-sighted and well-intentioned as he was, never made the connection

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between the power of electronic communications and the children whose lives he worked so hard to improve. Neither did any of the smart and capable people he invited to the White House in March 1929.

Today we know better. Today, as the century draws to a close and we enter a new era of digital communications, the meaning of the public interest is focused on those whom Hoover forgot: our children. We have come together this weekend, I believe, to begin the work that Herbert Hoover failed to do. We know, all of us, that we can do better. The Communications Act was written before we ever heard of television, satellites, cable, computers, fax machines, cellular phones, cyberspace, or the information superhighway. In the midst of the current technological revolution, we now have a second chance to define what we mean by the public interest as we build new communications capacity undreamed of in human history. Second chances are rare, and remind me of Samuel Johnson's assessment of a second marriage: a triumph of hope over experience.

My own interest in television's effect on children began in 1956, when Robert Kennedy and I traveled together, often as roommates, as members of Adlai Stevenson's presidential campaign staff. Bob and I had a lot in common, especially because my wife, Jo, and I have three children the same ages as three of Bob and Ethel's children. When the Stevenson campaign reached Springfield, Illinois, Bob asked if we could skip the speeches and visit Abraham Lincoln's home. On the way, Bob said something I've never forgotten. He said that when he grew up, the three great influences on children were home, school, and church, but in observing his own children, he believed that there was now a fourth major influence, television.

In the 39 years since that walk in Springfield, more than 3,000 sociological studies have confirmed Bob Kennedy's observation. Television's influence on our children is staggering. Even those who do not accept the link described in 1972 by the surgeon general between screen violence and aggressive behavior in children concede that television teaches our children that guns and violence solve problems, that it affects the way they perceive people of other races, that it regards them as consumers rather than as citizens, and that it shapes their fears and expectations

about the future. Every afternoon when they come home from school, millions of American children turn on their television sets to see what the adult world holds for them. What do they find there?

During one randomly selected week, January 31 through February 4, 1994, here is what they saw: programs about a 13-year-old girl who has slept with 20 men and a 17-year-old who has slept with more than 100 (both girls carried beepers); about transsexual prostitutes; about parents who hate their daughters' boyfriends; about men whose girlfriends want too much sex; about white supremacists who hate Mexicans; about a woman who tried to kill herself nine times; about a sadomasochistic couple who explained that instead of putting a ring on her finger at their wedding, they had his penis pierced; about a man who fathered four children by three women and who "couldn't stop cheating"; and programs called "Dad by Day, Cross-Dresser by Night" and "Using Sex to Get What You Want."

Peggy Noonan described the difference between what children see on television now with what they saw a generation ago:

When I was a kid there were kids who went home to empty houses, and they did what kids do, put on the TV. There were game shows, cartoons, some boring nature show, an old movie, "The Ann Sothern Show," Spanish lessons on educational TV, a soap opera.

Thin fare, boring stuff; kids daydreamed to it. But it was better to have this being pumped into everyone's living room than, say, the Geto Boys on channel 25, rapping about killing women, having sex with their dead bodies, and cutting off their breasts.

Really, you have to be a moral retard not to know that this is harmful, that it damages the young, the unsteady, the unfinished. You have to not care about anyone to sing these words and to put this song on TV for money.

Senator Bill Bradley summed it up in two sentences in a speech last month: "At a time when harassed parents spend less time with their children, they have ceded to television more and more of the all-important role of story-telling, which is essential to the formation of moral educa-

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tion that sustains a civil society. But too often TV producers and music executives and video game manufacturers feed young people a menu of violence without context and sex without attachment, and both with no consequences or judgment."

In an ideal world, no American children would be left alone for long periods of time with only television for companionship. In an ideal world, every parent would be responsible, every parent would have the time and financial resources to control his or her child's television viewing, and every parent would be as vigilant as one television producer who won't allow his own children to see the shows he has produced. In an ideal world, the people who work in television would have to take an oath like the Hippocratic oath: "Do no harm." In an ideal world, the people who use the airwaves and the advertisers who support them would sit down with their own children and grandchildren and watch television and explain to them why they are proud of what they do. Producers and programmers would come out from hiding behind the First Amendment and try to do better for all our children.

Broadcasters used to tell parents to turn their sets off if they didn't like the programs. But in November 1992, when a group of women organized a national "Turn Off the TV Day," the president of the Network Television Association objected, saying, "Viewers should express their opinions and act accordingly, but participating in national boycotts is an infringement on the networks' First Amendment rights."

Several months later, my friend Jack Valenti objected to the installation of v-chips in television sets. V-chips, you'll recall, are the computer chips that can be programmed by parents to block out violent programs, hence their name. "I'm opposed to a single button that can block out a whole program day or a single program week," Jack said. "That is not parental responsibility." Isn't it? Lucie Salhany, then Chairwoman at Fox, worried about setting a precedent: "Will we have an s-chip?" she asked, to control our children's access to sexual programming?

So long as a parent controls the on-off switch, does it matter? If the v-chip is unconstitutional, so is a remote control device. And by such thinking, parents who monitor what their children watch are unconstitutional too.

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If broadcasters believe that parents have neither the duty nor the right to intercede on behalf of their children, then we have converted the First Amendment from a sword of freedom into a shackle of bondage. We have used it to abandon our children in a wasteland that converts kids into economic opportunities rather than human beings.

It would be a big surprise to those who wrote the First Amendment to see that Americans now cite it not to begin discussion of the public interest, but as a reason to *close* it. As we begin our discussions this weekend, we should reflect on one fact: the First Amendment forbids the *government* from interfering with free speech; it does not prohibit citizens or producers or editors or parents or grandparents from voicing their displeasure at speech that, whether for good reason or bad, they do not like. As Supreme Court Justice Potter Stewart once said, we should not confuse the right to do something with whether it is the right thing to do.

A few examples follow:

■ When the public—not the government—expressed disgust at a rap song about killing police officers, the chief executive of Time Warner responded that this was an attack on his and the singer's right of free speech.

■ When PBS—not the government—cancelled a documentary because facts had been doctored to suit its conclusion, the program's producer called the decision censorship. Most journalists I know call this editing.

■ When *NBC Nightly News* broadcast the on-camera murder of a Miami woman by her estranged husband, NBC responded to criticism from its own affiliates—not the government—with the true but irrelevant fact that the broadcast was protected by the First Amendment.

If ever a word were in need of rest, *censorship* is that word. It is used as a cue to critics to shut up. But the word is used so often, and so casually, as to have lost its meaning. Every year, for example, a California university issues a list of the most underreported stories of the past year,

which it calls "Project Censored." The list consists of events that have been ignored, underreported, inaccurately reported, unfairly reported, and even slanted—but by no means censored. To use the word so unthinkingly is dangerous because it minimizes the many instances of *real* censorship that do occur.

No one pays more dearly for our muddled thinking than our nation's children. Several years ago, for example, one of my successors as Federal Communications Commission (FCC) chairman declared that a television set was nothing more than a "toaster with pictures."

The analogy struck virtually everyone with any knowledge about television as ill-considered and uncaring. But the chairman had inadvertently put his finger on American television's greatest failing: no thinking adult would leave a small child unattended to play with a plugged-in toaster for hours on end—to do so would be reckless and irresponsible. Yet because we have neglected to take seriously the Communications Act's public-interest requirement, leaving an unattended child in the company of a television set is just as dangerous.

There are, of course, excellent programs for children on television. *Sesame Street* and other programs from the Children's Television Workshop are outstanding. KCET does a great job of encouraging children to read through *Storytime*, founded by our Stanford friends Helen and Peter Bing. The Annenberg Foundation helps children and parents learn math together through television. There are fine services like Gerry Laybourne's Nickelodeon, The Learning Channel, Discovery, and others. But the exemplary programming these cable channels offer is only available to those who can pay for them. Yes, nearly 65 percent of American homes now have cable, but do not forget that the 35 percent that do not includes a disproportionately large number of America's children, of whom one in four lives in poverty.

Those children are the very ones who could most benefit from quality programming, and yet without public broadcasting they are the least likely to get it. Perhaps those children may not even have public broadcasting to serve them in the future. I challenge you to go home and spend a week without public television, watching broadcast channels only. At the end of

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the week, ask yourself whether what you have seen is what you would want for your own children.

As Americans move into the digital age, we are fulfilling George Santayana's prediction about those who are ignorant of history: we are repeating it. Unless we make explicit provisions for what the public interest truly means with regard to children, we will repeat in the digital age the worst mistakes that plagued the age of analog broadcasting. In 2045, some future FCC chairman will look back at us from the vantage point of a much vaster wasteland and wonder why, when we had a second chance, we failed to seize it.

If we are going to serve our children well, to guide them and protect them, we now need to change the way we think. How should we do so?

For counsel and guidance, I suggest we turn to James Madison, the founder who more than any other defined the meaning of the public interest. And in particular I suggest we consult Madison's greatest achievement of all—the First Amendment.

The genius of the First Amendment, like the rest of the Constitution, is its ability to meet the needs of each new age and each new medium. For most of our nation's history, the meaning of free speech was decided by state courts, which held that the right to speak freely was tied to an obligation to use that right responsibly.

The U.S. Supreme Court inherited that tradition and has carried it on. At the same time, the Court's interpretation of the First Amendment has been shaped largely by the peculiar characteristics of the mass media, first newspapers, then radio and television. Throughout, the Court has made very few exceptions to Madison's command that "Congress shall make no law" abridging free speech. Those exceptions it has made have endured without regard to technological change. I suspect, for example, that very few of you believe that the First Amendment would stop Congress from safeguarding your copyright in your work and your livelihood in the digital age.

Just as the law has seen fit to protect you, it has given even greater protection to our children.

Over and over again, the Supreme Court has made it clear that "safe-

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guarding the physical and psychological well-being of a minor" is "compelling" enough to justify laws that serve that goal, especially when they do not unduly infringe on the rights of adults. Courts have upheld this principle thousands of times, in cases where children are involved not only as listeners but as speakers.

So substantial is this body of law that some legal scholars refer to it as the "Child's First Amendment." Just as the law requires us to put our children in car seats when we travel on asphalt highways, the First Amendment will offer them protection on the information highway.

But the protection the Constitution provides our children is protection of last resort. The first line of defense must be our own best judgment, our own good conscience. All of us, whatever work we do, whatever our politics, are also parents and citizens, members of churches and community groups, and we give our time to schools, to public affairs, to our families.

Those of you in the creative community are now the nation's teachers, guardians, and role models. How will you use that power? It is far too late in the day to argue over who is responsible for the dismal state of American childhood. When Justice Oliver Wendell Holmes, Jr. wrote the Supreme Court's first free-speech opinion in 1919, he did so with the famous remark that the right to speak freely would not allow a man to shout "Fire!" in a crowded theater. Today the fires of violence and neglect are in full flame. Do we really want to argue over who started them and whose responsibility it is to put them out?

Our choice is not between free speech and the marketplace on the one hand, and governmental censorship and bureaucracy on the other. The choice is how best to serve the needs of children and use the opportunities presented by the digital age to enrich their lives. If we turn away from that choice, the consequences will be a wasteland vaster than anyone can imagine, or would care to. Let us do for our children today what Herbert Hoover and the wise men and women of his generation failed to do: make the connection between the power of electronic communications and children.

Even skeptics who believe the public interest is beyond definition know that it lies in the hearts and minds of children. If as a nation we can-

not figure out what the public interest means with respect to those who are too young to vote, who are barely literate, who are financially and emotionally and even physically dependent on adults, then we will never figure out what it means anywhere else. Our children are the public interest, living and breathing.

Responsibility for serving the public interest lies with all of us. Not one of us alone—not industry, not academia, not government, not parents, not foundations—holds the key to improving our children's future. We serve the public interest only when we work together. It may be a cliché to say it, but clichés are often true. Certainly true is the traditional saying in Africa: it takes a whole village to raise a child. And we, all of us, are the leaders of the village.

President Kennedy told a story a week before he was killed, a story I have never forgotten. The story was about French Marshal Lyautey, who walked one morning through his garden with his gardener. He stopped at a certain point and asked the gardener to plant a tree there the next morning. The gardener said, "But the tree will not bloom for 100 years." The marshal looked at the gardener and replied, "In that case, you had better plant it this afternoon."



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Boston University Commencement

Main Address

Delivered by

Dr. John Silber

President

Boston University

Sunday, May 21, 1995

*I thought these
materials would be
of interest to you.
Please keep up
all your good
work.*

FIT

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Obedience to the Unenforceable

John Silber

May 21, 1995

Boston University Commencement

Standing here in 1971 to give my inaugural address, I discussed the changing patterns of American life, the forces and changes that posed special challenges to educators. Today I would like to take a new look at these issues of grave concern to all of us. I want to talk to you about the standards by which we measure the strength and quality of American life — the greatness of our civilization.

Seventy-five years ago, John Fletcher Moulton, Lord Moulton, a noted English judge, spoke on the subject of "Law and Manners." He divided human action into three domains. The first is the domain of law, "where," he said, "our actions are prescribed by laws binding upon us which must be obeyed." At the other extreme is the domain of free choice, "which," he said, "includes all those actions as to which we claim and enjoy complete freedom." And in between, Lord Moulton identified a domain in which our action is not determined by law but in which we are not free to behave in any way we choose. In this domain we act with greater or lesser freedom from constraint, on a continuum that extends at one extreme from a consciousness of duty "nearly as strong as positive law," through a sense of what is required by public spirit, to "good form" appropriate in a given situation and so on up to the border with the domain of free choice, where there is no constraint whatever on what the individual may choose to do.

Lord Moulton considered the area of action lying between law and pure personal preference to be "the domain of obedience to the unenforceable." In this domain, he said, "Obedience is the obedience of a man to that which he cannot be forced to obey. He is the enforcer of the law upon himself." This domain between law and free choice he called that of Manners. While it may include moral duty, social responsibility and proper behavior, it extends beyond them to cover "all cases of doing right where there is no one to make you do it but yourself."

Moulton recognized that all three domains are necessary to the life of every individual. The law with its coercive remedies in both civil and criminal jurisdictions is necessary to establish an essential matrix of order and peace. And the domain of free choice is rightly treasured by each individual, for it is in this area that "spontaneity, originality and energy arise." Moulton, emphasizing its special importance, said, "It covers a precious land where the actions of men are not only such as they choose, but have a right to claim freedom even from criticism."

Considering the topography of this social order, all of us can recognize at once that the middle land of Manners, as Moulton calls it, is threatened by two tendencies: on the one hand, there are those who wish to extend the realm of law to regulate everything. The Congress and the agencies that have mushroomed from its legislation exhibit this tendency to an alarming degree. On the other hand, there is the tendency to claim that anything not ruled by law is a matter of personal choice. This tendency can be seen in the relativism and unbridled hedonism voiced

in our schools, universities, newspapers, movies and on television by advocates who range from intellectuals and entertainers to the crassest hucksters.

Both the domains of law and free choice threaten to encroach upon the middle domain of Manners. Moulton's central point, one of capital importance, is that "The real greatness of a nation, its true civilization, is measured by the extent of this land of obedience to the unenforceable. It measures the extent to which the nation trusts its citizens, and its area testifies to the way they behave in response to that trust."

Obedience to law does not alone measure a nation's greatness. Totalitarian regimes enforce obedience at the price of cruelty and repression. And in the absence of law mere willfulness or license, far different from liberty, is no proof of greatness. The true test of greatness, Moulton said, is "the extent to which individuals composing that nation can be trusted to obey self-imposed law."

In America today the domains of choice and of law have eroded the domain of manners. As the realm of manners and morals has been diminished by those who claim that whatever they think or do is right if it feels good to them, the central domain loses its force. And despite the expansion of the domain of law, the consequent weakening of the central domain has resulted in a diminution of the authority and effectiveness of the law.

It is against the law to deface public property, to steal, to swindle, to drive while intoxicated, to rape, to bomb and to kill. But our public and private buildings are regularly defaced by graffiti and the territorial markings of juvenile gangs. In our cities many feel imprisoned in their homes, and our persons are at risk on our streets and in our parks. There are twice as many murders a year in New York as in England, and twice as many in Boston as in Argentina. Rape is epidemic and deadly assault by drunken drivers is commonplace. Nor is the crime wave confined to the streets: the Wall Street Journal estimates that stock swindles and other forms of white collar crime cost Americans \$100 billion every year.

But what of enforcement? Indictments number only a small fraction of the crimes committed; convictions only a fraction of the indictments; punishments, except in the case of first degree murder, typically light — a few years, probation, suspended sentence or community service. Even fines are rarely collected. Of the \$4.5 billion dollars owed in fines by stock swindlers, only one dollar in ten has been paid, leaving swindlers with almost all of their ill-gotten gains and their victims uncompensated.

Standards in the profession of law have eroded, as lawyers, judges and juries have become less obedient to the unenforceable. Judges have accommodated to the delays and improper importunings of counsel by frequently excluding from jury duty persons of education and professional and business competence, leaving jury panels composed of the relatively inexperienced and uneducated to try civil cases of

great complexity. In criminal cases, worthy jury men and women are rejected by lawyers concerned not to impanel a jury of twelve good persons and true, representing a cross-section of the community, but a carefully selected jury of persons most likely to respond sympathetically to their side. Impaneling a jury in a murder case, which takes no more than an hour in England, takes weeks in the United States. American trials now drag on endlessly, making jury duty a burden beyond the means or endurance of most individuals.

The O. J. Simpson trial, if held at the Old Bailey, would have taken a few weeks. It is now the *reductio ad absurdum* of our system of criminal justice, a bonanza for broadcasters who are provided a year-long soap opera without the expense of producers, writers, actors, or directors. And the confidence and respect of the American public for lawyers, judges and the jury system have imploded as they watch a trial in which the judge has lost control and lawyers flout legal ethics in their reach for irrelevancies to delay the process and create confusion in the minds of the jury.

Even more alarming than the comedy of the courts is the tragedy of the streets: the random violence, the children killed in drive-by shootings by persons they have never met, and acts of terrorism which demonstrate the inability of a sovereign nation to protect the lives and property of its citizens.

We live in a deeply flawed society and are moving rapidly toward the state of nature that Thomas Hobbes chillingly described: "No arts; no letters; no society; and which is worst of all, continual fear and danger of violent death; and the life of man, solitary, poor, nasty, brutish and short." This sounds just like Pulp Fiction.

We cannot end this state of violence and restore the authority of law simply by getting tough on crime, by relying on the police power of the state, or by calling for capital punishment.

As both Hobbes and Lord Moulton observed, the sovereign cannot establish his authority simply by force or through acts of state terror. Authority and civil order depend in a significant measure on the consent of the governed--that is, on obedience to the unenforceable. The more civilized and enlightened the country, the greater its dependence on the voluntary respect and support of its citizens for law and civil order. The rule of law depends upon the morality of the people.

Obedience to the unenforceable is required to give to the rule of law the power of enforcement which is its essential character. The erosion of manners and morals inevitably undermines the law. Civil society depends not merely on law but on the obedience of the individual citizen who in Moulton's words is "the enforcer of the law upon himself."

The law is not self-sustaining, but depends like science, medicine, higher education, and accounting, on the willingness of scientists, doctors, professors, lawyers and accountants to obey moral principles that are unenforceable.

There is nothing to guarantee the soundness of scientific experiments and theories beyond the moral integrity of scientists and their faithful adherence to the principles of scientific method. If they falsify data they are like accountants who cook the books or lawyers who concoct evidence or bring suits devoid of merit. Their professional work is compromised by their lack of obedience to the unenforceable. The integrity and efficacy of all our professions and businesses rest on this moral foundation.

We must not attribute all our social ills to a single cause, however, for the causes are many. If families had not broken up, if churches had not lost much of their influence, if there had not been an extensive spread of secularism and materialism, if the quality of our schools had not declined despite substantial increases in financial support, if drugs had not become easily available, if some or all of these factors had not been present, we might have withstood the degenerative effects of television and its indiscriminate advocacy of pleasure.

Prior to television and to the breakup of the family, parents typically tried to preserve and extend the ceremonies of innocence in the lives of their children by shielding them from the sordid dimensions of human life, from filthy language, premature exposure to sex, and mindless and indiscriminate violence. But that is now the common experience of children: by age four or five they speak the language of the gutter and teenagers enlarge their experience of violence, obscenity and sex in all its varieties through television, watched on the average for 25 hours a week, through the movies and occasionally even in the schools.

Television is the most important educational institution in the United States today. Since the beginning of human history mankind has known what Aristotle later set down as the fundamental fact about education: that we learn by imitation. Imitation is the dynamic of all education. Why else would English children learn English instead of German? Or German children learn German instead of Spanish? Children imitate what they hear. And what they see they also do. It is as simple as that.

Common sense alone tells us that violence endlessly enacted on television serves as a model for imitation. In many of our great cities we find teenagers, in imitation of what they have seen scores or even hundreds of times on television, engaged in wanton acts of violence, blowing away parents, friends or strangers with a totally amoral, psychopathological indifference to the suffering of others. Even if most youths do not imitate the violent acts they have witnessed, the deluge of television violence infects their sensibilities. Revulsion and abhorrence, our natural reactions to violence, are suppressed. We become reconciled to violence as

though it were a normal part of life, as indeed it has become. Mark Antony made the point when, standing over Caesar's dead body, he prophesied,

Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quartered with the hands of war,
All pity choked with custom of fell deeds;

And now new opportunities are open for our youth as the Internet makes available to those accessing it simple straightforward directions for the manufacture of bombs. But our government, which has found it necessary to regulate the formula for ice cream and peanut butter, is reluctant to prohibit the distribution on the Internet of handbooks for terrorists. Such communication threatens our lives in a way that shouting "Fire!" in a crowded theater could never do. Can anyone seriously believe that the First Amendment protects instruction in terrorism through the Internet? Its prohibition clearly meets Mr. Justice Holmes's test of a clear and present danger. It may be technically impossible to control terrorism on the Internet, but that difficulty should not be confused with a constitutional protection.

The level of insensitivity engendered in many of our youth in the last few years is not due exclusively to television and the entertainment industry. On the other hand, it cannot be explained in the absence of television, for there are no other factors adequate in themselves to account for it. Nevertheless, if the influence of television and films were countered by a strong family, a first-rate educational system, or good job opportunities in inner cities, the impact of television would be far less significant and perhaps even negligible.

It has not had an equal influence on all children by any means. Children from strong homes, children attending vital churches and deeply nurtured in religious traditions, children who have developed sound study habits and who in consequence have little time for television, children who have developed a moral center to guide their choice seem remarkably immune.

As television has ravenously consumed our attention, it has weakened the formative institutions of church, family and schools, thoroughly eroding the sense of individual obedience to the unenforceable on which manners and morals and ultimately the law depend. Obviously, we need to rebuild our families, our schools and our churches. But we cannot complete these reforms until something is done about television, for in both its advertising and its programming it has created demands that appeal, not to the best in our natures, but to the worst.

Alarmed by the deterioration of standards, and recognizing one clear source of this decline, we may be tempted to enlarge the domain of law by regulating television and the entertainment industry. But this should give us pause.

I do not advocate altering the First Amendment, nor do I advocate congressional limits on what television stations can program. But isn't it time for those who own television stations and networks and those who own motion picture companies that supply material for television to demonstrate their obedience to the unenforceable?

Let the First Amendment stand as it is. But the moguls of television and movies should recognize that they are contributing directly to the erosion, not only of morals and manners, but of the rule of law itself. Are they going to show obedience to the unenforceable by asserting their moral responsibility for the good of our society, or is the pursuit of profit their only guide?

If the television and the entertainment industries do not control themselves in obedience to the unenforceable, we shall reach the point in the not too distant future where programming on television threatens the life of the Republic. But will the American people recognize that it poses a clear and present danger calling for decisive, corrective action?

There is still time for self-correction. But those with positions of responsibility in these industries should understand that we cannot continue indefinitely to tolerate their trashing of our and our children's sensibilities without endangering our survival.

The barbarians television has nurtured and continues to nurture are not at our gates but in our midst. Recognizing that by its nature, obedience to the unenforceable cannot be enforced, W. Edwards Deming observed, "You don't have to do it — survival is not compulsory."

The members of this graduating class and those of all other classes graduating this spring across our nation are the agents of our future and the repository of our hopes. For good or ill, my generation have already made most of our contribution. We have tried to do our best: at times we have succeeded; at others we have failed. But the future for good or ill is increasingly in your hands.

If the members of these graduating classes recognize the importance of the domain of manners and morals, and if each is obedient to the unenforceable, we shall see a diminution of license and a renewal of freedom and civilization in this country. If this moral vision strikes fire in the younger generation, our future is secure.

The crisis we face will not be solved by higher or lower taxes, by more or less welfare or Medicaid, by the increase or decrease in the budgets of the military or the police. Our crisis, like that confronting the peoples of the former Soviet Union and Eastern Europe is, as Solzhenitsyn observed, a crisis of moral decay.

We face a crisis of the spirit. Its resolution far transcends the power of the state; it is too important, too far-reaching, to be resolved by mere governmental action. Rather, it lies within the grasp of each of us. When we determine to govern ourselves — when each is obedient to the unenforceable — we shall have regained control over ourselves and thus regained as a nation our capacity for self-government.

This will never come to pass, however, without faith in the importance of honor and truth and in the essential role of duty and obligation in our lives.

What we are, what we do and thereby what we become depends heavily on what we believe about ourselves. Are we Edwin Markham's man with a hoe,

A thing that grieves not and that never hopes,
stolid and stunned, a brother to the ox?

Or are we not rather,

... the Thing the Lord God made and gave
To have dominion over sea and land;
To trace the stars and search the heavens for power;
To feel the passion of Eternity?

The crisis that will confront graduating classes for years to come lies not in the state or in the stars, but in ourselves. The future of our country, our future happiness and that of our children depends decisively on whether we as individuals and as a people practice obedience to the unenforceable.

10

POLLS

KIDS TALK ABOUT TV AND VIOLENCE (7/93)

While an overwhelming majority of kids know that there is too much violence on television, they admit that they are interested and entertained by violence on TV:

80% of kids say that there is too much violence on television.

93% of kids believe their parents think there is too much violence on television.

Kids differentiate between "real" violence and cartoon violence:

75% of kids agree that "violence in cartoons is OK because the characters are not real."

86% of kids agree that "programs that show violence with real people are scarier than cartoons."

91% of kids agree that "I worry when I see violence happening to real people on TV, because those things could happen to me and my family."

Kids say that violence...

Makes them feel interested (31%) and

Makes them feel entertained (25%).

Kids endorse the idea of advisories for violent programs:

89% said yes to the question "do you think that there should be a warning at the beginning of a TV program to tell people that is has violence in it."

When asked which kinds of shows should have labels:

83% said real life shows.

64% said police detective shows.

31% said the news.

11% said cartoons.

KIDS AND PARENTS TALK ABOUT THE OKLAHOMA CITY BOMBING (4/95)

Kids got their information from television (news and TV in general 58%) not parents (13%). Still kids felt they had no one to talk to about the bombing. Kids feel the need to communicate with their parents:

Two days after the bombing, 43% of all kids repeatedly had not talked to anyone about the bombing.

Kids are empathetic, compassionate and confused:

82% agree that they want to "help the people in Oklahoma City"

82% are "sad"

54% are "mad"

50% believe that "there is nothing they can do"

46% are "confused"

42% agree that "worry that this could happen to me at my school or at my parents' office"

36% agree that "worry about their parents going to work."

The fact that kids were victims of this bombing increased kids' desire to help and to know what happened:

84% want to "help the people in Oklahoma City more"

84% want to "know more about what happened."

Parents are also empathetic, compassionate and confused:

86% agree that they want to "help the people in Oklahoma City"

71% are "sad"

71% are "angry"

49% believe that "there is nothing they can do"

45% agree that "this incident will leave a lasting impression on my kids"

36% are "confused."

KIDS TALK ABOUT THE INFORMATION SUPERHIGHWAY (1/94)

The idea of kids communicating with kids via computer was seen as "safe" and free of peer pressure.

"People can't make fun of what you look like or how you dress."

"You get to know the personality before the face."

"No one can make fun of you."

"No judgment passed."

Kids describe talking to kids in other parts of the country as:

"Awesome"

"Cool"

"Fun and interesting"

Filled with "learning new ideas"

Learning "different customs and different slang words" and

"Learning different things about people and places."

Kids have not heard of the term "information superhighway." However, they are able to verbalize that the future will be a convergence of existing systems:

"You could hear the person's voice out of a speaker or something."

"Having post cards or pictures on the computer."

"Play games together or against each other."

When told that the information superhighway is about connecting people all over the world with information and entertainment, kids are able to grasp the general idea:

"In the future the TV, the computer and the phone and the stereo and all the electronics will be one."

"I heard they have a VR (virtual reality) encyclopedia."

"It could have every game that ever came out in the world."

"I think future computers will look big and you could play tapes and control what the people on the tapes could say."

"There could be a computer which is voice controlled, has windows, you can watch TV, use any kids of program and all the programs could be active at once."

Also see Nickelodeon/Yankelovich Research Highlights on Kids and Technology.

NICKELODEON/YANKELOVICH YOUTH MONITOR
RESEARCH HIGHLIGHTS
1995

KIDS & FAMILIES

87% of all kids believe being part of a loving family is very important.

76% of all kids have important talks with their parents, ranging from what to spend family money on, to homework, to parent's health (smoking, exercising).

98% of all kids trust their parents.

KIDS ARE HAPPY

Kids today are more worried about getting AIDS, drugs and being hurt in a car crash.

However, kids today are more resilient.

87% of kids see themselves as friendly.

85% of kids say they're happy.

76% of kids see themselves as smart.

73% of kids see themselves as responsible.

84% of kids agree that kids need to relax and take it easy as much as adults do.

KIDS AND EDUCATION

Almost 90% of kids report they like school.

87% of kids want to go to college.

Kids today are more confident than two years ago that they'll be accepted and be able to afford college.

KIDS AND TECHNOLOGY

Since 1988, computer usage has risen dramatically in school. Technology is viewed as a ticket to success among kids.

63% agree "if you want to make it in this world, you have to know how to use computers."

60% agree "I like to keep up with the latest technology and hi-tech products."

83% use a computer at least once a week (vs. 55%).

4 in 10 kids feel their computer skills are "excellent or good"

THE BIG HELP: KIDS/PARENTS AND SELF-ESTEEM

5 million kids pledged 31 million hours of volunteer time during the Big Help-a-Thon

Kids derive a strong sense of empowerment and personal satisfaction from volunteering

93% of kids agree a lot that helping others is important

88% agree a lot that kids can make a difference by helping

81% of kids agree a lot that "helping others makes me feel good about myself."

Parents feel volunteering reinforces family values.

81% of parents strongly agree that "kids can make a difference in their communities."

77% of parents strongly agree volunteering reinforces family values.

75% of parents strongly agree that the more kids volunteer, the less they engage in violence.

NICKELODEON/YANKELOVICH YOUTH MONITOR

KIDS TRENDS SINCE 1987

KIDS WORRIES

Kids are worried about social and personal issues. In the past two years we have seen increases in worries about:

- 55% getting AIDS (42% in 1993)
- 50% being hurt in a car crash (32% in 1993)
- 45% drugs (34% in 1993)
- 45% being beaten up (28% in 1993)

- 67% getting a good job (61% in 1993)
- 62% needing to make money (49% in 1993)
- 59% not getting into college (43% in 1993)
- 57% not being successful (39% in 1993)
- 36% parents will lose jobs (23% in 1993)

KIDS ARE LEADING EVEN BUSIER LIVES

Kids participate in many activities between end of school day and dinner time.

Since 1988, we have seen increases in the following activities:

- 83% do homework (72% in 1988)
- 71% play outside (58% in 1988)
- 69% go to a friend's house (56% in 1988)
- 54% do chores (49% in 1988)
- 44% play video games (27% in 1988)

The only significant decrease since 1988 was:

- 19% participate in after-school activities (26% in 1988)

KIDS AND HOME RESPONSIBILITIES

Kids help out in the home. Since 1987, we have seen the largest increases in:

- 40% prepare meals for themselves (13% in '87)
- 15% prepare meals for the family (8% in '87)
- 29% do laundry (22% in '87)
- 14% shop for groceries (8% in '87)

KIDS AND EDUCATION

Since 1991, the amount of time kids spend each night doing homework has increased from:

1.3 hours in 1991 to 1.5 hours in 1995

KIDS AND MONEY

Since 1991, the kids have increased their number of sources of income. This includes income from gifts and jobs.

- 87% birthday (68% in '91)
- 66% holidays (39% in '91)
- 54% family/relatives (30% in '91)
- 37% chores (25% in '91)
- 29% baby-sitting (20% in '91)
- 27% odd jobs (15% in '91)
- 27% reward for school performance (10% in '91)
- 25% helping neighbors (9% in '91)
- 20% return cans/bottles for recycling (7% in '91)

11
SEE

NO

EVIL

THE BACKSTAGE BATTLE
OVER SEX AND VIOLENCE
ON TELEVISION

**GEOFFREY
COWAN**

From Violence to Sex

Not surprisingly, network reaction to Judge Ferguson's decision was less than enthusiastic. CBS officials called it "a dangerous precedent that threatens the American tradition of voluntary self-regulation," and all the defendants except NBC, which wanted time to consider its options, quickly announced their intention to appeal. "After pleading for years for the protection of the First Amendment," Sander Vanocur noted with irony in the *Washington Post*, "the networks, when it is finally given, either spurn it or take it under advisement."

But if the networks' legal response to the court's decision was predictable, the manner in which they would let it affect their programming was not. People in the creative community wondered whether the new ruling would change the face of television. David Rintels put the question succinctly in a keynote speech to the annual symposium of Action for Children's Television.

"What is the future of sex and violence on television?" Rintels asked the packed audience in a lecture hall at Harvard Law School. It was November 22, 1976, two

years to the day since the crucial "summit meeting" in Richard Wiley's FCC office. Rintels looked around the room. The audience included a number of network executives, some of whom were scheduled to participate in panels during the conference. They seemed to be listening intently. But Rintels noted that Wiley, who had spoken at the conference that morning, was nowhere to be seen.

"Does our victory in the Family Hour case open the floodgates to vulgarity and violence?" Rintels continued. "I pray it does not. I don't think it will. But there are only three people in the world who can answer that question, and they are the men who run the networks. Thanks to Judge Ferguson, the responsibility is theirs again now, and that's where it belongs. If they, or any one of them, succumb to the need to hype their ratings, to make more money, we could again be swallowed up by gratuitous excesses. If they think that now, because of our victory in the lawsuit, they are immune from government constraint and can be reckless with matters affecting taste and sensibility, it would be a disaster for all of us."

Rintels paused for a moment to emphasize his next thought. "If they choose not to see that you and we are all deeply, personally committed to seeing better, freer, more responsible television, then it could be that we have won our lawsuit and lost our last, best chance for better television. But I can't believe that any of that will happen," Rintels concluded. "I do not believe they will let it happen."

But as events soon proved, they did.

Under the terms of Judge Ferguson's decision each network was free to readopt the Family Hour, as long as it did so individually, rather than through the NAB, and without concern for the FCC's reaction. And before a day had passed, all three networks, independently, announced that they would continue to reject pre-9:00 P.M. programming inappropriate for general Family Viewing.

What broadcasters did to their schedules, however, was something else again. In late October, during the week following Taylor's dismissal, *Advertising Age* reported that CBS had "turned to well-known bloody, violent movies [including *Death Wish*] in an effort to boost ratings during the crucial November nationwide sweeps." Now, following the court's ruling, broadcasters began to reinsert action into the earlier hours of the schedule, starting with a couple of unconventional and exceptionally popular specials.

A three hour NBC documentary on *Violence in America* kept the grisliest sequences for the last hour, including movie scenes which network editors had deemed too graphic or gory for home audiences, but the show, which began at 8:00 P.M., opened with a horrifying three minute mayhem montage. Audiences at that early hour were exposed to at least 112 graphic scenes: a close-up frontal view of a man's face being blown up by a shotgun; a man strapped into a hangman's noose whose neck breaks as a platform is pulled out from under his feet; and a man committing suicide with a gunshot to the head. The documentary, which received generally favorable reviews, attracted more viewers than its Family Hour competition. It earned exceptionally high ratings for a public affairs program.

It seemed more than coincidence when CBS, a few weeks later, chose an early hour for the broadcast of *Evel Knievel's Death Defiers*, which the *Washington Post* called "the worst TV program ever," and CBS later admitted represented an error in judgment. The show featured a half dozen daredevils in a format where their macho was heightened by the persona of co-hosts Telly Savalas and Jill St. John. It landed huge ratings for CBS (while Knievel landed in the hospital with a set of broken ribs).

By mid-spring NBC felt bold enough to move *McCloud*, the Sunday night mystery movie featuring Dennis Weaver as a policeman on horseback in New York City,

back to 8:30. The show had been shifted from 8:30 to 9:00 P.M. two years earlier, following conversations with FCC officials, because, NBC executives explained, it seemed too violent for Family Viewing. But on March 6, 1977, the show was on at 8:30 P.M., and before 9:00 P.M. viewers had an opportunity to watch a murder, a man hit with the butt of a rifle, an attempted murder by an exploding booby-trap bomb, and a massive back-alley fistfight and gun battle.

Not long afterward CBS began to feature violence and sex in early-evening programming on its owned and operated stations. In the late spring CBS's Los Angeles station, KNXT, replaced *Dinah!*, the ninety-minute talk and variety show that had been airing from 6:30 to 8:00 P.M., with what the station promoted as an explosive series of films. "Starting tonight, give ho-hum television the old heave-ho," the station boasted in a kick-off ad. "Turn on the new CBS 6:30 movie and put excitement and adventure into your life." Beginning with *Murder Once Removed*, CBS scheduled a series of thrillers, including *Ritual of Evil* ("Walpurgis Night and murderous rites," an ad proclaimed) and *Operation: Cobra* (in which, an ad explained, "Treasury agents crack a deadly 'coke' machine").

To many people it was more apparent than ever that neither the networks nor the station owners were really serious about eliminating televised violence. At a meeting between Hollywood producers and ABC affiliates a couple of station owners berated the producers for delivering so much violence. Finally Lee Rich, president of *Lorimar Productions*, the company that produces shows ranging from *The Waltons* to *Helter Skelter*, got fed up. "I've read twenty *TV Guides* from around the country during the past week," Rich said, "and let me tell you that the networks today wouldn't even allow us to produce the kind of movies and reruns which stations schedule for the late afternoon when kids are in the audience."

The impression that early-evening violence was again

on the upswing was confirmed by statistical studies. Dr. George Gerbner told the House Communications Subcommittee that in the fall of 1976 (while the Family Viewing Policy was still in effect) network television violence had reached its highest level in ten years—and, he testified, the level of violence had increased most during the Family Hour. His findings were supported by an official CBS survey that concluded that prime-time violence was up 14 percent in the 1976-77 season. During the Family Hour, the CBS study reported, the average number of violent incidents had doubled.

Watching the rise of televised violence continue unabated—withstanding the protestations of writers, the scientific evidence that it is damaging, the expressions of governmental concern, and the promises of network self-improvement—an unlikely assortment of private individuals and organizations began to conclude that there must be some way for concerned citizens to take matters into their own hands. If the networks wouldn't respond to pressure, they decided, perhaps the advertisers—who paid for network programming—would.

The coalition that began to emerge in the autumn of 1976 included the American Medical Association, the National Parent-Teacher Association, some church groups, several leading television advertisers, and the National Citizens Committee for Broadcasting (NCCB), whose chairman, former FCC Commissioner Nicholas Johnson, was as popular with network executives as Ralph Nader was in the automobile industry.

As an attractive and outspoken native of Iowa who had attended law school in Texas, clerked for Supreme Court Justice Hugo Black, taught law school at Berkeley and practiced law with the superestablishment Washington firm of Covington and Burling before going into government in the mid-sixties, Johnson made good copy. He could assume the pose of a midwestern farm boy, a Lyndon Johnson Texan, or a Hugo Black civil libertarian.

He used the FCC as a bully pulpit, issuing dissents—often in defense of the creative community—that frequently were vindicated by appellate court rulings, and making speeches, writing books, and attending organizing meetings which helped to develop a large national constituency of citizens concerned about broadcasting and devoted to Nicholas Johnson.

Since early in his career at the FCC, Johnson had been deeply troubled by televised violence, which he blamed on tasteless and ratings-hungry network executives. While he considered the Family Hour unconstitutional, he felt an obligation to help find some device by which citizens who hated such programming could make their views known. Late in 1975 he learned about a University of Washington study that provided a ranking of the companies whose products were most heavily advertised on programs containing large doses of violence. Johnson and his colleagues were particularly interested to learn the name of the worst offender—McDonald's Restaurants.

Shortly thereafter the NCCB began to organize its own survey and ranking. Rather than developing his own standard of violence (as the authors of the Washington study had done), Johnson relied on the definition developed by Dr. Gerbner, and he arranged for Gerbner's staff to train employees of a professional off-the-air monitoring company to conduct the survey.

Johnson's effort to rank advertisers quickly found a receptive audience. In August 1976 the National PTA announced an action plan that sent tremors through network and advertising offices in New York. "Something must change," PTA President Carol Kimmel told reporters, and "the National PTA is determined that something *will* change, because the power of television to educate should be used for the benefit of children, not the detriment." She announced that her organization had raised more than \$100,000 (including \$3,500 from McDonald's) to finance a series of eight public hearings around the country, as well as local workshops designed to teach concerned par-

ents how to monitor television and make their views known.

Television, the PTA warned, was on probation. If television violence didn't decline sharply by the fall of 1977, the group said it would consider organizing a boycott of products made by companies that sponsor violent shows.

Similarly, the House of Delegates of the American Medical Association, meeting in the early summer of 1976, adopted a resolution condemning television violence as a risk that threatens "the health and welfare of young Americans, indeed our entire society." The resolution encouraged doctors "to actively oppose" violent television shows and their commercial sponsors.

The first NCCB surveys were conducted during six weeks in the summer of 1976, and again, using a slightly modified form, throughout a twelve-week period that fall. According to the fall ranking, released in mid-December 1976, the sponsors of the most violent programming were: (1) Chevrolet, (2) Whitehall Labs' Anacin, (3) American Motors, (4) Sears, Roebuck, (5) Eastman Kodak, (6) Schlitz beer, (7) Procter & Gamble soaps, (8) General Foods, (9) Burger King, and (10) Frito-Lay.

The huge J. Walter Thompson advertising agency provided some concrete evidence that those companies were making a mistake by placing their products in violence-filled programs. It announced the results of a survey that found that 1.4 percent of the public (and 2.7 percent of college graduates) had refused to buy a product because it had been advertised on a violent show. More important, the agency said, advertisers of such shows face the risk of nasty publicity and possible organized boycotts from antiviolence pressure groups. J. Walter Thompson President Don Johnston spoke with considerable authority when he warned companies that by placing ads in a violent environment "we all have something to worry about both as marketers and as corporate citizens."

In case anyone wasn't getting the message, during the

first weeks of 1977 Richard Palmer, the president of the American Medical Association, sent a letter to the top officer of each of the ten companies on NCCB's "most violent" list. Contending that the company's sponsorship of such shows raised questions of social responsibility, Palmer wrote that "if the program [a child] is exposed to consists largely of violent content, then his perceptions of the real world may be significantly distorted, and his psychological development may be adversely affected."

General Foods, a long-time foe of TV violence, and Eastman Kodak, which is represented by J. Walter Thompson, had both already announced their intention to direct their advertising budgets to nonviolent programming. Within weeks of receiving Palmer's letter, General Motors, Sears, and Schlitz all announced that they too would join the effort to use economic pressure to reduce television violence.

Economically, television was thriving, with the advertisers' demand for spots far exceeding the supply of commercial minutes the networks had available. But the sudden blackballing of violent programs had an effect. "You usually fill up the time," a network executive told the *Wall Street Journal*, "but it may be at distress prices." Network executives, never an overly secure lot, began to wonder how well they could sell time on TV cop shows. For the first time in history it seemed possible that television crime would not pay.

Though no formal consumer boycott had been organized, the threat, or possibility, that one might be forthcoming, had had a profound effect on advertisers. And the advertisers, by pulling their spots from action shows, made their muscle felt at the networks. When the networks announced their fall schedules that May, the new lineups had been drastically changed. Police shows were out.

In part the shift was attributable to ratings. While light-action fantasies such as *Charlie's Angels* and *The Six Mil-*

lion Dollar Man were exceptionally popular, *Baretta* and *Hawaii Five-O* were the only police shows in the top twenty during the 1976-77 season. As the study "Trends in Network Prime-Time Programming, 1953-74" had pointed out, the percentage of network prime time devoted to action-adventure shows fluctuates between 25 percent and 50 percent, with peaks being reached every seven or eight years. Since the previous peaks had been 1960 and 1967, it was possible that cop shows, like Westerns seven years earlier, had reached a saturation point.

But action shows had not been drawing huge ratings for several years. Based on seven-year cycles, the peak should have come in the fall of 1974, when there often was not more than one hard-action show in the Nielsen top ten. Yet action-adventure shows continued to dominate the schedules during the next two seasons.

So it seemed that the pressure groups deserved much of the credit. "In a major concession to anti-violence crusaders," *Broadcasting* magazine reported on May 2, 1977, "ABC canceled not only *Dog and Cat*, but also *Streets of San Francisco*, *Most Wanted*, and *Future Cop*." As a result, only two hard-action police shows, *Baretta* and *Starsky and Hutch*, remained on ABC, and not a single new hard-action police program was scheduled by any of the three networks for the 1977-78 season.

Unlike the Family Hour, which had only caused the networks to rearrange the scheduling of the shows in their lineup, citizen group and advertiser pressure had worked.

But at what price?

It took the creative community some time to pay attention to the new phenomenon. People like Lear and Rintels were still dizzy from the success—and cost—of the Family Hour battle, and at first it did not occur to them that a citizens' campaign devised by their friend Nick Johnson, who had been one of their key witnesses in the Family Hour trial, might be a source of concern. But they remembered the period in the 1950s when advertisers, who

owned and sponsored individual shows, had been the chief programming censors. During that period the fear of consumer boycotts had led sponsors to enforce the blacklist and to warn writers not to touch sensitive subjects such as racial strife. In the early 1960s, however, due to changes in the regulatory climate and the economics of broadcasting, primary responsibility for programming shifted to the networks; and since that time advertisers had seldom directly attempted to affect program content. Now there was the risk that, inspired by the new anti-violence coalition, advertisers would once again begin to blunt the cutting edges of television.

In addition, creative community leaders became alarmed by the NCCB's use of Dr. Gerbner's definitions to identify violent programs. While there was good reason for the NCCB to base its rankings on Dr. Gerbner's definition of violence, since it came with an excellent academic pedigree as well as the National Institute of Mental Health's governmental imprimatur, a glance at the rankings themselves indicated that something was askew. The sixth most violent show during one ranking period featured the comedy team of *Shields and Yarnell*. For another period the highest show was *The Return of the Pink Panther*. Subscribers to the NCCB rankings considered companies that placed spots in these shows more violent—and presumably subject to more irate letters and boycott threats—than those that sponsored *Starsky and Hutch*, *Police Woman*, or *Kojak*.

The rankings were not attributable to a statistical error. They were the result of Dr. Gerbner's clearly defined and elaborately justified definition of violence. *Shields and Yarnell* are exceedingly violent, by his definition, because their slapstick humor is largely physical: they bop each other with rubber bats, à la Punch and Judy, throw and catch pies in the face, perform mime imitations of people fishing or of grasshoppers that live in fear of being trampled. It is the same concept of violence that led an NBC

executive to caution that a *Laugh-In* revival wouldn't be appropriate for Family Viewing if it continued to encourage people to "Sock it to me."

Similarly, Gerbner's approach includes accidents, acts of nature, and benevolent forms of restraint. According to a former NCCB director, Ted Carpenter, one of Gerbner's training films contains a sequence in which a man who tried to commit suicide awakens in a hospital room. As he regains his senses the patient remembers his mission, and seeing a bottle of poison on a nearby table, starts to get out of bed. The nurse then commits what Gerbner considers an act of violence. She lifts her hands to prevent him from rising.

It is doubtful that most critics of television violence had any intention of lumping "Sock it to me" and the nurse's restraining movement, much less most acts of nature or human accidents, with gunfights and murders. The major objections to television violence (apart from aesthetic ones) are that it leads some children to increased aggressive behavior, may result in imitative acts, and decreases viewers' sensitivity to real-world violence. No one has suggested that watching a natural disaster—as viewers of the nightly news do when they observe the effects of blizzards, tornadoes, hurricanes, and droughts—produces any of these results. Nor is there clear evidence that if *Shields and Yarnell* encourages increased aggressiveness, it will be anything more antisocial or criminal than a pillow fight.

Gerbner's research, however, is primarily concerned with matters like risk and power and fear and mistrust. He has found, for example, that "heavy" viewers of television are more likely than "light" viewers to believe the "television version" of reality and thus to overestimate the percentage of men involved in law enforcement and the chances of encountering violence in their own lives. Important as it is, Gerbner's research is not primarily designed to deal with the issues that most concern groups such as the PTA, AMA, and NCCB. By using his defini-

tion as the basis for their rankings, the NCCB sowed confusion among its friends in the advertising world, such as General Foods, which was labeled among the "most violent" although it avoided all hard-action police shows; and it infuriated Nick Johnson's friends in the creative community, who considered the rankings a mindless but potentially dangerous exercise incapable of differentiating between junk and art.

Television writers began to fear and speculate about the effects that network acceptance of Gerbner's methodology might have. "Let me describe three situations and ask you whether you would consider these excessively violent," a writer asked Nick Johnson during a Writers Guild-sponsored debate. "In the first show a person is crushed to death by a falling object. In the second a man is cut in two by a rope. The third stars a young girl who is apparently killed by poison. Would any of these scenes be acceptable for children?"

When Johnson refused to give a simple answer, noting that context would be important, the writer said that he was of course referring to scenes from *The Wizard of Oz*, *Captains Courageous*, and *Snow White*. The perversity of the Gerbner approach, which makes no allowance for context, the writer stated, was highlighted by the fact that companies would be afraid to sponsor, and networks afraid to air, some of the classic works of children's literature.

Indeed, the pervasiveness of violence in children's literature is far from coincidental and may actually be an important and psychologically healthy phenomenon during a child's early years. In *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (Knopf, 1976), child psychologist Bruno Bettelheim analyzes a number of classic children's stories and describes the therapeutic effect that they had had on youngsters whom he had studied. Somewhat paradoxically, he notes, "Many intelligent, well-meaning, modern middle-class parents, so

concerned about the happy development of their children, discount the value of fairy tales and deprive their children of what these stories have to offer."

Bettelheim, who contends that the "element of threat" or physical danger is essential to successful and useful fairy tales (as is a happy ending), deals with what he considers the wrongheaded and unfortunate bias against frightening tales in a section of his book entitled "Fear of Fantasy—Why Were Fairy Tales Outlawed?" He explains:

Those who outlawed traditional folk fairy tales decided that if there were monsters in a story told to children, these must all be friendly—but they missed the monster a child knows best and is most concerned with: the monster he feels or fears himself to be, and which also sometimes persecutes him. By keeping this monster within the child unspoken of, hidden in his unconscious, adults prevent the child from spinning fantasies around it in the image of the fairy tales he knows. Without such fantasies, the child fails to get to know his monster better, nor is he given suggestions as to how he may gain mastery over it. As a result, the child remains helpless with his worst anxieties—much more so than if he had been told fairy tales which give these anxieties form and body and also show ways to overcome these monsters. If our fear of being devoured takes the tangible form of a witch, it can be gotten rid of by burning her in the oven. But these considerations did not occur to those who outlawed fairy tales . . .

A strange contradiction is that well-educated parents outlawed fairy tales for their children at just about the time when the findings of psychoanalysis made them aware that, far from being innocent, the mind of the young child is filled with anxious, angry,

destructive imaginings . . . Since parental objection to fairy stories is often based on the violent or scary events which occur in these tales, an experimental study of fifth-graders may be mentioned which demonstrates that when a child who has a rich fantasy life—something which fairy tales stimulate—is exposed to aggressive fantasy material as it occurs in fairy stories (in the experiment a film with aggressive content), he responds to this experience with a marked *decrease* in aggressive behavior. [Pages 120-123]

While Bettelheim's suggestion that filmed violence may actually be cathartic is distinctly a minority view, the thrust of his argument presents an important perspective that those concerned about television violence have generally ignored. There is little literature about which, if any, action-filled children's shows might be healthy, but millions of parents seem convinced that there is merit in *The Wizard of Oz*, *Star Wars*, *King Kong*, and (though it is considered too violent for Danish television) in most of Walt Disney's oeuvre.

As one would instinctively expect, a great many scientific studies have concluded that the effects of televised violence depend in large measure on the context in which it is presented. The more fantastic a program is, or the further removed from the viewer in time and place, the less likely it is to lead to aggressiveness, since the casual connection depends partly on a resemblance between what a viewer has seen on television and the elements of a situation that he encounters in real life. Similarly, the more the perpetrators of television violence are condemned and punished, the less likely their portrayal is to lead viewers to antisocial conduct.

Some network program-practices executives are aware of these nuances and try to take them into account in editing, or censoring, action episodes. ABC's Al Schneider, for example, concluded that violence on the bionic shows

The Six Million Dollar Man and *The Bionic Woman* was in a fantasy setting that made them acceptable for 8:00 P.M. viewing. He also makes a distinction between the permissible level of violence on *Starsky and Hutch*, which he believes viewers regard as a cartoon, and *Baretta*, which appears realistic and thus, in his view, must be more carefully controlled.

These kinds of distinctions were not, however, apparent to advertisers who wanted to avoid being ranked near the top of the NCCB's "most violent" list. In the fall of 1977, ABC aired a made-for-television movie, *Intimate Strangers*, which dealt sensitively and candidly with wife beating. Most advertisers wanted nothing to do with it. Though the violence made an important—and antiviolence—social comment about a subject that had never been treated before in prime time, and was integral to the development of the story, advertisers told ABC that the program was too violent to suit their new guidelines. There was some fear in the creative community that ABC would not air the show. In the end, however, ABC President Fred Pierce announced that the show would be broadcast, though only part of the commercial time had been sold.

To leaders of the creative community the violence ranking of *Shields and Yarnell* had demonstrated that the application of the Gerbner definition was absurd. The advertisers' fear of sponsoring *Intimate Strangers* seemed to prove something even more dangerous: that the ranking could be used in ways that would truly threaten creativity and controversy.

Some of these criticisms made sense to Nicholas Johnson, who therefore decided to develop two rankings: one based on the Gerbner definition; the other, which the NCCB called the "murder-mayhem" listing, computed according to a narrower list of selected acts of "aggressive personal violence."

When the NCCB computers printed out the data for

the fall of 1977—the PTA-designated "probation period"—the rankings produced startlingly different results. If one relied on the Gerbner definition, it appeared that the networks had slunked. Notwithstanding the cutback in hard-action shows, there was, according to the NCCB's use of Gerbner's definition, a 50 percent increase in television violence. It was the most hypocritical season ever.

But the number of "selected acts of aggressive personal violence," the NCCB found, had declined by 9 percent. For a variety of reasons the NCCB chose only to release this encouraging result. The difference in rankings may, in part, have reflected the inappropriateness of groups such as the NCCB attempting to utilize Gerbner's standard (Gerbner himself found that the rate of violent episodes per hour had dropped from 9.5 in 1976 to 6.7 in the fall of 1977). But in trying to reconcile the figures, the NCCB's Ted Carpenter noted that perhaps the amount of jeopardy, accidents, acts of nature, and relatively harmless aggressive acts had increased as people in the industry developed story lines that did not rely on stabbings and gunfights.

Not surprisingly, the tactics developed to combat television violence soon were used to restrict other programming as well. In early March 1977 a fundamentalist publication, the Ohio Independent Baptist, urged its readers to boycott General Motors' products because of G.M.'s involvement with a six-hour made-for-TV film, *Jesus of Nazareth*, scheduled for airing on NBC in two three-hour segments on April 3 (Palm Sunday) and April 10 (Easter Sunday). General Motors had been connected with the project since its inception in 1974, having provided much of the original financing by purchasing U.S. distribution rights for \$3 million. It was also scheduled to sponsor the program for \$1.5 million.

Apparently basing its judgment on an interview with Franco Zeffirelli, whose artistic accomplishments included the lovely film version of *Romeo and Juliet*, the publica-

tion charged that the movie would depict Christ as a man rather than as a divine being who walked on water, brought Lazarus back from the dead, and performed miracles. Dr. Bob Jones, a Southern Baptist and the president of Bob Jones University, quickly joined the attack and, in a widely publicized statement, called on believers in Christ's divinity to "make their protest known" to G.M. "both verbally and by spending their automobile dollars elsewhere."

NBC and the producers of the film were stunned. The critics, after all, hadn't seen the movie, and in this instance, as it happened, the charges were inaccurate. Since the true nature of Jesus is perhaps the most disputed issue in world history, it was probably inevitable that some would quarrel with the film's portrayal, but by enlisting cadres of religious experts—Catholic, Protestant, Jewish, Moslem and Mormon—the producers had made every conceivable effort to insulate themselves from criticism and to produce as accurate and ecumenical a Jesus as possible. The result, as later described by British novelist and film writer Anthony Burgess (author of *The Clockwork Orange*), was a frustrating collaborative effort. Burgess was given some leeway in his characterizations ("Judas," he explained, "had to be remade from scratch," and, since "the twelve apostles are not well characterized in the Gospels, I had to bestow qualities on them which would make them clearly recognizable, even when they were all present in the round dozen"), but Burgess was often overruled. Zeffirelli insisted, for example, on including some scenes that Burgess considered "highly romantic" and historically doubtful, including, in the author's phrase, "a spectacular rising of Lazarus."

Nevertheless the final version, as produced by Italian television (RIA) and Sir Lew Grade's ITC, was still unacceptable to General Motors. As it was originally filmed, Mary Magdalene and the Virgin Mary go to the tomb on Sunday and find that Christ's body is no longer there.

Mary Magdalene then goes to where the disciples are hiding and tells them that she has just seen Jesus and that He has in fact risen. The disciples have a debate among themselves as to whether she is right or whether she has been hallucinating. The film in its original version, and as scheduled to be shown on Italian television, ends with a short scene in which one of the Jewish elders goes to the grave, finds that Christ's body is no longer there, and says, "And now it all begins."

That ending was too ambiguous for G.M. After a prolonged debate the company forced the producers to add a concluding scene in which the disciples are shown sitting with Christ, and He tells them that He has risen after the third day and that they should now go forth and preach the Gospel.

The episode led one of the producers to observe, with a mixture of amusement and bitterness, that "at G.M. they are more Catholic than the Pope."

In fact at G.M. they were, in part, anticipating and trying to obviate complaints from people like Dr. Bob Jones. When NBC executives heard his complaint they publicly expressed confidence that he would feel different when he saw the program, and General Motors ought to have felt equally secure. "Jesus can hardly raise His hand without performing a miracle," *New York Times* critic John O'Connor pointed out, and "G.M. must have known this." Nevertheless in mid-March, following the attacks by Bob Jones and others who had never seen the show, G.M. withdrew its ads from the telecast.

A spokesman for G.M., which six weeks earlier had announced its new antiviolence guidelines, explained the decision not to sponsor *Jesus of Nazareth*. "It reflects our conclusion that commercial sponsorship could be regarded as inappropriate to the subject," he said. "We continue to admire its purpose and artistic merit."

For the movie's producers the episode had a successful ending. Procter & Gamble, noting that "the objections

came from religious groups who had not yet seen the programs," agreed to sponsor all six hours, albeit at bargain prices. Moreover, the program received generally excellent reviews and widespread public approval. It was watched by more than 90 million people, thus becoming one of the highest-rated shows of the year.

Bob Jones did finally watch the film. While he still had objections to the characterization of a "guru-type Jesus, definitely not the strong Christ of the Scriptures," he admitted that his major concern had been groundless. "It is not," he remarked, "the denial of the deity of Christ that Mr. Zeffirelli said it was."

Early in the fall of 1977 the American Civil Liberties Union and *The New York Times* engaged in a spirited debate about the appropriateness of the advertiser boycott tactic. In an editorial dated September 4, *The Times* wrote:

Do the critics' actions, particularly the threats of boycotts of sponsors, constitute an attack on freedom of the press, as broadcasters contend? Aryeh Neier, executive director of the American Civil Liberties Union, fears that they do. He argues that "it is reprehensible that groups should try to pressure television, through its advertisers, not to deal in controversial material." We share his concern about the blandness of prime-time television and the power that relatively small numbers of well-organized people can wield, but what serious alternative is there for those who feel that their beliefs are being assaulted, their values mocked? Do their civil liberties consist of being permitted to write a letter to their local newspaper after the offending show has been screened?

The reality which confronts television's critics is that the medium responds mainly to the demands of the marketplace. When the public taste calls for vio-

lence or sex, America's broadcasters feed it, and attract advertisers by so doing. Why should the networks and stations be protected against the workings of the market when the public objections to violence, sex or anything else drive advertisers away? When General Motors dropped its sponsorship of the TV spectacular "Jesus of Nazareth" because of a threatened boycott by evangelical groups, that was a reasonable commercial decision. Sponsors do not pay up to \$100,000 for a minute commercial on prime time in order to make enemies. When organizations opposed to violence on children's shows distribute lists of sponsors of the most objectionable programs, they are behaving in accord with the mores of the medium.

A few days later *The Times* printed a response by New York University Law School Professor Norman Dorsen, chairman of the ACLU board of directors. While conceding that "citizens have a right to pressure television through its advertisers," Dorsen explained that "we believe that pressure on advertisers has a pernicious effect. It represents an attempt by one group of citizens to deny another group of citizens the right to see or hear what they want." That, of course, is what makes pressure on television programming so special. Had Bob Jones' attack on *Jesus of Nazareth* resulted in the show's cancellation, it would, in the first place, have insured that no fundamentalists would see the show. Perhaps that is a legitimate goal, and certainly few would have criticized Dr. Jones for urging his followers not to watch. But a fundamentalist-inspired boycott threatened to have a second and far more dangerous result: it would have prevented anyone else from seeing the show. Since advertisers seldom have anything to gain by being associated with controversy, the advertiser boycott device threatened to give a programming veto to every significant minority.

Apparently *The Times* was only marginally concerned

about this possibility, however, since, in its view, entertainment programs are less important than news. "Everyone agrees that news departments must be . . . insulated against pressure from advertisers or special interests," the editorial stated. "But what about entertainment shows like 'Soap'? Here the situation is less clear . . ." But the situation seemed clearer to Professor Dorsen, who noted: "All too easily advertisers can come to dominate not only the nation's cultural life, but also its political direction, as the decades of TV and radio blacklisting made abundantly clear." It was certainly a matter of political significance that advertiser pressure helped to keep racial conflict off television in the 1950s and that network cowardice helped to keep the Vietnam war off of TV dramas in the 1960s; and, had *Jesus of Nazareth* been canceled, the religious ramifications would have been considerable. As the U.S. Supreme Court once noted, "The line between the informing and the entertaining is too elusive for the protection of [a free press]. Everyone is familiar with instances of propaganda through fiction. What is one man's amusement, teaches another's doctrine."

The program that became the primary focus for the debate about advertiser pressure, however, did not concern civil rights, the Vietnam war, or religion. It was called *Soap* (*The Times* editorial was entitled "Soap or No Soap") and it involved several social themes that, in television parlance, are generally labeled "sex." Significant partly because it came during the year when television executives plainly were seeking to use sex to fill the vacuum left by the demise of violence, *Soap* also was surrounded by red arrows and underlinings when ABC Entertainment President Fred Silverman proudly described it as the most important breakthrough in television comedy since *All in the Family*.

Soap was created and written by Susan Harris, whose *Fay* seemed chaste by comparison. Publicists described it as a prime-time *Mary Hartman, Mary Hartman*, and an

ABC editor's memo called it "a further innovation in the comedic/dramatic form presenting a larger-than-life frank treatment of a variety of controversial and adult themes such as: pre-marital sex, adultery, impotence, homosexuality, transvestism, transsexualism, religion, politics, ethnic stereotyping (and other aspects of race relations), etc."

Reading advance reviews in publications like *Newsweek*, religious leaders were not overjoyed. The Southern Baptist Conference and the U.S. Catholic Conference led a remarkably ecumenical assemblage of religious leaders in a crusade to keep *Soap* off the air. A broad coalition of groups "joined forces to represent the public interest in reducing the level of violence on television," the U.S. Catholic Conference announced. "Today, similar action is needed to prevent this new debasement of the medium through a contempt for human beings." Some church leaders expressed concern that it would undermine traditional family values, while others contended that such a "sophisticated" adult comedy should be aired only, if at all, after 11:00 P.M.

ABC executives decried the pressure. Silverman likened it to McCarthyism and told a group of advertisers that "every time you remove a commercial from a controversial show, we all take a step backward to a mass medium that is less free, less diverse, less creative and less democratic." He also argued that prime-time television should provide a diversity of programming, and that not every show should be designed for the whole family.

But ABC nevertheless began to alter the program. Some changes were minor. One of the themes in the first few episodes involved Jessica and her daughter Corinne, both of whom are having an affair with a tennis pro. A scene between the mother and the pro in the opening program, originally taped in bed, was reshot to show Jessica in the bedroom lacing up her tennis shoes.

A more significant series of changes in characters and

plot lines helped to convert what began as a social satire into a morality play. In an unusual and impassioned closed-circuit speech to ABC's nervous affiliates in mid-July, Silverman promised that Jessica would undergo "extreme suffering" as the result of her brief extramarital affair and would emerge as a better person; Chester, her philandering husband, would undergo a crisis and exhibit "unexpected depth of character"; and Jodie, the gay son, would not go through with his sex-change operation and instead would "meet a girl and find there are other values worth considering." (The last promise resulted in a National Gay Task Force advertisement in *Variety* asking, in part, that sponsors boycott *Soap* until ABC provided "reassurance that Jodie, the gay character, isn't going to go 'straight.'" Ultimately ABC agreed to allow Jodie to remain gay.)

The program is "socially redeeming," Silverman said, in that "no character in *Soap* is ever rewarded for immoral behavior . . . The clear message is not 'Do what they do,' but 'Laugh, enjoy and learn what *not* to do.'"

The changes didn't satisfy most of *Soap*'s critics. In late August the Southern Baptist Convention claimed (perhaps excessively) that its efforts had helped to persuade at least seven advertisers to drop out of the program, including Datsun, Lever Brothers, the Miller Brewing Company, Revlon, and Pfizer, Inc. "We're under tremendous pressure, not only from the Southern Baptists, but also from the Catholic League for Civil Rights," an executive of one of the companies that had withdrawn sponsorship from *Soap* explained. "We're forced to go along with them, but we have only canceled our spots in the first three or four episodes. The network still has our order, and we expect to be in the show when things ease up."

Notwithstanding the sellers' market in prime-time television, and the expectations that *Soap* would be the biggest new show on the most popular network, ABC was unable to find the full complement of paying sponsors for

the first half-hour episode. In addition, of ABC's 195 affiliates, at least 20 stations (mostly in the South) refused to carry the show at all, and another 15 decided to broadcast it on a delayed basis, generally after 11:00 P.M.

All of the withdrawals occurred before the program's premiere, which was scheduled for September 13, 1977. Some network executives argued that this was a form of "prior restraint" and contended that it was unfair for people to condemn a program that they had not yet seen. But the church groups had many supporters, including George F. Will, who, defending their action in his syndicated column, stated: "That most of the groups opposing *Soap* began opposing it before the first show is immaterial; they did so on the basis of published reports that were part of the network's pre-season publicity." (In response to those who claimed that such pressure would make television bland and timid, Will maintained that "television has characteristics on which blandness would be an improvement.")

But some church groups felt that it would be more reasonable to let their parishioners decide on the basis of the program itself. The National Council of Churches, the United Church of Christ, the United Methodist Church, and the National Council of Catholic Bishops sent a letter to 138,000 member churches urging that the congregations be asked to watch the first two episodes of *Soap* "and then to decide for themselves whether it is appropriate for the community or whether it should be broadcast at a later hour."

If calls to station managers represented a poll, the public reaction to *Soap* was far more benign than anyone had anticipated. Fewer than 250 people called ABC in New York City, and there were only about 1,000 unfavorable calls nationwide. *Soap* did provoke the largest letter-writing campaign of any show in ABC history (some weeks there were as many as 5,000 letters, 90 percent of them unfavorable), but a Louis Harris survey, commissioned

spawned a series of imitators, and the new longer-form mini-series offered an opportunity for sexual intrigues of a kind previously reserved for daytime soap operas. ABC insisted that the writers add several hours of sex and soap opera to the political dramatization *Washington: Behind Closed Doors* (even the title suggested that the show had more to do with Elizabeth Ray than with Watergate), but the extreme exploiter of the mini-series was NBC, which managed to inflate every available sexual intrigue in books such as *Captains and the Kings*, *79 Park Avenue*, and *Aspen*.

"If ABC is doing kiddie porn," an NBC programming executive wisecracked, "NBC will give the audience adult porn."

In some respects the most interesting struggle over the questions Rintels had posed at the Action for Children's Television convention about the impact of Judge Ferguson's decision were waged within the executive suites at CBS. Though it had often exploited violence to improve ratings, CBS had generally tried to retain a reputation for quality programming. So for a time CBS tried to resist the new adolescent-oriented programming trend.

ABC is in first place, CBS network President Robert Wussler complained to Les Brown in September 1977, "because it has taken the Saturday-morning cartoon shows and moved them into prime time as live action shows. This is comic book stuff, cartoon style without the cartooning, and I say it is junk . . . Maybe we've been stupid or naïve this year, but we've tried to do programs that are more adult. I wouldn't go so far as to say that the programs are actually 'adult,' only 'more adult.' But because of the competition we're up against, we wind up getting our head handed to us."

Wussler's head was handed to him three weeks later, when, in the course of a massive top-level CBS shake-up, he was transferred to the CBS sports division. His successor, Robert Daley, quickly let it be known that he ad-

mired the popular ABC shows and would welcome having similar shows on CBS.

So, apparently, would William Paley. At a pre-shake-up meeting with Wussler and CBS Broadcast Group President John Schneider (who was subsequently fired), Paley reportedly asked the two men what they thought of *Charlie's Angels*. After they both spoke of the show disapprovingly, Paley presented his own surprising analysis. "It's *exactly* what we should have on CBS," he said. "We don't have any pretty girls on this network."

When it finally came out with its television report card in early 1978, the PTA concluded that "the amount of gratuitous violence in the regular series programs has diminished somewhat [but] the current level is still unacceptable." The group's president said that boycotts were still a possibility.

But the organization, asserting that "sex is not an appropriate or acceptable substitute for violence," directed much of its wrath against shows that were more risqué than bloody. According to the PTA's list, only one of the ten "poorest" programs was a cop show—*Kojak*. The other nine (in no particular order) were: *Soap*, *The Redd Foxx Show*, *Three's Company*, *Welcome Back, Kotter*, *Man from Atlantis*, *CBS Movies*, *Maude*, and *Busting Loose*.

"These shows," the PTA explained, "were selected for a variety of reasons, including offensively portrayed sexuality and violence, stereotyping of women and minorities and general lack of program quality and entertainment."

Perhaps influenced by the PTA, as well as by threatened pickets from the National Federation for Decency, Sears, which in early 1977 had promised to keep its ads off excessively violent programming, decided to avoid "immoral" shows as well. In a May 1978 statement that received wide publicity, Sears announced that it was withdrawing its advertisements from *Charlie's Angels* and *Three's Company*.

Judging from the fall 1978 schedule—which was com-

by ABC, found that 81 percent of those who had seen more than one episode enjoyed the program, and fewer than one out of five viewers found anything objectionable about it.

Soap didn't prove to be as popular, or as innovative, as *All in the Family*, but despite all of the markets from which it was excluded or in which it was scheduled after 11:00 P.M., *Soap* was the most popular new show of the season and was frequently in the top ten. Nevertheless the advertiser boycott, by one estimate, cost ABC nearly one million dollars in advertising revenue, and the program, in *Newsweek's* phrase, was "recast from a heat-generating sexcom into just another whodunit."

By early 1978, ABC had decided that *Soap* was so tame that it no longer required a warning that "parental discretion is advised."

Even in its altered form *Soap* was a satire that attempted to comment on contemporary social mores. It was, in that sense, significantly different from *Three's Company*, the exceptionally popular comedy that preceded *Soap* on ABC's Tuesday-night schedule. Featuring two pretty young women and their male roommate, who pretends that he is a homosexual to satisfy their landlord's rules, *Three's Company* is as intellectually satisfying and politically contemporary as *Ozzie and Harriet*, but its humor is closer to that of a college fraternity. There was of course no actual sex (when *Newsweek* wanted a revealing pose of the show's ingenue, Suzanne Somers, the magazine had to shoot a picture of its own since nothing sufficiently risqué had appeared on the air), but thematically the program was often just a succession of off-color suggestions or jokes. As one of the program's producers recalled, Silverman instructed the creators to make *Three's Company* "The same kind of breakthrough in sexiness that *All in the Family* was in bigotry."

It was more than coincidence that the "sexcom" shows seldom contained the human, political, or social values of

All in the Family or *Maude*. Network executives, apparently convinced that the women's movement had not raised the consciousness, much less the taste of the viewing public, were looking for pretty young women and for what they called "jiggly comedies" or "eye candy," not for substance. Basing its account on interviews with programming executives at all three networks, *Broadcasting* magazine concluded that "comedy with a message, à la Norman Lear, is being put on a back burner." "We're getting away from social comment in our comedies," one top executive told *Broadcasting*. "We're moving in the direction of youth-oriented comedy, character comedy with a lot of young casting, to go after the *Happy Days/Laverne and Shirley* audience."

In a sense, issue-oriented comedies were the victims of the same advertising-induced ratings realities that had enabled Lear's shows to replace programs like *The Beverly Hillbillies* and *Green Acres* seven years earlier. Such shows "have begun to fade," CBS programming head Bud Grant pointed out. "The younger audience is defecting and the demographics are skewing older." Silverman could therefore plausibly argue that he was giving the public (or at least the youthful public) what it wanted with such shows as *Soap* and *Three's Company*, not to mention *Happy Days*, *Laverne and Shirley*, *Charlie's Angels* and *The Six Million Dollar Man*. But *New York Times* critic John J. O'Connor was engaging in only slight overstatement when he noted that "the current lineup at ABC is totally devoid of the class production once represented by *The Mary Tyler Moore Show*. It doesn't take a disgruntled critic to realize that the level of television entertainment in recent years has been dropping rapidly to kiddie levels, and that ABC has been mindlessly leading the way."

The new trend toward the exploitation of dime-novel sex involved drama as well as comedy. The success of three lovely lightly clad ladies in *Charlie's Angels*

plete with pretty young reporters, showgirls and stewardesses—the PTA and Sears were having greater difficulty achieving a reduction in sex than in violence. Titillating programming, it seemed, was just coming into full flower.

But the PTA made it clear that it was in the fight to stay. If things didn't change, the group announced, it would challenge the licenses of broadcasting stations around the nation.

The struggle, it seemed, had begun all over again.

13

The Search for Solutions

TELEVISION will inevitably continue to produce clashes between those who are concerned about the moral and behavioral impact of the most powerful medium in history and those who want to watch or produce contemporary and meaningful comedy and drama. Many people, particularly those with strong religious convictions, understandably want to shield their children from programs that use offensive language or portray premarital sex as "cool" and guilt-free; but there is merit too in the desire of those who want entertainment television to deal honestly with the problems that exist in an era of changing mores.

The case for television's sexual freedom is perhaps less compelling when judged by the content of *Three's Company*, which exploits sexual innuendo much as police shows exploit violence, than when it involves more issue-oriented and dramatically satisfying material, such as the abortion episodes of *Maude*. But from the standpoint of public policy the issue really is the same: Should the rights of those who don't want a program to be aired be allowed to prevail over those of people who do?

The nature of television makes the question especially difficult to resolve. A pluralistic society can easily tolerate a diverse range of books, magazines and movies, because each individual can choose to purchase those he wants and to ignore those he finds offensive. But television does not permit such diversity. What broadcasters decide to air goes directly into almost every American home.

The ideal solution for those who want their children protected from excessive exposure to televised sex and violence would of course be parental supervision. But, realistically, sentry duty during each day- and nighttime hour is impractical. Parents who are away from home or, though at home, are busy making dinner, reading, or engaging in adult conversation, use television as a child's companion or baby-sitter. "Parents in our view have—and should retain—the primary responsibility for their children's well being," the FCC noted in its report on the Family Hour. However, the commission went on to point out that "this traditional and revered principle, like other examples which could be cited, has been adversely affected by the corrosive processes of technological and social change in twentieth-century American life."

Perhaps at some point technology itself will help to restore what it has helped corrode. Satellites and cable television are already capable of increasing the diversity of available programming, and video-tape devices, still priced too high (at about \$800) for most families, may one day help viewers to select programs they truly want to watch, and to view them at times of their own choosing.

It may even be possible to develop devices similar to safety caps on aspirin bottles or locks on automobile ignitions which would enable parents better to control their children's television viewing. The House Communications Subcommittee, in its 1977 report on televised sex and violence, proposed that the FCC examine the feasibility of requiring manufacturers to install such devices—ranging from a simple "lock" on the on-off button to a more complex daily or weekly program selector such as that con-

tained in the Selectavision video-recording device recently put on the market by RCA. Combined with a careful use of TV Guide, or of a rating system similar to the one used by the movie industry, such devices would enable parents to make careful, and enforceable, decisions about the shows that their children watch.

Effective parental supervision, however, does not end with simply choosing the programs a child may watch. Several studies have demonstrated that a program that might harm, frighten, or confuse a child watching alone can be converted into a constructive experience by attentive parents. By their mere presence parents can provide security, as they do when reading a terrifying fairy tale; and by discussing sophisticated or even morally objectionable shows with a child, parents can provide their children with an understanding of their own moral beliefs.

But even effective parental supervision cannot fully satisfy those who find little on television that they want to watch, or want their children to watch. Right now the only solution for that sector of society is to watch less or no television.

To a large extent the sameness and exploitiveness of television—to which so many viewers have a legitimate objection—is a function of the industry's curious economic structure. Unlike other media, such as books and movies—whose revenue comes entirely from consumers—or magazines and newspapers—which derive their income from consumers as well as advertisers—television relies solely on advertising for its revenue. Since the vast majority of companies that advertise on television want to reach an 18- to 49-year-old urban audience, there is little incentive to develop programming that appeals primarily to people who are older than forty-nine, younger than eighteen, or who live in rural areas. If middle-aged or elderly people in small-town or rural America feel that television ignores their tastes, and offers little that is nourishing for the community's children, they are right. In

effect, they have been disenfranchised by television economics, which dictates that all prime-time programs appeal to the largest possible number of demographically proper viewers.

It is instructive to compare television to newspapers, which have an economic incentive to appeal to special interests; they carry features such as gardening news, stock listings, and book reviews, largely because each feature has its own paying customers and specialized advertisers. Those who read a paper because of one or more features they like are not apt to be concerned about articles or columns they don't like, since boring or offensive material in a newspaper can easily be skipped.

There is, however, no commercial incentive for television to put on shows that appeal to people with minority tastes, even when an interested sponsor can be found. The over-all ratings race is too intense to give way to such programming on a regular basis. Moreover, networks know that ratings are largely a function of what broadcasters call "continuity." People who are watching a station when one show ends tend to remain turned to that channel as the next one begins. By putting on a program that appeals to minority tastes, a broadcaster risks losing ratings for the rest of the night.

As a result, networks try at all times to achieve the largest possible demographically proper audience. To do this they assume that viewers will watch what NBC programming chief Paul Klein labeled the Least Objectionable Program, or L.O.P. Rather than trying to develop shows that some people will find exceptionally appealing but that may offend or bore others, too often television deliberately strives for mediocrity.

Theoretically, there is nothing sacrosanct about the American system of advertiser-supported television. Most other countries rely, at least in part, on other sources of revenue, such as a license fee or set tax for those who own

television sets. The annual license fee in England is currently about \$38 for each color television set, and \$16 for black-and-white. If Americans paid a license fee or set tax equivalent to England's—which is far less than most Americans pay for their daily newspaper—it would produce about \$2.2 billion in revenue, or more than twice as much money as the three networks combined currently spend on the production of all prime-time television programming.

But while it would be technically simple to establish a system that relied less heavily on advertising, the opposition from advertisers and the broadcasting industry—which routinely opposes any reforms that threaten to disrupt the immensely profitable status quo—would almost certainly make such a proposal politically unacceptable, as would the argument that, besides depriving Americans of "free TV," financing based on a government-imposed set tax would increase government control of the media and, conceivably, produce programming that was "elitist" or "dull." In reality of course the present system is not precisely "free," since the costs of advertising are passed along to consumers. Moreover, it ought to be possible to fashion a diverse rather than elitist system in which the government would be at least as far removed from control as is the BBC in England. Nevertheless, any political debate on the subject would almost certainly be won by the involved industries, which would have vast opinion-shaping resources at their disposal.

Although a fundamental change in the commercial system is probably politically unrealistic, greater diversity can also be achieved, particularly for the benefit of children, through more modest regulatory reforms. No commercial network, for example, presently carries a single regularly scheduled afternoon or evening program specifically designed for younger audiences. Under the circumstances it would seem both appropriate and constitutional for the government to require broadcasters to achieve the

kind of programming diversity that would otherwise be absent from commercial television.

For while it is unconstitutional for the government to adopt rules, such as the Family Viewing Policy, which abridge speech, the government may adopt laws or rules that enhance speech. This apparently paradoxical principle, formulated by the courts and the FCC in a series of decisions, was perhaps best summarized by Professor Thomas Emerson in *The System of Freedom of Expression* (Random House, 1970), his classic study of the First Amendment. He explained:

Regulations of the Federal Communications Commission designed to assure program balance would also, as a general proposition, not violate any mandate of the First Amendment. Such regulations require that a licensee present programs falling into different categories, such as news, education, politics, local talent, entertainment, and the like. They are essential to assure that the licensee is carrying out his obligation as public trustee to secure the First Amendment rights of the listening public to hear. The distinction the Federal Communications Commission makes between a requirement that the licensee broadcast programs within its general categories, and control over the contents of a particular program, conforms exactly to the theory that the government can take measures to expand the variety of expression but may not censor the actual expression itself. There may be a close question as to whether any given action by the FCC does in fact promote diversity or whether in the context of a particular situation specialization on the part of one station might not serve the purpose better. Within such limitations, however, the FCC is not abridging freedom of speech. (p. 666)

As groups like Action for Children's Television have suggested, the FCC could require each broadcaster to air

a minimum number of hours of late-afternoon and prime-time programming specifically produced for younger audiences, in much the same way it now requires stations to air a minimum amount of news and public-affairs programming. A new rule, which might be supplemented by a ruling from the Justice Department's Anti-Trust Division designed to enable the networks to coordinate their efforts, could be designed to assure that there would be at least one network children's show available each afternoon between the hours of 4:00 and 7:00 P.M. and each night between the hours of 7:00 and 9:00 P.M.

Presumably the programs produced pursuant to such a rule would resemble the high-quality afternoon children's television specials, such as the ABC *Afterschool Special* and NBC's *Special Treat*, which the networks currently air. These shows, and their prime-time counterparts such as CBS's presentations of *The Grinch Who Stole Christmas*, *Rudolph the Red-Nosed Reindeer*, and the *Charlie Brown* and *Fat Albert* specials, have, interestingly, proved to be more popular than their "adult" competition. Indeed, during the first week of April 1977, four such specials, all on CBS, were in the top twelve shows in the Nielsen survey, and they helped CBS win its first ratings week since the week of December 25-January 2, another holiday week in which CBS's ratings were boosted by children's specials. As a headline in *Daily Variety* noted after CBS benefited from its Halloween specials the following fall, "*Charlie Brown* and *Fat Albert* haul CBS out of the Nielsen cellar." Yet such shows are not aired on a regular basis, apparently because of the "inferior" demographic composition of the audience.

There is a second method by which the government could insure a greatly increased volume of children's programming, which would undoubtedly be even more strenuously resisted by the entire commercial television industry.

① In essence, the government could create a noncommercial Children's Television Network, which would utilize

channels now assigned to commercial users. Instead of granting each station a license to broadcast twenty-four hours each day, as it now does, the FCC could renew licenses for only twenty-two or twenty-three hours per day. The other hour or two of frequency use—perhaps between 4:00 and 5:00 P.M.—could be granted to a different licensee, such as the local school board or PTA. The newly created licensees could then band together into a new Children's Television Network, which, with the aid of government or private grants, would commission or produce programming specially designed for children.

There are, indeed, any number of methods by which the government could constitutionally achieve diversity by assuring the availability of generally non-violent and non-sexual programming that is not only suitable, but is actually designed for younger audiences. But broadcasters strenuously, and generally successfully, oppose any far-reaching regulatory proposals that threaten to affect the economics of the industry.

When the House Communications Subcommittee included a proposal for mandatory children's programming in a 1977 draft report on violence on television, members were subjected to intense broadcaster pressure. Industry lobbyists—led by CBS's Bill Leonard, a respected former reporter and news executive who replaced Richard Jencks as CBS's Washington vice-president—objected to several aspects of the draft report, including: the suggestion that the networks themselves are primarily responsible for television violence; the conclusion that television violence produces real-world crime, and that some restructuring of the industry might be in order; and the suggestions for regulatory reform, including the proposals regarding mandatory children's programming.

It would be difficult to overstate the broadcasting industry's political muscle. Unlike other industries, its power does not come from campaign contributions, which must be reported and which are subject to public scrutiny

and government regulation. Television lobbyists rely instead on each politician's intense concern about the way he or she will be treated by the radio and television stations in his or her district.

While local television news departments are generally autonomous and are not affected by a politician's attitude toward the industry, politicians still worry, and the broadcast industry's lobbyists do little to dispel their fears. Not long ago a member of Congress who wanted to be on the Communications Subcommittee asked a member who seemed bored with the subcommittee's work whether he would consider switching to another subcommittee. While admitting that he didn't care much about communications, the subcommittee member said that he wouldn't dare make the switch. The political situation in his district was fragile, he explained, and he believed the only way he could assure good television treatment was to remain on the committee.

Any congressman who is so insecure and so disinterested in the committee's work is easy prey for an industry lobbyist. Though the lobbyists who attacked the draft report on violence no doubt rebutted the report's conclusions with facts and arguments which some members found impressive, the lobbyists also were unquestionably aided by the politician's natural fear of incurring industry displeasure. The subcommittee ultimately decided, by an 8-7 vote, to tone down the report. In its final form the report was critical of the networks for programming violence, but placed much of the blame on viewers and the creative community (which, as the network lobbyists insisted, was instead generally labeled "The Hollywood Program Production Community"); and it played down the connection between television and crime. And while tentatively embracing the concept of a lock on television sets, as well as Richard Wiley's proposal that broadcasters be required to air a programming guide—such as a white dot in the corner of the picture—designed to advise par-

ents which shows contain adult material, the report omitted any suggestion that the situation could be improved by requiring stations to broadcast more children's programming, or by attempting to reduce the power of the networks.

In a blistering dissent the minority members called the subcommittee's report "a disservice." They asked the FCC to consider proposals designed to create some genuine diversity—such as a requirement that stations present a minimum amount of children's programming. And some months later in July 1978, an FCC revitalized with Carter appointees initiated a new "children's inquiry" that promised to take a fresh look at ACT's proposals for mandatory children's programming.

It is generally agreed that no constitutional barriers would be presented by governmental action that encouraged the development of new technologies, that attempted to restructure the industry, or that sought to increase diversity. Such reforms would either enhance speech or be what lawyers call "content neutral." But until recently it had been widely assumed that government efforts to excise offensive language or programming would run afoul of the constitution and Section 326 of the Communications Act.

That assumption no longer appears to be valid. A classic test case of the government's power to abridge speech was created on October 30, 1973, when Paul Gorman, host of an iconoclastic midday radio program on WBAI-FM in New York, played George Carlin's "Seven Words You Can't Use on Television." The Carlin routine is a serious social comment in the tradition of Lenny Bruce, but its etymological significance did not make it any less vulgar. In it Carlin says, in part:

I was thinking one night about the words you couldn't say on the public airwaves, the ones you definitely couldn't say, ever. . . . And it came down to

seven . . . shit, piss, fuck, cunt, cocksucker, mother-fucker, and tits. Those are the ones that will curve your spine, grow hair on your hands and [laughter] maybe, even bring us, God help us, peace without honor [laughter], and a bourbon [laughter]. . . .

You have the four letter words from the old Anglo-Saxon fame: shit and fuck. The word shit is an interesting word in that the middle class has never really accepted it and approved it. They use it like crazy, but it's not really okay. . . .

The big one, the word fuck, that's the one that hangs them up the most. Cause in a lot of cases that's the very act that hangs them up the most. . . . It's an interesting word, too, cause it's got a double kind of life. . . . First of all, sometimes, most of the time, it means to make love. Right? . . . and it also means the beginning of life. It's the act that begins life. So there's the word hanging around with words like love and life. And yet on the other hand, it's also a word that we really use to hurt each other. . . . It's the one you save to the end of the argument [laughter]. Right? [laughter]. . . . "Oh, fuck you, man. I said 'fuck you'" [laughter]. . . . It would be nice to change the movies that we already have and substitute the word fuck for the word kill, wherever we could, and some of those movie cliches would change a little bit. Madfuckers still on the loose. Stop me before I fuck again.

Though Gorman preceded the broadcast with an appropriate warning, an electronics-company owner who, along with his fifteen-year-old son, heard the Carlin monologue on his car radio, complained to the FCC, and the commission ruled that Carlin's language was unsuitable for midday listening. It warned WBAI, and all other broadcasters, that in the future it would impose a fine (which could also affect the station's license at renewal

time) if such language were used while a significant number of children were in the audience. The FCC's order did not specify which words were precluded. It was unclear, for example, whether CBS could have been fined for allowing Lear's use of "son of a bitch" on *Maude* or "God damn it" on *All in the Family*. It was clear that the FCC's order gave a new regulatory tool to stations and viewers who resented the use of such language. A further difficulty was presented by the FCC's failure to specify how many child listeners constitute a "significant number." Since 25 percent of all children ages six to eleven are still watching television at 10:00 P.M., it seemed possible that no cutoff would be appropriate, but some stations, including WBAI, assumed that 10:00 P.M. was a safe dividing line.

On July 3, 1978, the FCC's decision was affirmed by the U.S. Supreme Court. Noting that radio and television have unique properties which make them pervasive and understandable to the youngest child, the court stated that "of all forms of communications, it is broadcasting that has received the most limited First Amendment protection." Material which can be sold in bookstores or shown in movie theaters, the court explained, could be excluded from radio since broadcasting, unlike other media, is available and comprehensible to unsupervised children.

The relatively terse decision was handed down by a closely divided Supreme Court, and it was difficult to ascertain its full implications. As some of the dissenters noted hopefully, it might prove to be a "harmless" aberration; but it seemed equally possible that groups would try to use the decision to achieve censorship of the kind of material which appears on *Three's Company*, and even on some of Norman Lear's shows. The majority, for example, approvingly quoted dicta in a 1968 U.S. Court of Appeals decision which stated that the FCC could refuse to renew the license of a station which broadcast programs contain-

ing "coarse, vulgar, suggestive, double meaning" material. Future license challenges by groups like the PTA and The National League of Decency would doubtless cite that passage.

In an action that demonstrated the range of language which some thought might be punishable under the Supreme Court's reasoning, Georgia State Senator Julian Bond and the Atlanta chapter of the NAACP asked a federal court to force the FCC to add "nigger" to the list.

The possible consequences of the court's decision were highlighted in a vigorous dissent by Mr. Justice Brennan. He pointed out that the rationales underlying the court's decision "could justify the banning from radio of a myriad of literary works, novels, poems and plays by the likes of Shakespeare, Joyce, Hemingway, Ben Jonson, Henry Fielding, Robert Burns, and Chaucer; they could support the suppression of a good deal of political speech, such as the Nixon tapes; and they could even provide the basis for imposing sanctions for the broadcast of certain portions of the Bible."

The possible impact on broadcasts of the Nixon tapes provided an especially interesting case in point. During the Nixon impeachment inquiry several radio stations, including WBAI, broadcast readings of the Nixon White House transcripts. In the official White House version, Nixon's own editors sanitized the tapes by deleting much of the offensive language. But as citizens nevertheless discovered when they read or heard unexpurgated portions of the tapes, the expletives often were a crucial aspect of the conversations. If people found them vulgar, as many of Nixon's staunchest supporters did, it was a comment and, to some, an important comment, on Nixon. But under the rationale of the court's decision, an FCC dominated by Nixon appointees might have felt free to fine radio and television stations which presented readings from anything other than a totally sanitized version.

An equally apt demonstration of the nexus between

vulgarity and news involved the remark that led to Earl Butz's forced resignation as Secretary of Agriculture. Butz made the comment in the course of an informal airplane discussion with Pat Boone and John Dean, who Butz knew was there as a reporter. As quoted in Dean's subsequent article in *Rolling Stone*, the dialogue went as follows:

I introduced the secretary to Pat and then asked him a question.

"Mr. Secretary, the delegates seemed very disappointed with Dole. He really got a lukewarm reception. The cabinet looked like they'd just arrived at a state funeral when Dole spoke."

"Oh hell, John, everybody was worn out by then. You know," he said with a mischievous smile, leaning over the seat in front of Pat and me, "it's like the dog who screwed a skunk for a while, until it finally shouted, I've had enough!"

Pat gulped, then grinned and I laughed. To change the subject Pat posed a question: "John and I were just discussing the appeal of the Republican party. It seems to me that the party of Abraham Lincoln could and should attract more black people. Why can't that be done?" This was a fair question for the secretary, who is also a very capable politician.

"I'll tell you why you can't attract coloreds," the secretary proclaimed as his mischievous smile returned. "Because coloreds only want three things. You know what they want?" he asked Pat.

Pat shook his head no; so did I.

"I'll tell you what coloreds want. It's three things: first, a tight pussy; second, loose shoes; and third, a warm place to shit. That's all."

Pat gulped twice.

Virtually all of the news media chose to paraphrase Butz's remark rather than to quote it directly. No para-

phrase could do the comment justice, but *The New York Times*, the *Washington Post*, and the *Los Angeles Times* all settled on the following version: "First a tight ----- (woman's sexual organ); second, loose shoes; and third, a warm place to ----- (defecate.)" Other papers were more timid. The *Wall Street Journal* simply described it as "a vulgar joke . . . to the effect that blacks only want sex, indoor plumbing, and loose shoes."

But the television networks were so restrained that their accounts made the newspapers' language seem almost lurid. Butz had referred to "the sexual and other desires of blacks," Dan Rather reported in the lead item on the October 2, 1976, CBS Evening News, "in words so vulgar that it's not being repeated in most news accounts, including this one." NBC that night described the remark as "the kind of language you could replay to certain people. But on this broadcast, where the company is mixed and unknown, we cannot do it. If you want to know the exact words, see the October seventh edition of *Rolling Stone* magazine."

Two nights later, following CBS's account of Butz's resignation, Walter Cronkite added his own footnote. "Incidentally," Cronkite commented, "if you're wondering exactly what Butz said, well, so are a lot of other people in the country. The news media generally found it too offensive to report. An AP spot survey found only one daily newspaper which reprinted the 'joke.' Another offered to let subscribers stop by and read it. Seven showed up."

As the Butz affair demonstrated, broadcasters are fully capable of censoring themselves without help from the FCC. But the Butz episode also illustrated the danger of FCC control. If a broadcaster had decided that, since Butz was being asked to resign for what he had said, the public had a right to know his exact words, an FCC entirely composed of members appointed by Presidents Nixon and Ford—the same men whom Butz had served—would have had the power to levy a fine or to refuse to renew the station's license.

There is, of course, the risk that, without a government rule, vulgar or profane words will be used on the air and be heard by children. But such words are, at least occasionally, an integral part of a work of art or inextricably connected with an issue of immense public importance. While broadcasters, acting individually, properly have a responsibility to be sensitive to the boundaries of good taste, it would devastate the purposes of the First Amendment to permit government officials—with their own sense of morality, and their own political axes to grind—to censor the language used on the most powerful medium in the world, the one that most Americans rely upon for most of their entertainment and news.

The Carlin case, of course, only deals with offensive language. It is unclear whether the Supreme Court would also permit the FCC to punish depictions of nudity and sex or of particularly gruesome and offensive depictions of violence. But based on the decision's reasoning, such an expansive view of the FCC's power does not seem altogether out of the question.

The broadcasting industry and the creative community were therefore deeply relieved when the FCC and its new chairman, Charles D. Ferris, quickly made it clear that the commission intended to construe the Carlin decision narrowly. The Commission made its views known by renewing the license of Boston public television station WGBH just a few days after the court announced the Carlin ruling—notwithstanding a complaint by Morality in Media accusing the station of airing "obscenities," "profanity," and "vulgar" material in such programs as *Masterpiece Theater*, *Visions* and *Monty Python's Flying Circus*.

"Our WGBH decision should make clear that [the Carlin case] really is limited," Ferris explained to The New England Broadcasting Association. "It should show that the FCC is not going to become a censor. And hopefully it will prevent an outpouring of audience complaints based on occasional words."

But though Ferris has offered broadcasters a respite from FCC censorship, lawyers in San Francisco and Miami are attempting to convince the courts that private citizens should have a right to sue broadcasters directly for damages caused by TV violence. The Miami case involves Ronald Zamora, the fifteen-year-old boy who murdered an eighty-two-year old neighbor and unsuccessfully argued that he had been "intoxicated" by television violence. After his conviction, Zamora filed a multi-million dollar damage action against the three television networks. But the case which has provoked the most attention, and may one day establish important legal guidelines, involves NBC's 1974 broadcast of *Born Innocent*—the show which, with its scene depicting a shower-room rape with a Jonny Mop, was largely responsible for the birth of the Family Viewing Policy.

The case was developed by Marvin E. Lewis, Sr., an aggressive and innovative litigator who once successfully argued that a trolley-car accident had converted his beautiful young client into a nymphomaniac. His client this time is the mother of a nine-year-old girl who, four days after the broadcast of *Born Innocent*, was violated by four teenagers wielding a beer bottle.

The essence of his argument is relatively simple. Based on assailant Sharon Smith's statement that she was influenced by the movie and on psychological tests indicating that, if the film had not been aired, the teenagers would not have devised such an attack, Lewis contends that the rape scene caused the crime. In addition, he maintains that in view of studies showing the link between television violence and real world aggression, NBC acted negligently in scheduling the show at 8:00 p.m., E.S.T., in promoting it in tandem with the animal movie *Born Free*, and in permitting such an explicit and gruesome scene to remain in the show.

Although NBC executives later admitted that they had made some errors of judgment and ordered that the shower-room scene be toned down when the film was re-

broadcast, the network's lawyers deny that NBC or *Born Innocent* was responsible for the crime. The "rape," they note, was the final act in a perverse drama which the young victim described in her statement to the police. Prior to being violated, she and a friend were stripped of their bathing suits, slapped, and forced "to lick each other's butts . . . get on top of each other [and] lay on a bush."

Moreover, Sharon Smith apparently had deep psychological reasons for committing the crime. After providing her with the beer bottle, fifteen-year-old William Thomas asked her, "Are you doing it just like it was done in the picture?" "No," the fourteen-year old black girl apparently answered. "I'm just getting at white people for what they have done to me."

In addition, both Lewis and NBC's lawyers agree that Sharon Smith had been sexually abused by her stepfather. According to the network's lawyers, her psychiatrist is prepared to testify that "the molestation by her stepfather was more significant than watching a television program."

To top its case off, NBC has a deposition from Sharon Smith in which she stated that she had not seen the film.

But while NBC believes that it would have a strong defense if the case ever were presented to a jury, the network has taken the position that the First Amendment prohibits, or severely circumscribes, such damage actions. NBC's lawyers note that even the threat of such lawsuits would have a chilling effect on broadcasters and on the creative process. Such a suit can never be permitted, they argue, unless the plaintiff can prove that the broadcaster intended to incite the lawless action.

When the *Born Innocent* case went to trial in August 1978, California Superior Court Judge Robert L. Dossee accepted NBC's constitutional argument. After Lewis admitted that it would be impossible to persuade a jury that NBC had intended to effect the assault, Judge Dossee awarded a nonsuit judgment to NBC—and Lewis an-

nounced that he would appeal the court's interpretation of the constitution.

It is too soon to predict the fate of such damage actions. Even if Judge Dossee's decision is upheld by the California Supreme Court, that holding will only bind the courts in California; it will still be possible for aggressive negligence lawyers to bring similar lawsuits in other states.

Such lawyers can argue, plausibly, that the U.S. Supreme Court has allowed private parties to bring damage actions against the press for libel and for invasion of privacy. Notwithstanding the ways in which such lawsuits can chill the press, the court has never required plaintiffs to prove that the media intended to cause harm. The court has simply required plaintiffs to demonstrate negligence or, in the case of public figures, recklessness.

The issues presented by the *Born Innocent* case will not be resolved satisfactorily unless it is heard by the U.S. Supreme Court. And, in view of the court's decisions in recent First Amendment cases, particularly those involving broadcasting, it is far from clear that NBC's legal argument will prevail.

The question remains, what can be done to ensure that broadcasters act in a responsible fashion, recognizing the medium's diverse audience?

Those who oppose governmental censorship and deplore private lawsuits generally concede that a problem, real or potential, exists. But they believe that the answer, however flawed, must remain in the hands of the networks or of local broadcasters, whom the Communications Act vests with responsibility for serving "the public interest, convenience and necessity." Yet as the industry's performance during the eighteen months of the Family Viewing Policy demonstrated, industry censors are ill-equipped for the task.

Unfortunately, Standards and Practices officials do not

become editors simply by calling themselves editors. They are not like the editors at a publishing house or a newspaper, who work with writers throughout the entire creative process. Maxwell Perkins persuaded Ernest Hemingway to substitute dashes for the letters in obscene words in *The Sun Also Rises*, but no one in the broadcasting industry ever confused Tom Swafford or Alfred Schneider with Perkins. Program Practices executives are not partners in the creative process; their influence stems entirely from their authority to say no.

Even where their editorial instincts are correct, the ability of such editors to improve rather than censor programming is limited. When Schneider read the script for the fall 1977 premiere of *Three's Company*, for example, he thought it amounted to one long, dirty joke, and he told the writers that two-thirds of the material was unacceptable. The writing-producing team, which had come to prominence working for Norman Lear, eliminated what it had to. But in Schneider's view the program remained vapid and salacious. He considered it far more offensive than *Soap*. Yet there was nothing else he was equipped or authorized to do to improve it.

The most effective editor is a tasteful creator who insists on imposing his own standard of quality on a program. By asking questions and probing the meaning and point of the material, such an editor can actually improve and enrich a show which would otherwise have exploitive or tasteless moments. Using his "belly standard" as his guide, Norman Lear may well be the best editor in television. Some of his associates, in fact, contend that editing—that is, creating story ideas and inspiring others to implement them successfully—is Lear's greatest skill.

At 4:30 P.M. on Wednesday, January 18, 1978, Lear attended a run-through of *All in the Family*. Although he had been involved some weeks earlier in a general discussion of the episode's theme, he had not read the script. The episode was scheduled for taping on Friday night.

The premise of the show was simple enough. It is mid-winter. Edith and Gloria are away for the weekend, and Archie and Michael accidentally lock themselves in the storage room of Archie's new bar. During the run-through there were some amusing lines and there was some wonderful acting, but the core of the show seemed cheap and hollow. The implications of the two men getting drunk and spending the night together were played for all they were worth. The run-through ended with a policeman who, after walking in on Archie and Michael asleep together under a blanket, mildly accuses Archie of being gay.

After the run-through, an observer had a brief conversation with one of the writers, commenting that the segment was filled with sex and dirty jokes. The writer, who had not worked on the episode and evidently found it distasteful, agreed. "Once you start to write a series of sex jokes, it's hard to break away from them," he explained.

At that moment Norman Lear got up and walked toward the center of the room. After a run-through the cast and key creative personnel all get together to discuss the show and how it can be improved. The discussion process is called "notes." If there are serious problems, the session can last for hours.

"Well, what do you think?" someone asked Lear.

"I don't know," he answered. "I can't relate to this episode at all. Maybe I shouldn't even be in on these notes." He was wearing a neck brace and he seemed to be in some pain.

"Come on, Norman," Rob Reiner said solicitously. "What are your concerns?"

"Well, this isn't anything like the show we talked about in my office. It's all sexual innuendo. It doesn't have any meaning. I thought that we were going to use this premise to reveal something about Mike and Archie." Lear pointed out that even the sex-related humor would be funnier against a backdrop of a poignant story.

Within a few minutes something extraordinary started to happen. A group of professional men and women were sitting in a circle trying to figure out how to make the show significant. Lear suggested that it should be a program about what these two men, who are so careful not to appear vulnerable or reveal themselves, discover when they are locked away alone. He proposed that the theme center on race prejudice, on the roots of Archie's hatred for Jews and blacks. Everyone participated. One person suggested that Archie's father was the source of his prejudice. Then someone said, "No, lots of people have racist fathers and don't become bigots themselves." A third person suggested that Michael could reveal that his father had been a bigot too.

The story began to emerge. Archie and Michael would be drinking Scotch, and as they drank they would become more honest with each other. Why did Archie, with a racist father, become a bigot when Michael, with his, didn't? Archie could explain that he had loved his father even though he was a tough, mean bastard, that your father was always right, because he had brought you into the world.

But why did Archie always call people names—like "Polack" (for the first time Michael would explain how that hurt his feelings) and "meathead"?

A black writer told a story from his youth. When he was in grade school a kid had lost one of his shoes. His family was too poor to buy another pair, so he came to school with one boot and one shoe. And kids started to tease him. They called him "shoebootie."

It was a perfect story. Everyone agreed that it should apply to Archie, to his experience while growing up in the Depression.

Within two hours the creative team had breathed poignancy and warmth into the episode. If they hadn't found the roots of race prejudice, they had at least found a way of peeling back a few layers of two men who are known and loved by most Americans.

As the story emerged, there was no policeman in the last scene. Archie, having revealed so much of himself to Michael and fogged over by the liquor, starts to fall asleep. And Michael pulls an old awning over Archie to keep him warm.

Two nights later the show was taped in front of a live audience. For only the third time in eight years they gave Carroll O'Connor and Rob Reiner a standing ovation.

It was the creative process at its best.

And it proved that quality doesn't hurt ratings. On Sunday, February 12, for the first time since the imposition of the Family Viewing Policy, *All in the Family*, with that episode, was aired at 8:00 P.M. The all-important Nielsen ratings that week listed *All in the Family* as the fifth most popular show in America.

But unfortunately the ratings that week carried other less happy lessons as well. On that same Sunday night when *All in the Family* appeared at 8:00 P.M. on CBS, NBC devoted two hours to a first-rate dramatization of the life of Martin Luther King, Jr. *King*, as the program was entitled, came in dead last in the ratings. Nor was it clear that Lear had improved the show's ratings by improving its tone. The third most popular show that week was *Three's Company*.

As NBC programming chief Paul Klein told the *Los Angeles Times*, "I've been in this business twenty years and I've never found a correlation between good writing and high ratings."

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Divider Title: _____

Fa n'ly Re- Jnio i IV Con 'erence Reg'ist 'ants

07/05/95 as 9 a.m.

Corrections being made

Last Name	First Name	Organization	City	Stat
Abrams	Floyd		New York	NY
Acheson	Eleanor		Washington	DC
Achoe	Giovanni	The Salvation Army	Nashville	TN
Acord	Philip	The Children's Home	Chattanooga	TN
Adair	Loretta	Vandy Nursing Student	Nashville	TN
Adam	Philip	Interplay Productions		
Adams	Jennie		Franklin	TN
Adams	Terry	Genesis Learning Center	Nashville	TN
Agee	Linda	Van Buren Co. Head Start	Cookeville	TN
Ainsworth	Martha		Nashville	TN
Akers	Mark	Wilson Co. Youth Ranch	Lebanon	TN
Akin	Jim	NASW TN Chapter	Nashville	TN
Alexander	Ann	U.S.A. Film Festival	Dallas	TX
Allen	Sherry	Oasis Center	Nashville	TN
Allen	Charles		Nashville	TN
Allen	Richard			
Amacher	Martin	Family and Children's Service	Nashville	TN
Anderson	Douglas	United Way of Middle Tennessee	Nashville	TN
Anderson	Sherry		Pleasant Shade	TN
Andros	Andy			
Ang	Desiree	Vandy Nursing Student	Nashville	TN
Ang	Jennifer	Vandy Nursing Student	Nashville	TN
	Joan	Tenn. Council of Juvenile and Family	Nashville	TN
Armistead	Linda		Mount Juliet	TN
Armistead	Steve		Mt. Juliet	TN
Arrington	Damon	Vandy Nursing Student	Nashville	TN
Avery	Billie	Cumberland Heights	Nashville	TN
Bailey	Louise	Hillwood Playcare	Nashville	TN
Bailey	Warren	Court Appointed Special Advocate	Nashville	TN
Baker	Yolanda	Family and Children's Service	Nashville	TN
Bales	Susan	NACHRI	Washington	DC
Balkam	Stephen	Recreational Software Advisory Council	Cambridge	MA
Banks	Cyndy	TCYC	Hermitage	TN
Barbee	Gayle		Nashville	TN
Baringer	Carol	DeDe Wallace Center	Nashville	TN
Barnes	Joe	Office of Legal Services	Nashville	TN
Barnes	Karen	Fox Children's Network	Hollywood	CA
Barnes	Louise		Nashville	TN
Becker	Angela	Vandy Nursing Student	Nashville	TN
Behler	Gary	Bethel Bible Village	Hixon	TN
Belsky	Jane	David Belsky	Murfreesboro	TN
Benavides	Lisa	The Tennessean	Nashville	TN
Beneke	Bonnie		Nashville	TN
Benjamin	Michael	Institute for Mental Health Initiatives	Washington	DC
Benton	Charles	The Benton Foundation	Chicago	IL
Benton	Marjorie	Chapin Hall Center for Children	Evanston	IL
	Chris	The Associated Press	Nashville	TN
Berson	Barri	Tennessee Bar Foundation	Nashville	TN
Bille	Nancy	UNC Child Maltreatment and Trauma	Carrboro	NC
Billings	Leslie	Hamilton Co Health Dept	Chattanooga	TN
	Carolyn	West End Day School	Nashville	TN

Last Name	First Name	Organization	City	Stat
Bingham	Rosie	Free The Children, Inc.	Memphis	TN
Blackburn	Karen	Regional Children' Unit	Nashville	TN
Blackman	Lorraine	Indiana Univ. Schl. of Social Work	Indianapolis	IN
Blackson	Nancy		Nashville	TN
Bock	Lori	Children Youth & Family Consortium	St. Paul	MN
Boehm	Helen	Fox Broadcasting Company	New York	NY
Bogen	Bob		Nashville	TN
Bolin	Judith	Vandy Nursing Student		
Bomner	Minnie	RURAL W TN AFR AMER AFRS	Covington	TN
Bone	Charles	Wyart, Tarrant & Combs	Nashville	TN
Boyd	Pamela	TN Dept. of Mental Health	Nashville	TN
Bradford	Amy		Nashville	TN
Bradford	Kathryn	TCCY	Nashville	TN
Bragg	John		Nashville	TN
Brennan	Sheila	Exchange Club Family Center	Nashville	TN
Brinkman	Mary	University of Tennessee	Manchester	TN
Britt	Antonia	Bethlehem Center	Nashville	TN
Brooks	Susan	Vanderbilt University	Nashville	TN
Brott	Michael	Action For Children	St. Paul	MN
Brown	Connie	Maury County Schools	Columbia	TN
Brown	Shawn	Vandy Nursing Student	Nashville	TN
Brunson	Burnece	National Black Child Development	Nashville	TN
Brust	Janny	Epidemiologist Allina Health System	Minneapolis	MN
Bryan	Mary Nell	Tennessee Managed Care Network	Nashville	TN
Buckler	Gayle	Luton Mental Health Services	Nashville	TN
Bundy	Sidney		Nashville	TN
Burson	Pam		Nashville	TN
Burson	Tom		Nashville	TN
Burson	Bunny		Nashville	TN
Burson	Charles	State of Tennessee	Nashville	TN
Burton	Anthony			
Burton	Patricia		Nashville	TN
Call	Richard	Serendipity House	Nashville	TN
Call	Teresa Frey	Metro Schools	Nashville	TN
Capps	Milt	Vanderbilt University	Nashville	TN
Carl	Theresa	"Heart of the Matter"	Nashville	TN
Carmack	Carolyn	Marshall County Schools	Lewisburg	TN
Carpenter	Jeanne	Star Tribune	Minneapolis	MN
Carter	Sharon		Nashville	TN
Caudill	Michelle	Vandy Nursing Student	Nashville	TN
Chandler	Nancy	Vandy Nursing Student	Nashville	TN
Charren	Peggy		Cambridge	MA
Chen	Milton	KQED-TV	San Francisco	CA
Chester	Jeffrey	Center for Media Education	Washington	DC
Chumney	Carol		Memphis	TN
Chumney	Carolyn		Nashville	TN
Claim	Teresa	Exchange Club Family Center	Nashville	TN
Clayton-Davis	Joan	Metro Health Department	Nashville	TN
Clayton-Pederson	Alma	VIPPS	Nashville	TN
Clayton-Pederson	Sonja		Nashville	TN
Clayton-Pederson	Alma	VIPPS	Nashville	TN
Clayton-Pederson	Sonja		Nashville	TN
Clev-Ross	Cathy	Public Health	Johnson City	TN
Clevenger	Tammy	Mid Cumberland ACCT(1)	Clarksville	TN
Cline	Dianne	Cordell Hull Eco. Opportunity Corp.	Lafayette	TN
Clinton	Barbara	Center for Health Service	Nashville	TN

Last Name	First Name	Organization	City	Stat
Clinton-Selma	Gretta	Center for Health Services	Nashville	TN
Clinton-Selan	Gretta	Center for Health Services	Nashville	TN
anger	Kathy	CV Girl Scouts	Nashville	TN
	Fred	Mental Health Associations of TN	Nashville	TN
Coakley	Gina	The Fulton Group	Nashville	TN
Coggin	Ica	TN Dept of Health	Columbia	TN
Cohen	Betty	Turner Broadcasting	Atlanta	GA
Cohen	Richard		Encino	CA
Cole	Jeffrey	Center for Communication Policy	Los Angeles	CA
Coleman	Veronica	Juvenile Court	Memphis	TN
Comstock	Susie	Marshall Co. School System	Lewisburg	TN
Cook	Jennifer	Vandy Nursing Student	Nashville	TN
Cooke	Diane		Los Angeles	CA
Cooke	John	The Walt Disney Company	Burbank	CA
Cooley-Quille	Michelle	Department of Psychology	Fairfax	VA
Cooper	Bob	Bass, Berry & Sims	Nashville	TN
Cooper	Farrell	Family & Children's Service	Chattanooga	TN
Copley	Wanda	TN Education Association	Nashville	TN
Corbin	William	Mid-Cumberland Community Health	Gallatin	TN
Corritore	Daniel	TN Dept. of Mental Health	Nashville	TN
Coscarelli	Janet	TCCY	Nashville	TN
Courtner	Steve	Upper East TN Head Start	Kingsport	TN
Cowan	Geoffrey		Washington	DC
Cowan	Ruth	Tennessee State Museum	Nashville	TN
Cox	Carolyn	United Way of Middle TN	Nashville	TN
Cox	Dale	Columbus House	Knoxville	TN
	Ruth	Institute of Transpersonal Psychology	San Francisco	CA
ford	Nan	Tennessee Dept. of Education	Nashville	TN
Crawford	Gail	TN Department of Human Svcs.	Nashville	TN
Crooms	Sherine	Don't Believe the Hype	St. Paul	MN
Crouse	Sherry	Children and Youth Services	Knoxville	TN
Crowe	Jean		Nashville	TN
Crowe	Susan	Bit by Bit Computer	Nashville	TN
Culp	Joe	TN Department of Mental Health	Nashville	TN
Currie	Bob	TN Alcohol & Drug Association	Nashville	TN
Dahl	Christopher	Children's Broadcasting Corporation	Minneapolis	MN
Daigneau-Heath	Sandra	TN Dept. of Mental Health	Nashville	TN
Daniels	Kathy	TCCY	Cookeville	TN
Davis	Angie	Exchange Club Family Center	Murfreesboro	TN
Davis	Marilyn	TN Commission on Children and Youth	Chattanooga	TN
Dawson	Albert	TN. Dept. of Youth Development	Nashville	TN
Day	Stewart	Nashville Parent	Nashville	TN
Day	Susan	Nashville Parent	Nashville	TN
DeBerry	Lois		Memphis	TN
Dean	Karl	Juvenile Public Defenders Office	Nashville	TN
Deasey	Steve	Sylvan Park School	Nashville	TN
Dishman	Patricia	TN Department of Health	Nashville	TN
Dodge	Kenneth		Nashville	TN
Dortch	Yasmin	Family and Children's Services	Nashville	TN
Dotch	Kawema	Family & Children's Services	Nashville	TN
Dowdy	Gary	Office of Children's Services	Nashville	TN
	Pam	Exchange Club Family Center	Nashville	TN
	Harriet	TN Department of Human Services	Greenfield	TN
DuBose	Jane	Vandy Nursing Student	Nashville	TN
Duer	Shirley		Crossville	TN
Duggan	Ervin		Alexandria	VA

Last Name	First Name	Organization	City	State
Dunavan	John	TN Comm on Children and Youth	Nashville	TN
Dunbar	Denise	TN Commission on Children & Youth	Nashville	TN
Duffy	Josephine	National Black Child Development	Nashville	TN
Dugg	Natilee	The Tennessean	Nashville	TN
Dunn	Bill		Knoxville	TN
Duralde	Alonso		Dallas	TX
Duran	Victoria	Parent Teacher Association	Chicago	IL
Durham	Cindy	TN Casa Association	Gallatin	TN
Dyak	Brian	Entertainment Industries Council, Inc.	Reston	VA
Dykstra	Joan	National PTA	Chicago	IL
Dyson	Esther		New York	NY
Eakes	Pamela		Mercer Island	WA
Edelman	Peter	US Department of Health & Human	Washington	DC
Edwards	Karen	Select Committee, Children & Youth	Nashville	TN
Ehlinger	Ed	Boynton Health Service	Minneapolis	MN
Ennis	Kathy Lynn	Woodmont Christian Preschool	Nashville	TN
Enochs	Peggy	TN Dept of Health	Nashville	TN
Eppley	Jennifer	United Way of Mid South	Memphis	TN
Erdahl	Lowell	St. Paul Area Synod ELCA	St. Paul	MN
Erickson	Carol	Tri-Love Ministries	Brentwood	TN
Erickson	Dave	Tri-Love Ministries	Brentwood	TN
Erickson	Erin		Minneapolis	MN
Erickson	Marti	Children, Youth & Family Consortium	St. Paul	MN
Erickson	Ron			
Erickson	Ryan			
Eron	Leonard	University of Michigan	Ann Arbor	MI
Ertind	Annette		Nashville	TN
Ertind	Jane	Tennessee Democratic Party	Nashville	TN
Ezell	DeWitt	South Central Bell	Nashville	TN
Faber	Ron	School of Journalism & Mass	Minneapolis	MN
Fachl	Lisa	FEAA Serendipity House	Nashville	TN
Falkner	Danny	Madison Co. Juvenile Court Services	Jackson	TN
Farmer	Don		Milan	TN
Faulkner	Cathy		Jackson	TN
Federman	Joel	MediaScope	Studio City	CA
Fenner	Catherine	TN Pediatric Association	Nashville	TN
Ferrufino	Zee		Denver	CO
Fletcher	Karen	Reconciliation	Nashville	TN
Fosbinder	Jack	The Fulton Group	Nashville	TN
Foster	Gwen	Youth & Families / Neighborhoods	Los Altos	CA
Foster	Anita	Washington Co. Health Dept.	Johnson City	TN
Foster	Beth	TCCY	Nashville	TN
Foster	Henry	Meharry Medical College	Nashville	TN
Freed	Curtis		Brentwood	TN
French	Martha	Paris Pediatrics	Paris	TN
Frensley	Joe	Tennessee Education Assoc.	Paris	TN
Friedan	Betty		New York	NY
Fulton	Richard	The Fulton Group	Nashville	TN
Futrell	Jerry	Smith County Memorial Hosp.	Carthage	TN
Gale	Margie		Franklin	TN
Gale	Scott		Brentwood	TN
Gale	Bill			
Gale	Marilyn	Exchange Club Family Center	Nashville	TN
Garrett	Butch	TPS	Nashville	TN
Garvich	Debbie	Hamilton County Government	Chattanooga	TN
Gaziano	Cecilie	Research Solutions, Inc.	Minneapolis	MN

Last Name	First Name	Organization	City	Stat
Geier	Philip		New York	NY
Geist	Susie	TN Planning Office	Nashville	TN
	Martha		Nashville	TN
	Shannon	Luton Mental Health Services	Nashville	TN
Geottinger	Sonya	Yale University	Madisonville	TN
Gettelfinger	Nancy	Highland Bim Mental Health Center	Tulahoma	TN
Gilbert	Laurie		Nashville	TN
Gilliam	Susan	TCCY	Nashville	TN
Gipson	Albert	Nashville Urban League, Inc.	Nashville	TN
Glassford	Donna			
Godwin	Beverly	National Performance Review	Washington	DC
Goins	Juli	The Salvation Army	Nashville	TN
Goldberg	Gary		Los Angeles	CA
Golden	Constance		Holly Springs	MS
Golden	Wilson		Washington	DC
Gooch	Judy		Knoxville	TN
Gooch	Warren	Kramer, Rayson, Leake, Rodgers &	Oak Ridge	TN
Goodrum	Annette	Metro Health Department	Nashville	TN
Gordon	Kimbal			
Gordon	Nancy			
Gray	Jamie	Metropolitan Health Dept.	Nashville	TN
Gray	Tanya		Nashville	TN
Green	Pamela	Children's TV Workshop	New York	NY
Greene	Lorraine	Meharry Medical College	Nashville	TN
Greenfield	Bill		Nashville	TN
Gregory	Glenda	Maternal & Infant Care Program	Nashville	TN
	Dara	Vandy Nursing Student	Nashville	TN
	Jeffrey	General Motors Corporation		
	Kristianne	Vandy Nursing Student	Nashville	TN
	Shannon	Vandy Nursing Student	Nashville	TN
	Mary-Frances		Nashville	TN
Hammett	Lynnelle	Children & Family Services	Knoxville	TN
Hammond	Lacy		Jackson	TN
Hammond	Louis		Jackson	TN
Hammonds-White	Susan		Nashville	TN
Hamner	Joan	Juvenile Public Defenders Office	Nashville	TN
Hampton	Ann	Tennessee Dept. of Education	Nashville	TN
Hargis	Jennifer	TN Commission on Children and Youth	Nashville	TN
Hargrove	Jerc		Cookeville	TN
Harper	Thelma		Nashville	TN
Harris	Eileen		Nashville	TN
Harris	Erma	Outlook Nashville	Nashville	TN
Harris-Morehead	Patricia	TN Dept. of Human Services	Nashville	TN
Harris-Solomon	Amy	Vanderbilt University	Nashville	TN
Harvey	Janis	Dede Wallace Center	Nashville	TN
Hattaway	George	Cordell Hull Bldg.	Nashville	TN
Haynes	Peggy	TCCY	Goodlettsville	TN
Hays	Ellen		Signal Mtn.	TN
Hays	Ken		Signal Mtn.	TN
Headrick	Margie	Highland Rim Head Start	Erin	TN
Heard	Michael	TACC Consultant	Nashville	TN
	Elaine			
	Richard			
Heflinger	Anne		Goodlettsville	TN
Heiden	Charles	Vanderbilt University	Nashville	TN
Heiden	Dorothea	United Way of Middle TN	Nashville	TN

Last Name	First Name	Organization	City	Stat
Helton	Joel	Dupont Hadley Middle School	Nashville	TN
Herron	Roy		Nashville	TN
	Pat	Anderson Co.. Juvenile Court	Clinton	TN
	John	WLJT-TV Channel 11	Martin	TN
Hester	Kay	TCCY	Clarksville	TN
Hillis-Cochran	Karla	Upper Cumberland Human Resource	TN	38
Hickman	Gerald	Vanderbilt Children's Hospital	Nashville	TN
Hicks	Lynette	Metro Health Department	Nashville	TN
Hickson	Gerald	Division of General Pediatrics	Nashville	TN
Hickson	Rebekah		Nashville	TN
Hikawa	Chris	ABC	New York	NY
Hinds	Greta	Metro Development and Housing Agency	Nashville	TN
Hodge	Janet	Vandy Nursing Student	Nashville	TN
Hoffman	Betsy	Jewish Community Center	Nashville	TN
Hoit	Nancy		Hingham	MA
Holland	Jennifer	TN Dept of Health	Nashville	TN
Hollar	John			
Holmes	Rayena		Memphis	TN
Holston	Noel	Star Tribune	Minneapolis	MN
Hoover	Randy	Milligan College	Milligan College	TN
Hopson	Joyce	Cherokee Health Systems	Tazewell	TN
Horton	Paul	One by One Records	Minneapolis	MN
Houston	Paul	AASA	Arlington	VA
Howard	Marion	The Grady Teen Services Program	Atlanta	GA
Howard	William	Hennepin Co. District Court	Minneapolis	MN
Hudgins	Patricia	Vandy Nursing Student	Nashville	TN
	Harvey		Nashville	TN
	Trudy	Parents are First Teachers	Chattanooga	TN
	Sheryll	Exchange Club Family Center	Murfreesboro	TN
Humphrey	Mark	Associated Press	Nashville	TN
Hundt	Reed	Federal Communications Commission	Washington	D.
Hunt	Gary	Tennessee Bar Association	Nashville	TN
Hunt	Carlene		Nashville	TN
Hunt	Walter	Metro Action Commission	Nashville	TN
Hutchinson	Eleanor	U.S. Department of Justice	Washington	DC
Hutchinson	Senetra		Memphis	TN
Ince	Ann		Knoxville	TN
Irvin	Robert	TDYD	Nashville	TN
Ison	Susan		Memphis	TN
Jackson	Jana	Mid-Cumberland Community Health	Nashville	TN
Jackson	Amy	League of Women Voters	Nashville	TN
Jackson	Connie	Bethlehem Center	Nashville	TN
Jackson	Lamar	Tennessee Hospital Assoc.	Nashville	TN
Jackson	Monica	Vanderbilt Child Development Center	Nashville	TN
Jacobs	Jeffrey	Harpo Studios, Inc.		
Jacobs	Jennifer		Chicago	IL
Jaffe	Karen		Washington	DC
Jamieson	Kathleen		Philadelphia	PA
Jarjoura	Emmy	Tate County School District	Senatobia	MS
Joannides	Jan	Children's Youth & Family Consortium	St. Paul	MN
Johnson	Gearldean	Dept. of Home Economics	Nashville	TN
	Jacqueline	TN State Legislature	Nashville	TN
	Oliver	Free The Children, Inc.	Memphis	TN
Johnson-Cook	Suzan	The White House	Washington	DC
Jones	Joseph	Baltimore City Healthy Start	Baltimore	MD
Jones	Jackie	Natl Program Office of Fighting Back	Nashville	TN

Last Name	First Name	Organization	City	Stat
Jones	Michael		Nashville	TN
Jordan	David	Buddies of Nashville	Nashville	TN
	Wanda		Nashville	TN
Joyce	Eugene		Oak Ridge	TN
Joyner	Vivian		Oak Ridge	TN
Kahn	Suellen		Nashville	TN
Kahn Kanter	Judith	Children, Youth and Family Consortium;	St. Paul	MN
Kaplan	Ken	Congregation Micah	Nashville	TN
Kay	Janice	TV Guide	New York	NY
Kaylor	Alan		Los Angeles	CA
Kelly	Sandra	Metro Health Dept.	Nashville	TN
Kempf	Thomas	Mid-Cumberland Community Health	Clarksville	TN
Kernell	Barbara	Indiana Family and Social Services	Indianapolis	IN
Kimbrough	Michael		Nashville	TN
Kindall	Catherine		Nashville	TN
Kinnaird	Edward			
Kirk	Mary	Vandy Nursing Student	Nashville	TN
Kirkman	Susan	Dept. of Human Services	Chattanooga	TN
Kisber	Larry			
Kisber	Lowe	University of Tennessee	Nashville	TN
Kleeman	Matt		Nashville	TN
Kleeman	David	American Center for Children's	Des Plains	IL
Knopf	David	American Center for Children's TV	Chicago	IL
Kopansky	Stephen	TCCY	Nashville	TN
Kroll	Terry	TNS against Paddling	Nashville	TN
Kuse	Alex		New York	NY
 ek	Diane			
Kurita	Maryam	Nat'l Coalition for the Protection of	Cincinnati	OH
Kurz-Riemer	Maureen	Office of the Attorney General	St. Paul	MN
Lake	Rosalind		Clarksville	TN
Landry	Karen	Independent Consultant	Minneapolis	MN
Lanier	Edward	Tennessee Dept. of Human Svcs.	Nashville	TN
Laybourne	Diane	DMHMR	Nashville	TN
Lazar	Deborah		Nashville	TN
LeFave	Gerry	Nickelodeon	New York	NY
Leary	Irving		Nashville	TN
Lebovitz	Mary	Vandy Nursing Student	Nashville	TN
Lee	Patrick		Murfreesboro	TN
Lee	Ruth		Franklin	TN
Lemak	John	TN Dept. of Vocational Rehabilitation	Cookeville	TN
Lentz	John	Tennessee Dept. of Health	Nashville	TN
Levin	Roslyn	Tennessee Dept. of Health	Nashville	TN
Levin	Liza		Nashville	TN
Levitan	Barbara	Monroe Maternity Center	Madisonville	TN
Levitt	Michael	Domestic Policy Council - White House	Washington	DC
Levy	Allen	Office of National Drug Control Policy	Washington	DC
Lewin	Ranny			
Lewis	Ann		Memphis	TN
Lewis	Frances	TCCY	Big Rock	TN
Liff	Sara	Free The Children	Memphis	TN
	Jan		Nashville	TN
Lippard	Twila	Reading Rainbow/Lanoit Media	New York	NY
Loesch	Ben			
Long	Adrienne	Senior Citizens, Inc.	Nashville	TN
	Margaret	Fox Children's Network and Fox Kids	Los Angeles	CA
	Molly		Memphis	TN

Last Name	First Name	Organization	City	Stat
Lorance	Kevin	Nashville Business Journal	Nashville	TN
Lovell	George	TN Council of Juvenile & Family Court	Columbia	TN
	Rob	East TN Children's Unit	Knoxville	TN
	Lynn	Parents Anonymous of TN	Nashville	TN
Lynch	Kevin	Lynch Jarvis Jones	Minneapolis	MN
Lyon	Kellyc	Southwest Community Health Agency	Jackson	TN
MacBird	Bonnie		Los Angeles	CA
Magnuson	Mark	New Media Directions	Nashville	TN
Major	Margaret		Nashville	TN
Mangrum	Faye	TCCY	Bon Aqua	TN
Mann	Vincent	Dept. of Mental Health and Mental	Nashville	TN
Manning	Michael			
Marcus	Greg	Discovery Channel		
Markell	Ginny	National PTA		
Markell	Jeanne	University of Minnesota	St. Paul	MN
Marks	Shirley	National Medical Association	Tyler	TX
Marks	Shirley	The Salvation Army	Nashville	TN
Marquart	Jules	VIPPS	Nashville	TN
Martin	Glorius			
Mason	Helen	Vandy Nursing Student	Nashville	TN
Martice	Mark	Vandy Nursing Student	Nashville	TN
Mayberry	Sandra	Middle Tennessee Regional Children's	Nashville	TN
Mayhue	Edward	Shelby County Head Start Program	Memphis	TN
Mayhue	Mary Helen	Shelby County Head Start Program	Memphis	TN
Mazzafferro	Fran	Senior Citizens, Inc.	Nashville	TN
McAfee	Robert	American Medical Association		
	Mary		Dallas	TX
	Mark	TN Primary Care Association	Nashville	TN
McClain	David	Vandy Nursing Student	Nashville	TN
McCutcheon	Sumayya	PEACE	Nashville	TN
McFarland	Gwen	Democratic Federation of Women	Nashville	TN
McGarry	Elizabeth	Vandy Nursing Student	Nashville	TN
McInturff	Lisa	TN Voices for Children	Nashville	TN
McLaughlin	Joe		Brentwood	TN
McMillan	Elise	Kennedy Center at Vanderbilt University	Nashville	TN
McMillan	Kim		Clarksville	TN
McNeill	Fred	Zimmerman Reed	Minneapolis	MN
McReynolds	Linda	The Signal Center Inc.	Chattanooga	TN
Meeley	Darrah	Nashville Film Commission	Nashville	TN
Metrock	James	Obligation	Birmingham	AL
Michael	Dan	Shelby Co Juvenile Court	Memphis	TN
Miller	Betty	TPS	Nashville	TN
Miller	Michael	Metro Social Services	Nashville	TN
Miller	Sara	Child Abuse Prevention of TN	Nashville	TN
Miller	Sheila	Turn Off the Violence	Golden Valley	MN
Miller-Sherrill	Bertha		Nashville	TN
Mills	Tana	Exchange Club Family Center	Nashville	TN
Minow	Josephine	Carnegie Corp.	Chicago	IL
Minow	Mary		Chicago	IL
Minow	Newton		Chicago	IL
Molnar	Janice	Ford Foundation	New York	NY
	Kathryn	Center for Media Education	Washington	DC
	Carl	Hospital Alliance of Tennessee	Nashville	TN
Moore	Elliott	Hospital Alliance of Tennessee	Nashville	TN
Moore	Emily	Vandy Nursing Student	Nashville	TN
Moore	Misty	Washington Co. Health Dept.	Johnson City	TN

Last Name	First Name	Organization	City	Stat
Morgan	John	The Comptrollers Office	Nashville	TN
Morris	Cynthia	The Edna McConnell Clark Foundation	New York	NY
	Randi	Caring for Children	Cookeville	TN
	Susan	Center for Health Communication	Boston	MA
Murphy	Elizabeth	Robertson County Board of Education	Springfield	TN
Murray	Albert	State Dept. of Youth Dev.	Nashville	TN
Murray	Allen	Williamson County on Alcohol and Drug	Franklin	TN
Myers	Cindy	Mid-Cumberland Community Health	Murfreesboro	TN
Neal	Roberta		Elmwood	TN
Neely	Paul	The Chattanooga Times	Chattanooga	TN
Neighbors	Diane	TAEYC	Nashville	TN
Neil	Deborah	TN Council of Juvenile and Family Court	Nashville	TN
Neisser	Winifred		Nashville	TN
Nelson	Mike	Office of the Vice President	Los Angeles	CA
Newbrough	J.R.	Peabody College	Arlington	VA
Newman	Jeannie	National Performance Review	Nashville	TN
Niland	Susan	WTVF-TV	Washington	DC
Nix Harris	Krista Alice	East Baton Rouge Parish School District	Nashville	TN
Noel	John Edward		Baton Rouge	LA
Noel	Karen		Brentwood	TN
Nunally	Rena	Upper Cumberland Community Health	Brentwood	TN
Nye	Barbara	Tennessee CARES	Cookeville	TN
Nye	Kenneth		Nashville	TN
Nygard	N. Kortner		Hendersonville	TN
O'Bryan	Hallie	Vandy Nursing Student	Nashville	TN
O'Neal	Linda	TN Comm on Children and Youth	Nashville	TN
Oglesby-Pitts	Myron	Caldwell School	Nashville	TN
	Ginger	Benton Ave Learning Center Inc.	Nashville	TN
	Glenda	Crisis Nursery Center	Nashville	TN
	Russell	The Fulton Group	Nashville	TN
Palk	Gerald		Nashville	TN
Papica	Bobbie		Nashville	TN
Paray	Robert		Nashville	TN
Patton	Elton		Johnson City	TN
Pedersen	Rozella	Williamson Co. Democratic Women	Franklin	TN
Peebles	Anne	The Family Center	Cambridge	MA
Peretz	Martin	The Family Center	Cambridge	MA
Peretz	Bart	Metro Health Department	Nashville	TN
Perkey	Sheila	Meharry Medical College	Nashville	TN
Peters	Elaine	Backman Memorial Home	Cleveland	TN
Peters-Gannon	Terry	US Department of Education	Washington	DC
Peterson	Robert	American Psychiatric Association	Washington	DC
Phillips	Emily	Corrections Corp. of America	Nashville	TN
Phyfer	Dorothy	L.B.J. & C. Head Start	Cookeville	TN
Pippin	Christy	Chiat Day Fame & Flame	New York	NY
Plummer	Arthur	Entertainment Software Rating Board	New York	NY
Pober	Neil	New York University	Flushing	NY
Postman	Shelley	New York University	Flushing	NY
Poulton	Brent	State Board of Education	Nashville	TN
Powell	Nellie	Tennessee Valley Authority	Memphis	TN
Powell	Shirley	Turner Broadcasting	Atlanta	GA
	Fran	TN Association on Child Care	Nashville	TN
	James	Southeast Assessment and Care	Chattanooga	TN
Pulles	Joanne	Nashville Chamber	Nashville	TN
Purcell	Bill		Nashville	TN
Quecner	Denise	East YMCA	Nashville	TN

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Quinn	(Mary) Allison	Success By 6/ United Way of Middle	Nashville	TN
Ramsey	Barbara		Franklin	TN
	Brenda	Partners with Parents Childcare Center	Nashville	TN
	Carol			
Reddig	Bob	The Counseling Center	Franklin	TN
Rees	Pat	Department of Mental Health	Nashville	TN
Rees	Marian	Marian Rees Associates	Studio City	CA
Remes	Peter		St. Paul	MN
Renfro	Jean	Alcohol & Drug Council of Middle	Nashville	TN
Renfro	Jean	Alcohol & Drug Council of Middle	Nashville	TN
Renfro-Booth	Kim	TN Task Force Against Domestic	Nashville	TN
Rhinehardt	Suzanne	Oasis Center	Nashville	TN
Rhinehart	Eric	Oasis Center	Nashville	TN
Rice	Joan	Vanderbilt University	Nashville	TN
Richards	Stacey	Luton Mental Health Child Case	Nashville	TN
Riddle	Belinda		Manchester	TN
Rideout	Vicky		San Francisco	CA
Rideout	Victoria	Children and the Media Program	Oakland	CA
Ridgeway	Don		Paris	TN
Riebeling	Rich	Morgan Keegan & Company, Inc.	Nashville	TN
Riesser	Katie			
Roberts	Donald		Stanford	CA
Robinson	Jack		Nashville	TN
Rosario	Sonia		Santa Monica	CA
Rose	Kim	Apple Computer	Los Angeles	CA
Rozier	Dorothy		Memphis	TN
Ruff	Gwen	Humphrey Institute of Public Affairs	Edina	MN
	Judith	Vandy Nursing Student	Nashville	TN
	Shari	Vandy Nursing Student	Nashville	TN
Saldivar	Sergio			
Samuel	Odom	Vanderbilt University	Nashville	TN
Sanders	Marlene	Smith, Johnson, Anderson & Carr	Nashville	TN
Santel	Pat		Columbia	TN
Schaffer	Mary	Early Intervention Program	Nashville	TN
Schlaflly	Carol	TPS	Nashville	TN
Schwartz	Elizabeth	Vandy Nursing Student	Nashville	TN
Scott	Suzanne	Eagle Forum	Franklin	TN
Seal-Wanner	Carla	Mind Works Media	New York	NY
Selleck	Tom		Beverly Hills	CA
Sensing	Janice	Vandy Nursing Student	Nashville	TN
Shabaaz	Ahia	Vandy Nursing Student	Nashville	TN
Shauntee	Lorie	Coalition for Tennesseans with Disabilities	Nashville	TN
Shelton	Dot	Dept. of Human Services	Nashville	TN
Shelton	Linda	Tennessee Department of Health	Nashville	TN
Shepherd	Robert	WDCN-TV	Nashville	TN
Sherrill	Gladys		Nashville	TN
Shields	Yolanda	Martha O'Bryan Center	Nashville	TN
Shookhoff	Eva	Juvenile Court Judge	Nashville	TN
Shookhoof	Andrew	TN Council of Juvenile & Family Court	Nashville	TN
Shrago	Jackie			
Siegler	Roselee	Knox County ACCT	Knoxville	TN
	Ana	Children and Family Resource Center	St. Charles	IL
	Carrie	Upper Cumberland Human Resource	Cookeville	TN
Simmons	Tena	Vandy Nursing Student	Nashville	TN
Simms	Dwaine	MELD	Minneapolis	MN
Simon	Greg		Washington	DC

Last Name	First Name	Organization	City	Stat
Simpson	Rac	Massachusetts Institute of Technology	Cambridge	MA
Singer	Dorothy		New Haven	Co
	Jerome		New Haven	Co
	Priscilla	Jewish Community Federation of Greater	Chattanooga	TN
Siskin	Robert	Jewish Community Federation	Chattanooga	TN
Smith	Don	Free the Children	Memphis	TN
Smith	Andrew	Minnesota Medical Association	Minneapolis	MN
Smith	Beth	Mindworks Media, Inc.	Rye	NY
Smith	Don	Free the Children	Memphis	TN
Smith	Elizabeth	Mind Works Media, Inc.	Rye	NY
Smith	Gerri	Bethlehem Centers of Nashville	Nashville	TN
Smith	Linnea		Chapel Hill	NC
Smith	Ralph	The Philadelphia Children's Network	Philadelphia	PA
Smith	Robert	TN Commission on Children and Youth	Knoxville	TN
Smith	Sarah	Oasis Center	Nashville	TN
Smithers	Jessica			
Sniff	Alaine	University of Minnesota	St. Paul	MN
Snyder	Dana		Greeneville	TN
Spear	Bonnie	Jewish Community Center Preschool	Nashville	TN
Speer	Brenda		Pulaski	TN
Speer	Daniel		Pulaski	TN
Spelta	Robert		Hermitage	TN
Springer	Kenneth		Centerville	TN
Springer	Pete		Nashville	TN
Stallworth	Lorraine	Family Resource Center	Nashville	TN
Steine	Cindy	Junior League of Nashville	Nashville	TN
Steine	Peggy		Nashville	TN
	Ronnie	Metro Nashville Councilman-at-Large	Nashville	TN
	James	Children Now	Oakland	CA
Stoldal	Robert	Landmark Communications'	Nashville	TN
Stone	Terrance	The Guidance Center	Smyrna	TN
Stow	Gerald	TN Bap Childrens Homes Inc	Brentwood	TN
Strasburger	Victor	University of New Mexico at Albuquerque	Albuquerque	NM
Streibert	Claire		Nashville	TN
Streufert	Don	Center for Reducing Rural Violence	Grand Rapids	MN
Strom	Margot	Facing History and Ourselves	Brookline	MA
Stutman	Suzanne	Institute for Mental Health Initiatives	Washington	DC
Stutz	Lisa	TCCY	Nashville	TN
Sullivan	Bob	Cumberland Museum	Nashville	TN
Sullivan	Clare	Vandy Nursing Student	Nashville	TN
Summers	Thomas	Department of Mental Health	Nashville	TN
Sutherland	Frank		Brentwood	TN
Swets	Paul	Second Presbyterian Church	Nashville	TN
Sylvis	Carol	Middle Tennessee Region, Dept. of	Nashville	TN
Talley	Jacqueline	Tennessee Dept. of Mental Health	Nashville	TN
Tapscott	Don		Toronto	On
Tate	Christopher	NAACP	Nashville	TN
Taylor	Don	Vandy Nursing Student	Nashville	TN
Taylor	Jan	East Tennessee Children's Unit	Knoxville	TN
Taylor	Melissa	Vandy Nursing Student	Nashville	TN
Taylor	Melvin	TN Department of Human Services	Lexington	TN
	Dream			
	Carol	NashvilleRead	Nashville	TN
Thoman	Elizabeth	Center for Media Literacy	Los Angeles	CA
Thomas	Bobby	Boult, Cummings, Connors & Berry	Nashville	TN
Thomas	Hazel	Tenn. Dept. of Education	Nashville	TN

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Thomas	Michelle	The Salvation Army	Nashville	TN
Thompson	Angela	Vanderbilt University Medical Center	Nashville	TN
Thompson	Larry		Nashville	TN
Thompson	Warren	Metro Public Schools	Nashville	TN
Tigrett	Frances		Jackson	TN
Timmer	Sharon Kay	Exchange Club Family Center	Nashville	TN
Towns	Anna	HUD	Washington	DC
Townsend	Shannon	Carter Co. Health Dept.	Elizabethton	TN
Truglio	Rose Marie		New York	Ny
Tubbs	Anthony	Base Camp Youth Program	Nashville	TN
Tucker	Carolyn	Cumberland Elementary School		
Tucker	Marilyn	TN Prot & Adv Inc.	Nashville	TN
Turbay	Catalina			
Turner	Amanda	Exchange Club Family Center	Nashville	TN
Valenti	Jack	Motion Picture Association of America	Washington	D.
VanHook	Kristan		Washington	DC
Vanderwerff	Whitney	The National Alliance for Non-violent	Greensboro	NC
Vann	Harold		Clarksville	TN
Vandenberg	George	Entertainment and Media Industry	Los Angeles	CA
Vukelich	Mark	Minnesota Medical Association	Minneapolis	MN
Wade	Patricia	TCCY	Franklin	TN
Wales	Ken	"Christy"	Santa Monica	CA
Walker	Dell	The Salvation Army	Nashville	TN
Walker	Linda	National Performance Review	Atlanta	GA
Walker	Teresa	The Associated Press	Nashville	TN
Wall	James	Christian Century Magazine	Chicago	IL
Wolley	Page	State Representative	Nashville	TN
Walsh	David	Fairview Riverside Medical	Minneapolis	MN
Walsh	David	Fairview Behavioral Services	Minneapolis	MN
Ward	Robert		Nashville	TN
Wareing	Heather	Vandy Nursing Student	Nashville	TN
Warren	Hershall	Lloyd C. Elam Mental Health Center	Nashville	TN
Wartella	Ellen	College of Communication	Austin	TX
Watson-Blakenship	Teresa	Vandy Nursing Student	Nashville	TN
Weatherford	Trudy	Home Ties	Nashville	TN
Weaver	Frances	CASA	Nashville	TN
Webman	Dorothy		Cambridge	MA
West	Phil	Associated Press	Nashville	TN
West-Berry	Evelyn	Free The Children	Memphis	TN
Westfield	Steve	New Media Directions	Nashville	TN
Westlake	Carol	Coal Teens With Disabilities	Nashville	TN
White	Jane	Viacomm New Media	New York	NY
White	Pamela	Nashville Preservation Partnership	Nashville	TN
White	Quenton	100 Black Men of Middle Tennessee	Nashville	TN
Whitfield	Zanira	TCCY	Nashville	TN
Whitman	Sarah		Baltimore	MD
Whitney	Chuck	University of Texas	Austin	TX
Whittemore	Nancy	TN Dept of Finance and Admin	Nashville	TN
Wilkeson	Lani	CASA	Nashville	TN
Willis	Marsha	Office of Program Assessment and	Nashville	TN
Wilson	Wanda	TN DDC	Nashville	TN
Wilson	Grant	c/o Yankel Ginzburg	Chevy Chase	MD
Wilson	Jose	TN Perinatal Association	Nashville	TN
Wilson	Kirsten		Chatham	MA
Wilson	Michele	The Florence Crittenton Agency	Nashville	TN

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Wilson	Vaughn		Nashville	TN
Winningham	Les		Nashville	TN
Winsten	Jay	Center for Health Communication	Boston	MA
Y. Fort	Corie		Thompson Station	TN
Y. spoon	Cathi	Family to Family	Nashville	TN
Witherspoon	Julius	18th Avenue Day Care	Nashville	TN
Wood-Dobbins	Kathy	Tennessee Primary Care Association	Nashville	TN
Wooden	Ruth		Nashville	TN
Woods	Jackie	Metro Health Department	New York	NY
Wright	Amanda	Vandy Nursing Student	Nashville	TN
Wyatt	Patricia	Center for Excellence	Nashville	TN
Wynn	Mark		Nashville	TN
Yelliott	Shula	Metro Nashville Police Department		
Yoder	Deborah	East Tennessee Children's Unit	Knoxville	TN
York	Randall	Tennessee Dept. of Health	Nashville	TN
Zamata	Kathy	Vandy Nursing Student	Nashville	TN
Zapata	A.	The Salvation Army	Nashville	TN
van Gendt	Rien	Bernard van Leer Foundation	The Netherlands	

Total Registrants: 685