DIRECTIONS TO ELEANOR ROOSEVELT HIGH SCHOOL
7601 HANOVER PARKWAY
GREENBELT, MD 20770

From I-95 (The Beltway) If Proceeding North:

Get off the Beltway at Exit #22A (Baltimore Washington Pkwy. towards Baltimore). On exit ramp, bear right immediately to Rt. 193 (Greenbelt Road). Turn right onto Greenbelt Road (towards NASA) and continue .3 of a mile on Greenbelt Road to the second light (Hanover Pkwy.) Turn left onto Hanover Parkway and then take first right onto school property.

From I-95 (The Beltway) If Proceeding South:

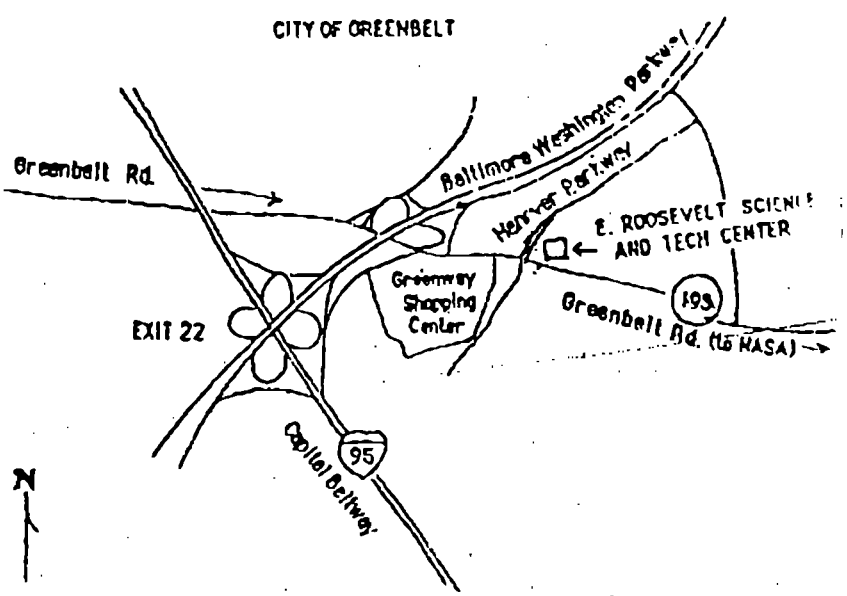
Get off of the Beltway at Exit #22A (Baltimore Washington Pkwy. towards Baltimore). Take the Balitmore Washington Pkwy. towards Baltimore to Rt. 193 (Greenbelt Road). Exit to the right, following the exit ramp to the road. Turn left at the light (towards NASA) from exit ramp onto Greenbelt Road and continue to Hanover Pkwy. Turn left at the next light onto Hanover Pkwy. and then take first right onto school property.

From Washington, D.C.:

Take the Baltimore Washington Pkwy towards Baltimore to Rt. 193 (Greenbelt Road). Exit to the right following the exit ramp to Greenbelt Road. Turn left at the light (towards NASA) from exit ramp onto Greenbelt Road and continue to Hanover Pkwy. Turn left at the next light onto Hanover Parkway and then take the first right onto school property.

From Baltimore:

Take the Baltimore Washington Pkwy. towards Washington to Rt. 193 (Greenbelt Road). Exit on the right, following the exit ramp to the STOP sign, turn left and continue a short distance to Greenbelt Road. Turn left at the second right onto Hanover Pkwy. and then take first right onto school property.



NTIA/OAS FAX

UNITED STATES DEPARTMENT OF COMMERCE
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MESSAGE

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Another interesting backgrounder if you have a minute to glance at it.

See page 4 especially

TV VIOLENCE, CHILDREN, AND THE PRESS: Eight Rationales Inhibiting Public Policy Debates

by

Sissela Bok

Discussion Paper D-16
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The Joan Shorenstein Barone Center

PRESS · POLITICS

· PUBLIC POLICY ·

Harvard University
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INTRODUCTION

In contemporary political theory, the role of *public deliberation* (or *public discourse*, or *dialogue*) looms large. From numerous perspectives, among them republicanism, feminism, and communitarianism as well as more traditional political liberalism, theorists and public commentators have linked the values of democracy, equality, and community with the particular mechanism of public deliberation, the process by which the members of a community talk to each other in an effort to reconcile differences and make the decisions that affect us all.

The literature on public deliberation might be divided into the *celebratory* and the *skeptical*. The former stresses the virtues of public deliberation in forging consensus and community, and laments the paucity of public deliberation compared to earlier times or smaller settings, The latter sees public deliberation as a process that incorporates and indeed reinforces existing social disparities, such that those who are for one reason or another socially disadvantaged wind up being disadvantaged in the deliberative process as well. For the celebrants, public deliberation offers a way out of existing social ills, while for the skeptic public deliberation is as likely to be a manifestation of social pathologies as a way to transcend them.

What this debate frequently ignores, however, is the way in which public deliberation often goes awry not because some deliberators have more resources or more power than others, but because all too commonly good arguments do not, in practice, defeat bad ones. While it would be excessively skeptical to think that Gresham's Law operates in the marketplace of ideas, and that bad arguments invariably drive out good ones, it may be excessively sanguine to suppose that we live in the deliberative environment supposed by the rationalists of the Enlightenment, an environment in which sound arguments prevail just because of their inherent soundness. Rather, we appear to exist in a world in which various superficially appealing but deeply flawed arguments all too often carry the day in public debate.

The triumph of the fallacious is not only a concern to those who value good arguments for their own sake—it is much more a concern when decisions about major issues of public policy are held hostage to the deficiencies of public argumentative practice. And although there are few issues of greater policy importance in the contemporary United States than the issue of violence, there may also be few issues whose discussion is more susceptible to all that is the worst, rather than all that is the best, about the process of public deliberation. When the topic of violence intersects with the topic of television, another on which people hold strong views, and one on which the press is hardly a disinterested observer, the risks of the failure of reason in the marketplace of ideas are magnified.

Into this problem comes Sissela Bok, applying the talents of the professional philosopher and the insights of the social critic to analyze current public policy debates in the press about television (itself a branch of the press), children, and violence. Although the depth of her concerns about televised violence is plain from this paper, she aims primarily not to make the case for one policy prescription or another. Rather, her goal is to expose some number of weak arguments whose dominance in current deliberation about the consequences of televised violence seems to her to be out of all proportion to their validity. This paper developed out of Bok's Fellowship at the Joan Shorenstein Barone Center on the Press, Politics and Public Policy, and exemplifies the intersection between the press and policymaking that is the focus of the Center's research agenda. After reading Bok's paper, the careful student of her analysis will be better equipped not only to understand and participate in debates about televised violence, but also better able to critique and contribute to the process of public deliberation in general.

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TV VIOLENCE, CHILDREN, AND THE PRESS:
Eight Rationales Inhibiting Public Policy Debates

Spotlight on Television

> Television violence and the development of our youth are not just another set of public policy problems. They go to the heart of our society's values. The best solutions lie with industry officials, parents, and educators, and I don't relish the prospect of Government action. But if immediate voluntary steps are not taken and deadlines established, Government should respond, and respond immediately.
>
> Attorney General Janet Reno, testifying before the Senate Commerce Committee, October 20, 1993.[1]

No sooner had Attorney General Janet Reno spoken out about risks to America's children and adolescents from television violence, and in turn to the larger society, than the scoldings by press and television industry representatives began. Few commentators bothered to report with care on the actual bills under consideration at the Senate Commerce Committee meeting where Reno testified or on the research data on which she drew. The counterarguments focused, rather, either on the relative insignificance of risks from TV violence or on the overriding danger of government censorship regardless of any such risks.

- *The New York Times* editorialized against "Janet Reno's Heavy Hand," warning that although it is foolish to "try to stop a bullet like Schwarzenegger or swing off a mountain like Stallone, ... most foolish of all is Janet Reno's dangerous embrace of a very seductive form of censorship."[2]

- In *USA Today*, Michael Gartner, former president of NBC News, declared that television violence imitates real world violence, not the other way around, and that attempts to "mess around with anybody's views, opinions, thoughts, words" were far more dangerous than any effects of TV violence: "I know you don't like the fact that Beavis and Butthead play with matches, Ms. Reno. But you're playing with fire."[3]

- An editorial in the *Chicago Tribune* concluded that "Americans who think TV violence is dangerous have the simple option of turning it off, which is fine. What isn't fine is for the government to take over a responsibility that ought to rest with free individuals."[4]

- TV industry representatives insisted that the amount of violence on television was exaggerated by politicians and critics and was nowhere near as linked to street violence as family breakdown and the erosion of values.[5]

- The Comedy Central cable network prepared a 30-second advertisement purporting to instruct "Dear Janet," about the difference between "real blood" and "stage blood" and claiming that those who "play with [the latter] on stage ... celebrate life and give people a rage to live."[6]

Why such immediate, summary, and often condescending dismissal in so many quarters? Why bypass Reno's call for *all* concerned — parents, educators, industry officials and, as a last resort, government — to come to grips with television violence as one of several interlocking factors linked to escalating youth violence? The press, after all, sees as part of its public responsibility to report in depth on similarly interlocking factors when it comes to, say, traffic injuries, drug addiction, or AIDS. Why, then, did so few newspapers bother, in covering Reno's testimony, to analyze diverging claims about the role of television violence in exacerbating youth violence?

It is not as if there were a dearth of data on which to base such reporting. By now, many hundreds of studies have concluded that exposure to television violence does affect a number of children for the worse, as have surveys of these studies.[7] Two months before Reno's testimony, the American Psychological Association issued a major report on the research on violence involving children and young people.[8] [See Box 1.] Its conclusions regarding the risks to children and to society from television violence are unequivocal.

Little reportorial initiative would have been needed to refer, in covering Reno's testimony, to the research surveyed in the A.P.A. report — research on which she expressly drew in preparing her remarks. Nor would it have been difficult to report on remaining disagreements among experts. These differences rarely concern the

possibility, now widely acknowledged, of harm to children from exposure to television violence. And the claims, advanced in the 1960's, that exposure to television violence could actually render viewers less aggressive through some form of catharsis, have since been discredited.[10]

EXCERPTS: "VIOLENCE AND YOUTH," AMERICAN PSYCHOLOGICAL ASSOCIATION'

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. /.../

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. Aggressive children who have trouble in school and in relating to peers tend to watch more television; the violence they see there, 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 relation 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 increasing violent behaviors toward others, viewing violence on television changes attitudes and behaviors toward violence in significant ways. Even those who do not themselves increase their violent behaviors are significantly affected by their viewing of violence in three ways:

- Viewing violence increases fear of becoming a victim of violence, with a resultant increase in self-protective behaviors and increased mistrust of others;
- Viewing violence 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
- Viewing violence increase viewers' appetites for becoming involved with violence or exposing themselves to violence.

The disagreements concern, rather, what proportion of children are affected by exposure to TV violence, in what ways, and to what extent; the degree to which other factors, such as witnessing violence in the home, contribute to the likelihood of children being adversely affected by exposure to TV violence; the degree to which such effects are temporary or lasting in nature; and the degree to which they are related to aggressive conduct and greater acceptance of violence later in life.

CHILDREN'S EXPOSURE TO TELEVISION VIOLENCE

Nearly 4 decades of research on television viewing and other media have documented the almost universal exposure of American children to high levels of media 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.

Before finishing grade school, the average child will already have watched, on the average, 8000 murders and 100,000 acts of violence on TV.[12]

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 p.m.[13]

Even two-year-olds in America are estimated to spend, on the average, 60 days a year in front of the TV set.[14]

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 to 25 violent acts per hour on Saturday morning children's programs. /.../ More graphic violence, sexual content, and mature themes are readily accessible in the 60 percent of homes in which cable television and VCRs are available.[15]

To document these controversies, reporters could have taken a second look at the proceedings of a landmark conference on television violence held in Beverly Hills in August 1993. This was the first time that scholars, politicians,

actors, and industry representatives met face to face to exchange views about the effects of television violence, the available research, and alternative policies to adopt. The brief press reports at the time conveyed but the starkest outlines of conflicting positions; but journalists referring to the C-SPAN transcript of portions of the proceedings would have had little difficulty in finding more substantive analyses and policy proposals.[11] Referring to them would also have helped underline Reno's special concern with the role of TV violence in the lives of children: a concern that takes on added significance in the light of the sheer amount of such violence that many young children witness. [See Box 2.]

Obstacles to Public Policy Debate

Not all press coverage of the debates about television violence, and about entertainment violence more generally, is as spotty as much of what followed Reno's testimony or the earlier conference. *Newsday*, for example, presented different viewpoints regarding the issues taken up by Reno during the week following her testimony; earlier, *The Boston Globe* provided front-page coverage to the August report on *Violence and Youth* by the American Psychological Association and has continued to cover related issues in depth.[16] Anyone with the time and resources to do a literature search could turn up thoughtful, informative articles on TV violence in one newspaper or another over the past few years. Most readers, however, have no access to such diverse sources; many live in communities with very limited news coverage in the first place — let alone access to thorough discussions of the problems related to TV violence. As a result, it is far harder than it need otherwise be for informed public policy debates about these problems to get under way.

In spite of such barriers to informed policy debate, public concern about the role of TV violence in our society is rising. A Times Mirror Center survey reported, in March, 1993, that a majority of those interviewed in the survey indicated that they thought there was too much violence on TV and that this bothered them. An even greater majority (80 percent in 1993 as compared to 64 percent in 1983) felt that TV was harmful to society; and just 15 percent felt that TV was harmless in this respect.[17] In December, 1993, *The Los Angeles Times* reported on a survey according to which "almost 4 out of 5 Americans believe violence in television programs directly contributes to the amount of violence in society, and 54% say they would support government guidelines to limit the amount of mayhem on TV."[18]

The contrast between high levels of public concern and weak public policy debates is neither new nor uniquely attributable to inadequate press coverage. Past commissions and panels of experts, even when appointed in the wake of great public concern about violence in society and on TV, have been short on policy proposals. They have tended, after careful research and documentation, to bring forth only the feeblest suggestions for dealing with the risks that they have so amply documented.

Thus, for example, the National Commission on the Causes and Prevention of Violence, appointed by President Lyndon B. Johnson in 1968, commissioned a report on the mass media and violence. After a thorough review of the evidence available at the time, the authors of this report concluded that it was probable that mass media portrayals of violence were one factor that "*must* be considered in attempts to explain the many forms of violence that mark American society today," and that television violence in particular had the greatest potential for short and long term effects on audiences.[19] The "television world of violence," the authors maintained, is neither an accurate reflection of the real world of violence as experienced by adult and teenage Americans, nor what the majority of adult and teenage Americans want; and it is dominated by norms for violence which are inconsistent with those espoused by these citizens.[20] Yet the report's primary recommendation for how to deal with this problem was only that the mass media create a publicly sponsored and supported "Center for Media Studies" to conduct further research about the matter.

A quarter of a century later, in the spring of 1993, a panel of experts issued a report on violence for the National Academy of Sciences. The panel had commissioned yet another study of the evidence to date of the role of TV violence, this time with much more extensive experience and research on which to base their conclusions. The authors of that study had concluded that "exposure to television violence resulted in increased aggressive behavior, both contemporaneously and over time."[21] Yet the panel mentions no policy suggestions regarding exposure to TV violence in its report; nor does it even include the need for further research about such exposure in its list of recommendations.[22]

By the fall of 1993, however, the climate of debate may have shifted more decisively than in

the past. It has been influenced by congressional hearings in 1992 and 1993 by Senator Paul Simon of Illinois, Congressman Edward Markey of Massachusetts, and others, and in turn by testimony such as that by Attorney General Reno. Ever more striking evidence of escalating violence on the part of and victimizing young people has also led to a new determination to inquire into all the factors that might possibly play a role in this slaughter of the young. [See Box 3.] It is becoming harder to ignore television violence as one potential factor, linked not only to the ravages of youth violence but to the still larger toll taken by violence in American society more generally — a toll that is increasingly seen as constituting a public health crisis of epidemic proportions.[29]

VIOLENT CRIME AND THE YOUNG

Arrests for violent crimes per 100,000 youths age 10-17 went from 215.9 in 1970 to 430.6 in 1990.[23]

The rates of gun-related deaths among 15–19-year-olds, which had been rising gradually through the late 1960's, kept on doing so during the 1970's and early 1980's; then doubled from 1985 to 1990.[24]

For black teenage males, the firearm homicide rate nearly tripled in that period, to 105.3 deaths per 100,000. Rates among white teenage boys also rose, though less rapidly, in that period, largely in the Hispanic community.[25]

Homicide is the second leading cause of death of all persons 15-24 (auto crashes are the first) and the leading cause among African American youth.[26]

In 1992 the U.S. Surgeon General cited violence as the leading cause of injury to women ages 15 to 44.[27]

Every school day: 100,000 students carry guns to school, 6,250 teachers are threatened with injury, 260 are assaulted.

13 percent of all incidents involving guns in schools occur in preschool and elementary schools.[28]

Eight Rationales

The heightened awareness of the risks associated with TV violence may yet recede, as so often in the past, after a sputtering but inconclusive debate. If there is to be a more serious and informed public policy debate about these risks, the press will have a crucial role to play. It will need to do a better job of providing the necessary background and analysis; but to do so, it will have to guard against overquick acceptance of certain commonplace but stunted lines of reasoning that help short-circuit debate. Often called **rationales**, these lines of reasoning serve a double function: they offer simplistic **reasons** for not entering into serious debate about a subject, and thus provide **rationalizations** for ignoring or shielding ongoing practices from outside scrutiny and interference.[30] When it comes to violence on and off the TV screen, the following rationales are especially common:

I. America has always been a violent nation and always will be: violence is as American as cherry pie.

II. Why focus the policy debate on TV violence when there are other more important factors that contribute to violence?

III. How can you definitively pinpoint, and thus prove, the link between viewing TV violence and acts of real-life violence?

IV. Television programs reflect existing violence in the "real world." It would be unrealistic and a disservice to viewers as well as to society to attempt to wipe violence off the screen.

V. People can't even agree on how to define "violence." How, then, can they go on to discuss what to do about it?

VI. It is too late to take action against violence on television, considering the plethora of video channels by which entertainment violence will soon be available in homes.

VII. It should be up to parents, not to the television industry, to monitor the programs that their children watch.

VIII. Any public policy to decrease TV violence constitutes censorship and represents an intolerable interference with free speech.

All eight of the rationales bring out points worth making. They represent natural forms of hesitation and caution with respect to a cluster of problems many have come to think intractable. But all eight are taken too far when used to dismiss or foreshorten debate about television violence. All fall especially short when used to set aside questions of how to deal with the risks that such violence poses to **children.**

I. America always has been and always will be a violent nation: violence is as American as cherry pie.

H. Rap Brown's metaphor has entered the vernacular. Many take it to be an accurate comment, looking at America's present levels of violence against the background of a history of slavery, frontier violence, labor strife, racial conflict, crime, and warfare domestic and international. While this claim offers a reason for taking America's history of violence into account in debates concerning all forms of contemporary violence, however, it cannot suffice for setting aside the debates themselves. When it is used to support such a conclusion, it becomes a falsely fatalistic rationalization. Just as "slavery is as American as cherry pie" might have seemed to some all too accurate a characterization of American society in 1850, it would have been similarly inadequate as a reason for believing that slavery could not be overcome.

The rationale invoking perennial American patterns of violence, when used thus, helps deflect inquiry into explanations for present levels of violence and into contributing factors and possible remedies. Historical references alone cannot account for the unprecedented sharp rise in recent years in child and adolescent violence. [See Box 3.] Nor can they account, more generally, for what a French researcher calls "the very special case of the United States" when it comes to homicide: the fact that its homicide rate is now between four and ten times higher than other industrialized nations, with correspondingly disproportional levels of rape, child abuse, and every other form of violence[31]. In 1962, America's homicide rate had come down to 4.5 per 100,000 from 6.9 per 100,000 in 1946, following the downward patterns of other industrializing nations; it then began a prolonged upward move to reach 9.4 per 100,000 in 1972.[32] Cresting in the early 1980's, then resuming its climb after a downward turn, the homicide rate was over 10 per 100,000 in the United States in 1991, compared to 2 in England, 1.8 in Germany and 1.2 in Japan.

The power of this rationale and of the fatalism that it supports may help to explain why the high levels of violence which now mark daily life in America have, so far, generated nothing like the determination to bring about change engendered by the Vietnam War. Even though more Americans died of gunshot wounds alone during 1986 and 1987 (or any other two years in the past decade) than in the eight and a half years of that war, this domestic bloodshed has not begun to provoke the amount of political engagement and public policy debate devoted to that war.

The rationale, finally, is singularly inappropriate when it comes to television violence, which is, precisely, not as perennially American as cherry pie. It is only four and a half decades since a few American households acquired their first television sets. By now, 98 percent of American households have television, and many have several sets in different rooms. Television is a presence in children's lives from infancy on, consuming more hours each year than school. The amount and forms of violence to be found on television programs have also mounted to levels that few could have predicted in the early 1950's.

A fatalistic rationale about our nation's imperviousness to change with respect to violence may be a natural first reaction to the sense of the intractable nature of the problem.[33] It may result, too, from a sense that we simply do not know enough at present to be able to devise adequate policies in response. But as in the case of slavery, such a rationale serves also as a rationalization for doing nothing — as an excuse by those who won't be bothered and a shield for those in the weapons, entertainment, and other industries with vested interests in the status quo.

II. Why focus the policy debate on TV violence when there are other more important factors that contribute to violence?

This is a natural first reaction to expressions of concern about the role of TV violence in American society, especially for anyone convinced that TV violence is dwarfed by some one other causal factor such as poverty, family breakdown, the availability of firearms, or substance abuse. Why not begin with what is truly important, rather than waste time and energy on the contents of TV programming? Perhaps TV violence is even a scapegoat, "much easier to attack," in the words of the director Michael Mann, "than the imponderables of why there's so much violence in this culture."[34]

Such questions are valuable insofar as they caution against undue stress on the one factor of TV violence alone, or, indeed, on any one other factor by itself.[35] There is clearly reason to address the role of each and every factor that may contribute to violence. To concentrate only on TV violence, in an effort to understand violence in America more generally, would be not only mistaken but dangerous, in that it

would allow neglect of other, often more direct causes of violence.

But this second rationale is itself mistaken, and indeed dangerous, when it is used to block any concern with TV violence (or with any other risk factor such as family breakdown or firearm availability) until all other factors linked to societal violence have been adequately dealt with. We do not usually address complex, multidimensional human problems in this manner. Take heart disease: few critics maintain that, just because a number of risk factors such as smoking or heredity or cholesterol contribute to the prevalence of this disease, there is reason not to focus on any one of them. On the contrary, research and inquiry have to continue regarding each one, including those of lesser magnitude.

In the past few years, scholars, advocates, physicians, and government officials working to address problems of violence have increasingly come to view them, too, from a public health perspective, as has long been the case with heart disease, cancer, and other major causes of death and disability. It is a perspective that allows the most wide-ranging and integrated exploration of the incidence of different forms of violence, of possible risk factors, and of approaches to prevention.[36] Such a public health perspective serves as a refreshing antidote to any urge either to address complex problems in terms of only one risk factor or to dismiss concern with any one factor on the grounds that it is not the only one or even the most significant one. In the absence of such a differentiated perspective, it will remain tempting to counter concerns about entertainment violence by conjuring up improbable one-dimensional scenarios — as in Sam Donaldson asking whether people "watch movies, then grab their guns to go out to do mayhem."[37]

Even if there were no TV violence, this would obviously not wipe out the problem of violence in the U.S. The same can be said for poverty, drug addiction, the proliferation of firearms, and each of the other risk factors. As Dr. Deborah Prothrow-Stith puts it, "It's not an either or. It's not guns or media or parents or poverty."[38] All contribute to the problem of violence in America. And yet television serves in a unique way to acculturate Americans to violence. Children learn by imitation; and television provides ample models of persons who seem to personify the power, the brutality, and, too often, the imputed glamor of violence. To mention but one set of societal changes that have been attributed in part to acculturation, including television modeling: the rate of arrests for serious crime (such as murder, rape, robbery and aggravated assault) by children under fifteen had increased by 11,000 percent between 1950, when TV was in its infancy, and 1979; since then it has shot up still further.[39]

So long as a focus on entertainment violence is not seen as the only one needed, moreover, the claim that it represents "an easy way out" and is therefore undesirable is beside the point. Why *not* work at the easier as well as at the harder aspects of the problem? It will doubtless be easier to reduce the harmful effects of TV violence on young children than to affect the consequences, say, of family breakdown or domestic violence. Far fewer persons are required to bring about changes in television programming than to reduce poverty, addiction, and other social ills that burden many families in America. It is urgent to work to alleviate all of these ills; but there is no reason to delay bringing about change in television programming until this work has been carried out.

The second rationale serves a useful purpose, then, insofar as it warns against a unique focus on any one factor such as that of television violence. But it functions as a **rationalization** as soon as it is used, instead, to ignore the risks from TV violence or to draw attention away from it; and, as with the first rationale, it can, thus used, help to prolong silence and inaction with respect to the problem of TV violence as well as to shield those who have the most to gain from such programming.

III. How can you definitively pinpoint, and thus prove, the link between viewing TV violence and acts of real-life violence?

This question challenges the assumption that exposure to television violence constitutes a risk factor in the first place. It is a challenge familiar from the debates concerning the risks associated with tobacco smoking. Representatives of the tobacco industry hold that since, in their opinion, there has been no conclusive proof of a causal link between tobacco and lung cancer, there is no reason to take action against smoking, nor any moral reason for curtailing sales efforts at home and abroad. [See Box 4 for an example of such claims.]

Media representatives similarly claim that until conclusive proof can be produced that TV violence causes harm to viewers and indirect harm to third parties, there is no reason to consider public policy measures to reduce the

SMOKING AND DISEASE: A DISCLAIMER

Sworn testimony with Andrew Tisch, chairman and chief executive of Lorillard Tobacco Company, taken by Stanley Rosenblatt, an attorney representing a group of flight attendants in a class-action lawsuit against leading cigarette makers:[40]

Q. As far as you're concerned, Mr. Tisch, as the chairman and chief executive officer of Lorillard, this warning on the package which says that smoking causes lung cancer, heart disease and emphysema is inaccurate? You don't believe that is true?

A. That's correct.

Q. Because if you believed it were true, in good conscience you wouldn't sell this to Americans, would you, or foreigners for that matter?

A. That's correct.

harm linked with exposure of children to violent programs.

Once more, such arguments serve a double purpose. They function as reasons, first of all, to examine with scrupulous care the evidence held to support claims that TV violence harms children, desensitizing many of them to violence and rendering them more fearful and distrustful of others, and that exposure to such violence is correlated with increased aggressive behavior. It is clearly the case that more needs to be done to scrutinize different research designs, sampling methods, and possible biases of studies supporting such claims, and to ask about the steps of reasoning leading from particular research findings to conclusions.

But the arguments also serve as rationalizations as soon as they are used to dismiss existing research and to disparage public concern as alarmist until conclusive proof has been achieved. To ask for some demonstrable pinpointing of just when and how TV violence affects individual children for the worse before debating public policy sets a dangerously high threshold for what is to count as adequate justification in such debates. It would require knowledge about the physical and psychological development of individuals so detailed as to be unattainable. We may never be able to trace, retrospectively, the specific moments at which and reasons for which TV violence contributed to a particular child's desensitization with respect to violence or provided believable models for aggressive conduct. The same is true when it comes to the links between tobacco smoking and cancer, between drunk driving and automobile accidents, and many other risk factors presenting public health hazards. Yet our inability to carry out such pinpointing has not stood in the way of discussing and promoting efforts to curtail cigarette smoking and drunk driving; it is not clear, therefore, why it should block such efforts when it comes to TV violence.[41]

An approach to causation more commonly used in considering how to counter public health hazards is that of probabilistic causation. It is not necessary that a factor, such as the cigarette smoking that is thought to play a causal role with respect to lung cancer, produce that effect in all or even most cases, nor that it be the only or the greatest cause of that effect, but only that it "increases the incidence of the effect for a population and increases the likelihood of the effect in an individual case."[42] Using the same approach for TV violence, the link between such violence and the incidence of violent acts in real life need not be individually pinpointed — something that would be as hard to do for TV violence as for cigarette smoking, considering the years that it takes for the most serious effects to come to evidence.

An important question that a public policy debate has to take up concerns, therefore, the levels of certainty regarding causative factors and the amounts and kinds of victimization that would count as posing risks large enough for debating forceful and concerted responses. How certain must we be of risks to large numbers of people before discussing what action to take?

While it will always be difficult to produce specific numbers of persons who have been victimized by any one of the risk factors at stake in America's exceptional levels of violence, different approximate estimates have been made. Brandon S. Centerwall, a Washington, D.C. psychiatrist, has concluded from large-scale epidemiological studies of homicide in America and abroad, that "if, hypothetically, television technology had never been developed,... [v]iolent crime would be half of what it now is."[43] If so, there would be 10,000 fewer homicides today, he suggests, 70,000 fewer rapes, and 700,000 fewer injurious assaults. Others have estimated that television programs may contribute incrementally to ten percent of violent crime.[44] Clearly, however, even a lower estimate — say five percent — ought to be taken into account in

considering the level of certainty desired before action is taken against damage traced to the effects of television violence.

IV. Television programs reflect existing violence in the "real world." It would be unrealistic and a disservice to viewers as well as to society to attempt to wipe violence off the screen.

According to this rationale, television violence does not add to real world violence so much as mirror it. Leaving it out of programs would offer a saccharine and utterly false view of reality that could not, in the long run, serve either individual or social needs. Newscasts, in particular, report on military combat, bombardment, arson, rape, murder, and other forms of violence throughout daytime and evening hours. Wouldn't reporters deny their primary purpose if they consented to sugarcoat the news or blot out the uglier facets of history in the making? What would it say about us as viewers if we maintained that we would be better off not knowing about the ethnic cleansing in ex-Yugoslavia or the starvation in Somalia? To water down news programs benefiting all citizens because of possible effects on child viewers would surely be a betrayal of journalistic integrity. It would deprive society of information indispensable to understanding world events, and so make possible errors and abuses that could turn out to be far costlier than any damage to television viewers.

The most horrifying image sequences, moreover, sometimes serve to mobilize public opinion as little else can, as when television coverage brought the famine and slaughter in Somalia to the world's attention. What is wrong with news coverage of crises around the world is not that it exposes inhumanity and victimization and the anguish of mourners, but rather that it does not always do so completely enough or in a sufficiently fairminded way. It is not that we should not learn about the horrors perpetrated in Somalia, but that we do not also learn about equally extensive suffering in the Sudan and elsewhere. Amartya Sen has pointed out that great famines such as that of 1958-61 China, in which close to 30 million people are estimated to have perished, have only taken place in societies in which there is no free press to publicize such developments.[45]

The rationale, thus interpreted, offers persuasive reasons against any blanket rejection of projections of violence on the television screen. But if it, in turn, is taken as a blanket rejection of all criticism of levels and forms of televised violence, it serves, instead, as a rationalization for temporizing about debating even the most exploitative programs. With respect to newscasting, first of all, the rationale papers over the concern increasingly felt in media circles concerning the blurring of the line between news and entertainment, in so called "infotainment programming." And it fails to take into consideration the drift toward increasingly sensationalized news programming that in no sense mirrors the life of a community or society. "If it bleeds, it leads" is a familiar motto well worth questioning. Disasters, fires, rapes, murders are now being covered in proportions that bear no relation to reality. As one report on television news coverage in New York City put it,[46]

> Another night, another nightmare.
>
> The teenage killer gives way to the subway slasher. The mob slaying segues into a spot on kids with guns. The face of a weeping mother dissolves into a close-up of a blood-stained shirt. House fires become "raging infernos." Traffic snarls. Kids fall out of windows. Babies die in random shootings. Manhunts are commonplace.
>
> ...Welcome to New York. Day after day, from 4 p.m. to midnight, at almost any time, the nation's largest city is probed, poked, tossed and turned in quick-cut images projected to a potential viewership of some 18 million people, a population about the size of Iraq's.
>
> ... In more than 80 interviews over several weeks, journalists, scholars, and other New Yorkers, ranging from janitors to teachers to corporate executives, described New York — as portrayed by television — as a grim wasteland that bears almost no relation to their lives. The city thus exposed is a sustained scream, a bloodied mess.

Whatever the "real world" is that the fourth rationale claims that television reflects, such news coverage clearly conveys but distorted and disjointed aspects of it. The metaphor of mirroring is even less apt when it comes to entertainment violence. The amount of televised homicide, rape, arson, and torture bears no relation to the frequency with which these actually occur. And while industry representatives may speak of television mirroring the real world, many producers and writers would disown such a comparison as inconsistent with the creative freedom they require. For some, the opposite claim is closer to the truth: that their productions differ so radically and so self-evidently from reality that viewers could not reasonably respond to the violence they contain as if it were in any way connected to their lives. As Joel Silver, the

producer of the blockbuster "Die Hard," "Lethal Weapon," and "Predator" films, said, in response to criticisms when his film "Lethal Weapon 3" opened two weeks after the April 1992 Los Angeles riots:

> "I mean it's a western, it's entertaining, it's good guys versus bad guys. In that scene in 'The Searchers' when John Wayne went after all those Indians, was that genocide? Was that racist? When James Bond dropped the guy in a pond of piranhas, and he says, 'Bon appetit,' we loved that. That's a great moment. Movies are not *real*."[47]

Silver's movies and others like them are common fare on television. The notion that the violence they portray is not real to viewers is as naive as the metaphor of violent television programs passively reflecting reality. When used to ward off debate, both notions function as mutually reinforcing, however inconsistent, **rationalizations**. They downplay, in so doing, the intense, unmediated, and far from passive reality that television violence has assumed for many viewers.

Children, in particular, cannot distinguish between the reality of the violence they see on and off the screen. They are unable, through at least the age of three or four, to distinguish fact and fantasy. Even older children rarely manage to keep "real life" violence and vicarious violence in watertight compartments.[48] The psychologist Leonard Eron has found that children who are less successful in school watch more television and that they:

> prefer the more violent shows; they identify more with television characters; and they believe that the violence they observe on television reflects real life. They are exposed to more violence and have more opportunity to learn aggressive acts.[49]

Children are especially likely to conclude that television violence reflects real life if they also have personal experience of violence in their family or neighborhood. For them, the violence that they witness around them reinforces the realism that they attribute to the violence they see enacted on the screen; and their view of the world around them is in turn strongly influenced by what they see on television.[50] As the authors of an article on children who witness violence put it:

> The young child's attempts to master the age-appropriate fears of monsters under the bed are severely undermined when the child needs to sleep under the bed to dodge real bullets or attempt to screen out the violent fights of his or her care-givers.[51]

Because children tend to watch equal quantities of daytime and prime time programs and make up 6 percent of the viewing audience even after 10:30 p.m, they are hardly insulated from violence-drenched programs held to be specifically aimed at older viewers; still less from the sensationalized, concentrated violence of "promos" for violent night time programs or movies, since such commercials are often run repeatedly during sports programs and other programs that appeal to young audiences, at times including children's shows.[52]

As a result, even young children are exposed, before they are in any position to distinguish fact from fantasy, to amounts and levels of violence more brutalizing than many adults — parents, script writers, and TV producers among them — realize. The extremes of violence in some television programs are known to affect not only children but to be cited by adolescents and adults carrying out so-called "copy-cat" rapes, serial killings, and other forms of assault.[53] James Gilligan, a psychiatrist who has studied mass murderers, has concluded that certain violent TV programs in America are no less sadistic than the films used by the SS to desensitize and indoctrinate Nazi torture squads and death camp guards.[54]

Viewers of all ages, moreover, far from experiencing television as somehow either utterly cut off from reality or as passively mirroring it, know that it addresses them actively — as consumers, as citizens, as moral agents — for better or worse. They know, too, that this influence goes in both directions, and that news coverage mediates, in this process, between the "real world" and entertainment programs. Those who produce or otherwise shape violent television programs can be guided by and sometimes learn from real-life crimes of violence covered in news programs, just as persons prone to or contemplating acts of violence can model themselves on and learn new techniques from television programs. The claim by scholars and others urging more careful, analytical debate about TV violence is that it is worth asking how and when such forms of reciprocal learning takes place and what, if anything, makes it escalate.

V. People can't even agree on how to define "violence." How, then, can they go on to discuss what to do about it?

One of the quickest ways to short-circuit serious reflection about TV violence or any other

form of violence is to employ some version of the "definitional fallacy": to insist that it is impossible to define violence specifically enough for policy debates. Just as the claim that "one man's terrorist is another man's freedom fighter," if left unexamined, does much to delay serious discussion of political violence, so "one viewer's violence is another's dramatic action" has a superficially plausible ring that invites discussants to give up in confusion rather than attempt a search for a common definition.

If we refused to debate topics because of doubts or disagreements about definitions, we would have little to talk about. The philosopher John Searle has pointed out that "one of the most important insights of recent work in the philosophy of language [has been that] most non-technical concepts in ordinary language lack absolutely strict rules" according to which one can definitely state when they do and do not apply.[55] This is as true of concepts such as promising or lying as of killing and other forms of violence. All present problems of line-drawing. Yet with respect to none would it make sense to postpone analysis and debate until complete agreement had been reached on definitions and line-drawing questions.

To be sure, the case is different when it comes to specific proposals for a system of rating violent programs or for limiting the types and degrees and amounts of violence in particular programs or at specified times of day. At such times, definitions of what is to count as violence, gratuitous violence, and the like must be established, along with procedures for resolving differences of view. Much can be learned, in this regard, by comparing the definitions and the procedures used in the rating systems already in place with respect to motion pictures in America and abroad, as well as by comparing the rules limiting violent television programming in different nations.

Insofar as the fifth rationale reminds us of the difficulties in drawing distinctions between types, degrees, and amounts of violence, it offers a **reason** to proceed with caution when it comes to legislation. But it is patently in error and serves instead as a **rationalization** as soon as it is used to undercut discussion of any and all efforts to deal with the effects on children of exposure to television violence. Consider the Oxford English Dictionary's core definition of violence as "the exercise of physical force so as to inflict injury or damage to persons or property."[56] It is hard to think of anyone whose preferred definition of violence would not cover at least such injury. Agreement on such a core definition offers a basis for discussing the effects on children of watching the rapes, shootings, and disgorgements that constitute daily TV fare.[57]

With such a basis, it is then possible to consider further whether the relevant definition of violence should include further distinctions: those, for instance, between intentional harm and unintended or negligent actions resulting in such harm; between actions and omissions leading to harm; between harm done only to persons and to non-human living beings and/or property; between harm done to others and to oneself, as in self-mutilation or suicide; between harm that is unwanted by the recipient and desired harm as by penitents or masochists; and between unlawful or unauthorized harm and harm inflicted in accordance with laws of the particular society in which it takes place, such as hangings or electrocutions.[58]

It turns out, however, that most such distinctions are largely beside the point when it comes to the effect on small children of exposure to violence. A three- or four-year-old is unlikely, in viewing a series of killings, to sort out the degree to which they are intended, or to react differently depending on whether the killings are inflicted on animals or human beings or whether they are carried out by human beings or, indeed, by animals, monsters, robots, or other creatures.

Cartoons generate especially frequent debates in this regard. Should it *count* as violence when, for instance, Donald Duck is dropped off a mountain top or flattened by a rock, only to recover right away and be ready for new punishments? Such acts are counted as violent in many studies of children's programs, which then conclude that these programs are proportionately more saturated with violence than adult ones: that they contain more acts of overt, physical uses of power that hurt or kill and a higher percentage of characters engaging in such acts, as well as of victims, than prime time TV programs.[59]

These comparisons strike many as odd. Cartoon violence is, after all, meant to be humorous; and long before television, comic books and marionettes and theatre groups offered similar fare to spectators. Such violence is therefore usually thought harmless by the adults who produce and present the programs and by many parents. But George Gerbner of the University of Pennsylvania's Annenberg School of Communication, who has conducted a number of comparative studies of TV violence, suggests

that cartoon violence, presented hour after hour, does have cumulative demoralizing and desensitizing effects on the young children most frequently exposed to it; and that humor becomes "a sugar coating that makes the pill of violence go down much more easily [so that] it gets integrated into one's framework of knowledge."[60]

Controversies of this nature are best resolved by looking with care at the evidence adduced for the harmful or innocuous effects of viewing such depictions of violence as compared to others. Too often, however, those who think that most cartoons contain nothing that should *count* as violence take such a disagreement over how to define its boundaries as proof that no further debate is possible. Here again, the fifth rationale usefully points to reasons for caution about problematic or disputed definitions; but when it is used to postpone debate until there is agreement on every definitional controversy, it functions, also, as a **rationalization**: both for those who simply wish to avoid considering the problem and for those who want to carry on with practices, such as the production or dissemination of especially violent TV programs, that might otherwise be targeted by a public debate.

VI. It is too late to take action against violence on television, considering the plethora of video channels by which entertainment violence will soon be available in homes.

This rationale, like the others, has a point. The task of curbing TV violence is daunting. Strong vested interests — commercial, cultural, and intellectual — guard against the slightest change in this regard. Violent programs, many of which are thought too raw for network television, are already transmitted through a growing number of TV and cable channels. If it has been so difficult to take action in the past, why should anyone imagine that such action would be likely to succeed in the future, when there will soon be so many more ways for violent programs to enter American homes? The time for trying to stem the flow of violence into the lives of children may have already past.

And yet the rationale offers but a flimsy basis for closing off the discussion of how and where to begin tackling this problem. It would be unconscionable to abandon the search for ways to cope with this problem, given its seriousness, merely on the grounds that there may come to be ever more numerous sources and channels of violent television. After all, air and water pollution, too, continue to spring from increasingly numerous sources and to spread in ways sometimes difficult to regulate, yet few propose giving up on measures to control them on such grounds. It is now more urgent than ever to consider how to act to stem the flow of televised violence, and to set standards, establish precedents, gain experience to use in protecting children before it becomes still more difficult to do so.

Data from other countries may be helpful in showing how they cope with a large part of the violent output possible by means of modern media, and how they consider children's interests through a number of coordinated measures. Admittedly, no society will be able to anticipate every new avenue whereby children will be placed at risk. But many nations, including England, France, Australia, Germany, Sweden, and Canada, have controls in place that cut back substantially on the flood of violence that would otherwise be reaching young children.[61]

In Canada, the private television broadcasters have recently instituted a new, tougher TV violence code.[62] Undertaken on a voluntary basis in cooperation with the Canadian Radio-Television and Telecommunications Commission, it drew on "more than a year of intense discussions generated by growing public concern and the Commission's May 1992 release of two major reports on TV violence."[63] The Canadian approach presents a model for other societies to study as they seek to respond to public concern and to facilitating widespread debate about public policy measures to deal with media violence.[64] It is a model, too, for how to work at building consensus and exploring alternative policies without being sidetracked by the rationales discussed in this paper. With respect to the sixth rationale in particular, the Canadian approach shows the advantages of partial improvements over doing nothing: not only in cutting back substantially on the amount of violence reaching children but also in making possible broader changes once the societal burden of media violence is brought home to all who play a role in its production.

America's media may be the freest in the world of any government constraint on, or regulation of, their content. The combination of this lack of restraint with commercial financing of most television programming may have led to a particularly violent brand of TV.[65] The fact that the television networks are not the only avenues whereby violent television programs reach children is hardly sufficient to abandon the search for responses to the risk that such programs pose to children and to society.

VII. It should be up to parents, not to the television industry, to monitor the programs that their children watch.

A common argument against any form of public pressure or government control to cut back on television violence is that this addresses the problem at the wrong point: at the source rather than at the receiving end. Television commentator Jeff Greenfield put the argument as follows, at an August 1993 conference on TV violence: "Are we in fact saying that since parents — many — have abdicated their responsibility, we're going to ask the television programmers to do — replace the irreplaceable?"[66] Why should this task not devolve directly on those who are responsible for their children's well-being — parents or other adults in a household? As Ted Herbert, president of the entertainment division of ABC put it, adults can handle TV programs like NBC's "Between Love and Hate" that ends with a youth firing six bullets into his former lover, but children cannot:

> This will sound like a paradox, but I don't believe we have to program the network and absolve parents of responsibility, as if it were our problem and not the parents' problem. Parents have to be responsible for what their kids watch.[67]

Here, too, the rationale has a point. It focuses attention on the genuine failure on the part of many parents to protect their children from the desensitizing and brutalizing effects of violence on TV. It is indeed their responsibility to do their best to protect their children thus, once they recognize the nature of these risks. Most parents would surely shield their children, to the extent they were able to, from witnessing actual murder, torture, rape, and other mayhem; but even when they are at home and able to control what their children watch from babyhood on up, it does not occur to large numbers of American parents to do the same with respect to the graphic violence their children observe on television.

The failure of many parents to exercise responsibility has been reinforced by lack of adequate information about the risks to children from violent TV. The same was once true with respect to the risks to children from lead paint, asbestos, and firecrackers. Not until recently has violent TV come to be mentioned as a factor in the growing public health hazard of societal, and in particular youth, violence. Rather, television has seemed a made to order baby sitter for parents often tired from longer work hours than in the past and with less time to spare for children. Baby sitters, in turn, rely heavily on TV to help entertain the children in their charge. Year by year, research has shown that the time parents spend with their children has been declining, from 30 hours a week 25 years ago to 17 hours a week now.[68] The time that families currently do spend together, moreover, is often spent, precisely, in watching television.

Once the risks to children are clearly established and publicized, however, as has been the case with lead paint, asbestos, and firecrackers and, as most would argue, is now the case with violent television and young children, it no longer makes sense for producers to claim that it is not up to them but only to parents to shield their children from the risks in question. True, parents have a strong responsibility. But toy manufacturers do not get far if they make such an argument about dangerous toys. And the drug industry is required to childproof packagings of medicines children could otherwise accidentally ingest. In all such cases, claims that the whole burden of protecting children be put on parents would be quickly rejected.

In addition, while it is clear that it is part of the responsibility of parents to do what they can to protect their children from harm, and that many parents fail to do so, the fact is that many parents are not even at home during much of the time when their children watch television. Already in 1974, 50 percent of American children had no adult at home when they came home from school. In 1993, it's closer to 80 percent in many communities.[69] And American children, unlike those in most other industrialized societies, are at school only 180 days a year. Too many of these children, moreover, live in neighborhoods where it has become too dangerous for them to play out of doors. As one ten-year-old put it:[70]

> I used to hang out with my friends after school. Most of the time, we just acted stupid on the corner but that got dangerous and our moms said to quit it and come home. In this city, wear your hat the wrong way and you are dead. Now, I go home and watch TV and sleep. I get scared all by myself, even though Mom says there's nothing to be afraid of in the day.
>
> I would make a place for kids called My Father's Home. It would be a love place where's there's no killing. They'd have stuff for me to do. Lift weights, eat snacks, play games.

> ... I'd have beds at My Father's Home, like in a dormitory. Kids could sleep there in the summer when people go crazy on the streets. Last year, Mama and me slept on the floor, praying not to get shot.

The reality of which this boy speaks exposes the specious nature of the seventh rationale. Fear, poverty, killings on the streets, and severe cutbacks in school, church, and community after-school programs make TV watching one of the few remaining "safe" activities for too many children. To be sure, it is right to urge parents, as do pediatricians, teachers, psychologists and many others, to do much more to oversee the television programs that their children watch, and to help children work through their responses to the violence they witness. To that extent, the rationale offers a legitimate reason for concern. But many parents are not in a position to do so, even with the best will in the world. As a result, to go further and to use the rationale to argue that no supplementary efforts are therefore needed on the part of the television industry or the public is to offer an unusually mindless rationalization.

A new technique could allow parents to block violent television programs even when they are not themselves at home. An inexpensive computer chip installed in the television set could be coded to respond to signals such as a V for programs rated violent. U.S. Representatives Edward J. Markey and Jack Fields have introduced legislation requiring that all new television sets sold in America contain what they call the "V-chip technology." But television industry executives are, so far, adamantly opposed to including a V for violence signal in the broadcast signals of shows rated violent. Representative Markey points out the irony in their stance:

> For years parents have been told if they don't like what's on television they should turn it off. Now technology has made it possible to do just that — in an easy, effective targeted way and, most important, even when they are not there to pull the plug. Nevertheless, broadcasters remain unwilling to make it easier for parents to do their job.[71]

It is hard to know which element of the proposed legislation the industry fears most: the institution of ratings, long familiar for films, or the power that consumers would gain to shut out certain types of programs altogether from their homes. As Markey points out, the industry's opposition is inconsistent with the seventh rationale, placing the burden of responsibility on parents for what their children are allowed to see. To buttress their position, broadcasters turn to yet another rationale. It condemns proposals such as that for the V-chip as constituting censorship and, as one source put it, representing interference with "the principles of a free society."[72]

VIII. Any public policy to decrease TV violence constitutes censorship and represents an intolerable interference with free speech.

This is not only the most frequently mentioned rationale on the part of industry representatives, but the one with greatest appeal to journalists, however convinced some of them may be about the seriousness of the risks from present levels of TV violence. As a *Washington Post* editorial put it, in commenting on Attorney General Janet Reno's testimony before the Senate Commerce Committee (discussed on pp. 1-3): Reno "made a mistake the other day in encouraging Congress to regulate TV violence if the networks themselves don't do it pronto. The violence is terrible; the regulation would be worse."[73]

Journalists have every reason to be vigilant about free speech: it *is* always imperiled, and it *does* call for sacrifice. But when legitimate concern to defend free speech combines with poor press coverage of a problem, it plays into the hands of those whose primary aim is to silence debate. Too often, the First Amendment is then wheeled out as a cannon from which to launch preemptive strikes against anyone challenging the levels of TV violence, regardless of whether censorship is in fact at issue.

Ironically, when the First Amendment is thus invoked, it serves to bludgeon the very principle it stands for: that of protecting free speech and free debate. Such appeals to the First Amendment are hard to reconcile with what Justice Hugo Black stated as its intended purpose in the Pentagon Papers case:[74]

> In the First Amendment the Founding Fathers gave the free press the protection it must have to fulfill its essential role in our democracy. The press was to serve the governed, not the governors. The Government's power to censor the press was abolished so that the press would remain forever free to censor the Government. The press was protected so that it could bare the secrets of government and protect the people.

Using the Amendment to inhibit debate produces a chilling effect all its own, and often succeeds in achieving premature closure of all

debate concerning the issue of violence on TV or elsewhere in the media. Once again, advocates wielding the First Amendment in this way shift the function of the rationale from that of a **reason** to proceed with caution when it comes to considering claims to harm from TV violence and proposals for how to limit it, to that of a **rationalization** for setting aside a difficult issue, not thinking it through with care, not considering the children and others who have to suffer the consequences of one's inaction; and for perpetuating every form of commercial and other exploitation of such violence.

The effects of this premature closure can be seen in many arenas. Intriguingly, most contemporary works *on* free speech and the First Amendment — such as Archibald Cox's *Freedom of Expression* and Anthony Lewis's *Make No Law* — hardly mention media violence, nor do they raise any questions with respect to its effects on children.[75] Indeed, children rarely figure in free speech analyses.[76] The resulting near-silence on the part of constitutional theoreticians regarding risks to children from TV violence is the more problematic because the question of cumulative long-term risks from exposure to such violence is of such exceptional practical importance in our society. But even from a purely theoretical point of view, considering these long-term risks would in fact also present scholars with an interesting theoretical challenge to the familiar First Amendment doctrine of "clear and present danger."[77]

Preemptive invocations of the First Amendment, moreover, often succeed in deflecting debate as to when it might and might not apply.[78] In so doing, they contribute to short-circuiting debate about what Mary Ann Glendon has called, in *Rights Talk*, the pervasiveness of the legal culture in American society, so that the rhetoric of absolute rights generates near-silence about responsibilities.[79] They bypass consideration of forms of government regulation, such as those taken up by Cass Sunstein in *The Partial Constitution*, which might "promote free speech and should not be treated as an abridgment at all."[80] And they make it easier to dismiss instructive comparisons with how other countries deal with TV violence, on the grounds that these countries have nothing comparable to the First Amendment.

A further effect of the premature closure brought about by preemptive appeals to the First Amendment can be seen in the lumping together, as threatening censorship, of many measures to deal with TV violence that represent no censorship or other violation of free speech at all. For instance, when Senator Paul Simon of Illinois, at an August 1993 conference on television violence, called for industry leaders to form an "advisory office on television violence" to review programs and report on them annually to the American public, Geoff Kowan, a producer and vice president of the National Council for Families and Television, is reported to have protested that such a panel could become a censorship body of its own.[81]

The debate about the proposed V-chip legislation mentioned above is another case in point. To be sure, it would be important to consider what criteria would be used in rating TV programs with respect to their violence. Much can be learned from the practices of other nations in this respect, as from the long experience in our own country with movie ratings. But to dismiss such legislation as instituting a form of censorship represents either a misunderstanding of what constitutes censorship or an intentional effort to conjure up its specter indiscriminately for political purposes. In this regard, Newton Minow, former chairman of the Federal Communications Commission, has concluded that "Anyone who proposes doing anything more to curb violence is almost certain to be shouted down as a censor," and that even many parents who think television violence is excessive are uncomfortable with judging speech:[82]

> They shouldn't be. If we really cared about our children, invocations of the First Amendment would mark the beginning, not the end, of such discussions.
>
> ...Rating programs is not censorship — far from it. Indeed, when combined with lock-out technologies, a ratings system would actually extend the reach of free expression on television, allowing adults to watch whatever suited them while effectively eliminating children from the audience.
>
> It is time we used the First Amendment to protect and nurture our children, rather than as an excuse to ignore them.

All eight rationales, in sum, do point to important considerations, but when advanced to short-circuit or stifle debate, they contribute to the continued neglect of issues urgently in need of public policy debate. By now, many in the press are on their guard against unthinking adoption of similarly simplistic rationales when it comes to policy debates about, for example, the public health risks posed by the proliferation

of firearms or by smoking. Journalists take it for granted that it matters to examine not only the rationales advanced in such debates but also the special interests of the gun and tobacco lobbies in gaining widespread acceptance for some of these rationales. Why, then, should the press not devote the same attention to the rationales used in the debate regarding TV violence and to the special interests with most to gain from their acceptance? What, more generally, are the special difficulties and challenges for the American press in sorting out what its role should be in covering violence and debates concerning how to lessen its sway?

The Role of The Press

Journalists frequently find themselves in a double bind when it comes to covering particular stories involving violence. How can they treat such stories accurately without being accused of adding to the level of violence in society? They are criticized when they appear to sensationalize violent acts or glamorize violent persons, yet they know that honest reporting of brutal acts may influence public opinion in these directions.

Even the choice of what facts to report may present similar dilemmas. For example, both *Time* and *Newsweek* ran cover stories on young people and violence during the same week in August 1993: "Big Shots: An inside look at the deadly love affair between America's kids and their guns" and "Teen Violence: Wild in the Streets," respectively.[83] Both sets of articles did a service in highlighting the unprecedented scale of the crisis such violence presents for young people and the entire society. Both explored the interlocking influences on young people of the easy availability of firearms, poverty, peer models, TV violence, and other cultural factors. Some of the material used, and in particular the lead-in paragraphs of the *Newsweek* coverage, were extraordinarily and graphically brutal. These stories were not gratuitous, since they were closely related to the topic of teen violence under discussion; nor did they in any sense glamorize the young people described. Yet many would nevertheless regard the stories as sensationalistic from the point of what was singled out, and suspect commercial motives behind such selectiveness. But how else, in that case, might the topic of teen violence be treated so as to inform the public and analyze the problems, yet not in any sense exploit the public's fascination with stories involving violence?

The sense of double bind stems, in part, from the frequently noted inherent conflict between the commercial and the public service functions of the press. If journalists are to cover practices and incidents of violence in such a way as to help curb or at least not exacerbate societal violence, they have to study the ways in which this conflict expresses itself in the context of violence. To what extent is it true that violence sells? What are the existing limits on exploiting the public's fascination with violence for competitive or otherwise commercial motives? How influential are tie-ins between newspaper chains, magazines, and TV stations? And what about the daily revenues, for magazines and newspapers, from advertisements of violent "action-adventure" films and TV programs? Might there be a link between such advertisements and inadequate press coverage of the debate about the effects of TV violence, similar to that claimed between tobacco advertisements and the failure on the part of magazines accepting such advertising to report on the effects of smoking?[84]

In part, however, the sense of double bind also stems from a second source of conflict within the public-service function of the press: a conflict generated when there is tension between its mandate not to downplay or cover up risks to the public, on the one hand, and its special interest to protect freedom of speech against all threatened restrictions. Our society is uniquely dependent on the press for taking the responsibility to protect free speech with the utmost seriousness. But this special interest, just as much as the commercial one, requires self-scrutiny on the part of the press. Both bring temptations to engage in biased or slipshod news coverage. Such coverage, inconsistent with the most basic standards of good journalism, does disservice to the public, whether or not it is motivated in part by ideals of public service.

It will matter, therefore, for the press to scrutinize its own role in covering the debate over television and other forms of violence; to be on the lookout for rationales and rationalizations such as those discussed in this essay; and to explore the obstacles that stand in the way of providing better coverage. On such a basis, it ought to be possible, when reporting on contributions to this debate by public interest groups, industry officials, office-holders, and others, not only to convey more thoroughly what is being said and done (something which would already represent a significant improvement) but to provide the type of analysis routinely offered with respect to other societal problems.

For an example of an imaginative and probing

journalistic approach to the problem of film and TV violence, consider the article prepared by Ken Auletta for *The New Yorker* in the spring of 1993.[85] Auletta chose to ask "a cross-section of the managers and artists who decide what we watch" the same provocative question: "What won't you do?"[86] Was there anything these individuals would refuse to film or broadcast, and on what grounds? The answers were telling. Oliver Stone, the director of the film "JFK," answered that

> Off the top of my head, I'd pretty much do anything. [...] I don't view ethics from the outside, only from the inside. What you would find shocking, I probably would not. For me, it's a question more of taste."[87]

When asked whether he agreed with President Clinton that Hollywood was too preoccupied with violence and sex, Stone retorted, in a familiar non-sequitur related to the eighth rationale discussed above, that he didn't believe that government had the right to legislate art or censor it. Others responded to Auletta's question in a more modulated way, a few expressing the conflict they felt between doing what they wanted in film and recognizing that they would not want their children to see what they had produced. When some tried to evade his questions, Auletta pressed farther, concluding that "many Hollywood programmers lead two lives — a truth they avoid by complaining about government censorship."[88]

Another way in which the press can contribute to the debate is already being explored in a number of publications. It involves giving voice to the individuals with most at stake in the outcome of the violence debate — the children who know violence in their daily lives, the parents and neighborhood groups who struggle against sometimes overwhelming odds, the organizations mobilizing to combat violence, the pediatricians and social workers who work to help individuals overcome its consequences — and in this way to try to penetrate the resistance many in the public feel to even thinking about the human dimension of the problems linked to violence. What is not yet common, however, is to report in this personalized way on TV violence in its own right. The field is wide open to covering more extensively the research now available and to focus on the plight of the young, the poor, the disadvantaged and the vulnerable, who have been found to be most easily affected by such violence.

A special difficulty in this regard is that a growing proportion of young adults appear to perceive nothing problematic about TV violence. The March 1993 Times Mirror survey (cited on p. 3) reveals this clearly:

> There is a "video violence" generation gap. Those under 30 are far more likely to be heavy consumers of violent programming and movies. [They] are far less bothered by violence on television, less likely to feel violence is harmful to society than are older Americans.[89]

This difference in attitudes on the part of young adults may be due in part to the fact that many of them have not yet had children themselves, and so have not had reason to try to put themselves in the place of a child exposed to today's levels of entertainment violence. But the difference may result also from the desensitizing influence of TV that so many studies have demonstrated. (See p. 2, and Notes 7 and 8.) Young adults have been more massively exposed to this influence than their elders, starting at a younger age. If so, then the gap may well shift upwards in age as more and more cohorts of children grow up having been exposed to heavy doses of television violence. Unless the majority of Americans, who are now coming to greater realization of the risk from such violence, take it seriously enough to move the public policy debate ahead energetically, it may then be even harder to bring about the necessary reforms.

Taking this risk seriously from the point of view of public policy should not mean granting it some unique status as the one causal factor related to the crisis of violence in American society. On the contrary, the policy debate about this crisis can only do justice to the complexity of the interlocking causal factors by looking at it as a national public health crisis of dimensions at least equivalent to those of, say, heart disease, cancer, and AIDS.

It will matter for the press, therefore, to address this crisis, as the others, with the same caution about avoiding oversimplification. Doing so will mean devoting the same attention to public education regarding violence as about the other problems. This, in turn, will call for careful analysis of alternative forms of prevention, of the pros and cons of different remedies suggested, and of interlocking risk factors — much as is now done, for example, for diet, exercise, surgery, and medication when it comes to heart disease. It will call for substantive reporting of a comparative nature, showing where we stand in

relation to other nations in combating violence, much as is now beginning to be done with respect to health care here and abroad. Such shifts in coverage are important in their own right; but they may also help the press in its efforts to overcome the conflicts and other obstacles to fuller reporting noted above and, in so doing, free journalists to participate more fully in the public policy debate now so urgently needed regarding the interlocking factors contributing to violence in America.

Endnotes

Research for this paper was begun while I was a Fellow at the Center for Advanced Study in the Behavioral Sciences in Stanford, California, in 1991-1992, and continued in the spring of 1993 while I was a Fellow at the Joan Shorenstein Barone Center on the Press, Politics and Public Policy. I am grateful for stimulating discussions and for suggestions from Fellows and members of the staff at each Center.

1. Michael Wines, "Reno Chastizes TV Executives Over Violence," *The New York Times*, October 21, 1993, pp. A1 and B16.

2. *The New York Times*, October 22, 1993. Three weeks earlier, on October 4, 1993, *The Los Angeles Times* had carried an Op-Ed piece signed by Jack Valenti, President of the Motion Picture Association of America, which employed the "heavy hand" metaphor. Entitled "Whose Children Are They, Anyway?," the piece stressed the responsibility of parents, and stated that "what frightens the industry and should chill the blood of every citizen is the heavy hand of government slowly, steadily, remorselessly intruding into the outer perimeter of the First Amendment."

3. Michael Gartner, "Warning to the Attorney General," *USA Today*, Oct. 26, 1993, p. 13A.

4. *The Chicago Tribune*, October 23, 1993 p. 22.

5. *Ibid.*

6. Michael Janofsky, "A cable network fires off a rebuttal about regulating violence," *The New York Times*, November 10, 1993, p. D18.

7. See, for evaluations of studies of the effects of television violence, Dave Atkinson and Marc Gourdeau, *Summary and Analysis of Various Studies on Violence and Television*, Canadian Radio-Television and Telecommunications Commission, 1991; David Barry, "Screen Violence: It's Killing Us," *Harvard Magazine*, 96, November/December 1993, pp. 38-43; George Comstock, *Television: The Key Studies* (Santa Monica: Rand, 1975); Brandon S. Centerwall, "Television and Violence: The Scale of the Problem and Where to Go From Here," *The Journal of the American Medical Association*, 267, June 10, 1992; William H. Dietz and Victor C. Strasburger, "Children, Adolescents, and Television" *Current Problems in Pediatrics*, 21, 1991, pp. 8-31; George Comstock and Hae-Jung Paik, *Television and Children: A Review on Recent Research* (Syracuse, New York, Syracuse University, 1987); Andrea Martinez, "Scientific Knowledge About Television Violence," Canadian Radio-Television and Telecommunications Commission, 1991; Kate Moody, *Growing Up on Television* (New York: New York Times Books, 1980); Albert J. Reiss, Jr., and Jeffrey A. Roth, eds., *Understanding and Preventing Violence* (Washington, D.C.: National Academy Press, 1993), including a reference to an unpublished 1990 report by George Comstock and Hae-Jung Paik: "The Effects of Television Violence on Aggressive Behavior: A Meta-Analysis," commissioned by the National Academy of Sciences Panel on the Understanding and Control of Violent Behavior; Cathy Spatz Widom, "Does Violence Beget Violence? A Critical Examination of the Literature," *Psychological Bulletin*, 106, 1989, pp. 3-28, esp. 20-24.

8. Ron Slaby, ed., *Violence and Youth: Psychology's Response*, American Psychological Association, August 1993, Report of the American Psychological Association's Commission on Violence and Youth.

9. *Ibid*, pp. 32-34.

10. R. E. Goranson, "Media Violence and Aggressive Behavior: A Review of the Experimental Research," in J. L. Berkowitz, ed., *Advances in Experimental Social Psychology* (New York: Academic Press, 1970), pp. 1-31; Martinez, "Scientific Knowledge About Television Violence," 1991, pp. 42-43.

11. Jeff Greenfield, moderator, Conference on "Violence in Television Programming," Beverly Hills, August 2, 1993. Partial transcript available on C-SPAN. See also the transcript of a panel convened in 1992 by the editors of *TV GUIDE: Violence on Television.*

DRAFT.

SYMPOSIUM REPORT

"DRUGS, VIOLENCE AND YOUTH: TRAGEDIES AND TRUTH"

Prepared by:

ENTERTAINMENT INDUSTRIES COUNCIL, INC.

March, 1996

March, 1996

Dear Reader:

Uniquely, the entertainment industry has demonstrated the value of the public and private sector working together in the best interest of our nation's youth through our symposium, *Drugs, Violence and Youth: Tragedies and Truth*. This report captures the specific action steps and suggests to further an American agenda that reflects healthy lifestyles and healthy communities. The EIC has facilitated a process to curb violence and heighten drug awareness. It is our next steps that will begin to define the results.

The report is being distributed throughout the entertainment industry, to symposium participants, appropriate elected and government officials, Entertainment Industries Council, Inc. (EIC) trustees, and Creative Professional Network members. The report is also available to the membership of all co-sponsoring organizations.

I would like to acknowledge EIC's Larry Deutchman, Sr. Vice-President, Production and Marketing; Marie Dyak, Special Projects Director; Rolinka Bennett; Lisa Rodriguez and consultants Dr. Bertram Loeb and Dr. Lloyd Johnston. Also, I extend a special thanks to our federal partners: Dr. Lee Brown, former Director, Office of National Drug Control Policy (ONDCP); Dr. Elaine Johnson, Director, Center for Substance Abuse Prevention (CSAP); Dr. Alan Leshner, Director, National Institute on Drug Abuse (NIDA); Fred Garcia (ONDCP); Alan Levitt (ONDCP); Bob Denniston (CSAP); Luisa del Carmen Pollard (CSAP) and Barbara Najar (CSAP), who have had the foresight to embrace the entertainment industry as a viable partner in finding solutions to address drug use and violence in our society.

Finally, thanks again to the many co-sponsoring organizations, panelists and especially EIC trustees: John Agoglia, President, NBC Enterprises; Brandon Tartikoff, Chairman, New World Entertainment; Stan Lee, Chairman, Marvel Entertainment Group; Tony Cox, cable executive; Norm Nixon, President, Nixon/Katz Associates and EIC board members Michele Lee, Ralph Andrews, Shelley List and David Goldsmith. The many caring people in the entertainment industry that recognize the corporate and personal responsibility we have to pressing health and social issues are sincerely appreciated. Your active involvement and support in making the symposium a successful beginning makes the difference. I look forward to our continued work together.

Sincerely,

Brian L. Dyak
President/CEO

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'DRUGS, VIOLENCE AND YOUTH: TRAGEDIES AND TRUTH'

SYMPOSIUM REPORT

I. Introduction

On October 19, 1995, a one-day symposium on ***Drugs, Violence and Youth: Tragedies and Truth*** was held in Universal City, California. The symposium was convened by the Entertainment Industries Council, Inc. (EIC), a non-profit organization, with funding partially provided by the U.S. Center for Substance Abuse Prevention (CSAP). Sixteen additional entertainment industry organizations served as co-sponsors of the event:

CO-SPONSORS

American Federation of Television and Radio Artists (AFTRA)
Association of Independent Television Stations (INTV)
Caucus for Producers, Writers and Directors
Center for Interactive Media Social Responsibility (CIMSR)
Entertainment Publicists Professional Society (EPPS)
Music Video Association (MVA)
National Association of Television Program Executives (NATPE)
National Cable Television Association (NCTA)
Producers Guild of America (PGA)
PROMAX International
Publicists Guild of America
Recording Industry Association of America (RIAA)
Screen Actors Guild (SAG)
Video Software Dealers Association (VSDA)
Women in Film (WIF)
Writers Guild of America west (WGAw)

Additional support was obtained to sponsor the symposium luncheon from Pharmalytics, Inc. and Kaye, Scholer, Fierman, Hays and Handler. Pharmalytics is a leading research/development firm for human biopharmaceuticals to treat cocaine addiction and overdose, whose technology centers on catalytic antibodies to break down cocaine molecules in the bloodstream. Kaye, Scholer, Fierman, Hays and Handler is a Los Angeles-based law firm which has provided pro bono legal counsel to EIC since 1994. In addition, NBC, a financial and programmatic supporter of EIC since the organization's founding, provided in-kind post-production services for compiling the symposium video presentation on violence and the media. EIC, through its core funding, supported the symposium to further the intent of this private-public partnership.

II. Background and Purpose

EIC has long been concerned with the strategic role that mass media, particularly entertainment, can play in promoting negative attitudes toward alcohol, tobacco and other drug usage and violent behavior, and the relationship between these issues, as well as in offsetting the social, economic, and psychological factors that support these behaviors, especially in children and adolescent youth. Segments of the entertainment industry as well as public interest organizations concerned with these health issues have in the past conducted both separate and joint activities with these questions in mind, but clearly much more could be done if both realms were to work in partnership.

For many years, the entertainment industry has been accused of "glamorizing" the use of alcohol, tobacco and other drugs, as well as violent behavior, through the images depicted in entertainment and the overt lifestyles led by some of its prominent celebrity players. As a result, EIC was founded by industry leaders in 1983, as a catalyst to encourage use of entertainment industry resources toward pro-social marketing of health and social issues, with an initial focus on alcohol, tobacco and other drugs. From 1983 - 1995, EIC carried out countless individual projects in which members of the creative community participated, resulting in a collective industry-wide anti-drug effort.

EIC has historically served as a bridge between the entertainment community and public policy makers by facillitating partnerships between entertainment industry associations, unions, companies and public interest groups and government. The common denominator for these partnerships has been to work toward the resolve of pressing health and social issues. Uniquely, the symposium, "Drugs, Violence and Youth: Tragedies and Truth," provided the opportunity to demonstrate the industries' willingness to work together as exemplified by the co-sponsorship of sixteen industry-based organizations and the significant involvement of the creative community.

One of EIC's primary efforts has been the publishing of depiction suggestions on the portrayal of a wide variety of topics which have been distributed both individually and collectively, as part of the notebook ***Spotlight on Depiction of Health and Social Issues***, to the creative community on such topics as alcohol use, drug use terminology, tobacco use, alcohol and drug impaired driving, children of alcoholics, HIV/AIDS, safety belt awareness, mental illness, hearing impairment, organ transplants, women and addiction, and the portrayal of older adults in the media. This has reinforced hundreds of television programs and other entertainment productions containing messages related to these issues.

There were two major considerations that impelled this symposium. The first relates to the relationship of the entertainment industry to the country's general culture, particularly about drugs and violence.

Most social scientists who have studied the issue believe that while the entertainment industry can play a significant and positive role in national efforts in controlling the effects of drug abuse and violence, the basic issues needing

resolution are grounded in the total culture. This expert opinion, however, is not shared by a wide segment of the American public. Many people, including influential public officials and opinion leaders, view the industry itself as the major if not sole problem, rather than seeing it as one of many contributing factors to the national issue.

The concern has been chiefly expressed over the depiction of drugs and violence in industry products, which are seen as having a direct, controlling, and negative impact on both community values and individual behavior, most particularly on children and youth. The industry and its personnel are widely regarded as accepting, if not actually supportive of, the presence of abusing and violent behavior in daily adult life. In fact, wide sections of public opinion attribute the depictions of drugs and violence so deplored in entertainment products as much to a moral deficit within the industry as to their seeming attractiveness for viewers and consequent commercial value.

Misconceptions about both the relative significance and motivations of the entertainment industry minimize the industry's positive capabilities, both within and outside the entertainment field. Over the past 13 years, EIC and other groups, entertainment organizations, and individual companies have spent considerable time, effort and money in public service activities aimed at various aspects of the abuse of alcohol, tobacco and other drugs, including the interface with violence. But little is known about and less recognition is given to the activities of the entertainment industry to combat harmful social behavior, through its own efforts and in cooperation with others (government, industry, philanthropy, etc.). The symposium was partially designed to help overcome this deficiency.

The second factor relates to issues within the industry. While the overwhelming majority of public service campaigns developed or supported by the entertainment industry have had positive social effects, they have for the most part been one-time actions, limited by both approach and issues and uncoordinated with other similar and parallel efforts. Conflicting, ambiguous, and specialized definitions of both drugs and violence (and their complex interrelationships) have also served to complicate previous efforts to develop industry-wide action programs.

The symposium was designed, first, to seek common ground on the scope of the issues facing the industry; and second, to help formulate an industry-wide action program on drugs and violence that would not be limited by either variant perceptions of the problem or past lack of concerted action. Such an action program would need as well to respond to the needs and motivations underlying the expressed public attitudes. It would be able to play a significant role in helping to bridge disparities between the existing level of awareness within the entertainment industry and the public's perception of the industry's outlook.

EIC, as a voluntary non-profit organization without legal or other mandate, was a logical choice to serve as convener, consensus builder, and the continuations medium for developing, publicizing and promoting the action program. But the future implementation of the action program, it was recognized, could not be left

solely to EIC. It would need to be taken up and acted upon by significant and decisive forces within the industry itself, along with the active support and continued cooperation of government and other interest groups. These considerations provide the ideological framework for the symposium.

III. Symposium Goals

The symposium was designed to reinforce the entertainment industry's long-term commitment to social responsibility, and build a bridge between entertainment industry decision makers, creative professionals and leaders from the research and health communities. Symposium advisory commitee members desired to create an opportunity for the Hollywood community to reflect on previous accomplishments and foster new approaches resulting in the entertainment media being recognized as a viable partner towards the resolve of these critical social issues. The symposium looked to establish a proactive, ongoing dialogue regarding the portrayal of violence, alcohol, tobacco and other drug use in entertainment and the impact of such portrayals on the viewing public, as well as how the entertainment community might use its resources to help reduce the impact these issues have on society. The symposium therefore sought to achieve the following goals:

1. **Bring together representatives** from the entertainment industry creative community and select leaders from the children and youth development, violence, alcohol, and other drug use arenas to begin a dialogue between the constituents.

2. **Create an open forum**, free of accusations and adversarial posturing, with a common goal of enhancing the accurate depiction of critical health issues through music, television and film; provide inroads toward the formation of a powerful partnership.

3. **Present the facts** on violence, alcohol and other drug use, including current data on the economic, social and medical costs associated with these issues.

4. **Present a synopsis of existing research** relating to violence, alcohol and other drug use in entertainment.

5. **Present the successes** and accomplishments of the industry to date. The entertainment industries have already contributed to the method of portraying a variety of specific aspects of alcohol, tobacco and other drug use over the past ten years. It is important to establish this progress as a new starting point that encourages the potential for the activities and efforts yet to come.

6. **Present the anticipated future activities.** In advance of the symposium, EIC staff and consultants developed an outline of possible future activities appropriate for health and entertainment

participants. The outline was a result of analysis of past successes, as well as an examination of the rationale behind these successes, and an analysis of their potential replication with respect to drug use as it relates to violence.

7. **Solicit and obtain from participants feedback** and suggestions on proposed future activities and directions.

8. **Enable entertainment industry participants** to feel that they are an accepted part of the solution to the alcohol and substance use/violence awareness problem.

9. **Enable the health and advocacy participants** to understand the role the industry can and has been playing as a partner in their mission, and enable them to accept the creative community as a partner. The symposium would provide health advocates with a clearer picture of what is reasonable and realistic to ask of entertainment entities.

10. **Energize various constituencies to work together** toward their mutual goal of de-glamorizing violence and the use of alcohol and other drugs in the best interest of children and youth.

11. **Utilize the input provided by participants during the symposium to develop recommendations for the industry on potential future activities.**

IV. Consideration

The symposium represented a positive step toward an industry-wide concerted attack on drugs and violence, both within the industry and on a broader scale as a result of the many recommendations developed by participants during the symposium's breakout sessions.

A significant result included strong statements of wide and enthusiastic support from the organizations and people who produce and create the industry's products. Although that sentiment has always been present, the symposium gave it a clearer voice in an atmosphere that supported proactive industry-based action free of outside influences and as a single spoke in a much larger wheel of societal proactive measures.

There were many expressions of corporate management support and positive indications that widespread action was feasible given an atmosphere of encouragement and nurturing support from outside the industry. The potential for partnerships was deemed essential for progress towards addressing the reccomendations developed at each of the topical break-out sessions.

V. Symposium Recommendations

A. Television

The overriding theme of the session proved to be **"Education and Empowerment"**: (1) Of our industry colleagues; (2) of parents; and (3) of children. The industry does not need or want government regulation. Television can be responsive in its programming and proactive in many ways by reaching out both nationally and locally. Though it is a national medium, it reaches its audience through local stations, local cable operators, and so on. Specific recommendations for the medium included:

1. **Use local outlets (broadcast staions, cable systems) to get involved in America's communities on a grass roots level with national creative, financial and inspirational support.**

2. **Spread the message that America's problems with drugs and violence are not insurmountable–that there is hope–empowering people to keep up the fight. This can be done through local and national on-air promotional campaigns, TV program themes, and local community promotional/outreach efforts.**

3. **Celebrate the "indomitable spirit of man" through on-air promotional campaigns and TV program themes.**

4. **Help spread the word that these are health issues and not just social issues, through on-air promotional campaigns and TV program themes.**

5. **Let kids know that their heroes (actors, singers, athletes) don't all use drugs and do speak out against drugs and violence. Help provide the platform for these heroes to speak out on the air and in local communities.**

6. **Provide messages and models in entertainment of recovery, as well as prevention.**

7. **Help restore our kids' faith in America and in its institutions through on-air messages and TV program themes.**

8. **Use repetition to keep positive messages coming at families to counteract the steady flow of negative messages.**

9. **Model alternatives to violence for conflict resolution in TV programming.**

10. **Encourage parents to monitor their kids' television viewing with a PSA campaign like "It's 4 p.m. Do you know what your kids are watching?" Enable parents to be more media aware so that they can be better**

gatekeepers and facilitators of their children's viewing by making viewing an active rather than passive experience.

11. Address and involve the syndicated afternoon talk and reality/tabloid shows which can confuse kids who watch. Further, the presentation of violence and drug use in the context of news programming is an area also in need of reexamination by television news directors, especially where raids are concerned and images of drugs that can serve as visual triggers for the recovering addict.

12. Involve all industry organizations, guilds, and so on in the common effort--a move that was begun in the planning process for this symposium and which should be perpetuated in the process of disseminating the report and recommendations from this symposium.

13. Produce proactive programs on the subjects of drugs and violence and try to schedule them across many networks to add to their importance and reach with viewers (e.g., Arnold Shapiro's *Scared Silent*).

14. Educate the people who create on-air campaigns to promote upcoming TV programs about these issues and call upon them to exercise sensitivity in their work. Plan a plenary session at the PROMAX International convention. Scenes of violence and drug use strung together out of context of the program or televised film from which they come can serve to glamorize the behavior where it may not have been glamorous in the context of its appearance in the larger production.

15. Have local outlets (broadcast stations, cable systems) pair with local schools and community groups to work one-on-one with at-risk youth, showing them we (the entertainment community) care face-to-face.

16. Offer parents more information on all TV programming by distributing content descriptions, advisories, discussion guides, and so on over the Internet (e.g., a guide to tonight's viewing on CBS). This could also be done on EIC's planned home page through its Center for Interactive Media Social Responsibility (CIMSR).

17. Get advertisers involved in these efforts as partners. Help them to better understand their role in driving program content through ad buys targeting specific demographics that determine ad sales rates and revenues.

18. Get national media companies to help EIC disseminate accurate information on these issues to people at all levels of the television creative, production and programming processes for use in their development of programming. This can be accomplished through EIC's notebook *Spotlight on Depiction of Health and Social Issues* and through EIC's planned CIMSR home page on the Internet. This can involve expansion of the number of notebooks provided to creators, continued

updating of existing chapters of the notebook, and creation of new chapters addressing aspects of violence including its relationship to drugs.

19. Encourage depiction in entertainment TV programs of the truth about the consequences of drugs (including tobacco and alcohol) and violence.

20. Look for ways to define heroes and villains more carefully without having things be so stereotypical that audiences become disinterested and entertainment becomes uninteresting. This requires encouraging creative talent and producers to go back to solid principles of storytelling. This will require the active support of the guilds representing creative talent.

21. Each person in the industry must take personal individual responsibility for his or her role in the process from program conception to airing, including promotion and marketing, and must appeal to that sense of responsibility and inherent desire to do the right thing as a consideration to be examined at all phases of creation. All have a potential positive role to play that they can either choose to act upon or not depending upon the appropriateness of the circumstances and careful consideration of the specific creative situation.

22. Efforts must be consistent, ongoing and repetitive. Short term campaigns which expire in a matter of weeks or months need to be replaced with permanent campaigns that account for generational replacement within our youth population and within the creative community.

23. Encourage producers, studio publicists, and network publicists, community relations, or other related executives to alert EIC and other public interest groups about positively themed TV programs well in advance of airing so that they can work with local affiliate stations or cable systems and grass roots organizations to work together on promotional or news tie-ins with the air dates of such programs.

B. Music and Music Video

There was much discussion and disagreement with regard to the potential for successfully encouraging artists and record companies to censor their work. Therefore, proposed proactive efforts focused on these key areas:

1. **Publicize more widely the efforts underway or in place with regard to music video cable casting such as The Box's "I Attend" program (in which students with perfect attendance can go to an assembly at school to meet recording stars, athletes, and other role models), or MTV's Cable in the Classroom program.**

2. **Encourage the standards and practices departments of networks to increase their awareness of certain issues and be sensitive to them in their screening processes.**

3. **Support for the media education or media literacy movement through on-air awareness campaigns, fundraising and community outreach efforts in conjunction with EIC to increase the parental role in helping young people better understand the music and images they hear and see so they can be more critical and aware and active audience participants. The Music Video Association will explore some form of conference session at the next Billboard music conference (editorial note: this conference session took place in November as recommended).**

4. **Despite concerns about censorship, it is additionally recommended that EIC explore broadening the distribution of its depiction notebook, *Spotlight on Depiction of Health and Social Issues*, to record company product managers, A & R executives and producers, recording artists, composers, and music video writers, directors and producers.**

C. *Motion Pictures and Home Video.*

Among the recommendations provided by this group were:

1. **Raise media literacy through promoting the idea of individual responsibility. Educate the news media and the public on how to be more critical of the images they are viewing in motion pictures and home videos.**

2. **Create a forum for freedom of expression that does not promote the use of alcohol or other drugs or violence, by visiting community organizations, high schools, etc.**

3. **Establish personal appearances by major celebrities from movies to educate youth on what is "make believe" in the movies and what is real on the streets.**

4. **Establish an interactive dialogue between youth at risk and the entertainment industry in order to nurture more creative ways to express hostilities and disappointments, rather than through violence or the use of drugs.**

5. **Create field trips to major entertainment complexes involved in making motion pictures in order to exhibit what is really involved (photographic effects, miniatures, squibs, computer animation, camera speeds, stunt work, etc.) when violence or drug use are depicted on-screen, helping them to understand that the on-screen world is one of dramatic convenience rather than true-to-life.**

6. **Make a commitment to ongoing work in the field of entertainment by recruiting marketers to get the message across to the audience/consumer.**

7. **Work with film schools to encourage in the next generation of entertainment professionals responsible approaches to filmmaking in which social consciousness is an automatic part of the creative process and respected by the entertainment community.**

8. **Network with major organizations such as Women In Film, the American Film Institute, Independent Feature Project, Sundance, the Academy of Motion Picture Arts and Sciences and others, and encourage them to include information on EIC and its goals in organizational mailings to members. Make use of networking opportunities throughout the service organizations that work within the entertainment industry.**

9. **Place special emphasis on improving the image of women in entertainment by considering reducing the number of female characters portrayed as victims of violence or alcohol or other drug use, through specific depiction suggestions relating to these issues as they relate to and touch upon women. Also needed are more heroic female role models.**

10. **Suggest to studios that they attempt to balance their action-heavy blockbuster feature film release slates by financing independent, low budget films that provide positive reinforcement and hopeful alternatives to society.**

11. **Market public service campaigns to entertainment companies for placement on home videos, in theaters and spliced to 16mm non-theatrical rental prints of feature films.**

D. *Youth Response*

This session arrived at the following recommendations from youth participants in the symposium. These recommendations must be at the core of all future follow up actions of the industry, since they are derived from the ultimate target group over which the industry seeks to have a positive influence.

1. **Reinforce and emphasize the parental role in the formation of both positive and negative attitudes of youth toward drug use and violent behavior.**

2. **Conduct both local and national education to encourage:**

   - **Greater parental concern;**
   - **Knowledge about media efforts to control drugs and violence; and**
   - **Encourage critical viewing by both parent and child.**

3. **Develop national and local activities that foster parental informed involvement in their children's:**

   - **Movie attendance;**
   - **Television viewing habits;**
   - **Music purchases;**
   - **Film rentals; and**
   - **Other forms of engagement with entertainment products.**

E. *Symposium Follow-up Action Steps*

The following recommendations for next action steps are based on both the formal results of the symposium and the informal discussions surrounding it. They will be presented by EIC to the anticipated working group that will seek to carry out the symposium's findings:

1. **Conduct follow-up symposia in New York City and Orlando, Florida.**
   Although the West Coast remains the primary center of the entertainment industry's creative community, the significant confluence of entertainment production in New York and Florida makes this concept worthy of consideration.

2. **Establish an industry-wide working committee with appropriate sub-divisions to provide input into the formulation of details for an action plan, develop an action time table, and participate in its implementation.**
   The working committee would work with EIC to undertake those parts of the action program that seem feasible.

3. **Develop a national event or series of events that would dramatize the continuing cooperation of the entertainment industry and public interest groups around drugs and violence.**
   Government and non-entertainment industry endorsement and participation would be essential.

4. **Follow up the national event with local actions and community support.**
   The existence of the entertainment industry on the local scene through media such as movie theaters, video/music stores, and local stations and cable carriers offers an important avenue for closing the gap between the industry and the public.

5. **Develop a solid basis of financial support to underwrite the action program.**
   The cost of developing both the organizational structure and the program activities should be broadly based, coming from the entertainment industry, government, and private sources such as foundations, business, and non-profit organizations.

APPENDIX 1: PLANNING ACTIVITIES

There were a number of actions which needed to take place prior to the symposium in order to ensure a successful result. These actions included the following:

A. Recruitment of Co-Sponsors

EIC contacted twenty-two (22) other entertainment industry organizations including labor unions, trade associations, professional associations, and academies. Of these, sixteen (16) organizations agreed to serve as co-sponsors of the symposium, representing a diverse microcosm of the various entertainment media and disciplines. The participation of these groups enabled the symposium to be viewed by entertainment professionals as an industry-wide event, providing all related efforts with an instant credibility and reinforcing a sense of industry-ownership through organizational affiliation and loyalty. The opportunity to focus on developing recommendations in a proactive and cooperative (rather than reactive and adversarial) environment was a major attraction for prospective co-sponsors, many of which had sponsored or participated in previous forums which focused more on defining and debating the issues than on developing positive solutions.

B. Advisory Committee

Each co-sponsoring organization assigned one or more representatives to participate on a symposium **Advisory Committee**. In addition, there were several additional Committee members, including EIC staff, Board Directors, and consultants. The purpose of the Committee was two-fold: 1) to provide input and feedback to the proposed agenda, presenters, moderators, breakout session topics and facilitators, promotional strategies, and other logistical or political considerations that would be vital to maximum industry "buy-in" and participation; and 2) to assist in promoting the symposium to the co-sponsors' individual constituencies and to the industry-at-large.

C. Promotional Efforts

A Publicity Sub-Committee was also convened, comprised of Larry Deutchman, EIC Sr. VP Production and Marketing; Henri Bollinger, EIC Publicity Counsel; Heidi Trotta, VP Advertising, Publicity and Promotions, Walt Disney Television and Chairman of EIC's Publicity Committee; Ed Crane, President, Publicists Guild of America; and Monika Young Moulin, a Board Member of the Entertainment Publicists Professional Society. A publicity strategy was designed for the event which included a September 13th press conference. EIC President Brian L. Dyak was joined by Alan Sternfeld, Sr. VP Scheduling and Strategic Planning, ABC; John Miller, Exec. VP Marketing, Promotions and Event Programming, NBC; Judy Price, VP Children's Programming, CBS; and representatives of several of the co-sponsoring organizations. As the date of the

symposium neared, coordination was established between members of the publicity team and the media relations staffs of key participating federal officials. Pro bono public relations services were provided by volunteers from the Publicists Guild of America and the Entertainment Publicists Professional Society who helped to service the media on the day of the symposium.

D. The Symposium

Two methods were used to provide participants with information: oral presentations at the symposium itself, and written materials through a briefing booklet provided to registered participants in advance of the symposium.

The format for the symposium was comprised of a number of morning plenary sessions featuring either a single speaker or a panel and moderator. An additional keynote and video presentation were featured during the symposium luncheon. In the afternoon, three concurrent breakout sessions were held. Each participant was assigned to one of these sessions to exchange ideas for potential recommendations on proactive initiatives that industry entities and individuals in various facets of the media could choose to launch or assist. The sessions were divided according to medium as follows: (1) Television; (2) Motion Pictures & Home Video; and (3) Music & Music Video. Each session spent approximately 90 minutes in discussion. Half-way through the session, youth participants and their chaperones were dismissed in order to convene in a fourth breakout session of their own. Facilitators for each session prepared written notes of their respective sessions and the action recommendations that resulted and presented them in a concluding plenary session.

Before the symposium, participants completed a survey on opinions about various issues relating to the entertainment industry and its relationship to drugs and violence. At the conclusion of the symposium, an exit evaluation questionnaire was given to all attending.

APPENDIX 2: SYMPOSIUM EVALUATION

A. Demographics

There were 129 persons present at the symposium. The largest number of participants came from the entertainment industry, divided among different fields as follows:

- Broadcasting/Cable casting (Television, Radio): 32.1%
- Feature Films and Home Video: 34.6%
- Music/Recording: 11.1%
- Other (Interactive Media, Public Relations, Research, Associations): 25.9%

The balance of the respondents (20.1%) were government officials, youth, or representatives of non-entertainment volunteer organizations. Over 80% were representing an organization that had conducted activities relating to the issues of drugs and/or violence. More of the organizations had been active regarding drugs (56.5%) than violence (43.5%), although slightly more than half had worked in both areas.

B. Attitudes

Participants were asked to rate 14 issues as to their importance in resolving drug/violence problems, on a scale ranging from unimportant to most important. The respondents were nearly unanimous in seeing parental and family guidance as the most critical factors (87.5%), followed by peer influence on youth (82.8%); substance abuse as linked to family and domestic violence (79.6%); and social risk factors (75%). The factor regarded as least important was control of drug importation (32.8%), followed by stricter law enforcement (42.2%). The final series of attitude questions related to proposed activities that would heighten the effectiveness of entertainment industry efforts to control drugs and violence. All of the suggestions received positive ratings, ranked as follows:

- Developing drug/violence campaigns emphasizing media literacy (82.8%).
- Publicizing past entertainment industry activities on drugs & violence (82.8%).
- Providing technical consultant pools on drugs & violence (78.1%).
- Developing new sections on violence for EIC's depiction notebook (65.6%).
- Developing a drug-related violence section of EIC's depiction notebook (62.5%).
- Developing EIC's on-line capabilities regarding drugs & violence (62.5%).
- Distributing drug use depiction suggestions to industry creative staffs (59.4%).
- Broadening industry distribution of EIC's depiction notebook (54.7 %).

APPENDIX 3: SYMPOSIUM PROCEEDINGS

The following is a summary of the proceedings of the symposium.

A. Welcoming Remarks

Following registration and a continental breakfast, welcoming remarks were made by John Agoglia, EIC Trustee and President of NBC Enterprises, and Brian L. Dyak, President and CEO of the Entertainment Industries Council, Inc. Agoglia reviewed some of EIC's and the industry's past accomplishments and what the schedule would be for the day. Dyak discussed the philosophy for the symposium and what the goals were, issuing a challenge to the participants to take advantage of this proactive opportunity.

B. Keynote Address

Dyak introduced Dr. Lee P. Brown, Director of the White House Office of National Drug Control Policy (ONDCP). Brown, a member of the U.S. Cabinet, spoke about the important role the entertainment media can play in delivering anti-drug and anti-violence messages. While praising this potential role for positive good, he singled out the recent release of the record Hempilation for particular criticism, saying it glamorizes the use of marijuana and calls for legalization of the drug. The album features such songs as "I Like Marijuana" and "I Wanna Get High."

C. Panel: Scope of the Problem

Joan Hyler, Producer, head of Hyler Management, and President of Women In Film, served as moderator for a panel comprised of federal officials.

The first panelist was Dr. Alan I. Leshner, Director of the National Institute on Drug Abuse (NIDA). EIC is presently working with NIDA on specialized marketing of the public service campaign "Get High. Get Stupid. Get AIDS" for use on home video releases, in movie theaters, on music video promotional reels, in trade publications and industry newsletters, on non-theatrical prints of feature films, on-line, and in unsold avails on syndicated programming, cable networks, pay-per-view channels, and local cable systems. Leshner explained that drug addiction is fundamentally a brain disease expressed in behavioral ways and in a social context. Drug abuse is as much a health issue as it is a social issue. Advances in science have created a "unique disconnect" between the scientific facts and the public's perception about the true nature of drug abuse and addiction. He called upon the entertainment industry's creative community to provide input on how to convey scientifically accurate concepts and messages to the public.

Dr. Lloyd Johnston, Program Director for the University of Michigan Substance Abuse Center, related some of the results of his most recent Monitoring the Future survey. In recent years, illicit drug use has risen among our youth, particularly marijuana use among early teens. Cigarette smoking has also risen, especially in young teens. There are a number of societal forces contributing to these upturns, including teens' widespread belief that drug use is rampant among such key role model groups as actors, rock musicians, and professional athletes. Smoking on-screen and off may be on the rise in the entertainment industry, which would provide a strong influence on smoking by young people. He concluded that a greater awareness and sensitivity to these consequences is needed among those in the entertainment industry.

Dr. Elaine Johnson, Director of the U.S. Center for Substance Abuse Prevention (CSAP), called for a partnership between the prevention community and the creative community, praising the many ways the industry's creative talents have been use to communicate positive messages. She also pointed to the ways that, like any other element in our society, the industry can inadvertently present mixed or pro-drug messages. By each element of society doing its part to self-examine what it does and how it impacts on society, we can each play a role in *bettering* society as well. Johnson also called for more aggressive efforts to provide critical viewing skills, or media education, to young people so that they learn to question the images and sounds they are exposed to in popular culture.

D. Panel: Creative Decision Making

Writer/Producer Jonathan Estrin of List-Estrin Productions moderated a panel analyzing the outline for a hypothetical TV police drama pilot episode (created specifically for this panel) for its positive virtues as well as its excesses in the realms of drug use and gratuitous violence. Panelists were Pancho Mansfield, Director of Development, Showtime Networks; Roland McFarland, VP Broadcast Standards & Practices, Fox Broadcasting Co.; Dick Wolf, executive producer, *Law and Order* & *NY Undercover*, and President, Wolf Films; and Michele Lee, EIC Board Director and Actor/Producer/Director, Michele Lee Productions.

Each panelist presented creative alternatives to enable the show to be less gratuitous while equally exciting, each from the perspective of his/her own role in the creative, production and programming processes. Following this, several students ages 12 - 17, from both suburban and inner city public schools, presented their view of the show and the panelists' reactions, and the potential impact of such a show on their peers.

E. Panel: Media Research

The panel was moderated by Robert W. Denniston, Director of the Division of Public Education and Dissemination for CSAP. Ivan J. Juzang is President of Motivational Educational Entertainment Productions (MEE), a firm that specializes in researching attitudes and behaviors of African American youth

and hip hop culture for media and entertainment clients and providing recommendations for marketing entertainment to and impacting positive behavior change upon this audience segment. Dr. Jeffrey Cole, Director of the Center for Communication Policy at UCLA, presented the findings of his recent study, commissioned by the broadcast television networks, of American television violence. Winston H. Cox, EIC Trustee and Co-Chairman of Voices Against Violence, the anti-violence initiative of the National Cable Television Association (NCTA), discussed the major projects of the cable industry designed to combat violence in society, including the Voices Against Violence Week in which cable networks air programming with anti-violence themes, and its media literacy project.

F. Luncheon

Brandon Tartikoff, EIC Trustee and Chairman of New World Entertainment opened the luncheon program by introducing the distinguished dais guests: Bill Blinn, Ed Crane, Joan Hyler, Susan Boyd, Leroy Bobbitt, Laurel Sylvanus, Jim Chabin, Charles FitzSimons, Monica Young Moulin, Jeff Finlayson, Douglass Bergmann, Del Reisman, Tony Cox, John Agoglia, John O'Reilly, Bill Thomas, Brian Dyak, Elaine Johnson, Alan Leshner, and Lionel Chetwynd. The dais was comprised of a representative from EIC, each of the co-sponsoring organizations, each of the companies that provided funding or in-kind services for the symposium, and the luncheon keynote speaker.

Dr. Johnson presented awards as "Partners in Prevention" to EIC and the 16 co-sponsoring organizations of the symposium. This was followed by a video presentation that included several of EIC's *Stop the Madness* PSAs and excerpts from the PBS Bill Moyers-hosted documentary *What Can We Do About Violence?* Blinn introduced award-winning writer/producer/director Lionel Chetwynd of Two Cities Film, who presented the luncheon keynote address. Chetwynd made it clear that the First Amendment is unambiguous about freedom of speech, and that the entertainment industry, while capable of touching and moving many through its many thoughtful productions, must take responsibility for itself.

G. Breakout Sessions

Television.

Facilitators:
William C. Allen, Co-Chair, National Council for Families & TV
Alan Gerson, Sr. VP TV/Business Development, Ticketmaster

Music and Music Video.

Facilitators:
Laurel Sylvanus, President, Music Video Association
Michael Reese, Director, Marketing, Silas Records

Motion Pictures and Home Video.

Facilitators:

Maria La Magra, VP Publicity, MCA Universal Home Video
Marie G. Dyak, Dir., Special Projects, Ent. Industries Council

The goals for the breakout sessions, as reviewed with each group, were as follows:

1. Ascertain a range of ideas relative to each medium's potential role in addressing the public health issues of drug use and violence.
2. Present some initial ideas for discussion as new initiatives that EIC developed prior to the symposium.
3. Discuss and evaluate the potential of all the ideas introduced by EIC or others during the session.
4. Prioritize each idea discussed according to the following criteria:
   a. Is it reasonable?
   b. Is it in the best interests of the industry?
   c. Does it have benefits to the general public?
   d. Does it have value to the public's perception of the pro-active role the industry **can** and **has** and **will** play in dealing with these issues?
5. Present the group's recommendations to the entire symposium.

Facilitators opened each session by explaining the three strategies most affecting the entertainment industry's participation in social issues:

Reactive: This is what the industry seems to do most--react to the strategies of outside entities looking in at them, generally attacking them, trying to influence them. This process will never end. It is inherent in the creation of various ratings systems and standards and practices policy manuals. The industry should be prepared to react by tracking its strengths, contributions, etc.

Proactive: This is what the industry doesn't do enough of--recognizing that it has a role to play in dealing with societal issues like any other "community" in society, identifying ways it can contribute, and taking action to the degree any one member deems reasonable within the parameters of his or her daily work. It requires a consciousness or awareness of the relationship between one's job and the industry's role in society. An example of this sort of action is the EIC notebook, *Spotlight on Depiction of Health and Social Issues*. EIC recognized there was a role for the industry to play on particular issues, identified a way the industry could impact and take action, developed and delivered the resource materials to sensitize individuals, and left it to them to take action on it as they deemed appropriate and reasonable.

Prescriptive: This is where the government or an outside advocacy group tries to dictate to the industry what it should or shouldn't do in the way of content This is the area the industry wants to avoid, and the strategy that seems lately to be sharing the spotlight with the reactive strategy.

Youth Response.

Host:
Stan Lee, Chairman, Marvel Entertainment Group/EIC Trustee
Facilitators:
Karen Barnes, Exec.VP StoryMakers, Fox Children's Network
Aaron Meyerson, VP Production/Development, DIC Films

This spin-off from the other breakout sessions had its own set of goals as follows:

1. Share with each other what each has heard in his or her respective breakout sessions.
2. Present some initial thoughts and reactions to what each has to report.
3. Discuss and evaluate the potential of all the ideas that have been introduced in the other breakout sessions thus far.
4. Prioritize the ideas that have been discussed according to the following criteria:
   a. Is it a valid idea that can have impact?
   b. How will youth peers react to it?
   c. Does it have value in shaping peers' perceptions of the pro-active role the industry can play in dealing with these issues?

H. Breakout Session Reports and Adjournment

Upon conclusion of the breakout sessions at the end of their allotted times, symposium participants reconvened in a plenary session in which the facilitators of each session reported back to the larger body the recommendations which had been agreed upon in their respective discussions. Brian Dyak thanked participants for their input, participation and support, pointing to CSAP's financial support of the symposium as a vital first step to building the necessary bridge between industry involvement and societal encouragement for positive action. The symposium's dialogue and resultant recommendations, as reported by the facilitators and discussed in this written report, was the second step in the process.

It was agreed that EIC would follow through on crafting a report to the participants, the industry in general, and to elected officials, government agencies and other outside organizations involved in addressing the issues of violence, tobacco, alcohol and other drugs. EIC will also seek funding to be able to further the process of encouraging members of the industry to implement appropriate elements of the recommendations developed during the symposium.

APPENDIX 4: ADVISORY COMMITTEE

American Federation of Television and Radio Artists (AFTRA)
Susan Boyd, President
Pamm Fair, Assistant Executive Director

Association of Independent Television Stations (INTV)
James Hedlund, President

Caucus for Producers, Writers and Directors (The Caucus)
William Blinn, Chairman, Steering Committee

Entertainment Industries Council, Inc. (EIC)
Brian Dyak, President/CEO
Larry Deutchman, Sr. VP Production and Marketing

Entertainment Publicists Professional Society (EPPS)
Rebecca Segal, President
Monika Young Moulin, Board Member

Music Video Association (MVA)
Sean Fernald, Immediate Past President
Laurel Sylvanus, President

National Association of Television Program Executives (NATPE)
Leroy Bobbitt, Board Member, Violence Committee

National Cable Television Association (NCTA)
Torie Clarke, VP Public Affairs

Producers Guild of America (PGA)
Charles FitzSimons, Executive Director
Tom Cole, Chairman, Events Committee

PROMAX International
Jim Chabin, President

Publicists Guild of America
Ed Crane, President
Henri Bollinger, Immediate Past President
Heidi Trotta, Member
Marlene Mattaschiam, Business Representative

Recording Industry Association of America (RIAA)
Hilary Rosen, President

Screen Actors Guild (SAG)
Richard Masur, President/Chair, Ad Hoc Committee on Violence in the Media

Video Software Dealers Association (VSDA)
Bob Finlayson, VP Communications

Women in Film (WIF)
Donna Shu, Associate Director
Suzanne Goldstein, Chairman, Issues and Advocacy Committee

Writers Guild of America, west (WGAw)
Del Reisman, Past President

ADDITIONAL COMMITTEE MEMBERS:
Thomas E. Backer, Ph.D., President, Human Interaction Research Institute
Joanne Reeves, Office of Corporate and Public Affairs, MCA, Inc.
Lloyd D. Johnston, Ph.D., Program Director, University of Michigan Substance Abuse Center

Larry Stewart, Board Director, Entertainment Industries Council, Inc.
Ivan Juzang, President, Motivational Educational Entertainment Productions
Bert Loeb, Ph.D., President, New Focus, Inc.

APPENDIX 5: SYMPOSIUM AGENDA

Thursday, October 19, 1995
Sheraton Universal
Universal City, CA

8:00 a.m. - 8:30 a.m.	**REGISTRATION/CONTINENTAL BREAKFAST**
8:30 a.m. - 8:50 a.m.	**WELCOMING REMARKS** **John Agoglia**, EIC Trustee/President, NBC Enterprises **Brian L. Dyak,** President/CEO, Entertainment Industries Council, Inc.
8:50 a.m. - 9:30 a.m.	**PREVENTION IN NATIONAL DRUG CONTROL POLICY** *Keynote Address:* **Lee P. Brown, Ph.D.**, Director, Office of National Drug Control Policy Executive Office of the President, The White House
9:30 a.m. - 10:30 a.m.	**SCOPE OF THE PROBLEM** *Opening Statement / Introductions:* **Joan Hyler,** President, Women in Film *"Relationship Between Drugs and Violence"* **Alan I. Leshner, Ph.D.**, Director, National Institute on Drug Abuse *"Adolescent Drug Use / Perceptions of Celebrities"* **Lloyd D. Johnston, Ph.D.**, Program Director and Acting Director University of Michigan Substance Abuse Center *"Partners in Prevention: An Award-Winning Performance"* **Elaine M. Johnson, Ph.D.**, Director, Center for Substance Abuse Prev.
10:30 a.m. - 10:45 a.m.	**BREAK**
10:45 a.m. - 11:45 a.m.	**ROLE PLAY: CREATIVE DECISION MAKING** *Moderator / Narrator:* **Jonathan Estrin,** Writer/Producer, List-Estrin Productions *Cast of Characters:* *Cable Programming Executive:* **Pancho Mansfield**, Director, Development, Showtime Networks, Inc. *Standards and Practices Executive:* **Roland McFarland**, VP Broadcast Standards and Practices Fox Broadcasting Company *Producer:* **Dick Wolf,** Executive Producer "Law and Order"/"NY Undercover"/President, Wolf Films *Actor:* **Michele Lee**, EIC Board Director Actor/Producer/Director, Michele Lee Productions **Youth Reaction/Q&A**
11:45 a.m. - 12:30 p.m.	**PANEL: MEDIA RESEARCH** *Moderator:*

Robert W. Denniston
Director, Division of Public Education and Dissemination
Center for Substance Abuse Prevention

The Hip Hop Culture:
Ivan J. Juzang, President, Motivational Educational Media Productions
Violence Monitoring: Broadcast Television Study:
Jeffrey Cole, Ph.D., Director, Center for Communication Policy, UCLA

Violence Monitoring: Cable Television Study:
Winston H. Cox, EIC Trustee/Co-Chairman, Voices Against Violence

12:30 p.m. - 1:45 p.m. **LUNCHEON**
Introduction of distinguished guests
Brandon Tartikoff, EIC Trustee/Chairman, New World Entertainment

Recognition Presentations:
Elaine M. Johnson, Ph.D., Director, Center for Substance Abuse Prev.

Video Presentation

Introduction of Keynote Speaker:
William Blinn, Chairman, Steering Committee
Caucus for Producers, Writers and Directors

Keynote Address:
Lionel Chetwynd, Writer/Producer/Director, Two Cities Film

1:45 p.m. - 2:45 p.m. **BREAKOUT SESSIONS**
Television:
Facilitators:
William C. Allen, Co-Chairman, National Council for Families & TV
Alan Gerson, Sr. VP Television/Business Development, Ticketmaster

Motion Pictures/Home Video:
Facilitators:
Marie Dyak, Dir., Special Projects, Entertainment Industries Council
Maria La Magra, VP Publicity, MCA Universal Home Video

Music/Music Video:
Facilitators:
Michael Reese, Director, Marketing/Artist Development, Silas Records
Laurel Sylvanus, President, Music Video Association

2:45 p.m. - 3:00 p.m. **BREAK**

3:00 p.m. - 3:50 p.m. **BREAKOUT GROUPS CONTINUE/YOUTH REPS CONVENE**
Facilitators:
Aaron Meyerson, VP Production/Development, DIC Films
Karen Barnes, Exec. VP StoryMaker Prods., Fox Children's Network

Host:
Stan Lee, EIC Trustee/Chairman, Marvel Entertainment Group

4:00 p.m. - 5:00 p.m. **BREAKOUT GROUP SUMMARIES/YOUTH RESPONSE**
Summaries/Q & A:
Breakout Session Facilitators

APPENDIX 6: PARTICIPANTS

John Agoglia, President, NBC Enterprises/Trustee, Entertainment Industries Council, Inc.
Stephanie Alexander, Independent Publicist
William C. Allen, Consultant, MTM Television/Co-Chairman, National Council for Families & Television
Bo Andersen, VP Government Affairs, Video Software Dealers Association
Harry Anderson, VP Corporate Communications, New World Communications
Ralph Andrews, Producer/Founding Chairman, Entertainment Industries Council, Inc.
Dick Askin, President, Tribune Entertainment Company
Tom Backer, President, Human Interaction Research Institute
Neal Baer, Story Editor/Writer, "E.R."
Ruben Barajas, Program Director, Scott Newman Center
Karen Barnes, Exec. VP StoryMakers Productions, Fox Children's Network
Philip Barry, Producer, Philip Barry Productions
Douglass Bergmann, Director of Research, Screen Actors Guild
William Blinn, Writer/Producer/Chairman, Caucus for Producers, Writers & Directors
Leroy Bobbitt, Loeb and Loeb/General Counsel, National Association of Television Program Executives
Gina Boden, Member, Women in Film
Henri Bollinger, Bollinger Public Relations/Board Member, Entertainment Publicists Professional Society
Alyse Booth, Director, Communications, Center on Addiction and Substance Abuse
Susan Boyd, Actress/President, American Federation of Television and Radio Artists
Lee Brown, Ph.D., Director, White House Office of National Drug Control Policy
Robert Brown, Dir., New Technologies/Information Systems, American Federation of TV & Radio Artists
Danielle Cagaanan, Executive Producer/Head, Music Video Division, Satellite Films
Jim Chabin, President, PROMAX International
Lionel Chetwynd, Writer/Producer/Director, Two Cities Film
Avery Cobern, VP Standards & Practices, Fox Children's Network
Jeffrey Cole, Ph.D., Director, Center for Communication Policy, UCLA
Tom Cole, Producer/Events Committee, Producers Guild of America
JacqueLynn Colton, Actress/9th Vice President, Screen Actors Guild
Winston H. Cox, Co-Chairman, Voices Against Violence/Trustee, Entertainment Industries Council, Inc.
Ed Crane, Principal, Editorial Ink/President, Publicists Guild of America
Rebekah Crawford, Development Executive, Renaissance Pictures
Barry Dastin, Partner, Kaye, Scholer, Fierman, Hays and Handler
Anne Deasey, Video Commissioner, Capitol Records
Bob Denniston, Dir., Div. of Public Education and Dissemination, Center for Substance Abuse Prevention
Larry Deutchman, Sr. VP Production/Marketing, Entertainment Industries Council, Inc./President, Dynamic Communications International, Inc.
Dennis Doty, Producer, Cates/Doty Productions
Brian L. Dyak, President/CEO, Entertainment Industries Council, Inc./Chairman, Center for Interactive Media Social Responsibility
Marie G. Dyak, Director, Special Projects, Entertainment Industries Council, Inc.
Jonathan Estrin, Writer/Producer, List-Estrin Productions/Board Member, Writers Guild of America west
Pamm Fair, Assistant Executive Director, American Federation of Television and Radio Artists
Fern Field, Producer, BrookField Productions
Bob Finlayson, VP Communications, Video Software Dealers Association
Charles FitzSimons, Executive Director, Producers Guild of America
Anna Marie Galbraith, Parent
Courtney Galbraith, Student, Oak Avenue Middle School
Robert Garon, Independent Publicist
Alan Gerson, Sr. VP Television/Business Development, Ticketmaster Corporation
Barbara Goen, Director, Publicity, KCET-TV
David Goldsmith, Producer, Goldsmith Co./Co-Chairman, Finance, Entertainment Industries Council, Inc.
Susan Goldstein, Principal, Goldstein Media/Chairman, Issues & Advocacy Committee, Women in Film
Barry Greenberg, Owner, Celebrity Connection
William J. Hamm, Sr. VP Drama Development, Universal Television
Basil Hoffman, Actor
Lorrie Houchin, Student, Thousand Oaks High School

Brad Hunt, Sr. VP Marketing, Zoo Entertainment
Joan Hyler, Principal, Hyler Management/President, Women in Film
Sidney Iwanter, VP Programming, Fox Children's Network
Janet Alston Jackson, Executive Director, Believe in Yourself, Inc.
Walter Jackson, CEO, Believe in Yourself, Inc.
Elaine Johnson, Ph.D., Director, Center for Substance Abuse Prevention
Lloyd Johnston, Ph.D., Program Director, University of Michigan Substance Abuse Center
Jon Joyce, Actor/Board Member, American Federation of Television and Radio Artists
Ivan Juzang, President, Motivational Educational Entertainment Productions
Liz Kiley, Manager, Radio Affiliations, The Box
Andrew Knox, Screen Actors Guild
Maria La Magra, VP Publicity, MCA Universal Home Video
Susan Land, Manager, Comedy Development, Warner Bros. Television
Barry Lawrence, Partner, Kaye, Scholer, Fierman, Hays and Handler
Michele Lee, Actor/Producer/Director, Michele Lee Prods./Board Dir., Entertainment Industries Council
Stan Lee, Chairman, Marvel Entertainment Group/Trustee, Entertainment Industries Council, Inc.
Alan Leshner, Ph.D., Director, National Institute on Drug Abuse
Carole Lieberman, M.D., Psychiatrist
Bert Loeb, Ph.D., President, New Focus, Inc.
Pat Lucas, VP/General Manager, Soundtrack Division, EMI Music Publishing
Jackie MacDonald, Executive Director, Scott Newman Center
Pancho Mansfield, Director, Original Series, Showtime Networks, Inc.
George Marcelles, Consultant, Center for Substance Abuse Prevention
Denise Marsh, Programming Executive, The Disney Channel
Rick Mater, Head of Standards & Practices, Warner Bros. Network
Mitch Matovich, Producer, Matovich Productions
Marlene Mattaschiam, Business Agent, Publicists Guild of America
Kent McCord, Actor/Former 1st Vice President, Screen Actors Guild
Roland McFarland, VP Broadcast Standards & Practices, Fox Broadcasting Company
Karen McNally, Investor Relations, Pharmalytics, Inc.
Aaron Meyerson, VP Production/Development, DIC Films
Sun Moon, Associate Producer, Carlson-Pullin Productions
Paul Napier, Actor/Board Member, Screen Actors Guild
Mike Ney, Principal, Johnson, Bassen & Shaw
Norm Nixon, Producer/Manager, Nixon-Katz Entertainment/Trustee, Entertainment Industries Council
John C. O'Reilly, Ph.D., President, Pharmalytics, Inc.
Mary Oreck, Partner, Borenstein-Oreck-Bogart Agency
Sandi Padnos, President, Padnos Ink
Roz Pierson, Program Consultant, The Wellness Foundation
Luisa del Carmen Pollard, Center for Substance Abuse Prevention
Lee Powell, Student, Davis Middle School
Judy Price, VP Children's Programs, CBS Entertainment
Stephen Pullin, Producer, Carlson-Pullin Productions
Lee Rafner, Producer, Up Front Productions, Inc.
Michael Reese, Director, Marketing, Silas Records
Del Reisman, Writer/Past President, Writers Guild of America west, Inc.
Mark Robert, President, Celebrity Connection
Brian Roberts, Radio Personality, Westwood One Networks
Lisa Rodriguez, Entertainment Industries Council, Inc.
Hilary Rosen, President, Recording Industry Association of America
Pat Russell, Co-Chairman, Media Committee, Los Angeles Coalition to Prevent Violence
Justin Saltzman, Student, Thousand Oaks High School
Rebecca Segal, VP Prog./Publicity, Sky Broadcasting/Pres., Entertainment Publicists Professional Society
Joan Sekuler, Globalvision
Donna Shu, Acting Executive Director, Women in Film
David Suchin, Vice President, The Suchin Company
Laurel Sylvanus, President, Telemotion/President, Music Video Association
Brandon Tartikoff, Chairman, New World Entertainment/Trustee, Entertainment Industries Council

George Taweel, Partner, Taweel-Loos and Company Entertainment
Lydia Taylor, Member, Women in Film
Debra Tellez, American Federation of Television and Radio Artists
Makani Themba, Marin Institute
Bill Thomson, Partner, Kaye, Scholer, Fierman, Hays and Handler
Hal Uplinger, Producer, Uplinger International
Lance Webster, Director of Publicity, Public Broadcasting Service
Robert Werden, Independent Publicist
Dick Wolf, President, Wolf Films/Executive Producer, "Law & Order"/"NY Undercover"/"Swift Justice"
Monika Young Moulin, Board Member, Entertainment Publicists Professional Society
Jamie Zeledone, Jr., Student, Venice High School
Joe Zesbaugh, President, Pacific Mountain Network

WHITE HOUSE LEADERSHIP CONFERENCE ON
YOUTH, DRUG USE, AND VIOLENCE

Media Breakout Session

2:00 Welcome/Introductory Remarks
-Carol H. Rasco

Participant Introductions

Roundtable Discussion

2:20–2:40 **Setting the Context: The Connection between Media, Youth Violence and Drug Use**

2:40–3:00 **Realism About Pressures Within Media Industry**

3:00–4:00 **Given the connection and pressures, strategies for meeting the challenge**

- Providing Parents Information on and Control over Programming (V-chip; Rating system) → Carol will ask Greg for update here.
- Media Literacy
- Using the Media to Communicate Anti-Drug and Anti-Violence Messages, and to Promote Self-Esteem among Youth
  -Advertising Campaigns
  -Industry Education/Positive Messages in Programming
- Promoting Positive and Educational Programming
  -Public Broadcasting
  -Pressure through Public Opinion

DIRECTIONS TO ELEANOR ROOSEVELT HIGH SCHOOL
7601 HANOVER PARKWAY
GREENBELT, MD 20770

From I-95 (The Beltway) If Proceeding North:

Get off the Beltway at Exit #22A (Baltimore Washington Pkwy. towards Baltimore). On exit ramp, bear right immediately to Rt. 193 (Greenbelt Road). Turn right onto Greenbelt Road (towards NASA) and continue .3 of a mile on Greenbelt Road to the second light (Hanover Pkwy.) Turn left onto Hanover Parkway and then take first right onto school property.

From I-95 (The Beltway) If Proceeding South:

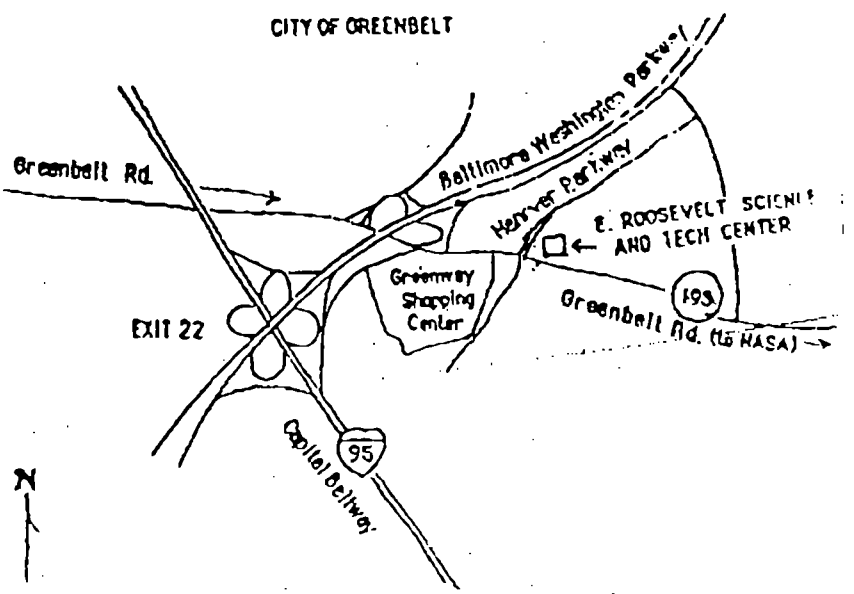
Get off of the Beltway at Exit #22A (Baltimore Washington Pkwy. towards Baltimore). Take the Balitmore Washington Pkwy. towards Baltimore to Rt. 193 (Greenbelt Road). Exit to the right, following the exit ramp to the road. Turn left at the light (towards NASA) from exit ramp onto Greenbelt Road and continue to Hanover Pkwy. Turn left at the next light onto Hanover Pkwy. and then take first right onto school property.

From Washington, D.C.:

Take the Baltimore Washington Pkwy towards Baltimore to Rt. 193 (Greenbelt Road). Exit to the right following the exit ramp to Greenbelt Road. Turn left at the light (towards NASA) from exit ramp onto Greenbelt Road and continue to Hanover Pkwy. Turn left at the next light onto Hanover Parkway and then take the first right onto school property.

From Baltimore:

Take the Baltimore Washington Pkwy. towards Washington to Rt. 193 (Greenbelt Road). Exit on the right, following the exit ramp to the STOP sign, turn left and continue a short distance to Greenbelt Road. Turn left at the second right onto Hanover Pkwy. and then take first right onto school property.



FINAL AGENDA
DRAFT

WHITE HOUSE LEADERSHIP CONFERENCE ON YOUTH, DRUG USE, AND VIOLENCE

Thursday March 7

8:30 a.m. **Registration**

9:30 a.m. **Welcoming Remarks**

Dr. Gerald Boarman
Principal, Eleanor Roosevelt High School

National Anthem
Performed by Marliss Ladson, Duke Ellington School of Arts, D.C.

General Barry McCaffrey
Director, Office of National Drug Control Policy

Representative Steny Hoyer

Senator Paul Sarbanes

Governor Parris Glendenning

10:00 a.m. **Roundtable:** *Youth and Parent Perspectives on Reducing Adolescent Drug Use and Violence*
Co-chaired by Director Barry McCaffrey and Secretary of Housing and Urban Development Henry Cisneros

Jarrett Alexander, senior, Eleanor Roosevelt High School, Greenbelt, Md.
LaVerna Fountain, Teach Teens to Teach Teens Non-Violence Institute, Harrisburg, Pa.
Chocka Guiden, student, Portland State University, Portland. Or.
Kari Peters, Washington Regional Alcohol Program, Sterling, Va.
Carol Reeves, President, National Family Partnership, Greenville, S.C.
Jessica Shillander, student, New Market Skills School, Tumwater, Wa.
Brett Sturgill, student, Benjamin Middle School, Bowie, Md.

FINAL DRAFT

11:00 a.m. **Remarks to the Students of Eleanor Roosevelt High School**

Dr. Gerald Boarman
Principal, Eleanor Roosevelt High School

General Barry McCaffrey
Director, Office of National Drug Control Policy

Vice President Albert Gore

Mark Anderes
Student Government President
Eleanor Roosevelt High School

President William J. Clinton

12:00 p.m. **Presidential Roundtable:** *Reports to the President on Promising Community Strategies To Reduce Youth Drug Use and Violence*

Margaret Altstaetter, Student of the Year, Students Against Driving Drunk, Wilmington College, Ohio
Dr. Lonise Bias, Maryland
James Burke, Chairman, Partnership for a Drug Free America, New York, N.Y.
Joseph Califano, President, Center on Addiction and Substance Abuse, Columbia University, New York, N.Y.
Carl Cohn, Superintendent, Long Beach Unified School District, Long Beach, Ca.
Governor Parris Glendenning
Nat Glover, Sheriff, Jacksonville, Fl.
Yvonne Green, Director, Safe Schools Initiative, Washington, D.C.
Representative Steny Hoyer
Jesse Jackson, National Rainbow Coalition, Washington, D.C.
Kurt M. Landgraf, President and CEO, DuPont Merck, Chadds Ford, Pa.
Karen Lee, Senior, Eleanor Roosevelt High School and Member, Students Against Violence, Greenbelt, Md.
Izaak Prado, student, Dinuba Community School, Visalia, Ca.
Senator Paul Sarbanes
Jeff Tauber, President, National Association of Drug Court Professionals, Alexandria, Va.

FINAL DRAFT

1:00 p.m. **Lunch** -- Hosted by DARE America and A. T. & T.

2:00 p.m. **Breakout Sessions**

(1) Strengthening the Justice System Response to Juvenile Crime
- Moderated by Associate Attorney General John Schmidt

(2) Strengthening the Law Enforcement Response to Juvenile Crime
- Moderated by Attorney General Janet Reno

(3) Making Schools Safe, Orderly, and Drug Free
- Moderated by Secretary of Education Richard Riley

(4) Strengthening Families and Creating Safe Passages for Youth
- Moderated by Secretary of Health and Human Services Donna Shalala

(5) Mobilizing Communities
- Moderated by Secretary of Housing and Urban Development Henry Cisneros

(6) The Media's Role in Preventing Youth Drug Use and Violence
- Moderated by Domestic Policy Advisor Carol Rasco

(7) Curbing Underage Drinking
- Moderated by Secretary of Transportation Federico Pena

(8) Reducing Drug Use Through Treatment and Prevention
- Moderated by Director Barry McCaffrey

(9) Strategies to Eliminate Gangs and Gun Violence
- Moderated by Secretary of the Treasury Robert Rubin

4:00 p.m. **Closing Plenary**

Director Barry McCaffrey

Attorney General Janet Reno

WHITE HOUSE CONFERENCE - CONFIRMED PARTICIPANTS LIST AS OF 3/6/96

Groups	Last Name	First Name	Category	State	Race	Sex	Organization	Title	City	Sponsor
MED	Blinn	William		CA		M	Caucus for Producers, Writers and Dir	Chairman	Encino	
MED	Boehm	Helen		NY					NY	
MED	Bonnette	Richard	Business	NY		M	Partnership for a Drug Free America	President/CEO	NY	Dennis Burke
MED	Calhoun	John	Prevention Specialist	DC	W	M	NCPC	Pres	Washington	Greg Everts
MED	Campbell	Inniss	Youth	MO		M	Americorps Members, Youthnet		Kansas City	Corp for Nat'l Service
MED	Clarke	Torie		DC			Public Affairs and Strategic Council	Vice President	Washington	
MED	Drozd	Crystal	Youth	PA		F			Reading	CADCA
MED	Duffy	Mary	Media	NY		F	The Montel Williams Show	Executive Producer	NY	WH-DPC
MED	Dyak	Brian L.		VA		M	Entertainment Industry Council	President and CEO	Reston	
MED	Dykstra	Richard	Media	KS		M	Junction City Police Dept.	Officer	Junction City	MOC
MED	Earls	Felton	Academia	MA	B	M	Harvard-Sch Pub Hlth		Boston	DOJ/OJP/NIJ
MED	Essner	Robert		PA					Philadelphia	
MED	Falco	Mathea		DC		F	Drug Strategies	President	Washington	HHS
MED	Figel	Brad		DC					Washington	
MED	Flanagan	Timothy	Academia	TX		M	College of Criminal Justice	Dean	Huntsville	MOC
MED	Hester	Lucille		DC					Washington	
MED	Hobbs	Rene	Educator	MA		F	Babson College	Professor	Babson Park	ONDCP
MED	Jaffe	Karen		DC		F	KIDSNET, Inc.	Executive Dir	Washington	
MED	Kelly	Marcy	Media	CA		F	Media Scope	President	Studio City	DOJ/OJJDP
MED	Kern	Jessica	Youth	WI		F	Washington High School	Student	Milwaukee	MOC
MED	Kroll	Alexander		NY			The Advertising Council	President	NY	
MED	Ladson	Marliss		DC					Washington	
MED	Mahoney	Stacey		DC		F	Children's Express	Editor	Washington	
MED	Moses	Susan		MA					Boston	
MED	Nelson	John		DC					Washington	
MED	Phillips	Robert		DC		M	American Psychiatric Association	Deputy Medical Dir	Washington	
MED	Roberson	Russell	Youth	AR		M			N Little Rock	Boys & Girls Club
MED	Rosen	Fredric David		CA		M	Ticketmaster Corporation	Chair & Chief Exec Off	Los Angeles	
MED	Schmidt	Jan		MD			Advocates for Children and Youth		Baltimore	
MED	Tucker	C. Delores		DC		F	Nat'l Political Black Congress for Women	Chair	Washington	
MED	Wolf	Dick		CA		M			Universal City	

WHITE HOUSE LEADERSHIP CONFERENCE ON YOUTH, DRUG USE, AND VIOLENCE

Media Breakout Session

Advertising

Alex Kroll — Recent $7-8 billion initiative focusing on kids; part of Nashville Conference
Chairman Emeritus
The Advertising Council

Brad Figel — Nike--key influence on kids; Nike P.L.A.Y. Program for youth
Director, Government Relations
Nike, Inc.

John Calhoun — Involved in PSA "Take a Bite out of Crime"
National Crime Prevention Council

Industry/Business

Brian L. Dyak — EIC helps promote positive messages for youth thru entertainment media
President and CEO
Entertainment Industry Council

Fredric D. Rosen — Ticketmaster sponsors youth-oriented corporate outreach programs; considering new initiatives
Chairman and Chief Executive Officer
Ticketmaster Corporation

Cable

Dr. Helen Boehm
Senior Vice President
Public Responsibility and Network Standards
MTV Networks

Juanita Scarlett
Nickelodeon

Torie Clarke — Funded National Television Violence Study (done by Mediascope)
Vice President, Public Affairs and Strategic Counsel
National Cable Television Associstion

Creators/Producers

Bill Blinn — Credits include Brian's Song, Roots, and Fame
Chairman,
Caucus for Producers, Writers and Directors

Mary Duffy
The Montel Williams Show

Dick Wolf — Creator/Producer of Law and Order, New York Undercover, and Swift Justice
Executive Producer

Public Health

Susan Moses — Squash It! Campaign; Deputy to Jay Winsten
Deputy Director, Center for Health Communications
Harvard School of Public Health

Robert Phillips, M.D.
Deputy Medical Director
American Psychiatric Association

John C. Nelson, M.D. — AMA has been very supportive of V chip and rating
Board Member
American Medical Association

Media Literacy

Renee Hobbs — Award-winning media literacy materials, including for K-12 educ.
Assoc. Prof. of Communication
Babson College

Advocacy

Marcy Kelly — Dir. of National Television Violence Study; numerous campaigns for
Media Scope — improving the way public hlth and social issues depicted in media

Karen Jaffe — Computerized clearinghouse for kids' media; Nashville participant
Executive Director
KIDSNET, Inc.

C. Delores Tucker — Crusade against "gangsta" and pornographic rap music
National Political Black Congress for Women

Jan Schmidt — Disseminates ratings and information on Maryland tv programs
MD Campaign for Kids' TV
Advocates for Children and Youth

Journalism

Stacey Mahoney — Youth journalist
Editor, Children's Express

Academia

Felton Earls — Principal Investigator of Project on Human Devlpt in Chicago
Harvard School of Public Health — Neighborhoods

Timothy Flanagan — Research includes public opinion on juv justice issues
Dean, College of Criminal Justice, TX

Juvenile Justice/Police

Rick Dykstra — '95 Crime Prev Officer of the Year; "D.A.R.E. on the AIR" radio show
Junction City, KS Police Dept

March 6, 1996

MEMORANDUM FOR CAROL H. RASCO

CC: Jeremy Ben-Ami

FROM: Molly Brostrom MBb

RE: Briefing materials for Media Breakout Session

Attached are:

- A list of most/key participants in the breakout session with a short bullet on relevant background. I've also pulled the brief biographies submitted by the participants for further background on them. (I'll also attach the entire biography book.)

- A brief outline for the session and detailed talking points.

  As you'll see in the talking points, the strategy discussion includes quite a few different strategies; it is obviously not essential/will be impossible to discuss them all. Since there are quite a few people in the session who working on advertising campaigns and other ways to use the media to communicate the anti-drug and violence message, I would suggest ensuring that discussion is given plenty of time.

Please let me know if there is anything else you need/would like as background.

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YOUTH, DRUG USE, AND VIOLENCE

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-Carol H. Rasco

Participant Introductions

Roundtable Discussion

2:20-2:40 **Setting the Context: The Connection between Media, Youth Violence and Drug Use**

2:40-3:00 **Realism About Pressures Within Media Industry**

3:00-4:00 **Given the connection and pressures, strategies for meeting the challenge**

- Providing Parents Information on and Control over Programming (V-chip; Rating system)
- Media Literacy
- Using the Media to Communicate Anti-Drug and Anti-Violence Messages, and to Promote Self-Esteem among Youth
  -Advertising Campaigns
  -Industry Education/Positive Messages in Programming
- Promoting Positive and Educational Programming
  -Public Broadcasting
  -Pressure through Public Opinion

TALKING POINTS

OPENING REMARKS

Welcome to the Media breakout session of the White House Conference on Youth, Drug Use, and Violence.

As you heard the President say today, this day is about moving forward together to meet the challenge of caring for our youth and reducing juvenile drug use and violence. This Administration has worked hard to meet that challenge -- from fighting for passage of a tough Crime bill that has put 100,000 new community police officers in neighborhoods, to creating the Community Schools program, to improving and expanding the Head Start program for our youngest citizens.

These initiatives have had made real progress -- yet we must all do more. There are too many youth at risk in our nation. And, drug use and violent crime among juveniles has crept up.

The President has issued a call for all Americans -- the media, schools, teachers, communities, churches and synagogues, businesses and government -- to take more responsibility for our children. He believes the best way to achieve this goal is by finding common ground, and building partnerships.

And that is what this conference and these breakout sessions are about: Bringing together all of you who strive to meet the challenge -- all of you who know the problems firsthand, who know what does and does not work to solve them -- and providing the opportunity to share this information with each other and people across the country -- through the report to the President that will be developed from the discussion and recommendations of each breakout session.

I don't need to tell all of you gathered here what an important element media is in meeting the challenge. The media -- television in particular for our young people -- wields a tremendous amount of power in our society. As we move deeper and deeper into the information age, this power only grows. Our meeting here today is to continue the discussion about how to use that power in positive ways.

As many of you know, last summer at the Family Conference in Nashville, the President and Vice President urged the industry to take a leadership role in helping families navigate their way safely through the modern media onslaught.

Thanks to the dedication of the President and Vice President in keeping this issue front and center we were able to pass the V chip in the telecommunications Act. And now thanks to the vision and leadership of the industry executives who gathered on February 29th with the President and Vice President, the V chip can become a reality and give responsible parents the tools they need to exercise that responsibility.

We have with us today, Greg Simon of the Vice President's office, who has been a **key** player in moving forward on these fronts. Shortly, when we get to the discussion of strategies, he can give us further background on the meeting and agreement of the 29th.

The February 29 agreement was a crucial, and hopefully momentum-building step. But there are numerous other steps that are being taken, and others that need to be encouraged. This afternoon, I hope we can share information on what is working and strategize on how to continue to move forward.

INTRODUCTIONS

Before any more time goes by, let 's quickly do a round of introductions, including a brief statement on who each of you are.

OUTLINE OF MEETING

These breakout sessions are all designed as "roundtable discussions" so please feel free to jump in when you have something to add. We have a fabulous group of participants, and I'd like to apologize at the outset for not having time to hear sufficiently from all of you.

To set the context, we'll begin with a brief discussion on the connection between media, youth violence and drug use. Then, briefly again, we will talk about some of the pressures within the industry that have lead to some of the negative influences. And then, most importantly, we will turn to the strategies -- given the connection and the pressures, how do we meet the challenge and help steer young people away from drugs and violence and toward healthy activities?

DISCUSSION

2:20 **Setting the Context: The Connection between Media, Youth Violence and Drug Use**

Marcy Kelly, why don't you start us off with your assessment of the effect and extent of media violence, based on the findings of the recent National Television Violence Study? Then perhaps, **Doctors Phillips and Nelson**, can provide us the perspectives of the medical community on the connection between media, violence and drug use.

Can one of our youth discuss being a consumer of television violence? (**Stacey Mahoney**, youth journalist, is a potential.)

2:40 **Realism About Pressures Within Media Industry**

Let's talk briefly about why there is violence, drug use, explicit sexual material in the media. Can our industry representatives talk about some of the pressures within the media industry?

(**Dick Wolf, Helen Boehm** of MTV, **Bill Blinn**, or **Mary Duffy** of the Montel Williams show are potentials.)

3:00 **Given the connection and pressures, strategies for meeting the challenge**

Enough of the problem -- how do we move forward and meet the challenge, given the connection and pressures we just heard about. Let's begin with a strategy that has been at the top of the news:

Providing Parents Information on and Control over Programming through the V-chip and Rating system.

Greg Simon of the Vice President's office can provide further explanation of the meeting and agreement reached on February 29.

Any other thoughts/comments on the V chip and rating system as a tool?

Another key tool in educating and informing parents are *Media Literacy campaigns*.

> **Renee Hobbs** can you discuss some of your award-winning media literacy work?
>
> **Jan Schmidt**, perhaps you can tell us about the Maryland Campaign for Kids TV.

If we just talked about how to mitigate negative influences, we would be missing how to harness the power and creativity of the media. And we need that power in not just communicating the anti-drug and violence messages, but in promoting self-esteem among youth.

Advertising campaigns have had some remarkable success at promoting positive social responses.

> **Alex Kroll**, please tell us about the Ad Council's recent initiatives in using the media to communicate anti-drug and anti-violence messages.
>
> **Susan Moses**, can you tell us about your experience with the Squash It campaign?
>
> **Brad Figel**, can you tell us about the genesis of the wonderful Nike ads that work to promote self-esteem in youth?

Industry Education initiatives -- in which organizations such as Mediascope have helped to educate writers, creators, or producers, and spur positive messages in programming -- are another important piece of the solution.

> Do any of our creative industry people want to talk about how easy or difficult it is to build those messages in? Does anyone want to share any thoughts on how effective these messages are?

Promoting Positive and Educational Programming--We all know that there are plenty of programs on TV that we are thankful exist -- Sesame Street... How do we encourage more of these? How do we support public broadcasting which, with an average of 6 hours a day of educational TV, is such a key source of educational programs, especially important for younger children.

Corporate Responsibility -- Members of the media industry, like other businesses are promoting youth programs as part of being responsible corporations.

> **Fred Rosen**, can you tell us about Ticketmaster's youth-oriented corporate outreach programs that provide opportunities for youth, and any plans you have for the future?

Mobilizing Public Opinion--As we've heard, the industry needs to know what consumers want.

> **C. Delores Tucker**, in your campaign against violent and pornographic art, you've succeeded in mobilizing public opinion to effect change. Can you tell us about your strategies?

CLOSING REMARKS

As all of you have shown today, many of the pieces that are critical to moving forward are out there -- building positive messages into programs, providing youth healthy programming or other alternatives, developing more critical viewers.

The media executives, despite their competitiveness, were able to come together to help youth. Other sectors (alcohol, tobacco, gun lobbyists) need to do the same.

At the federal level, we will continue to provide leadership and momentum to this issue. But we need each of you and your neighbors -- in homes and communities across the country -- helping to meet the challenges laid out for us today. Thank you very much for your participation.

MEDIA VIOLENCE

Challenge:

To identify ways that the media can be a positive or negative influence in the fight to decrease violence and drug use among youth, to provide parents and communities with the tools necessary to educate themselves about the impacts -- both positive and negative -- of the media, and to encourage more positive use of the media to steer kids away from violence and drugs.

Topics to be Covered in the Session:

The Impact of the Media -- What influence does the media have in the behavior of youth, particularly relating to violence and drug use? The consensus of the research community is that media violence has a negative impact on children. Three Surgeons General, the Attorney General's Task Force on Family Violence, the American Medical Association, the National Institutes of Mental Health, the American Psychological Association and the American Academy of Pediatrics, among many researchers, have found that viewing television violence is harmful to children. Many of these medical organizations suggest that the amount of televised violence that American children watch has serious implications for the high rates of homicide, suicide and violent crime in our society.

In an effort to address the issue of media violence and its impact on children, various solutions have been proposed ranging from limiting violent programming to late night hours, to report cards listing the sponsors of violent programs, to ratings and blocking technology. Giving parents the technology in television sets to block out programs that carry a rating for violence, the "V chip", was passed by Congress and signed into law by the President this winter. Within two years all television receivers sold in this country must contain the V chip, and the media industry was encouraged to develop a voluntary rating system for television programming -- including broadcast and cable programming. On February 29th, the industry committed to create such a rating system and to have it in place within one year.

The advantage of this approach is that it enables parents to protect their children from programs they consider inappropriate without infringing on the rights of others to view those programs. In addition, each family makes its own choice about what programs are appropriate. Parents who can not be in the TV room to supervise every program can use the V chip to block programs that have been identified by the programmer as potentially inappropriate for children. They can deactivate the V chip at any time to watch programs themselves, or to watch a more mature program with their children.

In addition to turning off programs that they feel are inappropriate for their children, parents need to be able to turn on positive programming. There is a need for more educational and positive choices of programs for families, and it will take the active participation of the public to produce such a change in the kinds of programming available.

Media Literacy -- How can parents and communities learn more about the ways that the media impact the behavior of youth? One of the most important elements of an effort to reduce the amount of violence in popular programming and its impact on children is to work with families. Once parents and children understand the power of media images and messages, they can be more critical and selective viewers of television. In addition, to the extent that families understand the impact of violence in television and choose to select less violent programming, this will have a powerful economic impact on programmers.

Positive Uses of the Media -- How has the media been used to promote more positive behaviors among youth? What has worked and what has not worked? Public health researchers and workers helped to create the "Designated Driver" campaign, along with parents and communities group. This campaign is credited with introducing the concept of a designated driver into popular culture, and helping to promote this anti-drunk driving practice among teens and adults. Currently an anti-violence campaign called "Squash It!" is being promoted in the same way.

In addition, the creative community has worked to include more positive messages in programming, for example, talking about the role of a designated driver or showing characters using seat belts. Industry, advocacy and research organizations have held workshops with the creative community to help writers, directors, and producers to develop ways to tell stories that include solving problems in a non-violent way into popular programs watched by children and teens.

Possible Action Steps:

Media Literacy -- The President and Vice President stated on February 29th following the meeting on television violence that they would like to participate in the media literacy campaign. Industry and parent initiatives have been started in this area, and they could be expanded to reach more families.

Industry Education -- Various organizations run workshops to talk with writers, producers and directors about the ways that violence or drug use are portrayed on television. This has led to a greater understanding amongst those working in the media industry of the consequences of negative images, as well as the ways that they can use positive messages to get across an anti-violence or anti-drug message.

Industry Commitments to Educational Children's Programming -- At the industry meeting with the President and Vice President on February 29th, there was a great deal of discussion of the issue of children's educational programming and ways that the amount of programming and the quality of programs can be improved. Some programming companies have committed to airing three hours a week of educational programming, and challenged others to make commitments to serve children with programming or in other ways such as supporting community projects.

Public Television -- Many of the research findings relating to television violence indicate that younger children are more vulnerable to the influences of media violence than older kids. For younger children in particular, the effects of viewing media violence are both short and long term. As kids get older, they are better able to put media violence in context and to balance it against their own life experience. Offering kids an alternative when they are pre-schoolers or 6 year olds, or 10 year olds, to violence programming is therefore critical. With an average of 6 hours a day of educational programming for children, public broadcasting is a critical source of nonviolent programming for young children.