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ACKNOWLEDGMENTS

PHILANTHROPIC SUPPORT

Generous financial support has been provided for this conference by an **anonymous donor**, the **Carnegie Corporation of New York**, the **Ford Foundation**, the **Gap Foundation**, the **Miriam and Peter Haas Fund**, the **Levi Strauss Corporation**, and the **Rockefeller Foundation**. The library space was provided by the **Joseph Drown Foundation** and an anonymous donor.

We are extremely grateful to each of these donors for their generosity and their commitment. These donors are not responsible for the statements or views expressed during this conference or in any of the conference materials.

We would also like to thank Children Now's current funders, including: the Atlas Family Foundation; Burton G. Bettingen Corporation; the California Endowment; the California Wellness Foundation; the Annie E. Casey Foundation; Commonwealth Fund; the Joseph Drown Foundation; the Friedman Family Foundation; the Richard and Rhoda Goldman Fund; the William and Flora Hewlett Foundation; the Conrad N. Hilton Foundation; the Henry J. Kaiser Family Foundation; the James Irvine Foundation; Kaiser Permanente; the W.K. Kellogg Foundation; the Koret Foundation; The Lyn and Norman Lear Foundation; the Mattel Foundation; McKesson Foundation; PacifiCare Foundation; the Ralph M. Parsons Foundation; Permanent Charities; the Rosenberg Foundation; Themis Fund of the Tides Foundation; and Working Assets.

CONFERENCE SUPPORT

This conference is presented as part of the Children & the Media Program at Children Now; and is co-sponsored by the UCLA Center for Communication Policy and Stanford University's Department of Communication.

1998 Conference Co-Chairs:

Dr. Jeffrey Cole; Director; UCLA Center for Communication Policy
Dr. Donald Kennedy; President Emeritus; Stanford University
Dr. Alvin F. Poussaint; Director; Media Center, Judge Baker Children's Center
Lois Salisbury; President; Children Now

Honorary Committee for the 5th Annual Children & the Media Conference:

Bill Bradley	Ang Lee
Tom Brokaw	Edward James Olmos
LeVar Burton	Jane Pauley
Margaret Carlson	Carole Simpson
Chuck D.	Malcolm Jamal Warner
Ossie Davis	Cornel West
Linda Ellerbee	Forrest Whittaker
Danny Glover	Juan Williams
Sylvia Ann Hewlett	William Julius Williams
Jackie Joyner-Kersey	Joanne Woodward

We also gratefully acknowledge our Conference Advisory Board and the Children & the Media Program Steering Committee for all of their support, time and sage advice.

1998 Conference Advisory Board:

Dr. Alvin F. Poussaint; Dir., Media Center, Judge Baker Children's Center [Chair]
Jannette Dates; Dean of School of Communication; Howard University
Frank Gilliam; Professor; University of California; Los Angeles
Darrell Hamamoto; Professor; University of California; Davis
Brown Johnson; Senior Vice President; Nick Jr.
Carol Monroe; Senior Vice President; Fox Kids Network
Raul Ramirez; News Director; KQED
Lois Salisbury; President; Children Now
Margaret Beale Spencer; Professor; University of Pennsylvania

Children & the Media Program Steering Committee:

David Britt; President; Children's Television Workshop
Karen Jaffe; Executive Director; KIDSNET
Geraldine Laybourne; President; Disney/ABC Cable Networks
Newton Minow; Former Chair; FCC
Dr. Donald Roberts; Chair of Communications; Stanford University
Carole Simpson; Anchor; ABC News
Ruth Wooden; President; The Advertising Council

Our Special Thanks:

We would like to thank all those who have given selflessly of their time to be with us during the conference; especially keynote speakers Edward James Olmos; Cornel West and Sylvia Ann Hewlett; our special guests Judith Winston and Meryl Marshall; and our moderators Margaret Carlson; Chuck D.; Linda Ellerbee and Juan Williams.

We would also like to thank the following individuals for all of their hard work: Amy Dominguez-Arms; Gil Avila; Gordon Berry; Angela Blackwell; Victor Caceres; Fernando Cubillas; Jand Davallou; Steve Edelstein; Eileen Espejo; Wendy Fan; Steve Fisch; Deborah Goldblatt; Marde Gregory; Leslie Carder Hoffman; Allan Jonas; Richard Masur; Media Image Coalition; Patti Miller; Becky Perrine; Lizl Peter; Casey Rickman; Beth Rickman; Rosanna Salgado; Peggy Schiller; Joyce Tang; Barry Vigon and all of the wonderful staff at Children Now.

We are very grateful to those people who worked behind the scenes to make this conference happen: John DeMarco; and the staff of the Los Angeles Regal Biltmore; Debbie Dendrinis; Russell Pyle and the staff of the Los Angeles Public Library; and Carolyn Baer and Samuel Issac at Cheers Catering.

Children Now Staff

The Children & the Media Program gratefully acknowledges the many Children Now staffers whose hard work and dedication helped make this conference possible.

Danté Allen; Associate; Communications

Nefretiri Cooley; Associate; Communications

Annette Dornboos; Director; Development

Vernae Graham; Director; Communications

Adrienne Haufler; Assistant; Children & the Media Program

Joan Lapp; Associate Director; Communications

Maisah Pradia; Assistant; Children & the Media Program

Meeghan Prunty; Director; Children & the Media Program

Demetrio Roldan; Associate; Communications

Roberto Plascencia; Assistant; Communications

Carole Shein; Senior Associate; Development

Lois Salisbury; President

Adam Tucker; Senior Associate; Children & the Media Program

Amy West; Associate; Children & the Media Program

Lisa White; Associate; Children & the Media Program

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media images of race and class

Wednesday, May 6: *The welcoming session will be at the Regal Biltmore Hotel, Gold Room*

5:30 - 7:30 p.m. Registration

6:30 - 7:30 p.m. Welcoming Reception

7:30 - 9:00 p.m. Welcoming Dinner

Keynote: **Edward James Olmos**
Actor, Director and Producer

Thursday, May 7: *All sessions on Thursday will be held at the L.A. Downtown Public Library*

7:45 - 8:30 a.m. Continental Breakfast

8:30 - 9:15 a.m. Welcome

Media, Race and Kids — Groundbreaking New Research

Dr. George Gerbner, Temple University
Celinda Lake, Lake Sosin Snell Perry and Associates
Jewel Love, Motivational Educational Entertainment [MEE]

9:15 - 10:40 a.m. ***Black, White and Rich All Over?***
Messages Entertainment Television Sends Children

Moderator: **Chuck D., Correspondent, FOX News**

Panelists: Dr. Gordon Berry, Professor, UCLA School of Education
Maria Perez-Brown, Producer, Nickelodeon
Donna Brown Guillaume, Producer, *Fairy Tales for Every Child*
Steve Park, Actor, *In Living Color* and *Fargo*
Stephen Reddicliffe, Editor-In-Chief, *TV Guide*
David Simon, Writer/Producer, *Mad About You* / *Fresh Prince*
Maiya Williams, Producer, *The Wayans Bros.* / *Roc*

10:40 - 11:00 a.m. Coffee Break

Fifth Annual Children and the Media Conference

Thursday, May 7:

Continued

11:00 - 12:20 p.m.

True Stories: Television, Reality and Children's Beliefs

Moderator: Margaret Carlson, Columnist, *Time* Magazine

Panelists: Todd Cunningham, V.P., Research & Development, MTV
Judy Muller, Correspondent, ABC News
Catherine O'Hearn, Exec. Producer, *ABC Weekend News*
Dr. Alvin F. Poussaint, Director, Media Center, Judge
Baker Children's Center
Jennifer Siebens, Bureau Chief, CBS News
Alan Snitow, Producer, KTVU-TV News
Kevin Spicer, Director, Broadcast Standards, Fox Broadcasting

12:20 - 1:20 p.m.

Luncheon

1:30 - 2:20 p.m.

Keynote: Dr. Cornel West, Professor, Harvard University
Dr. Sylvia A. Hewlett, President, National Parenting Assoc.

2:20 - 2:40 p.m.

Coffee Break

2:40 - 4:00 p.m.

From the Newsroom to the Living Room: How Media Influence Public Policies Concerning Children

Moderator: Juan Williams, Reporter, *Washington Post*

Panelists: Dr. Lori Dorfman, Co-Dir., Berkeley Media Studies Group
Dr. Frank Gilliam, UCLA, Public Policy Department
Sandy Gleysteen, Producer, *Dateline*/NBC News
Michael Males, Author, *Scapegoat Generation*
Raul Ramirez, News Director, KQED
Deborah Tang, V.P., News, Sports & Entertainment, BET

4:00 - 4:15 p.m.

**Remarks: Meryl Marshall, President
Academy of Television Arts and Sciences**

6:00 - 8:00 p.m.

Meeting/Dinner for Working Group Members [Please find full list attached]
Ciao Trattoria, 815 West 7th Street, Downtown Los Angeles

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Friday, May 8: *All sessions on Friday will be held at the L.A. Downtown Public Library*

- 7:45 - 8:30 a.m. Continental Breakfast
- 8:30 - 8:45 a.m. **Remarks:** **Judith Winston, Executive Director**
President's Initiative on Race
- 8:45 - 10:10 a.m. *Shaping Our Children's Future: The Power and Potential of Media*
Moderator: **Lois Salisbury, President, Children Now**
Panelists: Guy Aoki, Founder, Media Action for Asian-Americans
Michael Loman, Executive Producer, *Sesame Street*
Josefina Lopez, Playwright / Television writer
Brian O'Neal, V.P., Children's Programming, CBS
Dale Pollock, Producer, *Set It Off*
Danyel Smith, Editor-in-Chief, *Vibe Magazine*
Ed Solomon, Screenwriter, *Men in Black*
Judith Winston, Exec. Director, *President's Initiative on Race*
- 10:10 - 10:30 a.m. Coffee Break
- 10:30 - 11:45 a.m. *I'm Still Looking for Me: The Voices of Young People*
Moderator: **Linda Ellerbee, President, Lucky Duck Productions**
Panelists: Young people from Los Angeles County
- 11:45 - 12:45 p.m. *Next Steps:* Brainstorm Among All Conference Participants
- 12:45 - 1:30 p.m. Closing Luncheon

HOST HOTEL

Regal Biltmore Hotel
506 South Grand Avenue
Los Angeles, CA
(213) 624-1011

CONFERENCE FACILITY

Los Angeles Public Library
Mark Taper Auditorium
630 West Fifth Avenue
Los Angeles, CA

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PANEL DESCRIPTIONS

Black, White and Rich All Over?

Messages Entertainment Television Sends Children

This panel will explore the messages sent to children by the presence or the absence of their racial or class group and the quality of portrayals they do see. It will also explore the contrast between the diversity of casts of prime-time dramas and the tendency towards Black and White sitcoms. Lastly, we will discuss the impact of the ubiquity of the middle class in entertainment programs as well as the ways in which poor people are depicted. Our goal is to highlight many of the positive examples and discuss the industry realities that influence programming decisions.

True Stories: Television, Reality and Children's Beliefs

While traditional outlets report "hard news," other television programs also play a role in portraying the reality of the human condition. This panel will discuss a broad cross-section of programs that, with very different means and goals, show children reality. We will examine images of race and class across a range of programming — including broadcast news, talk shows and "reality" programs — and discuss how these programs may help shape children's sense of the world and of themselves.

From the Newsroom to the Living Room:

How Media Influence Public Policies Concerning Children

This panel will investigate the news media's *indirect* impact on children through its ability to shape adult perceptions. The premise is that news media portrayals of race, class and children influence how adults think about children and race which in turn affects their public policy decisions. The panel will begin with a brief presentation outlining a link between news coverage and juvenile justice policy. This "case-study" will provide the framework for our examination of kids, race, class and the news in the context of a range of issues such as welfare reform and affirmative action.

Shaping Our Children's Future: The Power and Potential of Media

This panel will explore the role of the media in both setting the tone and providing information for the nation's ongoing conversation on race. In examining the media's responsibility in this regard, this panel will explore the different roles, limits and potential of the news and entertainment media. Issues to address could include identifying positive images in the entertainment arena, examining the elements that make them positive and exploring how to encourage their creation. We may consider the creative and business realities involved in developing well-rounded, accurate portrayals of different racial and class groups. Finally, we will discuss how the media can help us develop a vocabulary to talk openly and honestly about both race and class in America.

I'm Still Looking for Me: The Voices of Youth

An integral part of every media conference are the voices and ideas of young people themselves. Moderated by Nick News' Linda Ellerbee, a diverse group of young people will express their feelings about media's portrayals of race and class.

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LIST OF ATTENDEES

ORGANIZATION

ABC Entertainment
 ABC News
 ABC World News Tonight
 ABC Weekend News
 Academy of Television Arts & Sciences
 Academy of Television Arts & Sciences
 Academy of Television Arts & Sciences
 The Advertising Council
 Amer. Center for Children's Television
 Asian-American Journalist Association
 Asian Week
 Asian Week
 Associated Press
 Atlantic Philanthropic Service Company
 Berkeley Media Studies Group
 Black Entertainment Television
 Carnegie Corporation of New York
 Carnegie Corporation of New York
 Carnegie Corporation of New York
 CBS Television
 CBS News
 Center for Media Education
 Center for Media Literacy
 Children's Hospital Los Angeles
 Children's Television Workshop
 Children's Television Workshop
 Christian Science Monitor
 Columbia-Tri-Star Child. Progr.
 Cosby (CBS)
 CNN
 Creamwerks

NAME

Mary Conley
 Judy Muller
 George Strait
 Catherine O'Hearn
 Cyrice Griffith Seibens
 Linda Loe
 Meryl Marshall
 Anna Maria Cugliari
 Dr. David Kleeman
 Sandra Michioku
 Susan Bugler
 Anthony Maddela
 Cindy Webb
 Angela Covert
 Dr. Lori Dorfman
 Deborah Tang
 Gloria Primm Brown
 Dr. Michael Levine
 Bernadette Michel
 Brian O'Neal
 Jennifer Siebens
 Dr. Bobbie Eisenstock
 Elizabeth Thoman
 Beth Rickman
 Pamela Green
 Dr. Ivelisse Segui
 Marilyn Gardner
 Bob Higgins
 Patricia Nugent
 Lauren Hunter
 Walter Leaphart

TITLE

Director, Broadcast Standards
 Correspondent
 Correspondent
 Executive Producer
 Consultant
 Dir., Board Relats., Membership
 President
 Senior Vice President
 Executive Director
 Executive Director
 Reporter
 Reporter
 Reporter
 Program Officer
 Co-Director
 V.P., News, Sports & Enter.
 Program Officer
 Program Officer
 Program Officer
 V.P., Children's Programming
 Bureau Chief
 CA Campgn. for Kids TV
 President
 Consultant
 V.P. and Brand Manager
 Senior Researcher
 Reporter
 V.P., Creative Affairs
 Associate Producer
 Reporter
 Producer/Manager

ORGANIZATION**NAME****TITLE*****Dateline (NBC)***

Sandy Gleysteen

*Producer***Elephant Walk Entertainment**

Doug McHenry

*Chairman****ER (NBC)***

Dr. Neal Baer

*Co-Producer/Writer****Fairy Tales for Every Child (HBO)***

Donna Brown-Guillaume

*Executive Producer****Fifteen and Pregnant (Lifetime)***

Diana Kerew

*Executive Producer****Fort Worth Star Telegram***

Jessamy Brown

*Reporter***Fox Broadcasting**

Roland McFarland

*V.P., Broadcast Standards***Fox Broadcasting**

Kevin Spicer

*Director, Broadcast Standards***Fox Kids Network, Worldwide**

Karen Dinoto

*V.P., Dev. and Creative Aff.***Fox Kids Network, Worldwide**

Paul Horowitz

*Advisor, Captain Kangaroo***Fox Kids Network, Worldwide**

Donna Mitroff

*V.P., Educ. Policies, Prog. Prac***Fox Kids Network, Worldwide**

Carole Monroe

*Sr. V.P., Progr. & Development***Fox Kids Network, Worldwide**

Roland Poindexter

*V.P., Progr. & Development***Fox Kids Network, Worldwide**

Nancy Redford

*Assoc., V.P., Progr. & Devt.***Fox News**

Chuck D.

*Special Correspondent***Fox News**

Bryn Freedman

*Writer/Reporter***Girls, Inc.**

Leslie Carder Hoffman

*Media Literacy Consultant***The Graham Williams Group**

Armstrong Williams

*Syndicated Columnist***Harvard University**

Dr. Cornel West

*Professor, African-Am Studies****Hollywood Reporter***

Jonathan Davies

*Reporter****In Living Color (Fox)/Fargo***

Steve Park

*Actor***Indiana University**

Dr. Andrew Rojecki

*Professor of Journalism***JP Kids**

Jim Steyer

*C.E.O.***Judge Baker Children's Center**

Dr. Alvin F. Poussaint

*Director of Media Center***Just Think Foundation**

Rachel Flores

*Outreach and Development***Just Think Foundation**

Deborah Goldblatt

*Advisory Board Member***Just Think Foundation**

Ivy Winters

*Advisory Board Member***Kaiser Family Foundation**

Tina Hoff

*Director of Media Relations***Kaiser Family Foundation**

Vicky Rideout

*Dir., Entert. Media & Health***Kids' WB! TV Animation**

Sara Tomassi

*Director of Programming***KIDSNET**

Karen Jaffe

*Executive Director***KNC**

Tiffney McLemore

*Marketing Manager***KQED**

Raul Ramirez

*News Director****KTVU-TV News***

Alan Snitow

*Producer***L.A.'s Best**

Allan Jonas

*Chair***Lake Sosin Snell Perry & Associates**

Celinda Lake

*President****Los Angeles Times***

Lynelle George

*Reporter****Los Angeles Times***

Tom Plate

*Reporter****Los Angeles Times***

Lynn Smith

Reporter

ORGANIZATION**NAME****TITLE**

Lucky Duck Productions / <i>Nick News</i>	Linda Ellerbee	President
<i>Mad About You</i> (NBC)	David Simon	Co-Producer/Writer
Magic Moon	Bryan Firehawk	Writer/Producer
Marilyn Atlas Management	Josefina Lopez	Playwright/TV Writer
Media Action Network for Asian-Americans	Guy Aoki	Co-Founder/President
Mediascope	Stephanie Carbone	Manager of Research
MEE Productions	Jewel Love	Vice President
<i>Melrose Place</i> (Fox)	Antoinette Stella	Writer
<i>Men Behaving Badly</i> (NBC)	Harvey Myman	Exec. Producer
<i>Men in Black / Bill & Ted's Excellent Adventure</i>	Ed Solomon	Screenwriter
MGM Animation	Jay Fukuto	Senior Vice President
Mindworks Media/@ccess 4 @ll	Dr. Carla Seal-Wanner	President
The Miriam and Peter Haas Fund	Dr. Cheryl Polk	Program Director
<i>Moesha</i> (UPN)	Demetrius Bady	Writer
Morrison & Foerster	Honorable Shirley Hufstedler	Senior Counsel
MTV Networks	Janet Borelli	V.P., Public Responsibility
MTV Networks	Avery Cobern	V.P., Public Responsibility
MTV Networks	Todd Cunningham	V.P., Research & Planning
<i>Murphy Brown</i> (CBS)	Marc Flanagan	Executive Producer/Writer
National Parenting Association	Dr. Sylvia Ann Hewlett	President
NBC Network	Joanna Jamerson	Director, Program Standards
<i>The New York Times</i>	James Sterngold	Reporter
Nickelodeon	Maria Perez-Brown	Producer
Nickelodeon -- Nick Jr.	Janice Burgess	Executive of Production
Nickelodeon -- Nick Jr.	Brown Johnson	Senior Vice President
Nosotros	Raul Romero	Board of Trustees
Olmos Productions	Edward James Olmos	Actor/Director/Producer
<i>Orange County Register</i>	Theresa Walker	Reporter
<i>The Parent 'Hood</i> (UPN)	Al Sonja Rice	Producer
Peter Engel Productions	Andrew Barrett-Weiss	V.P., Creative Affairs
President's Initiative on Race	David Campt	Policy Associate
President's Initiative on Race	Judith Winston	Executive Director
Rockefeller Foundation	Dayna Cunningham	Assoc. Dir. Equal Opport.
<i>San Francisco Chronicle</i>	Theresa Moore	Reporter
<i>The Scapegoat Generation</i>	Mike Males	Author
Screen Actors' Guild	Tom Baiz	Acting Exec. Adm., Affirm. Act.
Screen Actors' Guild	Richard Masur	President
S.E.I.U.	Lee Boek	Actor
<i>Sesame Street</i> (PBS)	Michael Loman	Executive Producer

ORGANIZATION**NAME****TITLE*****Set It Off***

Dale Pollock

*Producer****Seventh Heaven (WB)***

Joe Wallenstein

*Producer****Sheila Manning Casting***

Sheila Manning

*President/C.E.O.****Sister, Sister (WB)***

Rushion McDonald

*Producer/Writer****Sister, Sister (WB)***

Felicia Henderson

*Writer****Snitow-Kaufman Productions***

Deborah Kaufman

*Director****Southern Illinois University***

Dr. Jack Shaheen

*Professor, Author, The TV Arab****The Steve Harvey Show (WB)***

Josslyn Lockett

*Writer****The Steve Harvey Show (WB)***

Walter Bennett, Jr.

*Co-Executive Producer****Sweet Lorraine Productions***

Robin Claire

*V.P., Creative Affairs****Temple University***

Dr. George Gerbner

*Bell Atlantic Professor****Time Magazine***

Margaret Carlson

*Columnist****Touched by an Angel (CBS)***

Robert Visciglia, Jr.

*Producer****TV Guide***

Steven Reddicliffe

*Editor-in-Chief****UCLA, Center for Communication Policy***

Dr. Jeffrey Cole

*Director****UCLA, Center for Communication Policy***

Marde Gregory

*Associate Director****UCLA, Public Policy Department***

Dr. Frank Gilliam

*Professor****UCLA, School of Education***

Dr. Gordon Berry

*Professor****University of California, Davis***

Dr. Darrell Hamamoto

*Associate Professor****University of Pennsylvania***

Dr. Margaret B. Spencer

*Professor of Education****University of Washington***

Dr. Katie Heintz-Knowles

*Associate Professor****University of Washington***

Meredith Li-Vollmer

*Communications Department****Vibe Magazine***

Danyel Smith

*Editor-in-Chief****The Washington Post***

Juan Williams

*Reporter****The Wayans Bros./Roc (WB)***

Maiya Williams

*Producer/Writer****Warner Brothers TV Animation***

Grant Moran

*Producer****Writer's Guild***

Erica Alexis Diamond

*Member, Women's Committee****Writer's Guild***

Danny Slu

Employment Access Coordinator

5/4/98

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PARTICIPANT BIOGRAPHIES*

Guy Aoki

Media Action Network for Asian Americans

Guy Aoki is the president and founder of Media Action Network for Asian Americans, the only organization solely dedicated to monitoring the media and advocating positive and balanced portrayals of Asian Americans. In 1996, Mr. Aoki helped organize Jesse Jackson's Oscars protest over the exclusion of minorities in the industry. Under his guidance, KKBT-FM and Power 106 FM agreed to stop their practice of imitating well-known Asian Americans with fake Asian accents. He is also a songwriter and writes a bi-weekly column in the *Rafu Shimpō* newspaper, "Into the Next Stage," about media images and their effect on Asian Americans.

Demetrius Bady

Paramount Pictures

Demetrius Bady is a writer for *Moesha* at Paramount Pictures.

Dr. Neal Baer

ER

Dr. Neal Baer is a producer of the series *ER*, for which he writes scripts and develops medical stories. In addition to being nominated for an Emmy for co-producing *ER*, Dr. Baer has been nominated twice for writing the episodes "Hell and High Water" and "Whose Appy Now?". He also directed and wrote the ABC Afterschool Special *Private Affairs*, dealing with sexually transmitted diseases, which was selected as the best children's drama of the year in 1990 by the Association of Women in Film and Television. Dr. Baer's primary medical interests are in adolescent health. He has written extensively for teens on health issues for *Scholastic Magazine*, covering such topics as teen pregnancy, AIDS, drug and alcohol abuse, and nutrition.

Thomas C. Baiz

Screen Actors Guild

Tom Baiz holds the position of Acting Executive Administrator of Affirmative Action for the Screen Actors Guild. In that capacity, he is responsible for enforcing non-discrimination provisions of SAG contracts, administering the compilation of casting reports supplied by studios and independent production companies, and developing programs to improve casting and audition procedures for actors. Baiz serves as an advisor to a variety of Screen Actors Guild committees, and to various non-profit organizations providing consultation to numerous production companies on the casting of minority theme projects. In addition to these commitments, Baiz serves on the Advisory Board of the Non-Traditional Casting Project in New York City.

* Biographies received after Saturday, May 2 are listed in an Addendum at the back of this section.

Walter Allen Bennett, Jr.
The Steve Harvey Show

Walter Bennett, Jr. is a writer/director/producer. As a playwright, he has produced and workshopped at the Pillsbury House Theatre, New Professional Theatre, the New Harmony Project, The Passage Theater, The Henry Street Settlement, Alice Tully Hall, Lincoln Center, The WPA Theatre, Yale Repertory Theatre, Seattle Group Theatre, and the Eugene O'Neill National Playwright's Center in Waterford, CT. In other mediums, he has served a season as a staff writer for *The Cosby Show*, as an executive story editor for NBC's *Here and Now* starring Malcolm-Jamal Warner, as writer/producer for Norman Lear's *704 Houser Street*, the *Home Improvement* spin-off *Buddies*, *In the House* with L.L. Cool J., and currently as Co-Executive Producer for Warner Brothers' *The Steve Harvey Show*. Mr. Bennett has also written television pilots for CBS and the FOX Broadcasting Networks.

Dr. Gordon L. Berry
UCLA

Dr. Gordon L. Berry is a professor in both the Graduate School of Education and Information Studies and the Communication Studies Program at UCLA. His area of specialty is in the study of media and social behavior. Dr. Berry has written a book with Joy Asamen, entitled *Research Paradigms, Television, and Social Behavior*.

Lee Boek
S.E.I.U.

Lee Boek is an actor with S.E.I.U.

Janet Borelli
MTV Networks

Janet Borelli is the Vice President of Network Standards for MTV Networks. Ms. Borelli spearheads the Standards department for MTV, VH1, and Nickelodeon, overseeing the content of programming, marketing, and promotion for all related properties including television, online, movies, and ancillary businesses. Prior to MTV Networks, Ms. Borelli was the Director of Commercial Clearance and Public Service for the Fox Broadcasting Company. She was responsible for all on-air advertising and promotions directed to children. In addition, Ms. Borelli worked closely with non-profit organizations on behalf of Fox. She created and implemented Fox's current on-air public service campaign, *Change Begins With You*. She is a graduate of Marymount Manhattan College with a BA in Business.

Gloria Primm Brown
Carnegie Corporation of New York

Gloria Primm Brown is a program officer at Carnegie Corporation of New York where she manages grants in adolescent health, including teen pregnancy, youth violence and health policy, and youth development. She also is responsible for many of the Corporation's media-related projects concerned with children and youth.

Janice Burgess
Nick Jr.

Janice Burgess is currently Executive in charge of Production and Development at Nick Jr. Since joining Nickelodeon in 1994, Ms. Burgess has been the production executive on Nick Jr.'s series *Gullah Gullah Island* and *Blue's Clues*. She also works on the development of new animated and live action series for children ages 2 - 5.

David Campt
President's Initiative on Race

David Campt works with Judith Winston at the President's Initiative on Race.

Stephanie Carbone
MediaScope

Stephanie Carbone is Manager of Research at MediaScope.

Margaret Carlson
Time Magazine

Margaret Carlson is a columnist for *Time Magazine*. Her column, "Washington Diary," makes Ms. Carlson the first woman columnist in the magazine's 70 year history. Prior to this appointment, Ms. Carlson was White House correspondent and served as the magazine's deputy Washington bureau chief. She is a regular panelist on CNN's *Capital Gang* and a substitute host on *Crossfire*. She came to *Time* in January 1988 from the *New Republic* where she was a managing editor. Her journalism career has also included stints as Washington bureau chief for *Esquire* magazine, and editor of the *Legal Times of Washington*.

Robin Claire
Sweet Lorraine Productions

Robin Claire is Vice President of Creative Affairs at Sweet Lorraine Productions, spearheading the vision for the company. In the past three years, Sweet Lorraine has produced four network pilots for primetime including: *On Our Own* (CBS), *Family Values* (UPN), *Quadrophobia* (WB), and the comedy Sci Fi series *Homeboys In Outer Space* (UPN). Prior to joining Sweet Lorraine Productions, Ms. Claire was a development and production executive at Walt Disney and Touchstone Pictures. While at the studio she worked on numerous projects including *Sister Act*, *Cool Runnings*, *Iron Will*, *Hocus Pocus*, and *Homeward Bound*.

Avery Cobern
MTV Networks

Avery Cobern is the Vice President for Public Responsibility & Standards at MTV Networks. Prior to that, she served as the Vice President of Broadcast Standards and Practices for the Fox Children's Network. Ms. Cobern was previously in broadcast standards at the ABC Network.

Dr. Jeffrey Cole
UCLA

A UCLA faculty member for 22 years, Dr. Jeffrey Cole serves as the Director of the Center for Communication Policy. The Center is charged with identifying the vital communication issues of next 25 years. He is also the Principal Investigator of the Network Television Violence Monitoring Project which has released reports the past two years to the television networks, Congress, and the nation. In 1996, Dr. Cole was named director of UCLA's Center for Digital Innovation which studies the development and effects of new media and cultivates business relationships between the campus and private industry. He is also a university professor and in 1987 received the University's Distinguished Teaching Award.

Angela M. Covert
Atlantic Philanthropic Service Company

Angela M. Covert is a program officer at Atlantic Philanthropic Service Company, a consulting firm in New York City where her work focuses on education and issues related to children and youth. Ms. Covert has had extensive experience in education, in a range of settings from early childhood education to higher education. Her particular interests are in school reform, teacher development, and the use of technology and media in advancing children's learning in all areas including the arts.

Anna Maria Cugliari
The Advertising Council

Anna Maria Cugliari is the Senior Vice President of the Children's Initiative at The Advertising Council. In this position, Ms. Cugliari oversees the strategic development of the initiative, which requires that all campaigns added to the docket work to improve the lives of children. She also supervises research assessing the cumulative impact of the initiative campaigns. Previously, Ms. Cugliari served as the Health Policy Analyst for the New York State Task Force on Life and Law - a commission that develops public policy for the Governor on issues arising from recent medical advances. In this capacity, she developed public policy, devised and supervised research studies, wrote reports and published articles, and educated the public and professional organizations about the issues and laws. Ms. Cugliari holds an A.B. from Princeton University and an M.S. in health policy and management from Harvard University, School of Public Health.

Dayna Cunningham
Rockefeller Foundation

Dayna Cunningham is the Assistant to the Senior Vice President of the Rockefeller Foundation. She serves as Associate Director in the Equal Opportunity Division where she oversees the Basic Rights area. She also serves as the Associate Director in the Arts & Humanities Division where she directs the Partnerships Addressing Community Transformation (PACT) grant program. She is the principal program officer for the Foundation's Building Democracy in the 20th Century initiative, a synergistic approach to the areas of new national dialogue around race, metropolitan and urban policy, and related community building issues. Prior to joining the Foundation, Ms. Cunningham was officer for the New York City Program at the Rockefeller Brothers Fund.

Todd Cunningham
MTV Networks

Todd Cunningham is Vice President of Research and Planning for MTV. In that capacity, he is responsible for much of the youth-market understanding that drives MTV's current and new programming, viewer's political opinions, artist popularity, music preferences, and new network development. Mr. Cunningham has more than ten years experience in brand planning, consumer, and survey research. His experience includes early training in the arena of Account Planning at Chiat/Day in Venice, California and then with Houston/Effler & Partners in Boston, Massachusetts. He received his B.S. in Economics and Marketing from the University of Tennessee and his M.B.A. in Business from UCLA.

Chuck D.
Fox News

Leader and co-founder of Public Enemy, Chuck D. has parlayed his many gifts — his booming voice, a congenial yet forceful personality and the articulation skills necessary to present thought provoking viewpoints — into a hugely successful performance and marketing empire. In addition to his music, Chuck D. recently joined Fox News Channel to provide commentaries on topical news issues, as well as to develop news feature packages. He is involved with various national organizations, community groups, and public service campaigns. He has served as a national spokesperson for "Rock the Vote," the National Urban League, and the National Alliance of African-American Athletes. His first book, *Fight the Power: Chuck D. on Rap, Race and Reality*, was published last Fall.

Karen Dinoto
Fox Kids Network, Worldwide

Karen Dinoto is Vice President, Development & Creative Affairs at Fox Kids Network, Worldwide.

Annette Doornbos
Children Now

Annette Doornbos is the Development Director for Children Now. She is responsible for managing all aspects of foundation, corporate, and individual fundraising. Ms. Doornbos brings to Children Now a wide array of experience in the non-profit sector, including eighteen years of working in management capacities with nonprofits in the areas of development, program, and communications.

Dr. Lori Dorfman
Berkeley Media Studies Group

Dr. Lori Dorfman is Co-Director of the Berkeley Media Studies Group which studies the process of news gathering and analyzes media content to support media advocacy training for community and public health leadership groups and professional education for journalists. Dr. Dorfman's current research examines how local television news and newspapers portray youth and violence. She edited *Reporting on Violence*, a handbook for journalists illustrating how to report on violence from a public health perspective. Dr. Dorfman has published articles on public health and mass communication issues, co-authored *Public Health and Media Advocacy: Power for Prevention*, and is completing a book on how television reports on health for Sage Publications. Dr. Dorfman has served as a consultant for government agencies and community programs across the U.S. and Canada working on a variety of public health issues.

Dr. Bobbie Eisenstock
Center for Media Education

Dr. Bobbie Eisenstock is the Director of the California Campaign for Kids' TV at the Center for Media Education in Washington, D.C. She also is a consultant for the American Academy of Pediatrics and is currently the Editor of the AAP's forthcoming media education guidebook for parents, *Understanding the Impact of Media on Children and Teens*. Dr. Eisenstock is on the faculty at California State University Northridge where she received the University's Distinguished Teaching Award.

Linda Ellerbee
Lucky Duck Productions

Linda Ellerbee's 25 years of experience, ranging from network news correspondent to producer, has positioned her to head-up a successful television production company, Lucky Duck Productions. Lucky Duck has earned a reputation as a supplier of outstanding children's programming through the critically acclaimed weekly TV news and documentary series, *Nick News*, which Ms. Ellerbee executive produces, writes, and hosts. The series has received honors such as a 1995 Emmy for Outstanding Children's Series, a Peabody, a 1993 Columbia DuPont, and the Parents' Choice Award for four consecutive years. Moreover, in the highest rated special edition, *The Body Trap*, Ms. Ellerbee and Rosie O'Donnell teamed up to open dialogue with kids about their feelings surrounding body image and the media's role and responsibility in an image-obsessed society.

Marc Flanagan
Warner Bros. Television

Marc Flanagan is an Executive Producer/Writer for *Murphy Brown* at Warner Bros. Television.

Rachel Flores
Just Think Foundation

Rachel Flores is with the Just Think Foundation, a nonprofit organization collaborating with educational organizations, new media experts, and the entertainment industry to offer a unique approach to media literacy. Ms. Flores' background includes media studies, law, project management, public relations, and promotions. Ms. Flores is directing promotions for *Changing the World Through Media Education*, Just Think's curriculum guidebook, and is Acting Director for the Foundation's Body Image Project. In addition, she contributes to content development in classroom and after-school programming, and co-produces the Foundation's website.

Bryn Freedman
Fox News Channel

Bryn Freedman is an Emmy-award winning reporter currently working for the Fox News Channel. She has received many praises for her talents in investigative reporting including the Best of Philly, Golden Mike, Associated Press, and Connecticut Society for Professional Journalists Awards. Ms. Freedman and her husband are presently writing a book about a child's murder, entitled *In Eddie's Name*, to be published by Faber & Faber.

Jay Fukuto
MGM Animation

Jay Fukuto is Senior Vice President of MGM Animation. He oversees development and production of MGM's animated features, direct to home video movies, and television series. Before coming to MGM, he was Vice President of Current Programming at Walt Disney Television Animation, which he joined in 1992. The series under Mr. Fukuto's auspices at Disney included *Aladdin*, *Gargoyles*, *The Little Mermaid*, and *The Lion King's Timon and Pumbaa*. Prior to Disney, he worked for UBU Productions where he was hired as Director of Television in 1985, and was promoted to Vice President in 1989. Mr. Fukuto began his career in 1982 as Supervisor of Current Programs at Paramount Pictures Network Television and was later promoted to Associate Director where he helped manage such shows as *Family Ties*, *Happy Days*, *Laverne & Shirley*, *Cheers*, and *Webster*.

Lynell George
Los Angeles Times

Lynell George is a staff writer at the *Los Angeles Times*.

George Gerbner
Temple University

Before being awarded the Bell Atlantic Chair, Dr. Gerbner was Professor and Dean of The Annenberg School for Communication, University of Pennsylvania from 1964 through 1989. He was executive editor of the quarterly *Journal of Communication* and chair of the editorial board of the *International Encyclopedia of Communication*. Recent publications include: *Invisible Crises: What Conglomerate Media Control Means for America and the World* (Westview, 1996); *TV Violence and What to Do About It*, Nieman Reports, Fall 1996; *Television Violence: The Power and the Peril*, in *Gender, Race, and Class in Media: A Critical Text-Reader* (Sage, 1995); *Instant History: The Case of the Moscow Coup in Political Communication*, 1993.

Dr. Frank Gilliam
UCLA Public Policy Department

Frank Gilliam is a Professor of Public Policy at UCLA, conducting research in political attitudes and behavior, public policy issues in minority communities, and institutional politics. Dr. Gilliam has also studied the effects of class on public opinion within African-American communities. More recently, Dr. Gilliam has focused on the convergence of race, crime, and broadcast news. He looks at how information gleaned from television news shapes and influences public discussions about criminal justice policy, welfare reform, and other topics.

Sandy Gleysteen***Dateline***

As a news magazine producer for *Dateline*, NBC News, Sandy Gleysteen has focused her stories around social policy issues, especially as they pertain to kids. Her stories on incest, divorce, foster care, father's rights, custody disputes and kids caught in the juvenile justice system have exposed her to the specific problems broadcast journalists face in trying to address the concerns of children. In 1995, she was the Senior Producer on *First Person with Maria Shriver* in an hour on children called "No Hell Like Home," examining our attitudes about raising kids. In 1997, she did a three-part story for *Dateline* called "Broken Bonds," in which she documented the return of a little girl who lived with a foster family her entire life, but was forced back to her biological mother by the court system after 7 years. She just finished a two-part program on sperm banks and the rights of children to know their genetic heritage. In January of this year, NBC received huge viewer response to a story she did on the controversial Washington D.C. case of Cornalius Pizley, an African-American child being raised by an Anglo mother.

Deborah Goldblatt**The Just Think Foundation**

Former publisher of *LA411*, a professional guide for television commercial production, Ms. Goldblatt serves as an advisory board member for The Just Think Foundation and volunteer consultant to Children Now's Development and Children & the Media departments.

Vernae Graham**Children Now**

Vernae Graham, Director of Communications at Children Now, has over ten years of media experience, including four years as a reporter at the *Fort Lauderdale Sun Sentinel* and six years as a TV news assignment editor at KOVR-TV, the CBS affiliate in Sacramento.

Pamela E. Green**Children's Television Workshop**

Pamela Green is Vice-President and Brand Manager at Children's Television Workshop. Ms. Green develops and oversees the implementation of plans for the *Sesame Street* brand across media and departments in order to maximize the growth, educational impact, and visibility of all products and programs related to *Sesame Street*. Ms. Green was also Vice-President, Community Education Services (CES) where she restructured and managed this division which provides national outreach services to children and families that help maximize the educational benefits of the company's innovative media products.

Marde Gregory**UCLA**

Marde Gregory is the Associate Director of the Center for Communication Policy. She is involved in conferences, research projects, panels, and other developmental programs related to communication issues. She has been on the communication studies and speech faculty at UCLA for over 20 year, receiving the Distinguished Teaching Award in 1991. Aside from teaching, she serves as an educational consultant to Channel One. Prior to her career at UCLA, Ms. Gregory was a political speech writer and media director and has worked for such politicians as George Moscone, Ted Kennedy, Alan Cranston, and Lloyd Benson. She continues to serve as a consultant in the areas of communications and speech writing.

Donna Brown Guillaume

Confetti Entertainment

Donna Brown Guillaume is a television writer, producer and director, whose diverse tastes lead her to a variety of projects. Along with her husband, actor Robert Guillaume, she co-founded the Confetti Entertainment Company which publishes children's books and companion audio cassettes, and produces family programming. Ms. Guillaume serves as executive producer on *Happily Ever After: Fairy Tales for Every Child*, an animated series featuring an ethnically diverse cast of characters. The multicultural series began airing in March of 1995 on the HBO cable network and was packaged for home video by Random House. The series is now in its second season.

Dr. Darrell Y. Hamamoto

University of California, Davis

Dr. Darrell Y. Hamamoto teaches in the Asian American Studies Program at the University of California, Davis. A specialist in media and popular culture analysis, Dr. Hamamoto has written two books on network television: *Nervous Laughter: Situation Comedy and Liberal Democratic Ideology* and *Monitored Peril: Asian Americans and the Politics of Television Representation*. He is currently editing an anthology on Asian American independent film and video.

Adrienne Haufler

Children Now

Adrienne Haufler is a Program Assistant and the most recent addition to the Children & the Media Team at Children Now. Prior to joining Children Now, Ms. Haufler worked at Project Emerge, a community wide substance abuse coalition serving East Oakland. She has done several research projects on media representation of crime and gender while at Barnard College, Columbia University, where she received her BA in May 1997.

Felicia D. Henderson

Sister, Sister

Currently Co-Executive Producer of *Sister, Sister*, Ms. Henderson has also written and co-produced for *Moesha*. Her other writing credits include *The Fresh Prince of Bel Air* and *Family Matters*. She has written family oriented situation comedies for five years. Her writing career began when she was accepted into the Warner Bros. Writing Workshop.

Dr. Katherine Heintz-Knowles

University of Washington

Dr. Heintz-Knowles is Assistant Professor of Communications at the University of Washington. Dr. Heintz-Knowles' research examines the influence of media on children's lives. She is primarily interested in the ways children use television information in developing ideas about their world. Her current projects include: a content analysis of how TV parents handle work-family conflicts and an evaluation of the effectiveness of a critical viewing curriculum used in Seattle middle schools.

Dr. Sylvia Ann Hewlett
National Parenting Association

Dr. Sylvia Ann Hewlett is the Founder and President of the National Parenting Association. She completed her undergraduate degree at Cambridge University. Following graduation, she won the Kennedy Scholarship to Harvard University where she completed her Ph.D. in Economics in 1973. Between 1974 and 1981, Dr. Hewlett was Assistant Professor of Economics at Barnard College, Columbia University. For six years in the 1980s she was Executive Director of the Economic Policy Council. Since 1987, Dr. Hewlett has devoted her time to writing and political advocacy. Her 1986 book, *A Lesser Life*, was reviewed and written about in 60-odd newspapers and journals. Her 1991 book, *When the Bough Breaks*, was equally well-received, winning three national awards. Her new book, *The War Against Parents*, co-written with Dr. Cornel West, was released by Houghton Mifflin this Spring. In 1993, Dr. Hewlett founded the National Parenting Association, a non-profit organization dedicated to building a nationwide parents' movement across race and class lines.

Bob Higgins
Columbia TriStar Television

Bob Higgins is Vice President of Creative Affairs for Columbia TriStar Television's Children's Programming division. He supervises the creative aspects of the production of current animated and live-action children's television and direct-to-video projects, as well as all programs in development. Some of his projects at Columbia TriStar include *Jumanji*, *Beakman's World*, and *Men in Black*. Prior to coming to Columbia, he was Director of Development at Nelvana Communications where he oversaw such projects as *Ace Ventura*, *Free Willy*, and *The Hardy Boys*.

Tina Hoff
Kaiser Family Foundation

Tina Hoff is the Director of Media Relations and a Senior Communications Program Officer for the Kaiser Family Foundation. She is responsible for the release of Foundation-commissioned research and oversees communication-related programs. Ms. Hoff has worked on several studies of media coverage of health and reproductive health issues. She joined the Foundation in 1994, coming from a Washington D.C.-based public affairs firm, The Widmeyer-Baker Group, which specialized in representing non-profit organizations. Prior to that, she was with Fleishman-Hillard, an international public relations agency.

Leslie Carder Hoffman
Girls Incorporated

Leslie Carder Hoffman joined Girls Incorporated in the fall of 1997 as the Media Literacy Consultant for *Girls Re-Cast TV*, a national media literacy and advocacy campaign. Based in Los Angeles, Ms. Hoffman has worked in both the film industry and the non-profit sector for more than 12 years, beginning as a production assistant and coordinator on various commercials and independent films. Most recently, she co-produced the 1996 Academy Award-winning short live-action film *Lieberman In Love*, directed by Christine Lahti.

Dr. Paul S. Horowitz

Fox Kids Network

Dr. Paul S. Horowitz is a pediatrician and advisor for *Captain Kangaroo*. Dr. Horowitz is also academic advisor to *Building Blocks: A Guide to Creative Children's Educational Television* with MediaScope and the Children's Action Network. He is on the National Advisory Board of *The All New Captain Kangaroo*. He is a member of the American Academy of Pediatrics Committee on Communications & Media Resource Team.

The Honorable Shirley Mount Hufstedler

Morrison & Foerster

In 1968, President Lyndon B. Johnson appointed Shirley Mount Hufstedler to the U.S. Court of Appeals for the Ninth Circuit. She served in that capacity for eleven years before President Jimmy Carter appointed her U.S. Secretary of Education. She returned to private life, teaching and practicing law in 1981. She currently is senior counsel at Morrison & Foerster and is on the Board of Directors of Harman International Industries, the John D. and Catherine T. MacArthur Foundation, and the Salzburg Seminar. She is also a trustee of the California Institute of Technology.

Karen Jaffe

KIDSNET

Karen Jaffe became Executive Director of KIDSNET, a computerized clearinghouse for children's television and radio, in 1984. She supervises special projects for KIDSNET, such as visual literacy workshops, special initiatives related to children's health and the media, and the research and production of ancillary materials to broadcast and cable programs. In 1992, Ms. Jaffe was appointed to the National Council for the Endowment for Children's Educational Television for the *Los Angeles Times Syndicate*. She is a member of the Board of Directors of Library Theater, the Television Critics Association, and the Washington Chapter of the National Academy of Television Arts and Sciences.

Joanna M. Jamerson

NBC

Joanna M. Jamerson is the Director of Program Standards for NBC. Her responsibilities include overseeing NBC's on-air network assignments of NBC Mini-Series & Movies, Children/TNBC Programming, Prime-Time Series, and development projects. In addition to the on-air assignments, Ms. Jamerson is also responsible for monitoring the development of NBC's Interactive websites and on-line programs. Prior to joining NBC in 1990, she held positions at Walt Disney Studio's Features Division, ABC TV Broadcast Standards, and ABC Radio in Chicago.

Brown Johnson
Nick Jr.

An executive with Nickelodeon since 1987, Brown Johnson is currently the Senior Vice President of Nick Jr., Nickelodeon's popular and critically-acclaimed preschool block. She oversees the growth and expansion of Nick Jr., including the development and production of three original hours of programming which includes a mix of live-action, puppets, and animation. She is also behind its breakout, play-along series, *Blues Clues*, currently the highest-rated preschool show on commercial television since its premiere in September 1996. In 1993, she was responsible for launching two hours of daily, original programming for the cable network, including the series *Gullah Gullah Island*, *Allegra's Window*, *Maurice Sendak's Little Bear*, and *The Busy World of Richard Scarry*. Ms. Johnson assembled a Nick Jr. advisory board of child development experts with whom the network works to develop programming and other business.

Allan Jonas
L.A.'s Best

Allan Jonas, a pioneer industrial developer in the Los Angeles International Airport area, owns and operates Jonas & Associates and is a general partner of over fifty current investment properties. For the past forty years, he has donated his expertise and half of his time to civic affairs. His current activities include: Chair of L.A.'s Best, a volunteer Board in partnership with the Community Redevelopment Agency and the Unified School District to extend after-school care and enrichment for "latch-key" children at 24 elementary schools in Los Angeles. He is also a board member of the following organizations: KCET, Children Now, Constitutional Rights Foundation, American Civil Liberties Union Foundation, UCLA's Jonsson Cancer Center, and LA Music Center Opera.

Mary Anne Kasica
Writer's Guild of America, West.

Mary Anne Kasica is the Chair of the Women's Committee at the Writer's Guild of America, West.

Deborah Kaufman
Snitow-Kaufman Productions

Deborah Kaufman is Co-Producer/Director/Writer of the documentary film *Blacks and Jews* which won awards at the Jewish Video Competition and the International Black Independent Film and Video Competition in 1997. Prior to working at Snitow-Kaufman Productions, she was the founder and Director of the San Francisco Jewish Film Festival. She has written and spoken extensively on Jewish cinema, and has been a board member or consultant to a wide variety of multicultural and media arts organizations. In 1997, she taught the course "Cinema and the American Jewish Experience" through the Humanities Department at the University of California at Davis.

Diana Kerew
Diana Kerew Productions, Inc.

Diana Kerew has been a successful and acclaimed executive producer for numerous made-for-TV movies and after-school and weekend specials. Her productions have won Emmy, Peabody, and Christopher Awards as well as recognition as Humanitas Finalist. Most recently, Ms. Kerew completed *Fifteen and Pregnant* for Lifetime Television. Her afterschool specials include *Just a Regular Kid*, *Supermom's Daughter*, and *Can a Guy Say No*, which together earned three Emmy Awards.

Dr. David W. Kleeman

American Center for Children's Television

Dr. David Kleeman is the Executive Director of the American Center for Children's Television, working for excellence in children's media. He is also an advisor to several children's media companies and organizations. Dr. Kleeman is a co-founder of the World Alliance of Television for Children and advisor to the worldwide children's TV festival and the European Children's Television Center. In 1995, Dr. Kleeman was appointed by the U.S. Secretary of Commerce to the National Advisory Council on Children's Educational Television.

Celinda Lake

Lake Sosin Snell Perry & Associates

One of the country's leading pollsters, Celinda Lake is President of the public opinion research firm Lake Sosin Snell Perry & Associates. Her experience includes the changing politics of the Western states, health care in the 1990s, voters' views of the economy and the environmental movement today. Ms. Lake's firm conducted the national poll of young people for Children Now's 1997 media conference, *Reflections of Girls in the Media*.

Joan Lapp

Children Now

Joan Lapp is Associate Director of Communications at Children Now.

Walter F. Leaphart

Creamwerks

Walter F. Leaphart, Jr. is a Producer/Manager with Creamwerks. As an experienced professional in the field of entertainment programming, Mr. Leaphart comes from a diversified and creative background. His experience covers a variety of facets in the electronic media industry including: the development, selling, marketing, production, and directing of entertainment programming. He has worked as a programming consultant and promotional director for the 1993 and 1994 NAACP Image Awards and was co-executive producer and director of *What Is House Music*, a one hour docu-tainment music special.

Dr. Michael Levine

Carnegie Corporation of New York

Dr. Michael Levine is a Program Officer for the Carnegie Corporation of New York where he oversees the foundation's early childhood grantmaking. The foundation's grants program concentrates on issues relating to program quality, policy development and promoting linkages between the child health, early education, and family support fields. Dr. Levine oversaw the development of the foundation's landmark *Starting Points* report. Dr. Levine has authored numerous publications and speaks frequently at professional meetings. He received his B.S. from Cornell University in labor relations and his Ph.D. from the Heller School for Social Policy at Brandeis University.

Meredith Li-Vollmer
University of Washington

Meredith Li-Vollmer is a graduate student at the University of Washington School of Communications. Ms. Li-Vollmer's research interests include children and media, images of race and gender, and media literacy. She is currently completing research on race representation in television advertising targeted at children. Ms. Li-Vollmer previously worked as the project coordinator at the Children's Television Resource and Education Center (C-TREC).

Linda J. Loe
Academy of Television Arts & Sciences

Linda Loe is a key executive for the Academy of Television Arts & Sciences and the Academy Foundation. Well known for the Emmy Awards, the Academy also produces the Television Hall of Fame, and under Ms. Loe's direction, other nationally acclaimed media events. The most notable of these was the ground-breaking Superhighway Summit at UCLA, the globally significant event with Vice President Al Gore and the CEOs of America's foremost entertainment and information companies. Ms. Loe serves as Senior Director of three core departments for the Academy: Activities, Board Relations, and Membership. She is currently setting up a fourth department to raise funds for the endowment of the ATAS Foundation's educational programs, and to solicit donors for major gifts to fund the Archive Of America Television. The Archive project is taping current interviews with pioneers of television who speak candidly about their careers.

Michael Loman
Sesame Street

Michael Loman is Executive Producer of the Children's Television Workshop's Emmy Award-winning children's series, *Sesame Street*. Mr. Loman is in his fifth production season of the show. He has also successfully produced shows for *The Hogan Family*, *Newhart*, *The Cosby Show*, and *Ladies' Man*. Before becoming a producer, Mr. Loman was a writer for numerous television series including *All in the Family*, *Happy Days*, *One Day at a Time*, *Alice*, and *When Things Were Rotten*.

Josefina Lopez
Marilyn Atlas Management

Josefina Lopez's first play, *Simply Maria or the American Dream*, is an Emmy-award-winning play, penned when she was just 17. This 28-year-old writer is breaking ground with her powerful statements of life as a Mexicana in the U.S. and as an independent woman who is true to herself. Last year, Ms. Lopez became the first Latina television writer to have a one hour drama (NBC), a half-hour comedy (ABC), and a sketch comedy/variety television show (UPN) being developed simultaneously at three different networks. She is currently working with Norman Lear and Paramount Studios in the development of a TV sitcom pilot she co-created, *The Chavez Family*, a sort of *All in the Family*, *Married With Children* with Latino flavor. Ms. Lopez is now working on *The Lupe Vasquez Story*, about a young Latina who is homeless most of her life, yet studied hard and went from a homeless shelter to a Stanford University dorm room. In addition, she has worked on *Maria*, a TV Christmas movie. Both projects are with Olmos Productions.

Jewel Love

Motivation Entertainment Education

Ms. Love's responsibilities as Vice President of MEE allow her to draw upon more than seven years of experience in project management, community-based and national program design and implementation, message and material development, social marketing, focus group moderation, mass communications, behavior change theories and strategies, and effective communication strategies for urban audiences. Ms. Love manages MEE's research-based public health and communication projects focusing on urban African American and Latino audiences. She participates in presentations and workshops throughout the country by sharing information on MEE's research and effective communication strategies to reach urban audiences and manages all activities for MEE's satellite office in Washington, DC.

Josslyn Luckett

The Steve Harvey Show

Josslyn Luckett recently completed her first season as a television writer on *The Steve Harvey Show*. Her plays, including her one woman show, *Chronicles of a Mulatta: an oreo/choreo poem*, have been produced and workshopped throughout the East Coast and Los Angeles.

Mike Males

University of California, Irvine

Mike Males is a Doctoral Candidate in Social Ecology at the University of California, Irvine. He has worked in youth programs and written on youth and media issues for *Extra*, *Progressive* and *In These Times*. Mr. Males is the author of *The Scapegoat Generation: America's War on Adolescents* and is currently surveying portrayals of youth in the *Los Angeles Times*.

Sheila Manning

Sheila Manning Casting, Inc.

Sheila Manning is President of Sheila Manning Casting, Inc., widely regarded as the largest and busiest casting office in the United States. A pioneer of the independent commercial casting industry, Sheila began casting more than 30 years ago. Her job requires her to cast, direct, handle union matters, and negotiate contracts for more than 4000 actors each year. Ms. Manning has always been committed to, and recognized for, her public service to the industry. She co-founded and was President of the first Association of Independent Commercial Casting Directors. She has received the Max Award, the Media Access Award, and a Mayoral citation for volunteer work in raising funds to rebuild the fire-damaged Los Angeles Public Library. A sought-after public speaker, Sheila was invited by UCLA to be an adjunct lecturer, offering a course on acting.

Meryl Marshall

Academy of Television Arts and Sciences/Two Oceans Entertainment

Meryl Marshall is the President of the Academy of Television Arts and Sciences, an organization dedicated to the advancement and recognition of the arts and sciences of the telecommunications industry. She is also the President of Two Oceans Entertainment Group, an independent production company which creates, sells and produces original programming. The 1998 Two Oceans' production slate includes the third season of the HBO prime-time animated series *Happily Ever After: Fairy Tales For Every Child*, featuring a culturally diverse cast of characters including the voices of film and television stars Denzel Washington, Rosie Perez, Jimmy Smits, Whoopi Goldberg and Robert Guillaume. Ms. Marshall is also an instructor at UCLA and a lecturer at USC and the University of Texas.

Richard Masur
Screen Actors Guild

Well-known to television and film-goers alike, Richard Masur has starred in such top-rated series as *Rhoda*, *Picket Fences*, and *One Day at a Time*. He had roles in films such as *Multiplicity*, *Six Degrees of Separation*, and *Risky Business*. He has appeared in TV films such as *And the Band Played On*, and received an Emmy nomination for his work in *The Burning Bed*. Mr. Masur has also moved to work behind the camera, directing the Academy Award nominated short film *Love Struck* and episodes of *The Wonder Years* and *Picket Fences*. He was nominated for a Director's Guild of America Award for his directional work on the After School Special *Torn Between Two Fathers*. Mr. Masur serves as the current President of the Screen Actors Guild and sits on the Board of Directors of the Hollywood Policy Center and the Creative Coalition.

Rushion McDonald
Paramount Network Television

Rushion McDonald is a Producer and Writer for *Sister, Sister* at Paramount Network Television.

Roland McFarland
Fox Broadcasting Company

Roland McFarland is Vice President of Broadcast Standards at Fox. He is responsible for overseeing broadcast standards for Fox's prime time, late-night, and children's programming, as well as all ongoing comedy and drama development and on-air promotions. Mr. McFarland had previously been Director of Broadcast Standards at Fox, a position he held since 1993. As the Director, he worked on the Fox series *Melrose Place*, *MANTIS*, *Martin*, *Tales from the Crypt*, and *South Central*. Mr. McFarland currently serves as Vice President of the Hollywood/Beverly Hills NAACP and is a member of the board of directors of that organization, as well as a board member of the Chrysalis Foundation for the Homeless and the Challenger Boy's and Girl's Club of America. Mr. McFarland has also served as Vice President of the National Committee for Youth Opportunity and as national NAACP Image Award Chairman.

Doug McHenry
Elephant Walk Entertainment, *Malcolm & Eddie*

Doug McHenry is co-founder and chairman of the successful Elephant Walk Entertainment. A leader among youth-oriented filmmakers, during the past decade Mr. McHenry has contributed greatly to the resurgence of youth and music-oriented films in Hollywood. In 1996, McHenry turned his hands-on management skills to creating several entertainment entities under the Elephant Walk Entertainment umbrella, including Elephant Walk Television, Elephant Walk Management, and Elephant Walk Records, as well as Harlem Boys Music and Oaktown Boys Music, music publishing companies.

Tiffney McLemore
KNC

Tiffney McLemore is the Marketing Manager with KNC.

Bernadette Michel

Carnegie Corporation of New York

Bernadette Michel is a program assistant in the Carnegie Corporation of New York's Education and Healthy Development of Children and Youth Program. This program makes grants concerned with early childhood development, education achievement, and various aspects of education reform in the U.S.

Sandra Michioku

Asian American Journalists Association

Sandra Michioku is executive director of the national Asian American Journalists Association. Headquartered in San Francisco, the 1900-member association works to increase the number of Asian Pacific journalists in all levels of the newsroom, and for fair and accurate coverage of Asian Pacific communities. Before joining AAJA in 1996, Ms. Michioku was a policy consultant to the California Legislature and media director of the California Fair Political Practices Commission. She has been a radio reporter in Honolulu and handled various assignments for 10 years with United Press International, including political and government reporting in Sacramento, California. Michioku also has worked on behalf of the Asian Pacific American Youth Leadership Project. The project encourages high school students to discover their leadership potential and take pride in their culture, while respecting the cultures of others.

Donna Mitroff

Fox Kids Network, Worldwide

Donna Mitroff is Vice President, Educational Policies & Program Practices.

Carole Monroe

Fox Kids Network

Carole Monroe is Senior Vice President of Fox Kids Network.

Grant Moran

Warner Bros. Television Animation

A graduate of Dartmouth College and the London Academy of Music and Dramatic Art, Mr. Moran has been writing, story editing, and producing children's television for ten years. Last year, he produced the award-winning Damon Wayans Saturday morning series, *Waynehead*, and is currently developing a new *Speedy Gonzales* project for Warner Bros.

Judy Muller

ABC News

Judy Muller is an ABC News Correspondent based in Los Angeles. She reports for *World News Tonight with Peter Jennings*, *Nightline*, *This Week with David Brinkley*, and other ABC News broadcasts. Since she joined ABC News in 1990, she has covered such stories as the Rodney King case and the subsequent riots in Los Angeles in 1992, the 1994 Los Angeles earthquake, and the O.J. Simpson trial.

Harvey L. Myman
The Carsey-Werner Company

Harvey L. Myman most recently completed his second season as Executive Producer of *Men Behaving Badly*. He also served in that capacity on the 1996-97 series *Townies*. He is currently working on new projects, including one in animation. Mr. Myman joined the Carsey-Werner Company in 1993 as a producer to develop new projects and consult on such shows as *3rd Rock from the Sun*. He came to Carsey-Werner from ABC, where as director of comedy development, he was involved in the creation of *Home Improvement* and *Grace Under Fire*, as well as other programs. Prior to his stint in development, he was a current programming executive at ABC.

Patricia Nugent
Cosby

Patricia Nugent has just completed her second season as Associate Producer on the Carsey-Werner sitcom, *Cosby* for CBS. Prior to joining Carsey-Werner in 1996, Ms. Nugent was a production executive for several years with Jim Henson Productions. Her work there included serving as producer of several home video projects as well as producing, Nickelodeon's *Muppet Time!* and *Jim Henson's Dog City* for the Fox Kids Network. Ms. Nugent's other credits include Associate Producer for television series and specials such as *Mr. Willoughby's Christmas Tree*, ABC's *Aliens in the Family* and the Daytime Emmy nominated special, *Citykids*.

Catherine O'Hearn
ABC Weekend News

Catherine O'Hearn is Executive Producer of *ABC Weekend News*. She was formerly Executive Producer of *Good Morning America*.

Brian O'Neal
CBS Children's Programs

Brian O'Neal is Vice President of Children's Programming for CBS Entertainment. Mr. O'Neal joined CBS in 1987 as a Writer/Producer. In 1989, he moved into the programming area as Manager, Children's Programs, helping develop the successful series *Teenage Mutant Ninja Turtles*, now in its seventh season on CBS. Mr. O'Neal was promoted to Associate Director, Children's Programs in 1991, assuming development duties for *CBS Schoolbreak Specials*. One of the specials, *What About Your Friends*, received the 1996 NAACP Image Award for Best Children's Program. As the Director of Children's Programs, Mr. O'Neal oversaw the development of new Saturday morning programs, *Bailey Kipper's P.O.V.* and *Secrets of the Cryptkeeper's Haunted House*. Mr. O'Neal is also a member of the Academy of Television Arts & Sciences' Membership Committee.

Edward James Olmos
Olmos Productions

Known as the "Olivier of the Latino world," Edward James Olmos is a multi-talented actor, producer, director, and community activist. He was born in East Los Angeles and spent many years in theatrical roles when he earned a Tony nomination for his performance in the musical play *Zoot Suit*. He later recreated the role for film and went on to star in such films as *Blade Runner*, *The Ballad of Georgio Cortez*, *Saving Grace*, and *Triumph of the Spirit*. Recently, the Academy Award nominee (*Stand and Deliver*, *American Me*, *My Family/Mi Familia*) starred in the films *Selena* and *Caught*. His work for television has included *12 Angry Men* for Showtime and the ABC miniseries *Dead Man's Walk*. He has worked with the Rockefeller Foundation for the advancement of the arts and humanities. He is also a spokesperson and serves on the board of many groups and organizations including the Lives in Hazard Educational Project, Juvenile Diabetes Foundation, Heal LA, Recruiting New Teachers, Miami Children's Hospital, and the National Hispanic University to name a few.

Steve Park
The Artists Group

Steve Park began his career as a stand-up comedian in New York city. His first film role was in Spike Lee's *Do The Right Thing*. He moved to Los Angeles where he became the first Asian American in a sketch comedy TV Series -- *In Living Color*. Since then he has appeared in numerous TV shows and movies such as *Falling Down*, *Sgt. Bilko* and the Academy Award winning *Fargo*, for which he was voted Sheila Benson's top "Two Minute Oscar" pick for *Interview* magazine. He appears in the recently released movie *Desperate Measures* and has just finished working on a new sitcom pilot for NBC entitled *Blind Men*. Last year, Mr. Park was the focus of national attention for speaking out against racism in Hollywood in a mission statement he wrote to the Hollywood community. As a result, Mr. Park was honored with a *Golden Ring Award* by the Asian American Arts Foundation which was presented to him by Reverend Jesse Jackson.

Maria Perez-Brown
Nickelodeon

Maria Perez-Brown was recently named Executive in Charge of Production for Nickelodeon's series *The Mystery Files of Shelby Woo* and the Peabody Award-winning campaign, *The Big Help*. Ms. Perez-Brown is also developing a new series for Nickelodeon, *Taina*, about a 14-year-old who balances the world of her very traditional Puerto Rican family with the world of her school and friends. Under Ms. Perez-Brown's guidance as Executive Producer and creator, *Gullah Gullah Island* has become a top-rated Nick, Jr. series and was most recently nominated for a 1997 Daytime Emmy Award. The series has also garnered two Parent's Choice Golden Awards, a 1996 National Association of Minorities in Cable Award and three NAACP Image Award nominations.

Roland Poindexter
Fox Kids Network

Roland Poindexter is Vice President of Programming & Development for the Fox Kids Network. Previously, as Director of Development & Programming, his projects included *The Adventures of Batman & Robin*, *Where on Earth Is Carmen Sandiego*, *Captain America*, *Eerie, Indiana! The Other Dimension*, *Godzilla*, and Stephen Spielberg's *Toonsylvania*. Prior to joining the Fox Kids Network, Mr. Poindexter was Manager of Drama Development at Nelvana Entertainment where he worked on *Cryptkeeper* and *Cadillacs & Dinosaurs*.

Dr. Cheryl Polk

Miriam and Peter Haas Fund

Dr. Cheryl Polk is a clinical psychologist who has worked closely with children and families at-risk for the past twenty-two years. She has provided mental health consultation to preschools and childcare centers, public and private social service agencies, and to private foundations. Through the San Francisco Department of Social Services, she led a city wide family support and preservation effort to change the manner in which social services are delivered to families with children under five. Dr. Polk is currently the Early Childhood Program Director at the Miriam and Peter Haas Fund. The primary focus of the Fund's Early Childhood grantmaking framework supports activities that provide San Francisco's young (ages 2-5), low-income children and their families with access to high-quality early childhood programs that are part of a comprehensive, coordinated system.

Dale Pollock

Peak Productions

Dale Pollock, President of Peak Productions, began his career as an award-winning journalist before becoming a successful and prolific film producer with twelve feature films to his credit. His Hollywood career began with the *Daily Variety*, where he quickly rose to become *Variety's* chief film critic and box office analyst. He then moved on to the *Los Angeles Times* as its chief entertainment correspondent, writing for their Calendar, Financial and Metro News sections. He then changed careers to become Development Executive at the David Geffen Company. Later he joined A&M Films as its Vice President in Charge of Production and was named President of A&M Films in November 1990. Among the films Mr. Pollock has produced are *The Beast*, *The Mighty Quinn*, and *Blaze*. In 1996, he produced the box office and critical success, *Set It Off*. In 1997, he produced *Meet The Deedles*, for Walt Disney Pictures starring Dennis Hopper. Also in 1997, Mr. Pollock formed Open Door Entertainment, an international production company in partnership with Kai Schoenhals. Open Door's focus is in attracting film production to Poland, where the company is incorporated.

Dr. Alvin F. Poussaint

Judge Baker Children's Center

Dr. Alvin F. Poussaint is the Director of the Media Center of the Judge Baker Children's Center in Boston. He is also a Clinical Professor of Psychiatry and Faculty Associate Dean for Student Affairs at Harvard Medical School. He is co-author of *Black Child Care* and the revised edition entitled *Raising Black Children*. He has written dozens of articles for lay and professional publications. In 1997, he received a New England Emmy award for Outstanding Children's Special as co-executive producer of *Willoughby's Wonders*. Dr. Poussaint was a script consultant to NBC's *The Cosby Show* and *A Different World* and continues to consult to the media as an advocate of more responsible programming. He has received numerous awards and is the recipient of many honorary degrees. Dr. Poussaint is an expert on race relations in America, the dynamics of prejudice, and issues of diversity in our increasingly multicultural society. He is very concerned with media images and issues regarding the needs of children and the changing family. His motto is "raising a child is everybody's business."

Meeghan E.V. Prunty
Children Now

Meeghan Prunty is the Director of the Children & the Media Program at Children Now. Ms. Prunty came to Children Now from the White House, where she served as the Associate Director of Research in the Office of Strategic Planning. She previously served on the policy staff for the President-elect's Economic Conference in Little Rock in 1992. Prior to joining the Clinton administration, Ms. Prunty was a fellow on the staff of the U.S. Senate Labor and Human Resources Committee. Upon graduating from Georgetown University's School of Foreign Service with a degree in International Economics, she spent two years as a financial analyst at Smith Barney, Harris Upham Inc. in New York City.

Raul Ramirez
KQED

Raul Ramirez has been News and Public Affairs Director of KQED-FM since 1991. He has worked as a reporter and editor for the *Oakland Tribune* and the *San Francisco Examiner*, where he headed the paper's investigative team. He teaches journalism at San Francisco State University and has taught journalism at the University of California at Berkeley and journalism ethics at the Poynter Institute on Media Studies. He is president of the Board of Directors of the Center for Investigative Reporting and a board member of the Journalists of Northern California. He has won numerous awards for local, national, and international reporting and is a former Fellow in Asian Studies at the University of Hawaii's Center for Asian and Pacific Studies and a 1994 visiting research Fellow at Harvard University's Shorenstein Barone Center on the Press, Politics, and Public Policy. He was a principal writer in the 1994 Unity Newswatch assessment of U.S. news coverage of ethnic and racial minorities.

Steven Reddicliffe
TV Guide

Steven Reddicliffe is Editor-in-Chief of *TV Guide*. Prior to joining *TV Guide*, Mr. Reddicliffe was the Editor-in-Chief of *Parenting Magazine*. In that position, Mr. Reddicliffe introduced such popular features as *Kids Entertainment Extra*. He is the former founding Senior Editor of *Entertainment Weekly* where he directed coverage of television and children's entertainment. He was previously the Associate Editor of *Self Magazine* and Managing Editor of *US Magazine*. Mr. Reddicliffe also served as the television critic for the *Dallas Times Herald*, *The Miami Herald* and the *Baltimore News American*. He received a B.S. in journalism from Northwestern University's Medill School of Journalism.

Nancy Redford
Fox Kids Network

Nancy Redford is Associate Vice President of Programming and Development at Fox Kids Network. She also is the creator and executive producer of this year's Fox Kids' Public Service Announcement campaign, Check Yourself, which offer kids tools to deal with their emotions. Prior to Fox Kids, Ms. Redford was Director of Development at Storymakers Productions and an Associate Producer on many documentary series including, *A Century of Women*, a history of science fiction television, and *Pirate Tales*. She has also written, directed, and produced award-winning short films for *Sesame Street*.

Al Sonja L. Rice
Warner Bros. Television

Writer/Producer Al Sonja L. Rice cut her "comedic writing teeth" as a joke and sketch writer for the groundbreaking talk/variety show, *The Arsenio Hall Show*. Since then, Ms. Rice's keen ability to continually create top-notch comedy material for a variety of genres has made her one of Hollywood's most highly-sought-after writers. As a two-season veteran of the Emmy Award-winning series, *In Living Color*, former gag/sketch writer for comedians, Sinbad, D.L. Hughley, and J. Anthony Brown, a Story Editor/Songwriter for the critically acclaimed *C-Bear and Jamal* and currently as Producer of the long-running series, *The Parent 'Hood* (for which she earned a Prism Award), Rice moves audiences from the edge of hip-hop hilarity to wholesome goodness of family-oriented humor and back again.

Beth Rickman
Children's Hospital, Los Angeles

Formerly a radio correspondent with UPI in Thailand, and the Bangkok Correspondent for the *Pacific Stars & Stripes*, Ms. Rickman came to Hollywood in 1978 after working as the interpreter and casting for extras on *The Deerhunter*. After various jobs in series television, and research and development in television, she became an agent for film composers/songwriters at the Gorfaine/Schwartz Agency. Ms. Rickman left Gorfaine/Schwartz to become the Vice President of Music at DeLaurentis Entertainment. There, she was responsible for all aspects of film music, soundtracks, and publishing for the company. Ms. Rickman is presently working on developing fundraising projects for the Children's Cancer and Blood Diseases Center at Children's Hospital in Los Angeles.

Vicky Rideout
Kaiser Family Foundation

Vicky Rideout is the Director of the Kaiser Family Foundation's Program on the Entertainment Media and Public Health, a program which works to promote accurate depictions of public health issues in the entertainment media. At the Foundation, Ms. Rideout has overseen studies of television content and surveys on the impact of public health content in entertainment programming; organized briefings for television writers and producers on public health issues; and worked one-on-one with TV writers on the content of their shows. Prior to joining the Foundation, Ms. Rideout directed the Children & the Media Program at Children Now. Ms. Rideout has fifteen years of experience as a senior policy adviser to numerous government officeholders and political candidates.

Dr. Andrew Rojecki
Indiana University, School of Journalism

Dr. Andrew Rojecki is co-author with Robert Entman of the upcoming book, *Living Black and White: Race and Media in the U.S.*, to be published by the University of Chicago Press in 1999. Dr. Rojecki received his Ph.D. in Communication Studies from Northwestern University in 1993. He has been Assistant Professor in the School of Journalism at Indiana University since 1994..

Raul Romero
Nosotros

Raul Romero is on the Board of Trustees for Nosotros and the Chairman of San Gabriel Valley COPE. Mr. Romero is a member of the board for the Media Image Coalition, the Labor Council for Latin American Advancement, and the United Way of San Gabriel Valley. He is also a union organizer for SEIU Local 3417.

Lois Salisbury
Children Now

Lois Salisbury is President of Children Now. As the President, she provides central leadership for Children Now's vision and strategies, oversees program development, fundraising, serves as spokesperson, and sustains a leadership network with other organizations around the country who share Children Now's commitment to improving the lives of children. Ms. Salisbury has been a public interest attorney for over 20 years. Prior to coming to Children Now, she was a lawyer with Public Advocates and a founding chair of Health Access. Ms. Salisbury has published numerous op-ed pieces, policy papers, and academic pieces. She has served on gubernatorial, mayoral, and foundation task forces and advisory boards. Her prior career experience includes serving as a school administrator and inner-city school teacher.

Dr. Carla Seal-Wanner
MindWorks Media, Inc. and @ccess4@ll

From careers in teaching and television, Carla Seal-Wanner has started her own company, MindWorks Media, Inc., devoted to creating and promoting interactive media. She was involved in developing the award winning shows *Square One* and *Reading Rainbow*. She was also the Director of the Graduate Program in Instrumental Technology and Media at Columbia University. Aside from MindWorks Media, Dr. Seal-Wanner has established @ccess4@ll; an advocacy group dedicated to educational technology for all children.

Dr. Ivelisse Segui
Children's Television Workshop

Dr. Ivelisse Segui is the Senior Researcher for *Sesame Street* Research and has worked for the Children's Television Workshop since 1990. She began at *Sesame Street* Research as the Latino Curriculum Coordinator during the four-year Race Relations Initiative. She coordinated the Latino Curriculum Seminar featuring some of the leading Latino advisors. Dr. Segui was instrumental in integrating the advisors viewpoints on Puerto Rican, Mexican American, and Cuban culture, race relations issues, and how these issues affect preschoolers into the curriculum. In addition, Dr. Segui assisted in the research design and led the research team which sought to explore how Puerto Rican preschoolers felt about themselves and children from other races. She also coordinated the development of the Latino Resource Guide, which highlighted the cultural practices, contributions, and history of Latinos.

Jack G. Shaheen, Ph.D.
Southern Illinois University

Dr. Jack G. Shaheen, a CBS news consultant on Middle East Affairs, is an acclaimed author and media critic. Dr. Sheehan's awards recognizing his "outstanding contribution towards a better understanding of our global community" are University of Pennsylvania's Janet Lee Stevens Award, and the American Arab Anti-Discrimination Committee's Lifetime Achievement Award. Dr. Shaheen is also a recipient of two Fulbright teaching awards. He regularly appears on national programs such as *Nightline*, *Good Morning America*, *48 Hours* and *The Today Show*. He has also worked with several television series including: *The Lucy Show*, *Twelve O'clock High* and *The Undersea World of Jacques Cousteau*. He has written more than 300 essays in publications such as *Newsweek*, *The Wall Street Journal* and *The Washington Post*. He is also the author of the award winning book, *The TV Arab*.

Carole Shein
Children Now

Carole Shein is Senior Development Associate at Children Now. Ms. Shein has over twenty years experience in non profit organizations with extensive management and development experience. Before coming to Children Now she was development Director for the San Francisco Lawyer's Committee for Civil Rights. Ms. Shein has skills in fund development with foundations, special events, and individuals.

Cyrice Griffith Siebens
Academy of Television Arts & Sciences

Cyrice Griffith Siebens is a Community & Institutional Consultant at the Academy of Television Arts & Sciences.

Jennifer Siebens
CBS News

Jennifer Siebens has been Los Angeles Bureau Chief for CBS News since 1986. She is responsible for all news gathering, reporting, and personnel for the Division in the Western United States. Ms. Siebens has overseen CBS News' coverage of the O.J. Simpson, Rodney King, and Menendez brothers trials; the Los Angeles riots, the California earthquakes, Hurricane Iniki in Hawaii, and the Exxon Valdez oil spill in Alaska. Ms. Siebens came to Los Angeles from Paris, where she served as bureau chief between 1984 and 1986. Her assignments took her from Scandinavia to North Africa, including the first super power summit between President Ronald Reagan and Soviet President Mikhail Gorbachev in Geneva.

David Simon
Mad About You

As a screenwriter and producer, David Simon's credits include among other successful series and pilots: *Mad About You*, *Sister, Sister*, *Kirk*, *Fresh Prince of Bel Air*, *Hearts Afire*, *The Royal Family*, *My Two Dads*, *Full House*, and was co-creator of *The Wayans Brothers*. He has also written *Basket Cases*, a feature for Kevin Costner and Warner Brothers. Mr. Simon is presently wrapping up this season as Consulting Producer and writer on *Mad About You*. Mr. Simon wrote one of the highest-rated episodes of the show - "The Second Mrs. Buchman." Currently, Mr. Simon has a deal with Castle Rock to create a new half hour comedy series for next season.

Danny Slu
Writer's Guild

Danny Slu is Employment Access Coordinator with the Writer's Guild.

Danyel Smith
Vibe Magazine

Danyel Smith is the Editor-In-Chief at *Vibe Magazine*. A former VIBE music editor and editor-at-large, she has also worked at *Billboard* as rhythm & blues editor. She has written for the *New York Times* and has been a columnist at *Spin*. Her work also appeared in *Time*, *The New Yorker*, *Rolling Stone*, and *Village Voice*. Ms. Smith was music editor at *San Francisco Weekly* and a columnist at the *San Francisco Bay Guardian*. She is a 1996-97 National Art Journalism Fellow.

Alan Snitow
Zance Film Center

Alan Snitow is President of Snitow-Kaufman Production, a non-profit production company in Berkeley, California. Co-Producer/Director/Writer on a documentary film *Blacks and Jews*, broadcast nationally on the PBS series *Point of View* in July of 1997. Alan Snitow is a Producer at the top-rated KTVU-TV 10 O'clock News, the Fox affiliate in the Bay Area. Prior to television news, he was News Director at the Bay Area's Pacifica Radio Station KPFA where he won a Corporation for Public Broadcasting Gold Award for Best Local Newscast. He has won numerous awards for film and radio production.

Ed Solomon
Men in Black, Levity

Ed Solomon has written the feature films *Men in Black*, *Bill and Ted's Excellent Adventure*, *Bill and Ted's Bogus Journey*, and *Leaving Normal*. For television, he spent three years as a writer on *It's Gary Shandling's Show*. Mr. Solomon wrote the screenplay for *X-Men*, currently in pre-production with director Bryan Singer. He has also written an original independent feature, *Levity*, which he will direct later this year.

Dr. Margaret Beale Spencer
University of Pennsylvania

Dr. Margaret Beale Spencer, a developmental psychologist, is Board of Overseers Professor of Education in the Graduate School of Education at the University of Pennsylvania. She is also the director of the Interdisciplinary Studies in Human Development program (ISHD) and the Center for Health, Achievement, Neighborhood, Growth, and Ethnic Studies (CHANGES). She received a Ph.D. in Child and Development Psychology from the University of Chicago (Committee on Human Development). Her adolescent focused research addresses resiliency, identity, and competence formation processes particularly among youth of color and those from low-resource families. Her current research is on the maturing cognitive capacities and socio-emotional development of low-income minority group adolescents and an examination of factors that differentially predict resilient and unproductive outcomes.

Kevin Spicer
Fox Broadcasting Company

Kevin Spicer began work in Broadcast Standards and Practices at ABC-TV. He covered numerous programs for the network - including *General Hospital*, *Ripley's Believe It or Not?*, *America's Funniest Home Videos*, and *The Academy Awards*. Mr. Spicer joined Fox Broadcasting Company in 1994, where he is Director of Broadcast Standards. He worked on the first season of both *Party of Five* and *New York Undercover*, while occasionally covering both *Melrose Place* and *Beverly Hills 90210*. He has covered *COPS*, *Martin*, *M.A.N.T.I.S.*, *Pauly*, *TV Nation*, and *VR-5*. This season, his responsibilities include *MAD-TV*, *King of the Hill*, *Between Brothers*, *413 Hope Street*, *The NAACP Image Awards*, *The Essence Awards*, and numerous development projects. Mr. Spicer is also an accomplished performance artist, whose work has been performed at Highways, L.A.C.E., Barnsdall Art Park and The Wadsworth Theatre.

Antoinette Stella
Melrose Place

Antoinette Stella was an actress before making the transition to writing. She appeared on numerous television shows including *The Waltons*, *House Calls*, and was a series co-star on *Cliffhangers*. Ms. Stella was a story editor on *Hey Arnold!* for Nickelodeon for one season before moving to *Melrose Place*.

James Steyer
JP Kids

Founder and CEO of JP Kids, James Steyer seeks to create powerful media experiences for children in television, multimedia, and on-line. As founder of Children Now, he is credited with numerous legislative victories and pioneering national media efforts on behalf of kids. An award-winning faculty member at Stanford University, Mr. Steyer is a lecturer in the School of Education and Department of Political Science and is a co-founder of the University's Children & Society Program. Prior to founding JP Kids and Children Now, he served as a civil rights attorney with the NAACP Legal Defense Fund and founded the East Palo Alto Community Law Project. Mr. Steyer has taught in inner-city schools for the last twenty years and continues to be a volunteer teacher at E. Morris Cox Elementary School in East Oakland.

Deborah C. Tang
Black Entertainment Television (BET)

Deborah Tang serves as BET's Vice President of News, Sports and Entertainment Programming. Tang's BET credits include the creation and production of several programs including *BET News*, the first Black national cable news show. Ms. Tang has received an Emmy award for a one-hour special entitled *The KKK in Washington*. She was inducted into the National Association of Minorities in Communications Hall of Fame in 1996. She has won three NAACP Image Awards for the BET News' *Ron Brown Special*, *Teen Summit's It Takes A Village*, and *Teen Summit's Don't Kid Yourself...Teen Pregnancy is No Joke*, which also earned the 1998 Beacon Award, the highest cable award presented for News & Public Affairs Programming.

Elizabeth Thoman
Center for Media Literacy

Elizabeth Thoman is the Founder and President of the Center for Media Literacy in Los Angeles. With its acclaimed collection of Media Literacy Workshop Kits, such as *Parenting in a TV Age*, *AdSmarts*, and *Beyond Blame: Challenging Violence in the Media*, the Center is the leading U.S. publisher and distributor of teaching resources about television and media use in schools, churches, and community programs as well as in the home. The Center has recently instituted the Felton Media Literacy Scholars Program as the impetus for a model teacher training program in Los Angeles and nationwide. A pioneer for nearly 20 years in the field of media literacy education, Ms. Thoman is a graduate of the Annenberg School for Communication at the University of Southern California.

Sarah Tomassi
Warner Brothers Television Animation

Sarah Tomassi is Director of Programming for Warner Brothers Television Animation and Kids' WB. Prior to joining Warner Brothers in 1993, she taught abroad for a year. Ms. Tomassi holds a B.A. in Philosophy from Yale University.

Adam Tucker
Children Now

Adam Tucker joined Children Now as a Senior Associate in 1997. Mr. Tucker is Conference Director for the 1998 Children & the Media Conference. Prior to joining Children Now, Mr. Tucker was the founding director of New England Citybridge, a year-round academic enrichment program for low-income Boston middle and high school students. He also served as a history teacher at Concord Academy. He graduated from Brown University with degrees in American Civilization and Educational Studies.

Robert J. Visciglia, Jr.
Touched By An Angel

As one of the producers of the hit CBS drama *Touched By An Angel* and the popular new series *Promised Land*, Robert Visciglia Jr. is one of only a small number of producers to produce two hour-long dramas simultaneously on network television. CBS teamed him up with a most talented Writer-Executive Producer, Martha Williamson, and he became the producer and head of post production of *Touched By An Angel*. After the great success of *Touched By An Angel*, CBS asked Ms. Williamson to create a spin off of the show. The team got together and produced the heart-warming and insightful family drama series *Promised Land* starring Gerald McRaney and Wendy Philips. The team's work has been honored with such awards as the Templeton Prize, the Anti-Defamation League's Deborah Award, and the Catholics in Media Associates Award, among others.

Joe Wallenstein
Spelling Television

Joe Wallenstein is a Producer on *Seventh Heaven* at Spelling Television.

Gina Warren
Levi Strauss & Co.

Gina Warren joined Levi Strauss & Co. in San Francisco in 1993 as Director of Community Affairs, North America. She also holds the title of Director of Contributions, Levi Strauss Foundation. Ms. Warren is responsible for directing corporate giving programs and social investment activities in North America. Prior to joining Levi Strauss & Co., Ms. Warren was Vice President - AT&T Foundation, Health and Human Services. Her career at AT&T spanned fourteen years where she held a variety of management positions in New York, Los Angeles, Denver and Phoenix. Ms. Warren has always been active in the community, receiving recognition from organizations such as the National Council of La Raza, Phoenix Urban League, and the Denver Chamber of Commerce. She currently is on the Board of Hispanics in Philanthropy and is an Advisory Board member for the "Beat the Odds" program sponsored by Children's Defense Fund.

Cindy Webb
Associated Press

Cindy Webb began working at the Associated Press in Los Angeles in 1997. She is a bilingual journalist, emphasizing issues affecting Latino communities. Prior to her employment with the Associated Press, Ms. Webb studied media, culture, and Spanish on a Rotary Club fellowship in Madrid and Sevilla, Spain. She graduated from California Polytechnic State University with a degree in journalism and minor in Spanish in June 1996.

Amy West
Children Now

Amy West is a Program Associate in the Children & the Media Program. She came to Children Now from Stanford University where she received her B.A. in Psychology. Ms. West has experience in children's issues through working in the Child and Adolescent ward of The Psychiatric Institute of Washington D.C., the Mental Health and Social Services Division of the Indian Public Health Service, and numerous community outreach and tutoring programs. She plans to pursue a Ph.D. in Clinical Psychology at the University of Virginia in Fall 1998.

Dr. Cornel West
Harvard University

Cornel West went to Harvard University where he graduated magna cum laude in 1973. He received his M.A. and Ph.D. from Princeton University. He returned to Princeton in 1987 as professor of religion and director of the Afro-American Studies Department. After helping build that department, Dr. West moved to Harvard where he now serves as Professor of Afro-American Studies and Philosophy of Religion. A well respected and charismatic speaker, Dr. West has been a guest lecturer and visiting scholar on many campuses. He has received fifteen honorary degrees. Heavily involved in community-based political action, Dr. West is currently part of President Clinton's National Conversation on Race. He has written numerous articles and twelve books including the recently released, *The War Against Parents*, co-written with Dr. Sylvia Ann Hewlett.

Lisa P. White
Children Now

Lisa P. White joined the Children & the Media Program as an Associate in November 1996 after completing a one year fellowship in the California State Senate. She is responsible for producing the *Media Now*, the Children & the Media Program's newsletter on current research on children and media. She received her B.A. in English and Political Science from the University of California, Berkeley, in 1993. She then spent two years in Washington D.C. where she completed a Master's degree in Public Policy at Georgetown University. During her time in Washington, she worked on education policy issues at the national headquarters of the American Federation of Teachers.

Armstrong Williams
The Graham Williams Group

Armstrong Williams is the Chief Executive Officer of The Graham Williams Group as well as a nationally syndicated columnist.

Juan Williams
The Washington Post

Juan Williams, one of America's leading political writers and thinkers, is author of the non-fiction bestseller *Eyes on the Prize - America's Civil Rights Years, 1954-1965*, the critically acclaimed companion volume to the celebrated PBS television series. His latest book, a biography of Associate Supreme Court Justice Thurgood Marshall, *American Revolutionary*, is to be published in the fall of 1998 by Random House/Times Books. When not writing bestsellers, Mr. Williams is a political analyst and national correspondent for the Washington Post. In his 21-year career at the Post, he has served as an editorial writer, op-ed columnist and White House reporter. He hosts the nationally syndicated news show *America's Black Forum*, which explores critical issues impacting black America. In addition, he has appeared on numerous television programs, including *Nightline*, CNN's *Capitol Gang*, *Washington Week in Review* and *Oprah*.

Maiya Williams

Warner Brothers Television - WB

Maiya Williams is a Writer/Producer for the *Wayans Bros.* Directly after graduating from Harvard University in 1984, Ms. Williams moved to Los Angeles to work as a writer/producer on such sitcoms as *Amen*, *Roc*, *The Fresh Prince of Bel Air*. Ms. Williams' experience has convinced her of the power of television and other media, both as a tool for education and its potential to promulgate negative stereotypes and images.

Judith Winston

The President's Initiative on Race

Judith Winston is the Executive Director of *One America in the 21st Century: The President's Initiative on Race*. As Executive Director, Ms. Winston works with the President, the Advisory Board to the Initiative, and White House Staff to coordinate the year-long effort to educate the nation about the facts surrounding the issue of race. Ms. Winston has served as General Counsel and Acting Under Secretary to the U.S. Department of Education since 1993. Prior to her appointments at the Department of Education, Ms. Winston served as Associate Professor of Law at American University, in Washington, D.C. Formerly, Ms. Winston was Deputy Director of the Lawyer's Committee for Civil Rights Under the Law; Deputy Director for Policy at the Women's Legal Defense Fund. Ms. Winston has served as Executive Assistant and Legal Counsel to the Chair of the Equal Employment Opportunity Commission and as Special Assistant to the Director of the Office of Civil Rights.

Ivy Winters

Just Think Foundation

Ms. Winters has a media marketing background with over 10 years experience in the radio advertising business. In recent years, her work has involved producing community benefits to support local public education. Presently, she is working on an advisory board in association with the Just Think Foundation to implement media literacy programs in the classroom. One of the projects is designed to help kids create and produce programming for local public schools. She is also Executive Producer of an upcoming feature film about delinquent teens.

ADDENDUM: PARTICIPANT BIOGRAPHIES

Erica Alexis Diamond

Writer's Guild

Erica Alexis Diamond is a writer and creative producer. Ms. Diamond is currently a co-producer of the amazing story of a Brazilian healer and is partnered on 17-plus original film and television projects with her husband, Bryan Firehawk, through their company, Magic Moon, which specializes in writing, development and packaging of original, spiritually-driven projects (along with the occasional "intelligent" action piece). Both she and her husband have been life-long activists on behalf of women, children, animals, Native Americans, and the environment.

Bryan Firehawk

Magic-Moon

Bryan Firehawk is a writer-producer and soon-to-be director specializing in two genres: metaphysical/supernatural as well as action, with extensive personal background in both arenas. He is co-founder of Magic-Moon, a production company specializing in original, spiritually-driven action and metaphysical/high quality supernatural projects. Working with various producing partners, Magic-Moon is currently developing two reality *television series* - *The Healing Factor* and *The Power Within* - along with a one-hour special, *Women of Action: Hollywood's Newest Heroes*.

Donna Mitroff

Fox Kids Network, Worldwide

Donna Mitroff is Vice President, Educational Policies & Program Practices at the Fox Kids Network, Worldwide. Ms. Mitroff was Executive Producer of the Emmy nominated *You Must Remember This*, winner of the DGA Award. She executive produced a short for the Carnegie Foundation examining media violence, and she is also Executive Producer of the Galaxy Classroom video science curriculum for the early grades. Through her experience as Executive Producer of *Nature Rediscovered*, filmed in the special high-speed Showscan process for Seville's Expo '92, Ms. Mitroff gained entree into the special venue arena of large-format films and motion simulator attractions.

Danny Slu

Writer's Guild

Danny Slu is the Employment Access Department Coordinator at the Writers Guild of America, West, Inc. As the Employment Access Coordinator, Mr. Slu is staff liaison to six Guild committees; plans and coordinates writer workshops, seminars and networking events; interfaces with studios, networks, agents, and productions companies about access to employment opportunities for writers of color, women writers, writers with disabilities and writers over the age of forty. Mr. Slu has been with the Guild for nearly ten years. Before accepting his current position, he spent several years working in the Agency, Film Society, Theater and Dues Departments at the Guild.

A DIFFERENT WORLD: MEDIA IMAGES OF RACE AND CLASS

Through the images they create, the issues they frame and the messages they send, the media have always dealt with race and class. Countless films and television programs have delved into the unique complexities of race and class in America, while newspapers and news broadcasts have chronicled the country's tumultuous history of race and class relations. But the media's role is greater than that of storyteller. Research demonstrates that media portrayals of race and class also communicate subtle messages about the social status of different groups. When members of certain race or class groups are absent from the media, the implication is that they are not important, that they are not worthy of our attention. When they do appear, but are assigned stereotyped or negatively-valued roles, the inference is that they are not worthy of our respect. Therefore, it is important to examine media images of race and class with an eye to the messages they convey to adults and children about their place in society and their opportunities for the future.

While the media have long relied upon issues of race and class for creative inspiration, their images have not remained static. As society's thinking about race evolved during the latter half of the twentieth century, so did media portrayals. Consider that African-Americans, once relegated to minor roles as maids and butlers, are now cast as lead characters — playing doctors, lawyers and other professionals. But despite some progress, there is also evidence that the entertainment media at times continue to promote racial and class stereotypes through the creation of characters, and the news media may reinforce stereotypes in the ways they report issues and depict people of different races and social classes. In a society where race and class are integral components of who we are as individuals, what the media say about the two is critical — especially for children who look to the media for cues about how they should behave and who they should aspire to be as they develop their identities. It is this unique ability to influence children's behavior, attitudes and beliefs that gives media both enormous power and exciting potential.

Children Now's Fifth Annual Media Conference will explore race and class images in the media and the messages they communicate to children. To gauge children's perceptions of media images of race and class, Children Now conducted a series of focus groups and a national poll of African-American, Asian, Latino and White children. The results are enlightening and telling. Overwhelmingly, children agreed that it is important for kids to see people of their race represented in the media, and they were keenly aware of the inequities in the numbers among the four racial groups. Furthermore, they were particularly critical of the ways in which African-Americans and Latinos are portrayed in entertainment programs and the news. But despite this criticism, children also expressed great confidence in the media's potential to be a positive force — by helping to break down stereotypes and build bridges of understanding.

The racial composition of America is changing. Today's generation of children will be the first to reach adulthood in a country where racial minorities make up a numerical majority. With this shift in demographics comes an urgent need for children of all races both to take pride in their own cultural heritage *and* embrace and appreciate our cultural differences. The arbitrary barriers of race and class that have long separated us have no place in a truly multi-racial nation. With youthful optimism, children tell us they envision a society that is open and inclusive, one where friendship, self-worth and success are not bound by the constraints of race and class. And they fervently believe that the media — by treating people fairly and equally — can help us attain that goal.

ENTERTAINMENT MEDIA

Quantity and Quality

[TV shows] are mostly about White families. They don't really show Hispanics or African-Americans. And we, in Newark, that's like the whole population, Blacks and Hispanics. So how are we going to actually relate to something when they're all White? [Teenage Latina in Newark, NJ]

A thorough examination of race and class images in entertainment television requires both a measure of the *quantity* of the portrayals and an assessment of their *quality*. In television's "Golden Age," most programs featured all-White casts. But, over the years, the face of television has gradually changed. Today, prime time TV features a variety of African-American characters, many of whom have found homes on the Fox, WB and UPN networks. However, the representation of Latinos and Asians on TV has not kept pace with their growing numbers in the population. Television's largely 'black and white' world is problematic for all children because it denies social recognition to the racial groups who appear less frequently. As an official of the National Council for La Raza noted, "Television, whether we like it or not, conveys legitimacy upon an issue, group of people or a community. [Latinos] absence speaks volumes in terms of how we are perceived in society at large. We are particularly concerned about what impact this has had among non-Latino children."¹ Seeing people of their race on television tells children that they are important.

In 1993, Dean Emeritus George Gerbner of the Annenberg School for Communication completed a landmark study of both the number and types of roles in which people of color were cast on network and cable television. Covering ten seasons, the study sought to illuminate the connection between media images and the social status of racial and class groups. On prime-time network dramas, Gerbner

¹ Lisa Navarette, Symposium on Children, Race and Prejudice, sponsored by Anti-Defamation League DC/Maryland Regional Office and the A World of Difference Institute, June 1995.

found that African-Americans comprised about 13% of all characters², Latinos were 1.1%, and Asians made up less than 1% of all characters. In Saturday morning programming the numbers were even more dire. Minority characters made up less than 5% of the characters whose race was identifiable.

When he examined the characteristics associated with minority characters, Gerbner discovered several troubling trends: villains were disproportionately lower class, young, and Latino; African-American female characters on children's programs were among the most wicked; and Latinos and Asians had higher failure rates than other races.

In addition to the lack of racial diversity, this study found that little economic diversity exists on prime-time television. Nine out of ten characters could be categorized as belonging to the middle class, while only 1.3 percent of characters were "lower class." In contrast, data from the most recent U.S. census survey indicates that almost 14% of the population lives below the poverty line and many more belong to the working class. Among children, one out of every five kids lives in poverty.

At the conference, Professor Gerbner will preview the results of the follow-up to the 1993 study. Expanded to include the WB and UPN networks, this study will gauge whether there have been improvements in the representation of minorities and the working class on entertainment television.

Integration and Segregation

You see African-Americans getting along with other African-Americans and Caucasians getting along with other Caucasians, but you rarely see an African-American and Caucasian together happy and as friends. [Teenage Asian girl in Alameda, CA]

A look at prime-time television reveals that, despite the fact that situation comedies and dramas are often set in the same multi-ethnic, urban cities, these programs actually take place in *very* different worlds. The vast majority of the sitcoms on television have either all African-American characters or all White characters. In contrast, many of the prime-time dramas — especially those that revolve around the workplace — feature integrated casts (although these shows still lack Asian and Latino main characters).

² George Gerbner, Larry Gross, Michael Morgan and Nancy Signorielli, "Women and Minorities on Television: A Study in Casting and Fate," A report by The Annenberg School for Communication to The Screen Actors Guild and The American Federation of Radio and Television Artists, June 1993.

Information on children's viewing habits indicates that they tend to watch many more sitcoms than dramas. This means that most kids are seeing a television world where African-Americans and Whites rarely interact, don't live near each other and are not likely to be friends. For children who live in integrated communities, perhaps television's portrayal of race relations seems merely out of touch with reality. But what messages do segregated sitcoms send to kids who live in largely segregated neighborhoods? Or to those who, regardless of their neighborhood, have friends of other races at school?

Television has not always taken such a strict 'separate but equal' approach to entertainment. In fact, there are examples of popular sitcoms from the 1970s and early 1980s that successfully crossed the color line in a variety of settings: the squad room on *Barney Miller*, the upper West side condo on *The Jeffersons*, the classroom on *Welcome Back Kotter*, the living room on *Different Strokes* and the auto repair shop on *Chico and the Man*. While these shows shared the schedule with single-race programs, they broke the mold in terms of portraying fully developed, central minority characters alongside White characters. More recently, ABC's multi-ethnic adaptation of *Cinderella* proved that non-traditional casting does not have to be inconsistent with good ratings.

Finally, some suggest that network writers and producers can look to PBS as an example of how to improve the quantity and quality of race and class portrayals. With critically acclaimed programs like *Puzzle Place* and *Sesame Street*, PBS has displayed a strong commitment to promoting diversity and addressing race and class issues. In fact, a 1995 Children Now content analysis revealed that PBS does the best job of depicting the racial composition of America: 27.5% of child characters were African-American, 13.8% were Asian and 20% were Latino.³ In comparison, on broadcast and cable TV, more than three-quarters of the child characters were White.

NEWS MEDIA

"...the news makes it seem like most Hispanics are bad. And most Blacks are bad because that's what the news is — about their robberies. They don't have a lot of bad stuff about Whites, so I don't know. It doesn't seem fair." [Young White girl in Baltimore, MD]

Reading the morning paper and watching the evening news are time-honored traditions in American households. Whether reporting events of national or local significance, the news is our window on the world. Precisely because the news gives us information about events we have not witnessed and people we do not know, it is enormously important that the stories told by the news media be accurate, balanced and unbiased. To that end, journalists pride themselves on their

³ Children Now, "The Reflection on the Screen: Television's Image of Children," 1995.

objectivity — the ability to report the facts impartially. Given its power to inform, educate and inspire, the news can play a key role in promoting dialogue about race and class.

In recent years, the news media have been criticized by parents and pundits for devoting too much airtime and too many column inches to reports of violent crime, despite the fact that the national crime rate has been on the decline. The focus on crime has bred a culture of fear so pervasive that 80%⁴ of respondents to a *Los Angeles Times* poll said the media's coverage of violent crime has increased their fear of being a crime victim. Similarly, in a 1994 Children Now poll, kids reported that the news often makes them feel angry, sad and afraid.⁵ This inordinate emphasis on crime has also led to accusations of racial stereotyping, especially of African-Americans and Latinos.

Robert Entman, an associate professor at Northwestern University, has extensively studied the portrayal of African-Americans on network and local television news programs. His findings indicate that broadcast news presents a skewed picture of African-Americans as violent criminals and crime victims and victims of "social misfortunes" such as poverty and racial discrimination. His 1994 study of network news found that of 138 stories centrally involving African-Americans, 46.4% were crime and victim-related⁶. Entman contends that such a narrow depiction creates an image of African-Americans as a "problem people" of predators and supplicants. In stark contrast, he found that African-Americans are rarely featured as expert commentators on national news *unless* they are speaking on a media-defined "Black" issue such as racial discrimination, housing, unemployment, welfare, crime and drugs, gangs and inadequate healthcare.

An examination of news coverage of Latinos and Asians finds that these groups also experience racial stereotyping by the news media. News stories about Latinos are likely to revolve around violent crime, gangs and immigration. Asians, however, suffer a double slight of stereotyping and relative invisibility. In addition to being portrayed as either the hard working "model minority" or as gang members, studies indicate that they are likely to receive less news coverage overall than other racial groups. For example, a 1994 study of 27 major newspapers found that over a five-year span, articles mentioned Asians at less than half the rate of mentions of African-Americans and Latinos.⁷

Despite the uneven depictions of people of color and the nightly stream of violent images, there is evidence that some local television stations are asking themselves hard questions about the way they cover crime and minority communities. One station has developed a strict set of criteria it uses to evaluate whether or not to run

⁴ David Walters, "The Changing Tide of the Crime Wave," *Los Angeles Times*, June 7, 1997.

⁵ "Tuned In or Tuned Out," Children Now Poll, Fairbank, Maslin, Maullin & Associates, 1994.

⁶ Robert M. Entman, "Representation and Reality in the Portrayal of Blacks on Network Television News," *Journalism Quarterly*, Volume 71, Number 3, Autumn 1994.

⁷ Joann Lee, "A Look at Asians as Portrayed in the News," Editor & Publisher, April 30, 1994.

a story based upon its impact on the community, link to crime prevention efforts, the threat to public safety and the need for immediate action. An equally ambitious endeavor is to put news stories in a context that highlights the broader social conditions and policies that contribute to crime and violence. Efforts like these may be a harbinger of a more balanced approach to reporting on these critical issues.

Children Now has long been interested in the relationship between the news media and children. In 1994 Children Now conducted two studies: a content analysis and a national poll of children. The content analysis of news media coverage of children found that 48% of all television news stories about kids involved reports of crime and violence.⁸ The poll, which demonstrated that the messages behind news media portrayals of race and class are not lost on children, found that 73% of African-American children believe that African-American and Latino people in the news are usually involved in crime or drugs.⁹ This year's research further explores children's perceptions of news portrayals of four races — African-Americans, Asians, Latinos and Whites.

The Influence of News on Public Policy

They see stuff like us snatching pocketbooks whenever they walk in the streets. We had gone to Pizza Hut...and went to go sit down and she just grabbed her bag and slid to the other side. [Teenage African-American boy in Newark, NJ]

How children are portrayed in news media has a subtle impact on how adults perceive young people and the conditions of their lives. These opinions inform attitudes toward a range of public policy issues. Just as Walter Lippman once described the press as being "like the beam of a searchlight, bringing one episode and then another out of the darkness into vision," the stories that news editors and writers report help determine which children's issues receive the public's attention and what kind of attention they receive.

Consider the following:

- The amount of crime coverage on network evening news tripled since 1993.¹⁰
- Nearly half of broadcast and print news about children is about crime and violence, depicting them either as criminals or victims.¹¹

⁸ Children Now, "The News Media's Picture of Children: A Content Analysis," 1994.

⁹ "Tuned In or Tuned Out," Children Now Poll, Fairbank, Maslin, Maullin & Associates, 1994.

¹⁰ Center for Media and Public Affairs, 1997.

¹¹ "The News Media's Picture of Children: A Content Analysis," Children Now 1994.

- A *Los Angeles Times* poll found that 80% of the respondents said the news media's coverage of violent crime has increased their own personal fear of being a crime victim.¹²
- Two-thirds of Americans use adjectives such as 'rude,' 'irresponsible,' and 'wild' to describe today's teenagers.¹³
- Last year, Congress approved a juvenile-crime bill that would allow offenders as young as 13 to be tried as adults in federal courts, continuing a trend which has seen the number of youths prosecuted as adults increase more than 70% during the last decade.¹⁴

All this despite the fact that a Justice Policy Institute study concluded the juvenile-crime rate fell 12% from 1994-1996.¹⁵

The precise relationship between news media's coverage of children and the increased punishment for juvenile offenders is difficult to prove. However, both research and conventional wisdom suggest that news coverage — whether through the high profile coverage of the Jonesboro, Arkansas tragedy or local news stories on youth gang activity — has an impact on juvenile justice policy. Whether it intends to or not, the news both tells people what to think about and encourages them to think about those issues in a particular way.

News media's portrayals of people of color can be a powerful force in this dynamic, requiring that the intersection of children, news media and public policy be examined through a lens focused on race and class. Affirmative action and welfare reform, in addition to juvenile justice, are news stories and policy issues that are inextricably linked to children's lives.

TALK SHOWS

I watch talk shows sometimes. They had the Ku Klux Klan on and Black people in the audience were there. The Klan was cursing all of them, they were all mad at them. And they [Black audience members] were just sitting there, watching the show. [Young White girl in Newark, NJ]

While traditional outlets report "hard news," other television programs also play a role in conveying the reality of the human condition. The recent explosion of talk shows and reality-based programs has created an entire sub-genre of programming that blurs the line between news and entertainment. From the televised

¹² Greg Braxton, "Ratings vs. Crime Rates," *Los Angeles Times*, June 4, 1997.

¹³ "Kids These Days: What Americans Really Think about the Next Generation," Public Agenda, June 1997.

¹⁴ Edwin Chen, "House OKs Plan to Prosecute More Teens as Adults," *Los Angeles Times*, May 9, 1997.

¹⁵ Robert Kilborn, The News in Brief, *Christian Science Monitor*, March 26, 1998.

confessions in the daytime talk circuit to the dramatic arrests on *COPS*, these programs may give children strong impressions of their own race and class group as well as those of others.

A content analysis of the leading TV talk shows broadcast in the summer of 1995 found that the four major topics of discussion were: 'parent-child' themes, dating, marital relations and sexual activity.¹⁶ On average, there were four sexual activity disclosures and approximately one sexual orientation disclosure per hour. In October of that year, former Education Secretary William Bennett and Senator Joseph Lieberman joined forces to mount a pressure-campaign against "trashy" daytime talk shows. Claiming that the shows were out of step with mainstream values, Bennett and Lieberman called upon talk show producers and sponsors to clean them up and for viewers to tune them out. In response, two dozen talk show producers, hosts and executives joined a group of experts on health and social issues for a "Talk Summit" where they discussed ways to incorporate socially responsible themes into talk shows. Initial indications were that some programs were changing: focusing less on the titillating and more on important issues. But then came the rise of Jerry Springer.

The furor over the rowdy, bawdy antics of *The Jerry Springer Show* has led to a national public debate over the impact of these programs on children. The recent decision of several television stations to move Springer's show from late-night to afterschool hours was met with a torrent of criticism. Jerry Springer — whose show surpassed Oprah Winfrey's this February in the syndicated talk show ratings— has been singled out by parents and policymakers as particularly egregious. With topics that range from the inflammatory to the perverse, critics argue that Springer's show presents a world in which family dysfunction, sexual aberration and racial intolerance are the norm, rather than the exception. By normalizing such behavior, this show and others of its ilk may give children a skewed impression of the world around them.

In addition, some talk shows may also strengthen race and class stereotypes. The guests, topics of discussion and the ways in which people behave (i.e., fights, profanity, disrespectful behavior) on these programs may make children feel ashamed or embarrassed about their ethnic or class background. These portrayals may also make other kids think negatively about the class or racial group to which the guests belong.

Conversely, talk shows can be a forum for discussion of important social issues. Oprah Winfrey's pledge to keep her show primarily issue-oriented is a prime example of a talk show with a positive spin. Likewise, Rosie O'Donnell's show, which has successfully borrowed the celebrity-chat format from late night talk shows, garners impressive ratings by benignly indulging our fascination with

¹⁶ Kaiser Family Foundation, Study of Top-rated TV Talk Shows, November 1995.

Hollywood glitz and glamour. Immensely popular among kids and adults, these shows demonstrate that talk can be entertaining and informative without being "trashy." And Children Now polls show that kids greatly admire and respect the two hosts.

"REALITY-BASED" PROGRAMS

[Talking about the program 'COPS'] *Like they're arresting African-Americans, people get the wrong idea that like, all African-Americans are bad, because that's not true.* [Young Asian boy in Alameda, CA]

Similar to talk shows, "reality-based" programs [such as *Rescue 911* and *World's Scariest Police Chases*] offer children unique commentary on the world. Some of these programs — chock full of dramatic rescues, car chases and arrests — pride themselves on a no-holds-barred approach to television. Others give us the chance to see life unscripted. For example, MTV's Generation X soap opera *The Real World* and the long-running *People's Court* offer children yet another glimpse of the "reality" that takes place outside their neighborhoods.

The reality-based programs that sensationalize crime [i.e. *COPS*, *America's Most Wanted*, *Bounty Hunters*] may reinforce some of the same stereotypes that emerge in the news media. In fact, a 1992 study by the National Council of La Raza reported that 45% of Latinos and 50% of African-Americans who appeared on these shows had committed crimes. By the 1994-95 season, the numbers had decreased dramatically to just 16% of Latinos and 20% of African-Americans. Popular with children, these programs may also affect their sense of self-worth or the worth of others.

BACKGROUND MATERIALS

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CHILDREN & THE MEDIA PROGRAM

The Children & the Media Program works to improve the quality of news and entertainment media both for children and about children's issues. We seek to accomplish that goal through media industry outreach, independent research and public policy development.

Current efforts include:

Media Industry Conference: Each year we organize a major national conference of media industry leaders, bringing them together with children's advocates and academic experts, to help them better understand the impact their work has on children. Previous conferences have focused on how the news media covers children's issues, the role of advertisers in improving the quality of television and the messages girls get from the media. Smaller events have included a one-day symposium on children's issues for leaders in the new media industry. Conference participants have included First Lady Hillary Rodham Clinton, Academy Award winning actor Geena Davis, NBC News Anchor Tom Brokaw, Health Secretary Donna Shalala and television pioneer Norman Lear.

Public Opinion Surveys of Kids and Parents: Our national surveys of children ages 10-17 have covered children's responses to what they see and read in the news, and what messages children are getting from the entertainment media. Our recent poll of parents explored their views on using media as a tool to help them talk to their kids about sensitive issues.

Independent Research on Television and Print Media: We conduct comprehensive research on media's messages to children, such as analyzing how the news media report about children, how entertainment television portrays child characters, and the nature of the sexual messages during television's family hour.

Research Newsletter: We produce a newsletter to link the creative community with academia. The newsletter is designed to keep advertisers, advertising professionals, television writers and producers, and network executives aware of current research on media as it pertains to children. Previous issues have covered the impact of violence on children and ways to measure quality children's television.

Press Workshops: We organize periodic workshops for members of the press on important children's issues. The most recent session focused on the coverage of kids in welfare reform.

Entertainment Industry Briefings: In order to encourage constructive story lines, we host briefings for television writers and producers on important social issues concerning children. Our most recent session focused on teen pregnancy and, as always, included a panel of young people.

Public Policy Development: We monitor legislation and regulations affecting children's media, such as the 3-hour rule and the TV ratings system. Children Now's President recently testified before a U.S. Senate committee on how a ratings system could work for families.

Children Now is one of the nation's leading nonpartisan organizations for children. Our work on children and the media has been covered by The Oprah Winfrey Show, Prime Time Live, Nightline, The New York Times, The Washington Post, USA Today, and many other media outlets.

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The New York Times

WEDNESDAY, APRIL 29, 1998

Five Myths, and Why Adults Believe They Are True

By MIKE A. MALES

ON the day last month that two youths shot four students and one teacher to death in Jonesboro, Ark., a mother in Daly City, Calif., was arrested for suffocating her three children with duct tape. About 10 days after the three West Paducah, Ky., school killings in December, parents in Weston, W.Va., were arrested for burning down their house and murdering five children to collect insurance.

The paradox: school killings receive enormous attention not because they are routine, but because they are rare. The National School Safety Center estimates that of the 52 million students in school, about two dozen are murdered each year, a number that is not rising. By contrast, the National Commission on Child Abuse and Neglect reports that every year 2,000 to 3,000 children and youths are murdered by parents, a toll that is rising.

The public image of teen-agers is shaped by sensational crimes like the Jonesboro killings and by a selective use of statistics that make uncommon events like teen-age murder or suicide seem epidemic. At the same time, many experts are declaring that today's youths are more criminal, more suicidal, more stoned and less moral than their predecessors. John DiIulio Jr., a professor of politics at Princeton University, and William J. Bennett, a former Secretary of Education, for example, forecasted in their 1996 book "Body Count" that there is a growing "population of teen-agers with higher incidence of serious drug use, more access to powerful firearms and fewer moral restraints than any such group in American history."

It is hardly surprising, then, that the public stereotype of contemporary teen-agers is a hostile one. Deborah Wadsworth, the executive director of Public Agenda, a public-policy research firm, said its 1997 survey found that Americans tended to view young people with feelings of alarm or fear.

There are those, however, who argue that adults berate teen-agers to excuse their own negligence. "Today's young people are scapegoated by an adult generation that is abandoning them," said Lori Nelson, the

youth and education issues director for the Los Angeles chapter of the National Conference for Communities and Justice. "Race is a big reason. The kids people are scared of are kids of color."

A sober analysis of the statistics renders many of the commonly held beliefs about teen-agers into myths that ignore broader contexts like socioeconomic conditions and adult behavior.

MYTH NO. 1: While crime rates among adults are falling, youths are becoming more violent and criminally dangerous.

The facts: This popular myth confuses two different Federal Bureau of Investigation measures of crime. The first, violent crimes reported to police, rose from the mid-1970's to the early 90's and has since fallen. The second measure, violent-crime arrests, rose sharply among adolescents ages 12 to 17 (up 69 percent) from 1975 to 1995. But during that same period, violent-crime arrests rose even more markedly among adolescents' parents' age group, namely adults 30 to 49 (a rate that is up 89 percent). Since 1995, arrest rates for violent crimes have declined for both teen-agers and adults.

Meanwhile, youthful killers are not overrunning the nation. The United States Department of Justice reports that fewer than one-half of 1 percent of juveniles in the United States are arrested for a violent offense every year. And arrest statistics overstate teen-age crime. The F.B.I., for example, reported that in 1996, youths accounted for 15 percent of murder arrests, but only 8 percent of actual murders were attributed to juveniles. The reality is that adults commit 11 of 12 homicides, including three-fourths of the murders of children and teen-agers, statistics that are usually ignored in the furor over "killer kids."

Poverty strongly predicts violent crime-arrest levels among all ages

and races and both sexes. Teen-agers are not more violent than adults; rather, poor people are more likely to be arrested for violent crimes than the rich or the middle-class, and these days, youths are twice as likely as adults to be poor. When there is economic parity between adults and teen-agers, teen-age violence



rates are lower than for adults in their 20's and 30's.

Finally, the assertion that more teen-agers means more violence is contradicted by F.B.I. and Census Bureau figures.

From its 1976 peak to the end of 1992, the teen-age population fell, but the nation's violent-crime rate rose by 60 percent. From 1992 to 1997, the teen-age population rose, but violent crime fell 20 percent.

Mike A. Males is the author of "The Scapegoat Generation: America's War on Adolescents."

Continued

MYTH NO. 2: *Today's teen-agers have little concern for their health or their well-being.*

The facts: Teen-agers are healthier and taking care of themselves better than ever. Natural deaths have declined sharply. Rates of violent death (accident, suicide and homicide) are 15 to 20 percent lower among teen-agers today than in the 1960's and 70's, when their parents were growing up. The National Center for Education Statis-

The facts: Teen-agers are less self-destructive today than in the past. The supposed doubling in teen-age suicides rates is a result of better identification and is not a real increase.

The most recent National Center for Health Statistics figures, from 1994, show that teen-agers have relatively low suicide rates: 1.7 suicides per 100,000 among 10- to 14-year-olds, and 11.1 among 15- to 19-year-olds. By contrast, the rates are 15.4 per 100,000 for people 20 through 49 years old, and 15.9 for those who are age 50 and over.

Teen-agers are much less likely to die by their own hand than adolescents were in the 60's and 70's. The types of self-inflicted teen-age deaths associated with suicide (gunshots, drugs, other poisons, hangings, drownings and falls) declined sharply over the last 25 years. But in 1970, coroners ruled four-fifths of the 5,700 adolescent deaths from those causes as accidents. In 1994, 70 percent of the 3,800 deaths from these same causes were ruled suicides.

MYTH NO. 4: *Adult drug abuse is declining, but drugs remain a threat to young people.*

The facts: Drug abuse among teen-agers fell markedly in the 70's and remains low today. Adult drug abuse, on the other hand, has skyrocketed. One statistic sums up the generational change: from 1970 to 1996, drug death rates fell 66 percent among teen-agers but rose 113 percent among their aging baby-boom parents, according to the National Center for Health Statistics. It is drug abuse among parents, not teen-agers, that is a crisis today.

The so-called teen-age drug epidemic consists of survey findings, like those of the National Household Survey on Drug Abuse, that 7 percent of 12- to 17-year-olds reported smoking marijuana once a month or more in 1996, twice the percentage in 1992. A 1997 review by the Lindes-

mith Center, a drug-policy research institute, of hundreds of studies, concluded that marijuana does not lead to use of harder drugs. Indeed, teen-agers' use of heroin, cocaine (including crack) and methamphetamine remains so low that surveys can barely measure it.

MYTH NO. 5: *Teen-agers are naturally rebellious and impulsive risk-takers.*

The facts: When scholars look for evidence that supports the stereotypes that teen-agers are reckless and defiant, they find that these prejudices, like those once held by scientists toward minorities, have no basis in fact.

Decades of study by leading researchers, like the work by Daniel Offer, a Northwestern University psychiatrist, suggest that teen-agers' values and behaviors reflect those of the adults who rear them. "Our youths are no healthier or sicker than us, their parents," Dr. Offer wrote. "They reflect us." A 1993 research review of 150 studies, published in *American Psychologist*, also found that the perception of personal invulnerability to risk "was no more pronounced for adolescents than for adults."

Joseph Adelson, a professor emeritus of psychology at the University of Michigan and a top researcher on the behavior of teen-agers, said that his views that were reported in an article in *Psychology Today* in 1979 have not changed. "Taken as a whole, adolescents are not in turmoil, not deeply disturbed, not at the mercy of their impulses, not resistant to parental values and not rebellious," he said.

Whatever the evidence shows, the avalanche of negative information fuels public anger toward young people. The 1997 Public Agenda survey found two thirds of American adults label youths "rude," "irresponsible" and "wild," while only 37 percent of adults believe that when the current group of children grow up, they will make the United States a better place.

Yet Public Agenda's survey could be evidence that teen-agers have healthier attitudes than grown-ups. While adults indulge in blanket, hostile stereotypes of young people, teen-agers judge adults more positively as individuals. The open-mindedness of most young people may turn out to be a crucial resource in an increasingly diverse America.



tics' 1997 Digest reported record levels of public school enrollment, fewer school days lost to injury or disease and higher student reading, math and science test scores today than in the 70's and 80's.

MYTH NO. 3: *Teen-agers are prone to suicide.*



'Just a white guy trying to fit in': (Left to right) Cryer, Fox and Martin get personal

TELEVISION

In Laughing Color

Three new sitcoms mix it up in black and white

BY RICK MARIN

DAMON WAYANS HAD ONE REQUEST for his new show, "Damon," which debuted on Fox last month: "not to be on Thursday night," says the black actor-comedian, joking about the network's tendency to counterprogram NBC's lily-white lineup of "Friends," "Seinfeld" & Co. with black-oriented programming like "Martin" and "Living Single." "I told them early on, 'Give me anything but n— night for my show.'"

They did. What's more, they greenlighted a fully integrated cast for his squad-room sitcom. That's surprising not just for Fox but for any network. Typically, a show like "Damon" would be either all-black or all-white (in which case it would be called "Tony" and star Tony Danza). "Our show is about an inner-city police department," Wayans says. "If we were to portray that as a one-color situation, we wouldn't be true to what's real. I don't know what world the people at the networks are living in, but the one I live in has every color."

A seemingly obvious point, but one the networks may just be waking up to. Besides "Damon," two more interracial comedies turned up last month as midseason replacements: "Getting Personal" (also on Fox) and

NBC's "For Your Love." It's a mini-harmonic convergence that may turn into a bigger TV trend, if the ratings hold up and viewers can handle the idea of Jon Cryer and Vivica A. Fox working for the same Chicago ad agency.

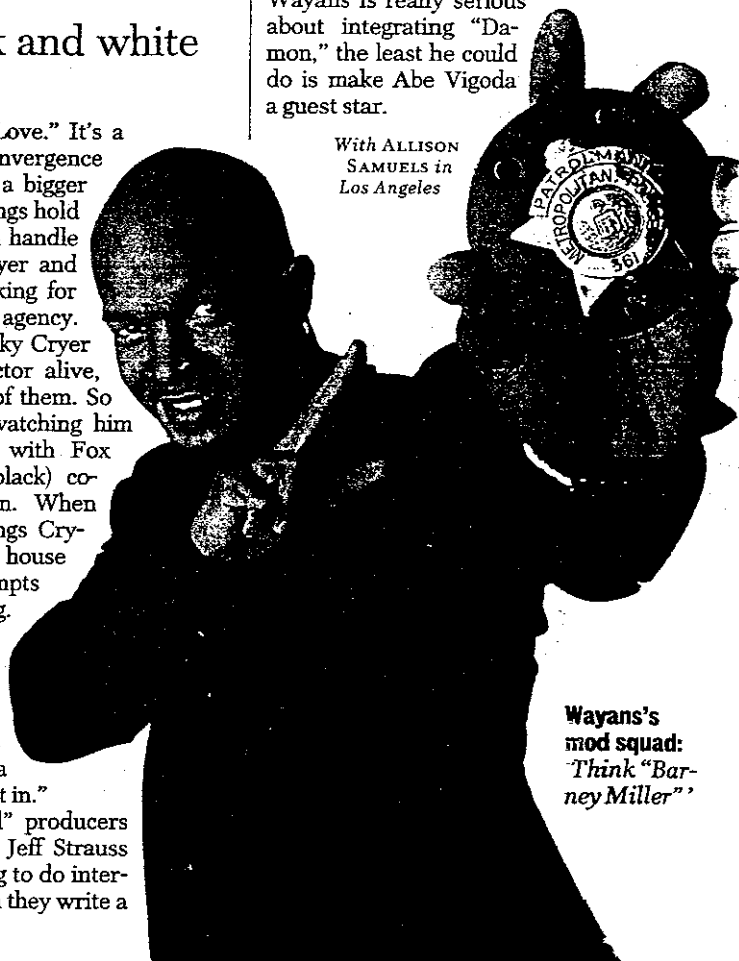
If the skinny, dorky Cryer isn't the whitest actor alive, he's definitely one of them. So it's a little weird watching him trading wisecracks with Fox and their fellow (black) co-star, Duane Martin. When Fox's character brings Cryer's to her parents' house for dinner, he attempts a little black slang. "You put your foot in it," he says of her mother's cooking. Fox gives him a look. Cryer turns sheepish: "Just a white guy trying to fit in."

"Getting Personal" producers Jeff Greenstein and Jeff Strauss say they're not trying to do interracial humor, though they write a

healthy share of "your people/my people" jokes. "We chose people who were right for each role, and it just happened they were of all colors," says Strauss. Fox says bad experiences with other "so-called black shows" like ABC's failed "Arsenio" made her wary of doing more: "I wanted to have input on story lines and context." Having Arsenio Hall's best friend be white was "forced," she says, while black and white people working in the same office is "realistic."

The setup of NBC's "For Your Love" seems forced, but the show isn't. And so far it's the highest rated of the new desegregated comedies. Black newlyweds (Holly Robinson Peete and James Lesure) move in next door to their white best friends (Dedee Pfeiffer and D. W. Moffett). Domestic high jinks ensue. "This is just normal to me, and it makes me laugh when people think otherwise," says Peete, whose father produced "The Cosby Show." In fact, the long-running "Cosby" was the last time both black and white viewers flocked to the same show. Now, not a single program in the Nielsen top 10 for white viewers is also in the top 10 for black viewers. It wasn't that way in the days of "All in the Family," "The Jeffersons," "Good Times." Says Wayans: "In a way, some of the shows during the '70s were more realistic. Think 'Barney Miller.' If Wayans is really serious about integrating "Damon," the least he could do is make Abe Vigoda a guest star.

With ALLISON SAMUELS in Los Angeles



Wayans's mod squad: Think "Barney Miller"

DAN ZAITZ—FOX (TOP), MICHAEL LAVINE—FOX

JULIANNE MALVEAUX ON THE ECONOMY



What TV doesn't show: Reality

WASHINGTON — While prime-time television is hardly a barometer of the socioeconomic status of American workers, it is illustrative to review prime-time programs from a propaganda perspective.

In pursuit of drama — or even humor — what kind of characters are used to make a point? Are they contemporary or historical, physicians or nurses? Who are the people who occupy the fantasies and leisure time of millions of our fellow citizens? What does a writer's selection of these people and these fantasies say about the distance between popular images and our reality?

I'm confronted by these questions as I look at income data in a Census Bureau report issued in September. "Money Income in the United States: 1996" reports a 1.2 percent increase in household income in 1996 over 1995.

That's good news, given the wage stagnation that so many workers have experienced in the past year.

Indeed, much is made of the fact that per capita income grew for almost all of the race/ethnic-origin groups: whites, 1.8 percent; African-Americans, 5.2 percent; Hispanics, 4.9 percent.

Less was made of the fact that the \$19,181 per capita income for whites is almost double the \$11,899 of African-Americans and the \$10,048 of Hispanics.

Prime-time television seems oblivious to these income differences or to matters of income in general. While more prime-time programs are set in the workplace, these workplaces sharply contrast with reality.

Workers wander in and out, mill around their desks and in and out of conversations. They have time to conduct affairs during work hours but seem to have scant concerns about money. Many of them are attorneys or police officers, hardly typical of the overall workforce.

Too many television characters have an easy opulence. Although they rarely say so, they imply that money doesn't matter.

Perhaps I'm quibbling in the name of reality. After all, prime-time television would be dreary if it focused on balancing checkbooks, finding child care or extending the life of a broken-down car.

Still, it is important to note how few full-time workers earn enough to have access to the lifestyles often portrayed on television.

Of our nation's 90 million full-time just 3.2 million (or 3.5 percent) earned more than \$100,000 a year, according to the Census Bureau report.

Of those workers, 2.5 million, or 79.3 percent, are white males; 383,000, 11.9 percent, are white females; 70,000, 2.2 percent, are African-American males; 29,000, 0.9 percent, are African-American females; 68,000, 2.1 percent, are Hispanic males; and 17,000, 0.5 percent, are Hispanic females.

For all of television's depiction of progress by race and gender, the numbers tell a different story. Just a handful of Americans earn top incomes. Women and people of color are woefully underrepresented among them.

In contrast, too many earners have low and moderate incomes. The majority of women, 53 percent, who work full time, for example, have annual incomes under \$25,000. Among African-American women, 60 percent, have annual incomes below \$25,000. Among Hispanic women that number rises to 70 percent.

Many of these women are heads of households whose earnings are

the sole support of their families. Their concerns are not as attractive to prime-time fantasy writers as the lifestyles of the rich and famous.

To be sure, contemporary prime-time television more closely reflects the nation's economic reality than it did just a decade ago, when popular prime-time programs focused on tycoons and oil barons, not doctors and lawyers.



The popularity of
"Roseanne" has
made the factory
a more
acceptable —
though still rare
— setting for a
sitcom.

The expansion of the top three network hegemony of ABC, NBC and CBS to include Fox and UPN has given a younger, cooler and more diverse spin on prime time.

Further, the popularity of blue-collar protagonists like Roseanne has made the factory or diner a more acceptable setting for a sitcom.

Still, if one spends an evening or a week consuming prime-time fare, one walks away with the sense that almost everybody is earning a cushy living, and money doesn't matter. The data, however, tell a different story.

Youth and Violence on Local Television News in California

Lori Dorfman, DrPH, Katie Woodruff, MPH, Vivian Chavez, MPH, and Lawrence Wallack, DrPH

Objectives. This study explores how local television news structures the public and policy debate on youth violence.

Methods. A content analysis was performed on 214 hours of local television news from California. Each of the 1791 stories concerning youth, violence, or both was coded and analyzed for whether it included a public health perspective.

Results. There were five key findings. First, violence dominated local television news coverage. Second, the specifics of particular crimes dominated coverage of violence. Third, over half of the stories on youth involved violence, while more than two thirds of the violence stories concerned youth. Fourth, episodic coverage of violence was more than five times more frequent than thematic coverage, which included links to broader social factors. Finally, only one story had an explicit public health frame.

Conclusions. Local television news provides extremely limited coverage of contributing etiological factors in stories on violence. If our nation's most popular source of news continues to report on violence primarily through crime stories isolated from their social context, the chance for widespread support for public health solutions to violence will be diminished. (*Am J Public Health*. 1997;87:1311-1316)

Introduction

Americans are searching for solutions to violence. Conventional responses to violence have been the province of criminal justice, mental health, and medical trauma experts. But in recent years, a public health approach to violence has emerged. Approaching violence as a public health issue emphasizes (1) preventing violence before it occurs, (2) using science and surveillance to identify effective policies and programs, and (3) drawing on the efforts of diverse disciplines and communities in a collaborative approach.¹

The distinction between defining violence as a public health issue and defining it as a criminal justice problem is important, since the definition of a problem determines the solutions considered feasible. To advance a public health perspective, policymakers and the public must see effective alternatives to the punitive policies dominant in society's current response to violence. News media, television news in particular,² play a key role in presenting solutions.

This study departs from the traditional perspective that televised violence directly affects viewers' behavior³⁻¹² to examine how news stories about violence influence public and policymaker opinion. Our approach is rooted in agenda-setting theory, which hypothesizes that news content affects policy decisions.¹³⁻¹⁶ We also employ the concept of framing, which posits that media tell people not only what issues to think about but also how to think about them.¹⁷ Our premise is that the way television news stories frame violence will influence whether the public perceives violence as a salient problem and, if so, how the public will choose to respond.

Most television news stories focus on people or events isolated from broader social conditions and policies.^{16,18,19} Iyengar has operationalized television news frames as predominantly either episodic (focused on events) or thematic (including attention to trends, data, and other conditions providing a context for the event). In Iyengar's studies of network news, "episodic framing depicted a specific instance of violent crime" while thematic framing "consisted of information about crime and victimization rates . . . elements of the criminal justice process, governmental or community responses to crime, and so forth."^{16(p39)} Iyengar found that 89% of the networks' crime stories were framed episodically.

Iyengar also investigated how the different frames influence audiences' support for social policies. He found that after watching typical (episodic) stories, audiences tended to place responsibility for the cause and solution of the problem on the person with the problem, in effect blaming the victim. But when exposed to thematic news stories that placed incidents in a social context, audiences were more likely to identify social institutions and government as sharing responsibility for treating the problem.¹⁶

Iyengar's findings have important implications for those seeking to define

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violence as a public health issue. They suggest that if most news stories about violence are framed episodically, audiences will be more likely to support responses to violence that blame the victim than prevention policies with a public health approach. While a thematic frame is not necessarily synonymous with a public health approach, broader coverage that includes etiological factors contributing to violence is consistent with a public health approach.

Iyengar studied network news, but local news is equally important. In 1993, viewers said they watched local news more often than other sources and considered it the most credible news source.²⁰ Studies of stories about violence on local news programs suggest that they overemphasize violent crime,²¹ distort issues of race,^{21,22} and may cultivate fear of urban areas in heavy viewers.²³

This study is part of a larger effort to prevent violence among youth in California.²⁴ Our purpose here was to examine how local television news depicts violence, particularly violence involving youth. Given the news media's role in setting policy agendas and framing social issues, we wanted to know how youth and violence are portrayed on local television news and whether such coverage includes thematic stories, especially those with a public health perspective.

Methods

We analyzed the content of local television news broadcasts aired in California during 1 week, September 19 through 25, 1993, and the weekend of Halloween and Day of the Dead (October 29 through November 2, 1993). We chose these dates to maximize the number of stories that might involve youth, including stories about youth in school and youth-related holidays. On these 12 days, a videotaping service recorded one complete news broadcast each day from each of 15 local network affiliates, 6 independent stations, and 5 Spanish-language stations from throughout California, including Los Angeles, Sacramento, San Diego, San Francisco, and San Jose. For each station, the longest broadcast of the day was recorded; if two or more broadcasts in a day were equally long, the latest broadcast (usually 10 or 11 PM) was recorded. Ten percent of the sample was Spanish-language news.

Tapes were logged by trained coders, who noted when stories or commercials began and identified stories concerning

youth, violence, or both for further coding and analysis.

Stories were coded as being about youth if they portrayed, described, or involved any person aged 24 years or younger, any person appearing to be 24 or younger (if no age was given), any mention of gangs, or any mention of high school or college-aged youth. Inclusion of all gang stories in the youth category was intended to reflect the popular assumption that gangs are largely composed of teenagers.

The definition of violence was modified from Lichter and Amundson.²⁵ Stories were coded as being about violence if they portrayed, described, or involved any deliberate act of physical force or use of a weapon in an attempt to achieve a goal, further a cause, stop the action of another, act out an angry impulse, defend oneself from attack, secure some material gain, or intimidate others; any deliberate use of the threat of such physical force; any armed crime, regardless of whether injury resulted; or any individual, community, or organizational response to such crimes. Stories about "three strikes" incarceration policies were coded as violence because much of the three strikes debate in California at the time centered around whether three-time felons were violent criminals.²⁶

Stories concerning youth, violence, or both were then coded as episodic or thematic on the basis of Iyengar's definitions.¹⁶ Episodic stories were defined as those in which the majority of the story focused on one or more specific events or incidents, with minimal attention to the context or broader implications of the event. Thematic stories were defined as those in which the majority of the story focused on context, themes, trends, or root causes (as specified by the reporter or people interviewed), as opposed to a specific event. For example, stories that began with a crime event but then went on to include trend data or information about prevention in general were coded as thematic if that contextual information constituted the majority of the story. Since most stories have elements of both frames, the coder assessed whether the story was predominantly episodic or thematic. We calculated a standard chi-square test to compare episodic and thematic stories. Since thematic stories are most likely to include contextual information relevant to prevention, we examined thematic stories to determine whether they included a public health perspective on violence.

Intercoder reliability ranged from .81 to .97. Decisions on story topics were highly correlated (.97). More complicated decisions about the degree of context (episodic vs thematic) were less highly correlated (.81 to .85) but fell well within acceptable levels of reliability.

Results

We collected nearly 214 hours of news programs, which included 8021 news stories. Commercials accounted for 26% of the broadcasts, while news stories constituted 53%, sports 10%, weather 7%, and teasers for upcoming stories 4%.

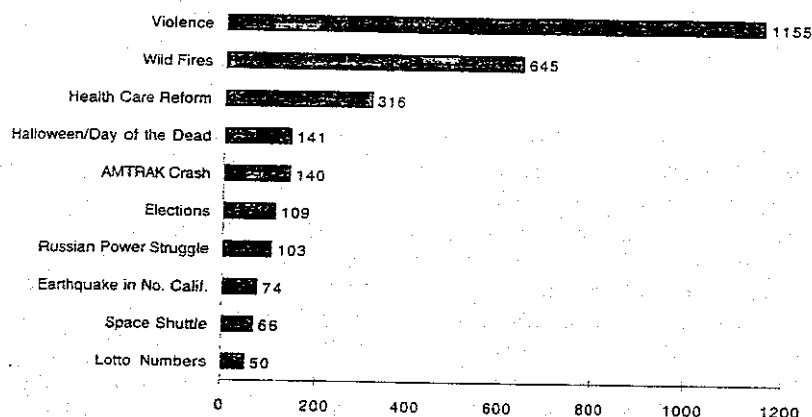
Story Content

More than three quarters of the stories (6230/8021) did not concern youth or violence. However, violence was the single most frequent story topic (Figure 1). We examined three categories of news stories in greater detail: (1) those that were about both youth and violence, (2) those about violence with no youth involvement, and (3) those about youth that did not mention violence.

Youth and violence. There were 783 stories that involved both youth and violence. The majority of these stories (70%) focused on specific crimes and their aftermath in the courts (see Table 1). The 444 stories on crimes included shootings, abductions, and child abuse and neglect. The 108 stories on trials were dominated by two prominent murder cases: that of the Menendez brothers, who were accused of shooting their parents, and that of Ellie Nesler, who shot her son's alleged molester. Seventy-four stories focused on crime at schools, including vandalism, shooting, sexual assault of students by teachers, and a bill signed by California Governor Pete Wilson allowing school districts to ban so-called gang clothing.

Children and youth were the victims of violence in 466 (60%) of these 783 stories and the perpetrators in 317 stories (40%). Both victim and perpetrator were youth in 130 stories (17%).

Another theme concerned crimes that youth might commit ("Youth as threat," Table 1). These 50 stories reported on a rumored violent gang initiation rite, a proposed local ban on 24-hour fast food restaurants because of the fear they would become havens for gang activity, and increasing penalties for graffiti. The remaining 107 stories featured 17



Note. Other topics accounted for fewer than 50 stories each and are not pictured; total number of stories = 8021.

FIGURE 1—Most frequent topics on local California TV news, September 19 through 25 and October 29 through November 2, 1993, by number of stories.

TABLE 1—Number of Stories and Total Time Devoted to Topics Related to Youth and Violence on Local California TV News, September 19 through 25 and October 29 through November 2, 1993

Topic	No. Stories	Time
Violent crimes	444	8:18:11
Trials	108	2:15:17
School issues	74	1:15:10
Youth as threat	50	1:07:03
Security/prevention	17	0:26:29
Guns	14	0:19:01
Law enforcement	13	0:17:02
Community responses	11	0:22:35
Entertainment	10	0:20:37
Other	42	0:59:14
Total	783	15:40:39

on heightened civilian security programs; 14 on gun control and toy gun "amnesty"; 13 on police brutality toward youth and other crimes by police involving youth; 11 on neighborhoods organizing to do something about violence; 10 on violence on television shows, movies, or video games; and 42 on other topics, such as conditions in youth incarceration facilities, suicides, and the emotional impact on youth of living in violent circumstances.

Violence alone. The 372 stories about violence without youth involvement also featured crimes and trials (see Table 2). The 242 stories on specific crimes included stories about an elderly couple murdered in Vacaville, Calif; a minister shot to death at the pulpit in Indiana; and a burglar killed by the owner of the home he was robbing. The 50 stories on trials chiefly concerned the beating of Reginald Denny and the murder trial of Sacramento landlady Dorothea Puente. The remaining stories in this category featured the escape of a prison inmate, a brawl in jail, and brutality against prison inmates (16 stories); the Brady bill and other gun control policies, as well as the use of guns for protection (15 stories); trends in crime rates (11 stories); law enforcement topics, such as the controversy over the handling of the Branch Davidian crisis in Waco, Tex (10 stories); citizens seeking to increase their security with surveillance cameras or by taking self-defense classes (10 stories); and other topics, including the prevalence of violence on television shows such as

"NYPD Blue" and the establishment of a fund for the burial of a shooting victim (18 stories).

Youth alone. There were 636 stories concerning youth but not violence (see Table 3). The largest group of stories in this category comprised 173 on school issues, including Proposition 174, the school voucher initiative on the California ballot in the fall of 1993; high school sports reports; and stories on controversies in schools (a high school "sex club," school mascots, and a controversial school mural).

The remaining stories concerned unintentional injury (a girl was bitten by a mountain lion; a Boy Scout capsized his canoe; local teens survived an Amtrak crash) (84 stories); community events that featured youth in the visuals, such as children attending a concert or trick-or-treating (84 stories); youth accomplishments (an 11-year-old flew solo across the country; an 18-year-old became Miss America) (84 stories); drugs, primarily the drug-related death of young actor River Phoenix (57 stories); child safety, particularly keeping kids safe during Halloween (42 stories); custody battles and other parenting issues (23 stories); nonviolent crimes, primarily the case of a boy in Georgia who received a harsh sentence for stealing ice cream from a school cafeteria (16 stories); Clinton's national service program, AmeriCorps (16 stories); and various other topics, such as a comedy workshop for inner-city youth (57 stories).

Framing: Episodic vs Thematic

Each story concerning youth, violence, or both was coded for whether it focused primarily on an event (episodic) or whether the news event was connected to other issues in the larger social context (thematic). Two stories from the sample illustrate the difference between the episodic and thematic categories. On September 21, 1993, a man in Sacramento shot and killed an armed burglar who entered his home and threatened his wife. One station devoted 2 minutes 11 seconds to the details: neighbors described the screams, shots, and squealing tires they heard during the incident and stated that they no longer felt safe in their homes (KCRA-3 News, September 22, 1993). Because there was no reference to circumstances or issues beyond this particular event, this story was coded episodic.

In contrast, another station spent 50 seconds on a description of the same break-in and shooting and then devoted the next 2½ minutes to "the question of whether guns in the house are a smart way to keep safe, or if there are other, better alternatives out there" (KQVR-13 News, September 22, 1993). The story pointed out that locked gates, alarm systems, and dogs are reliable and safe methods of discouraging break-ins and mentioned that guns can be dangerous if they are not stored or used properly. The second story

Violence was rarely depicted as a public health issue. This may be partly due to public health practitioners' limited involvement in violence prevention. We would expect to find more news stories reporting on violence as a public health issue in places where public health agencies work on violence prevention. In fact, the most explicit story on violence as a public health issue was from a county where the health department is committed to working on innovative approaches to violence prevention.²⁷ If similar commitments are made by other public health agencies, we would expect more news stories reflecting a public health perspective. However, journalists will need assistance if they are to report on violence more comprehensively.

California data indicate that although crime overall has declined since 1980, violent crime—homicide, rape, assault, robbery—has increased.^{28(p10)} One major reason is that violent crimes are committed more often by teenagers and young men, who constitute a growing proportion of the population.²⁹ The emphasis on youth in stories about violence may be appropriate given that the arrest rates for violent crime are higher for juveniles than for adults.^{28(p25)}

Even though much violent crime in California is committed by young men, most young men do not commit crimes. Nevertheless, most local news reports involving young people highlight their role as victims or perpetrators of violence. A teenager punished harshly for stealing ice cream generated the same number of stories as the President's AmeriCorps program. Youth are rarely portrayed on local television news as contributing members of families and communities.

Recommendations

Detailed strategies have been documented elsewhere to help advocates advance public health initiatives through the news media.³⁰⁻³² Our recommendations for how public health professionals can help change the way stories about youth and violence are presented in the news are as follows:

Use data to contextualize crime stories when talking with reporters. In California, for example, more than half of all violent offenders are under the influence of alcohol or other drugs when they commit crimes^{28(p23)}; handguns are the leading cause of death for children and youth³³; most homicides happen between people who know each other³⁴; and a small number of offenders commit a large

portion of crimes.^{28(p23)} Such data demonstrate that crime and violence are not random occurrences. Routinely incorporating social data into news stories about violence would help place the stories in the context of economics, education, criminal justice, and the widespread availability and promotion of firearms and alcohol.

Educate journalists about risk factors for violence. Public health practitioners can help journalists produce more comprehensive reports by giving them data and helping them understand the epidemiology of violence. Reporters could then ask better questions: Did the people know each other? Was alcohol involved? Where was it obtained? How was the weapon obtained? Were victims and perpetrators employed? Did they have histories of child abuse or battering? What preventive action is being taken by law enforcement, public health agencies, and community organizations?^{35,36}

Our findings suggest that local television journalists are missing important aspects of the story on youth and violence. However, the few stories that included public health aspects of the problem of youth and violence are evidence that contextual reporting can be done using current news practices without compromising objectivity or journalistic integrity. Indeed, some journalists are eager to improve the quality of reporting about violence.³⁷⁻³⁹

Public health issues are debated and decided in the news media; public health practitioners must be aware of and involved in that process. If our nation's most popular news source continues to report on violence primarily through episodic crime stories, the chance for widespread support for public health solutions to violence will be diminished. □

Acknowledgments

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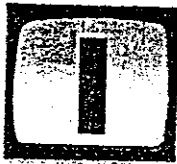
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A TV Generation Is Seeing Beyond Color

By NANCY HASS



IT'S NOT HARD to figure out why, come Mondays at 9 P.M., Anna-Lucille Calabrese can be found parked in front of "Buffy the Vampire Slayer." Like Buffy, the heroine of the hip hourlong drama on WB about a girl who reluctantly takes on the task of ridding her high school of an infestation of the undead, Anna-Lucille, 13, is bright, popular and tinged with teen-age irony.

Also like Buffy, whose milieu is the lush environs of Southern California, Anna-Lucille lives in a wealthy suburb — in her case, Montclair, N.J. Her father, a publishing executive, drives a fast black Porsche sports coupe.

"She's smart and in control," says Anna-Lucille of Buffy, whose blond hair and Ivory Girl looks are part of the joke.

But Anna-Lucille is hardly the neat little demographic package that television executives wish for. In fact, during the hour before "Buffy," she does something that not only skews the precarious economics of the multibillion-dollar entertainment industry but also adds a wrinkle to the national debate on race: she flips the channel to watch "Martin" reruns and "In the House," shows with entirely black casts, on UPN.

Like a growing number of young white television viewers across the country, Anna-Lucille crosses the color line daily and barely notices. She and her peers seem not to care much about race, at least when it comes to the small screen. "They're funny, too," she says of the shows she watches. "They're crazy, but they're funny."

The crossover trend among young television viewers is remarkable because it directly contradicts the habits of older Americans. In fact, over all, there is astonishingly little overlap between the most-watched shows among blacks and those among whites.

"E.R." is No. 1 among whites but 18th with blacks. "Seinfeld," a close No. 2 with whites, is an astonishing 54th among black viewers. "Between Brothers" is the most popular show among blacks, but it ranks 107th among whites. In fact, not a single show is in both the top 10 for blacks and the top 10 for whites. Only 4 shows appear on both racial groups' top 20 lists; the one with the highest ratings is "Monday Night Football." Not one is a comedy.

"Blacks generally watch black shows, and whites generally watch white shows," says Dean Valentine, a former Disney executive who became president of UPN last November. "It's a reflection of how fragmented our society has become."

Children, however, increasingly seem to be bucking the trend. "Kids are much more color-blind than adults in their television viewing," says Douglas Alligood, who has for the last decade tracked such trends for BBDO, the advertising agency. "And they're becoming more so. They make decisions based on the context of the show, not simply the racial content."

Laura Herrold, a white 11-year-old from

**Offered black
shows as well as
white, teen-age
viewers, unlike
their parents, are
casually crossing
the racial divide.**

Ridgewood, N.J., who watches "Sister, Sister" and "The Smart Guy," as well as "Sabrina the Teen-Age Witch," agrees. "My friends and I don't even talk about whether the people on the shows are black or white," she says. "We watch those shows because they're about people our age."

It's easy to see this news as the harbinger of a new age of racial harmony, led by the youth of America.

On one level, the trends mean that young people are more accepting of diversity than their parents. But while some questions that the crossover brings to mind are sanguine, others may not be.

When today's teen-agers grow into adults, will they continue this tolerance of diversity and pass it along to their children? Or will they, as their parents did, switch to "segregated" television. Are the series watched by white teen-agers the best possible reflections of black culture they can find? And will the young networks that present most of the black series continue to do so, once they've established themselves?

The racial chasm in television viewing is relatively new. That's because until the last several years there weren't enough shows with black casts to fragment the audience. "Growing up, television was a white medium entirely," says Samm-Art Williams, a black playwright who has written for series like "Martin" and "Good

News." "We came of age watching 'Father Knows Best' and 'The Donna Reed Show.' Everyone did." But Fox, WB and UPN have changed that. With NBC, CBS and ABC programming shows with largely all-white casts aimed at a wide swath of middle America, the three upstart networks, each of which has its biggest affiliates in major urban areas, have in the last few years developed more than a dozen sitcoms with all-black core casts.

The result is a slew of new black media images, ranging from warm and fuzzy dads like Robert Townsend on "The Parent Hood" to the feisty 20-something roommates on "Living Single" (which was recently canceled after four and a half seasons).

But such shows have also polarized America's viewing habits, underscoring the depth of the nation's ambivalence about race and identity. Television dramas like "E.R.," "N.Y.P.D. Blue" and "Chicago Hope" have gracefully integrated their casts (if not, by and large, their audiences). But the races rarely mix on sitcoms. While a few black shows have white minor characters and some of the white shows trot out an occasional black person, prime-time comedy is one of the last bastions of public segregation.

The major networks insist that that's how people, especially older white people, like it. As white viewers get older, the number of them watching sitcoms about black people dwindles to a virtual handful, according to the ratings. Oddly enough, older black people start watching shows that are predominantly white.

"The figures are very stark," says Karen Kratz of A. C. Nielsen, the rating service.

The sole exception to this racial parting has been Bill Cosby, whose audience throughout the years has attracted both blacks and whites. "The Cosby Show," which ran from 1984 till 1992, on NBC was No. 1 in both black and white households. "He is an aberration," says Mr. Alligood. "Cosby," Mr. Cosby's current show on CBS, is 15th in black households and 27th in white households.

Even the immensely appealing Will Smith, who starred for five seasons on NBC's "Fresh Prince of Bel Air," was not truly a crossover success. His show, at its height in 1993, was No. 1 among black viewers but never rose above No. 36 with whites.

But if the viewing habits of the current crop of young people are any indication, America is slowly becoming less race-conscious. This season, the white teen-age viewership of several youth-oriented black-skewed shows rose significantly. "Sister,

"Sister" had a 42 percent increase in white viewers last year. "The Wayans Brothers" showed a 27 percent rise in its white audience. "Moesha" (starring the pop star Brandy as the girl next door), "Hanging With Mr. Cooper" and "The Smart Guy" saw smaller percentage gains in white viewership.

Although the numbers are still relatively small, industry insiders who have experienced firsthand Hollywood's uncomfortable and often clumsy relationship with race are encouraged.

"This is an extraordinary phenomenon," says Stan Latham, a black director who has worked on virtually every black sitcom from "Cosby" to "The Steve Harvey Show." "I know it sounds excessive, but I really think this could be the salvation of American culture."

Sociologists say there are several reasons that more white teen-agers are watching black sitcoms. To begin with, the shows are there; nearly half of the youth-oriented sitcoms are now made up of largely black casts. In addition, they say, young people of both races are less conscious of color overall and more accepting of diversity. (Indeed, some white teen-age shows — "Sabrina the Teen-Age Witch," "Buffy the Vampire Slayer" and "Clueless" — have attracted big followings among black teen-agers.)

Finally, elements of black street culture have become popular among young whites. For nearly a decade, hip-hop music has outsold rock among white teen-agers, and the clothing esthetic that accompanied it — baggy pants, oversize polos with huge logos, expensive sneakers — long ago infiltrated even small-town America.

Notably, it was white viewers who made "Yo! MTV Raps," now the channel's most popular show, a hit in the early 1990's. Before then, MTV had largely ignored rap videos.

"The inner cities weren't even wired for cable when the show took off," says J. Fred McDonald, a University of Northeastern Illinois sociologist and author of "One Nation Under Television: The Rise and Decline of Network TV." "It was white kids who showed the music executives that they would buy that sound."

These days, rappers are far from the only black entertainers on television. "There is an amazing number of diverse black images available on television these days, from Janet Jackson to Samuel Jackson to Coolio to the dramatizations of the Tuskegee experiment," says Todd Boyd, a professor of

critical studies at the University of Southern California's school of cinema studies and author of "Am I Black Enough for You? Pop Culture From the Hood and Beyond." "That's the sort of environment that kids — black and white — grow up with now. It's no wonder white kids have no problem enjoying black sitcoms."

But the negative side to such a crossover is that it further institutionalizes mediocre programming.

"The problem is that most of these sitcoms with all-black casts are less than spectacular," says Mr. Boyd, echoing a comment often heard in program development circles in Hollywood. Even the network executives who present them agree that virtually none of these shows are in the league of sophisticated, and all-white, sitcoms like "Seinfeld," "Frasier" or "Friends." Most episodes of "The Wayans Brothers," on the WB, for example, are little more than 22-minute showdowns to prove which of the lead characters is the bigger muttonhead. "We know the overall quality of these shows is pretty bad, and we aren't happy with many of them," says Mr. Valentine of UPN.

There is widespread ambivalence about such shows among leaders of black organizations. In February 1997, the Hollywood and Beverly Hills chapter of the N.A.A.C.P. issued a statement condemning shows like

"Martin" for promoting derogatory stereotypes. And yet just months before, the organization's national board had awarded the show's star, Martin Lawrence, its coveted Image Award. "Martin," canceled last spring after five seasons, was among the most popular series with young white viewers.

Mr. Boyd and others worry that white teen-agers who live in all-white neighborhoods may use the shows as their only reference point in their perceptions of blacks. "These shows could actually impair their understanding of the depth and breadth of black culture," he says.

BUT SOME writers, including Mr. Williams, take issue with those who believe it is a comedy writer's responsibility to "uplift the race."

"I think black folks need to stop taking themselves so seriously," says Mr. Williams. "It's my job as a sitcom writer to tell jokes, to have fun. If you're going to cure ills, go to the theater."

Ed. Weinberger, who wrote for "Cheers" and "Taxi" and more recently created "Sparks," a sitcom about a black law firm, for UPN, says his two sons, ages 10 and 13, love some of the black comedies because the humor is broader and faster moving. But not all pass muster.

"My kids like 'Jamie Foxx' and 'Mar-

tin," Mr. Weinberger says. "They don't like the quiet comedy of 'The Parent Hood' or 'The Gregory Hines Show.' The thing that sells them isn't race; it's the nature of the comedy. They like it fast and stupid."

Quiet, fast or in-between, the era of black sitcoms is ebbing. Despite the influx of new young white viewers, the tenuous economics of running a network are leading some executives to rethink the strategy of catering to urban audiences. "Our advertisers are totally conscious that we be very crossover," says Mr. Ancier. "The message is, if you don't make shows that appeal to white audiences, you fail."

That message was borne out last year. Fox, once a bastion of bawdy black comedy, has nearly completed its transformation to a whiter shade of pale. Added to its successes with "The Simpsons" and "The X-Files," its current home run is "Ally McBeal," a quirky hourlong drama about a white female lawyer in her 20's. The WB's ratings gains this year outstripped any of the six networks, but it wasn't the channel's black sitcoms that made the difference; the gains were made largely on the strength of "Buffy" and "Seventh Heaven," a pious drama about a white minister and his large family. And late in the season Mr. Ancier persuaded the creators of "Moesha" to transfer the main character to a nearly all-white private school. The move was intend-

ed to increase the number of white viewers who tune in.

One popular strategy is to concentrate on multi-ethnic shows, integrating the casts in order to hold onto the core black audience while attracting new white viewers. Winifred Hervey, a black sitcom writer who is a veteran of "The Golden Girls" and the creator of "The Steve Harvey Show," says she is frustrated by the new emphasis on the multiracial. "A good show doesn't come from someone saying, 'O.K., we want you to write a crossover drama.' The really worthwhile shows spring from a story you want to tell, not from demographics."

But Mr. Valentine says he is determined to satisfy both his advertisers and his audience by "breaking down the ghetto."

"People get really upset about segregation in society, so what I'm unclear about is why they think it's all right on TV," he explains. "We have to bring in a lot of people of all ages and races."

To Edwin Kaplan, a precocious 11-year-old from Montclair, that sounds just fine. "I like shows because they make me laugh," he says. "I don't care if they're about black people like 'Family Matters,' white people like 'Full House' or a family with black and white kids together. After all, the problems always get resolved in 30 minutes. What's the difference?"

From Aletha C. Huston et al, Big World, Small Screen: The Role of Television in American Society. Lincoln: University of Nebraska Press, 1992.

Television Images and Their Effects

2

People are the stuff of television. The bulk of popular entertainment programs portray characters in comedic and dramatic situations selected to draw the largest and most affluent audiences. Whether it is intentional or not, the people shown are not representative of the populations who watch the programs. Gerbner (1972) describes entertainment television as a set of cultural indicators—symbolic representations of the power relations and human values of our culture. The groups shown most often are those with importance in the society. Power is further symbolized by roles in which characters exercise control over other characters and succeed in achieving their ends. According to this view, violence is one means of representing power; its symbolic meanings go well beyond the nature of violence per se.

In a related analysis, Clark (1972) proposed that the legitimacy of social groups is communicated in the mass media by two types of activities: recognition and respect. Recognition occurs when an individual identifies the existence of another by paying attention or taking that person into account. In the mass media, recognition of social groups occurs when they appear in programs. Conversely, groups of people who are underrepresented suffer from nonrecognition.

Respect is conferred when people identify with others by sharing their definitions of behavior, their assessments of behavior, and their explanations of behavior. Mass media encourage respect for social groups by showing them in roles that are sympathetic and positive—roles that make possible these forms of identifica-

tion. Conversely, respect is denied when social groups are portrayed in stereotyped or negatively valued roles.

If representation on television symbolizes power and social recognition, then portrayals of the groups of concern in this volume need to be examined carefully. Children, the elderly, minorities, and women are often devalued in American society, and they have relatively little power or disposable income by comparison with white men. All except children have been the victims of discrimination in employment and other domains of social and economic activity. But, children have a higher probability of living in poverty than any other age group in the United States because they are the indirect victims of economic discrimination against women and minorities. Gays and lesbians constitute still another category of people that is often stigmatized.

Critics of television programming have made parallel observations about portrayals of several of these groups. In comparison with their proportions in the population, children, elderly people, minorities, women, and gays and lesbians are all underrepresented in television programming. Stereotyped portrayals are frequent, though the form of the stereotypes differs from group to group. A small number of programs have successfully counteracted sex and ethnic-group stereotypes.

Underrepresentation and negative portrayals may influence the self-concepts and images of their own group for members of the affected categories and may also generate attitudes and beliefs about such groups among members of the general public. Gerbner and his associates proposed that the constant themes of entertainment television subtly cultivate beliefs among its viewers (Gerbner, Gross, Morgan, & Signorielli, 1986). Even when people recognize that the material they are viewing is fictional, its messages and images gradually shape expectations and beliefs about the real world.

Greenberg (1988) recently argued that this drip model of gradual accretion is incomplete. At times, one or two particularly salient portrayals can have a dramatic effect on viewers' images and beliefs—the "drench" hypothesis. One *Cosby Show* may have

more effect on viewers' images of blacks than many less memorable programs.

In this chapter, we examine how television presents children, the elderly, minority groups (specifically blacks, Hispanics, Asians, and Native Americans), women, and gays and lesbians. We then ask how such portrayals influence self-images and social attitudes about each group.

CHILDREN

There is a striking absence of writing about images of children on television or about the effects of these images on viewers. Early content analyses showed that children and adolescents constituted fewer than 10% of the characters in television dramatic fiction (Gerbner, 1972). In the last ten years, many prime-time situation comedies with children and adolescents as central characters have become extremely popular (e.g., *Growing Pains*, *The Cosby Show*, *Family Ties*), but recent content analyses show continued underrepresentation and devaluation of both children and adolescents (Signorielli, 1987).

* Social commentators speculate about children's responses to these television images. For instance, children in the 1980s were shown as more mature and competent than their bumbling parents—a role reversal that could have some interesting outcomes. One hears anecdotes about early adolescents who watch *Growing Pains* because they think Mike Seaver is great, but virtually no data exist on children's reactions to these portrayals.

THE ELDERLY

Elderly people are underrepresented on television fiction and in most other categories of programming as well. When they are portrayed, negative stereotypes are often shown. Aging in females is portrayed more negatively than in males, and elderly females are particularly scarce on television (Davis & Davis, 1986; Davis & Kubey, 1982). The content analyses leading to these conclusions were conducted before the introduction of the popular com-

edy *Golden Girls*. If Greenberg's drench hypothesis is correct, these salient older women may have done more to change viewers' ideas about older women than the proportions of their on-air exposure would suggest.

A few studies indicate that negative attitudes toward elderly people are associated with television viewing (Davis & Kubey, 1982), but the evidence is scattered. Clear evidence for the effectiveness of television comes from an extensive evaluation of a planned program, *Over Easy*, designed to reach viewers 55 and older. The program fostered positive attitudes about aging, conveyed specific self-help information, encouraged related information seeking, and facilitated the use of social services in the viewers' communities (Keegan, 1983).

MINORITIES

Generalizations about ethnic minorities are limited by the fact that each minority group has unique characteristics. We have confined our discussion to four groups: blacks, Hispanics, Asians, and Native Americans. Since the invention of television, most ethnic minorities have been relatively absent from programming. When they were present, portrayals were often stereotypic or demeaning. Although most content analyses have focused on the portrayal of black Americans, portrayals of American Indians, Asians, and Hispanics are also frequently simplified caricatures (Berry, 1988; Berry & Mitchell-Kernan, 1982; Poindexter & Stroman, 1980).

After the civil rights and black power movements of the 1960s, the numbers of blacks in major and minor roles on television increased (U.S. Commission on Civil Rights, 1977). By the early 1980s, however, their numbers had declined to about 8%, less than their percentage of the American population. Hispanics constituted 3.5% of television characters, Asians were 2.5%, and Native Americans less than 1%. Within each ethnic group, women were particularly underrepresented; men outnumbered women by 3 to 1 in each group (Berry, 1980; Greenberg, 1986). Analyses that include nonfiction programming indicate little change in the

proportions and status of minorities on television (Williams & Condry, 1989).

Ethnic minorities are concentrated in particular types of programs, primarily comedies. They are infrequently shown in children's programs and daytime serials (Barcus, 1983; Weigel & Howes, 1982). When they are portrayed, blacks are likely to be young. Most of the obese characters on television are black (Kaufman, 1980).

Cross-racial or cross-ethnic interactions are relatively infrequent because many shows are all white or all black. Portrayals of informal cross-race interactions occur with children and adolescents, but among adults, they tend to be more formal and distant than within-race interactions (Greenberg, 1986; Pierce, 1980; Williams & Condry, 1989).

Minority group members are also underrepresented in news programming, both as broadcasters and as subjects of the news. News stories about blacks and Hispanics are more often negative, focusing on crime or other negative attributes than are stories about whites (Greenberg, 1986).

Despite these overall patterns, two events worth mentioning occurred in the late 1980s. First, *The Cosby Show* became the most popular program on television. This program, which featured the lifestyles of an upper middle-class black family in a situation-comedy format, captured the nation's attention despite the fact that it challenged stereotypes about blacks. Second, blacks began winning significant positions in both dramatic television programming (e.g., *Miami Vice*) and in talk-show formats (e.g., the *Oprah Winfrey Show*). The effects of these recent trends have not been systematically investigated, but they point to some positive growth and development within the television industry (Bayles, 1985).

Effects of Television Portrayals of Minorities

Nonrecognition and negative portrayals of minorities have two potential outcomes: (1) the creation or maintenance of negative intergroup attitudes (i.e., prejudice and racism), and (2) negative effects on the self-esteem of members of the minority groups. Considerable evidence shows that blacks prefer and identify with

black characters, but there is relatively little information about the effects of such programs on their self-images (Graves, 1980; Meyer, Donohue, & Henke, 1978). White viewers enjoy programs portraying blacks about as well as those portraying whites, but we do not know how their attitudes about blacks or other minorities are affected by viewing blacks on television (Barry & Sheikh, 1977; Berry & Mitchell-Kernan, 1982; Greenberg, 1986). One investigation of adults' reactions to *All in the Family* demonstrated a large variation in responses. Adults who were initially prejudiced against blacks interpreted the program as supporting their views and those with low levels of prejudice thought that the program reinforced nonprejudicial attitudes (Vidmar & Roeach, 1974).

A small but growing body of literature has documented the potential role of television in reversing negative self-perception and intergroup attitudes and behaviors (cf. Fairchild, 1988; Laosa, 1976). For example, the positive interactions of different ethnic groups on *Sesame Street* led to an increase in positive intergroup attitudes among preschool children (Gorn, Goldberg, & Kanungo, 1976). Other investigations have shown that prosocial interactions and nonstereotypic portrayals can lead to cooperation, reduction in prejudice, reduction in traditional sex-role attitudes, and good citizenship (Calvert & Huston, 1987; Johnston & Ettema, 1982).

WOMEN AND GENDER ROLES

Content analyses conducted through 1980 agree on a number of conclusions. First and foremost, portrayals of males outnumber those of females (with the possible exception of daytime soaps). Males are shown as major characters on the average of three times as often as females on prime-time television. Proportions vary with the type of program. The male-to-female ratio was about 6 to 1 in action-adventure shows, 2 to 1 in situation comedies, and 9 to 1 in commercial voice-overs (Greenberg, 1988). The effects of this underrepresentation of females have not been assessed, but concern has been expressed about possible messages of devaluation of females, absence of role models, and potential for stereotyping

(Butler & Paisley, 1980; Calvert & Huston, 1987; Feshbach, Dillman, & Jordan, 1979; Williams, Baron, Phillips, Travis, & Jackson, 1986).

Before 1980, other repeatedly documented findings showed that women were depicted as being considerably younger than men, were less frequently shown in work situations, had more restricted vocational roles, and were often portrayed as being passive, dependent on men, and overly concerned with their physical appearance. As Feshbach, Dillman, and Jordan (1979) concluded, "The model female on television is a young adult, beautiful, dependent, helpless, passive, concerned with interpersonal relations, warm, and valued for her appearance rather than for her capabilities and competencies, personal and professional" (p.376).

Some changes may have occurred since 1980, at least with regard to prime-time and daytime programs, but no consensus exists. A series of studies undertaken by the National Commission on Working Women (1982, 1984, 1985, 1986a, 1986b) of new prime-time shows since 1981 suggest that women's roles on prime-time television have at least become more varied, interesting, and vocationally involved. In the spring of 1986, for example, the proportion of women depicted as working outside of their home was about two thirds, which matched the census statistics for the same period. Prime-time-frequency statistics apparently improved in American television in 1984, when females constituted 47% of the characters on new programs. This trend, noted by the NCWW did not continue unabated, however, and was not corroborated in other contexts (e.g., Durkin, 1985a; Williams et al., 1986). The NCWW survey of 1985 and 1986 prime-time shows revealed a decrease in the number of female characters, an increase in the number of shows that were exclusively male, and a return of women to the role of victim in action and detective stories. Moreover, recent studies suggest that the frequency of showing women on both American and Canadian television may not be very different from earlier ratios (Davis, in press; Williams et al., 1986).

American prime-time television now shows more women who are interesting and autonomous than it used to (Meehan, 1988).

Occupational roles presented are, however, less traditional for women than for men (cf. Williams et al., 1986). In fact, some commentators have noted that these fantasy females may be far removed from the reality of most women's lives. For example, almost one quarter of the women shown on television in 1984 were extremely affluent, whereas in reality only 0.2% of women earned over \$75,000 a year. A much higher proportion of working women are shown in professional and entrepreneurial roles than actually exist. Moreover, despite the increased portrayal of working women, these women rarely experience problems with child care, sex discrimination, harassment, or poverty. Older women have become more interesting recently to television producers. Here, too, the picture is mixed. Although women over 40 are now seen more frequently, they do not look or act older than those under 40.

In short, portrayals of prime-time women have definitely improved, perhaps so much so that they are far removed from the world of reality. If women characters are not representative, however, it may be best to err on the positive side because such role models may contribute to high levels of aspiration. The danger, of course, is that new stereotypes about well-off women on television may cause the viewing public to ignore the very real problems that women continue to face in this society.

The changes in images of women on prime-time network programming are not necessarily reflected in other program types (Calvert & Huston, 1987; Davis, in press; Williams et al., 1986). A recent study by Davis analyzing all network shows presented in the spring of 1985 notes that women are still younger, blonder, and less frequently seen than men. Gender roles on many children's programs, especially cartoons, continue to be extremely stereotyped. Missing from most content analyses are news, talk shows, and public service programs watched by children. Although it would appear that female commentators are now de rigueur, the few detailed analyses conducted of such programs (cf. Williams et al., 1986) suggest that anchors, reporters, interviewers, and experts presented are still overwhelmingly male.

Effects of Gender Portrayals

In contrast to the extensive descriptions of sex roles on television, there are very few studies in which the direct effects of television portrayals on children or adults are assessed. Correlations between television viewing and stereotyped beliefs appear fairly consistently. Zuckerman, Singer, and Singer (1980), for example, demonstrated that children's viewing practices were related to the degree of racial and gender prejudice they exhibited. Girls who watched the most television had the most negative attitudes toward their gender. In other studies significant relationships between frequency of television viewing and degree of sex-role stereotyping have also been found (e.g., Durkin, 1985b; Frueh & McGee, 1975; McGee & Frueh, 1980). In one recent study (Katz & Coulter, 1986) children's stereotyping was related to type of media preferences. Those who watched a lot of television were strongly gender-stereotyped, whereas children who read a lot were less stereotyped.

Demonstrating causal influences of television on sex stereotypes is difficult because such stereotypes abound throughout the society, not just on television. One method is the natural experiment. Williams (1986) and her colleagues studied three communities in British Columbia. At the first time of measurement, one did not have access to television, but the other two did. The introduction of television into the unexposed community increased sex stereotyping among children (Kimball, 1986).

Two longitudinal studies of early adolescents also provide a stronger case than correlational studies for causal effects of television viewing on gender-role attitudes and beliefs. Both studies are based on Gerbner's cultivation hypothesis, which contains the assumption that television conveys a uniform set of sexist messages; hence, the more people are exposed, the more stereotyped messages they are likely to receive. In a two-year panel study of sixth through tenth graders, Morgan (1982) examined the association between television viewing and attitudes toward women in the workplace. For girls, the amount of television viewed predicted sexism scores a year later; for boys, however, sexist attitudes predicted the television viewed a year later. Using a similar design,

Morgan (1987) assessed attitudes toward household chores, household chores actually done, and amount of nightly television exposure for eighth graders. For both boys and girls, heavy television viewing predicted a later tendency to endorse traditional sex-role divisions of labor with respect to household chores. Although television viewing did not predict the sex-typing of chores actually done, heavy viewers did show increases in the congruence between their attitudes and their behaviors. Taken together, these studies suggest that exposure to the predominant messages on television, which are highly stereotyped, increases adolescents' sex-stereotyped beliefs and attitudes.

The most direct evidence of the effects of television on children's sex roles are studies specifically designed to change traditional stereotypes through the use of television (Durkin, 1985c). Calvert and Huston (1987) noted the difficulty in getting young children to perceive counter-stereotypical material and the distortions that may occur as a result of existing gender concepts. Nevertheless, efforts to change gender-role behavior, when correctly executed, do have some positive effects. For example, evaluations of *Freestyle*, a television series designed to reduce sex-stereotyped career interests, demonstrated that it changed stereotypes and attitudes among children shown the program in school (Johnston & Ettema, 1982). Moreover, early adolescent girls studied in 1986 expressed high aspirations and positive attitudes about female participation in traditionally masculine occupations (e.g., that of lawyer) in which women were frequently portrayed on television. They less often aspired to traditionally feminine and masculine occupations not shown on television (Wroblewski & Huston, 1987).

If television can modify sex-role concepts, there is every reason to assume that it plays a significant role in the initial formation of stereotypes as well. The theoretical mechanisms by which this occurs are not well understood, however (Katz, 1979). Calvert and Huston (1987) discuss the importance of gender-schema formation; Feshbach et al. (1979) highlight the importance of observational and incidental learning; and Greenberg (1988) pro-

poses the drench effect to complement the gradual accretion of images and beliefs implied by the cultivation theory.

GAYS AND LESBIANS

Some interesting parallels between portrayals of gays and lesbians and portrayals of women and ethnic minorities can be found, but there are important differences as well. Much of the analysis of gay and lesbian portrayals is qualitative rather than quantitative. Nevertheless, the trend from nonrecognition to nonrespect is evident. Until the mid-1960s, homosexuals were almost never portrayed on television, paralleling the experience of most minorities. When interest began to be expressed, there was a period in which homosexuality was associated with mental illness and suicide, stressing its negative implications. Increased media exposure occurred primarily for male homosexuals; lesbians were relatively invisible, paralleling the general trends of female versus male portrayals (Altman, 1982).

According to some authors, television has been more honest on this issue than movies have been, particularly since the 1970s. In 1973 the Gay Activist Alliance and National Gay Task Force put out a series of guidelines about making scapegoats of gays and lesbians in the media, which television has followed for the most part. Insulting and demeaning names and derogatory humor have been largely absent in recent years. In the 1970s, gays began to be portrayed in a more balanced and prolific way on television than in films (cf. Chesebro, 1981; Galloway, 1983; Russo, 1981). One American television milestone was *That Certain Summer* (airing in 1972), a story of a gay man (played by Hal Holbrook) who confronts his son with the issue. By the mid-1970's, gay and lesbian characters appeared on almost every situation comedy, drama, and talk show on prime-time television. A 1976 dramatization of Walt Whitman's life by CBS is highly regarded by gay researchers as one of the earliest honest presentations of a gay hero. A British television show, *The Naked Civil Servant*, was based on the true story of an effeminate male homosexual, who

turned out to be a popular character with viewers in both England and the United States.

A book edited by Galloway in 1983 traces the role of gay portrayals in movies and television in Britain. Despite the proliferation of gay characters, one of the authors concludes, "Life as most gay people know it is only vaguely approximated by any of the media. . . . They [the media] retain a very narrow definition of human behavior." This point was also made in a study in which Chesebro (1981) examined English audience reactions to the show *Barney Miller* (an American situation comedy, about a police station house, that frequently featured homosexuals). He found that homosexual audiences were considerably more inclined to find stereotypes in the program than were heterosexual groups (although both liked the program). The majority of the heterosexual community assessed was not aware of any actual contact with homosexuals during their daily routine. Those with contact, however, were more inclined to perceive stereotypes than those without it. This research shows an interesting parallel to the studies on ethnic minorities: for many people, most of their contact with and information about gays and lesbians is derived from media presentations.

Most of the available analyses antedated the current concern with AIDS, which has undoubtedly affected people's perceptions of homosexuals. Wober (1987) evaluated a British broadcast campaign on AIDS. Tolerance towards homosexuals increased, and support for coercive measures decreased in proportion to the number of these programs seen. Although there was also an attempt to change sexual behavior through these programs (namely, the use of condoms and the reduction in the number of sexual partners), such behavior did not seem to be affected in those who watched the programs. It appears that considerably more research is needed, particularly within this country, before we can say much about current appraisals. It is clear that the picture did improve through the beginning of the 1980's, but it is important to assess how things have changed as a result of AIDS.

SUMMARY AND IMPLICATIONS

Both Gerbner's cultural indicators model and Clark's model of legitimacy suggest that the number and types of portrayals of a social group symbolize its importance, power, and social value. Each of the five groups discussed—children, elderly people, minorities, women, and gays and lesbians—are often underrepresented or portrayed in narrow, stereotyped roles on television. Their low social status and relatively low value as a market for advertising both probably contribute to these patterns of television portrayals. Changes in the frequency of representation and in the types of roles portrayed occurred for blacks in the 1960s and 1970s and for women, gays, and lesbians in the 1970s and 1980s. Such changes are to some degree responses to political and social concerns of the day and, as a result, may not be lasting. Representation of blacks declined after the black power movement lost influence, and portrayals of women dropped after a peak in the mid-1980s.

Despite extensive documentation of television content, there is relatively little solid evidence about the effects of television portrayals on self-images, or on the perceptions, attitudes, or behavior of other groups. In the domain of sex stereotypes, however, the evidence that points to the powerful influence of television is relatively strong. There is every reason to believe that similar processes apply to other types of social images. One reason for the scarcity of evidence may be the difficulty in isolating the effects of television from those of other social and cultural sources. In this sense, television does reflect many of the realities of American society.

Planned programming that is designed to produce positive images of various subgroups has generally been successful. Sex stereotypes about careers, intergroup attitudes, and attitudes about elderly people can be affected by planned programs. The studies about such programs serve two purposes. They demonstrate that television portrayals do have effects, and they suggest a direction for improving programming.

Such popular entertainment programs as *The Cosby Show* and *Golden Girls* also present different images than those that are typical of earlier programming. Although these programs may be a relatively small proportion of what is available, their impact may be substantial because their characters are highly salient (Greenberg, 1988).

Despite the intense concern of many citizens about the effects of television images, the research agenda remains wide open for examining the effects of television's portrayals on self-perceptions, and intergroup attitudes, aspirations, and behaviors. Does television stimulate prejudice or diminish minority-group self-esteem? Does it limit or expand the self-perceptions of girls and boys? Does the lack of reality affect people's conceptions about the lives and problems of the elderly, women, or other groups? Do children, adolescents, and adults respond differently to television images? What specific behaviors are affected by television portrayals? In order to answer these questions, psychologists and other behavioral scientists need to develop appropriate research models that address the context in which television is presented, within- and between-subject differences, and the web of interactions that make meaningful television research difficult.

Although our knowledge is incomplete, psychologists and other professionals in human behavior can use research findings to assist television programmers in understanding what types of portrayals may have positive or negative effects on viewers. This technical assistance from outside the industry could eliminate much of the trial and error that typifies television's incorporation of inter-ethnic, cross-racial themes, gay and lesbian themes, and gender roles.

Making a Neighbourhood the *Sesame Street* Way: developing a methodology to evaluate children's understanding of race

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Initial outline

Dr Lovelace's initial outline covered details about methodology, included in the materials design section.

Conference presentation

ABSTRACT *Since its inception, Sesame Street has modelled racial harmony; however, as a result of the rising racial unrest in the United States in 1989, we launched a four-year race relations curriculum initiative designed to be more explicit about physical and cultural differences, and to encourage friendship between people of different races and cultures. To assess children's basic knowledge and attitudes about diverse children living and playing together a variety of methods were developed, including a game 'Make a Neighborhood', to assess how living in a segregated environment influences preschoolers' understanding of*

race relations. The game allowed us to observe how preschoolers sort drawings of children who differ by race, clothing and hairstyle into places in the neighbourhood. Results indicated that Chinese American, African American, Puerto Rican and Crow Indian preschoolers integrated homes, schools, playgrounds, churches and stores when given drawings of children from their own groups and White children. White preschoolers integrated Chinese American and White, Puerto Rican and White and Crow Indian and White children in every structure. However, White preschoolers were significantly more likely to segregate African American and White children in the homes, schools, playgrounds, churches and stores. Based on these results, segments were produced which show White children visiting an African American friend's home.

Introduction

Sesame Street, an educational television series for preschoolers, first aired in November 1969. This programme was designed to help three-, four- and five-year-olds, especially minority and poor children, make the transition from home to school. Twenty-five years later, *Sesame Street* continues to teach cognitive and affective messages designed to enable our viewers to have positive experiences in school. *Sesame Street* is seen by over six million children in the United States and in 80 countries around the world.

Since its inception, *Sesame Street* has modelled racial harmony, however as a result of the rising racial unrest in the United States in 1989, we launched a four-year race relations curriculum initiative designed to be more explicit about physical and cultural differences, and to encourage friendship between people of different races and cultures.

Goals were developed which address ways to promote positive interactions between five groups (African Americans, American Indians, Latinos, Asian Americans and White Americans) by emphasizing the similarities that make us all human, and by fostering an appreciation of racial and cultural differences. Through these curriculum goals, children have been encouraged to view people who look different from themselves as possible friends, and to bring a child who has been rejected because of physical and/or cultural differences into the group.

Over the course of the four years, 23 race relations goals were developed for preschool children. These goals are the result of a collaboration between producers, writers, researchers, animators, filmmakers and *Sesame Street* related project staff (books, toys, magazine).

Collaborative discussions

During our first meetings we discussed very honestly and very emotionally how important this area is and our own experiences growing up. It became clear that for many of us, even though we are racially and culturally diverse, we had working relationships but few friendships across racial lines. Accepting and openly expressing our fears of being labelled 'racist' or 'prejudice' and talking openly about stereotypes and how they negatively affect our behaviour (for example, clutching bags or moving to the other side of the street when three African American teenagers approach)

enabled us to begin this process together. Over time we have learned that we need to listen to leaders, researchers, teachers and filmmakers in the African American, American Indian, Latino and Asian communities to design the *Sesame Street* messages that would be effective for all children. We also realized that the contributions of each group to the building of America and to the world had not been a part of our own education, therefore, there was a need for basic information.

Fact-finding

Each year a seminar was held with experts and *Sesame Street* staff. The year was then devoted to research, writing and producing segments addressing the issues raised by that group (the first year African American, the second year American Indian, the third year Latino and the fourth year Asian American). Resource guides were created to provide detailed information on each group's history, customs and traditions, foods and the contributions that each group has made to the arts, sciences and sports. Three additional meetings were held each year to provide additional cultural information through speakers, artists, musicians and performances.

At our first seminar there was still some doubt about whether or not race relations was truly an issue for three-, four- and five-year-olds. Therefore, this meeting was designed to answer this question: Are preschoolers aware of racial and cultural differences? We conducted an extensive review of the literature and held meetings with other researchers. From these investigations, it became clear that during the preschool years children are aware of racial differences (Cross, 1991; Derman-Sparks, 1989; Clark & Clark, 1939; Katz, 1976).

Materials design

As mentioned, we developed a large-scale series of studies based on past research findings and we created new research methods to determine African American, White, American Indian, Latino and Asian American preschoolers' understanding and perceptions of race relations. Over 1,500 three-, four- and five-year-old low-income children were interviewed. In all cases, the researchers and children were racially and ethnically matched. For each group the following methodologies formed the core of our research:

- (1) Colour photographs of children of different ethnic backgrounds were shown to determine children's familiarity with social stereotypes (i.e. which child has parents who are on drugs, bosses in their jobs, etc.).
- (2) Face cards with line drawings of five faces (very happy, happy, OK, sad and angry) were used to determine how children felt about themselves and their skin.
- (3) Paper game pieces of ten neighbourhood structures including two each of apartments, schools, playgrounds, churches and supermarkets along with drawings of children of different ethnic backgrounds were given to the children to determine how they would sort different race children into various places in the neighbourhood.

- (4) Drawings depicted scenarios in which a child of one race was being rejected by a group of children from another race. Children were asked how they, and a character in the scenario, would respond in a similar situation.
- (5) Two dolls (one of their own ethnicity, and one of another) were shown to the children. They were then asked which doll they wanted to play with the most.

As the *Sesame Street* curriculum expanded over four years to include each group, much of the core methodology was adapted. Language questions were added for some of the groups to determine how the children and their mothers felt about their second language. Questions about cultural food, music and dance were also added. Structures in the neighbourhood game were changed to be more reflective of areas in which the children lived; the cutout dolls were changed from African American and White to American Indian, Latino or Asian American. Scenario cards were re-drawn to depict each cultural group in a racially biased situation. To measure children's perceptions of stereotypes, new photographs were taken to reflect the cultural group being studied. Items in this section were rewritten to be more in-tune with the social stereotypes the African American, American Indian, Latino and Asian American children were experiencing.

The doll methodology was modified resulting in a five doll scale ranging from white to various shades of browns. Questions about these dolls were expanded to include which doll was the prettiest, which one looks most like you, etc.

To learn more about children's racial identification and the impact of race on the social environment, the following methodologies were later developed:

- (1) The face cards were used to gauge parental attitudes such as how would your mother feel if you were friends with a different race child.
- (2) The children were asked to look in a mirror and choose (out of a set of five) the crayon that looked most like their skin.
- (3) A series of five child-size hands was created out of pantyhose to simulate skin colour. The children were asked how they would feel about holding each hand and whether or not they would be friends with 'this child'.
- (4) The face cards were adapted to include the feeling of fear. Children were then asked about their attitudes towards interracial friendships.
- (5) Drawings depicted scenarios in which a child of one race was being rejected by a group of children from another race. Children were asked how they, and a character in the scenario, would respond in a similar situation.

To assess children's basic knowledge and attitudes about diverse children living and playing together, working with the writers and producers, we created a game 'Make a Neighborhood' to assess how living in a segregated environment influences preschoolers' understanding of race relations. The game allowed us to observe how preschoolers sort drawings of children who differ by race, clothing, and hairstyle into places in the neighbourhood. Our initial research looked specifically at African American and White preschoolers, however, with each subsequent year of the race relations initiative, a new group was added resulting in Crow Indian, Puerto Rican and Chinese American preschoolers also sorting children in apartment buildings, schools, playgrounds, churches and stores.

When children were given the opportunity to create a neighbourhood, Chinese American, African American, Puerto Rican and Crow Indian preschoolers integrated homes, schools, playgrounds, churches and stores when given drawings of children from their own groups and White children. White preschoolers integrated Chinese American and White, Puerto Rican and White and Crow Indian and White children in every structure. However, White preschoolers were significantly more likely to segregate African American and White children in the homes, schools, playgrounds, churches and stores. Moreover, there was a developmental trend in which the majority of the White five-year-olds consistently segregated African American children. In the light of these findings, we conducted in-depth interviews with five-year-old White children to improve our understanding of the children's non-verbal responses. In small groups of five, children were told a story about a group of White children who separated White and African American children in each of the homes, schools, playgrounds, churches and stores. These children were asked to help us understand why the children in the story responded as they did.

After listening to this story, the majority of the White children agreed that African American and White children should be separated. However, they also said that the separation would lead to sadness for both White and African American children.

White children gave the following reasons to explain why African American and White children should be separated in the five neighbourhood structures:

- Difference:
 - "Because they're different colours".
 - "Because they're different".
- Economic:
 - "They don't eat".
 - "No toys".
 - "One house is small, and one is real big".
- Conflict:
 - "Once they get older they hurt each other".
 - "Because they might argue".
 - "So they don't fight".
- Existing separate housing:
 - "Because they don't live together".
 - "Because they live in two separate houses".
 - "The white dolls live in the white house and the black dolls live in the black house".
 - "Black people live in another different street and White people live on another street".
- Others say:
 - "I would do it for my sister".
 - "My teacher told us that Black people live in another house and White people live in another house".

In response to these findings two segments were created, *Visiting Ieshia* and *Play Date*. In *Visiting Ieshia* we see a White girl visiting an African American girl in her home. *Play Date* shows a similar family visit with an African American boy in his home and his White friend. Both segments appealed to all African American and White children regardless of race or gender.

- In both segments, the children identified with and remembered common experiences that the children in the segments shared. They recalled eating, sleeping, washing their hands and listening to music. While viewing these segments the children smiled as they watched and commented on what they saw. During *Play Date* the children made various comments including: "My daddy has that picture (Dr Martin Luther King, Jr)", "I love cornbread, I love spinach", "He said, 'I couldn't stop eating'", "I seen a tiger" and "They playing baseball". During *Visiting Ieshia*, the children said: "I could brush my teeth like this", "Skateboard, I got a skateboard", "That's me", "I was eating tonight" and "Ooh, that's my Barbie doll".
- In these segments, the majority of the children knew that the visiting White child felt positive about eating the new cultural foods such as grits and collard greens.

In spite of these findings, the majority of the African American and White children who viewed *Play Date* felt that the African American mother in the film and the unseen White mother of the White boy would feel sad or angry about this visit.

This finding replicated our baseline research with African American and White children who had not seen this segment. They too felt that they would like to be friends; however, they reported that their mothers would be sad or angry.

Preschoolers consistently perceive that their mothers are feeling negative about other race friendships. This occurs even after viewing hospitable, friendly and inviting images of parents in *Play Date* and *Visiting Ieshia*. We are now recommending that future segments more strongly model mothers, fathers and other family members being positive and supportive of friendships between different race children before, during and after these visits. In addition, conversations between the visiting children's parents, and parent-child conversations before and after the visits should be held which show the parents expressing the positive value of making and keeping good friends.

Although our four-year initiative is coming to a close, the insight that we have gained for future production has been invaluable. We at *Sesame Street* are committed to helping children, through television, to have an excitement about learning and have a positive appreciation and respect for all humanity.

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Notes on discussion

Valeria Lovelace pointed out that the challenge of the research findings was to address the whole issue of how to change not the child's responses, but the child's perception. Children were getting messages from the society around them—but *where* from in society?

Julie Cogill of BBC Education suggested giving tests for peer group pressure. Dr Lovelace said that, to avoid peer group pressure in the test situation, children were given individual tests, with interviewer matched with child in terms of colour.

Martin Gienke of Cambridge University raised the question of the effect on parents of watching the programme. Dr Lovelace said that at present we don't know this, but articles address these in our *Sesame Street* magazines aimed at parents.

Jonathan Berry of Queen's University Belfast asked how children were chosen for the study? Dr Lovelace replied that the team worked with the poorest children and their subjects were drawn from day-care centres.

There was some discussion as to the sources of prejudice in the culture surrounding white children. Dr Lovelace thought that it was not direct teaching, but more subtle messages, for example when going into certain neighbourhoods, you drive faster and roll up the window. Because children lived in very segregated areas, parental effort was required to foster intercultural friendships.

Diana Laurillard asked how the programme was changed as a result of the research. Dr Lovelace replied that in the past the approach to race in the programme was more implicit and children got a mixed message, e.g. 'it's not easy being green'. This implied there was a problem about colour. The new approach is more explicit and positive. For example, in a recent segment, Elmo, (a red muppet) is not allowed to play with a group of blue muppets because of his colour. But Lila, a blue muppet, stands up for Elmo and exclaims, "I think Elmo should play with us because he's nice and it doesn't make a difference what colour he is."

Mike Edwards of the West Midlands police asked, on this point, whether there should be a *Sesame Street* for adults and Dr Lovelace pointed out that there were two strands in the programme—it was designed to appeal to grownups and to children.

It was asked whether there was any British research along these lines and Julie Cogill of the BBC said it was up to individual producers—there was no formal research setup as at Children's Television Workshop. Some discussion revealed that this topic was a sensitive one in British television and had proved difficult to do research on. Dr Lovelace pointed out that the important message was diversity and difference. White people are diverse too. We need to be clear about what is the basic message we are getting across. What do we want children to learn. What about European diversity for instance? Children must learn that all peoples and cultures should be celebrated, appreciated and respected.

The discussion could have continued for very much longer and was clearly an issue which concerned people from many different spheres of activity in the educational television world. Participants felt that despite the problems, the research setup at Children's Television Workshop, with its close co-operation between researchers and producers, was an enviable one, which would be of benefit in the UK too.

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