your pocket guide to

USC ANNENBERG

The Norman Lear CENTER
Think of entertainment differently.

Think of it not just as leisure activity, but as the way that messages grab and hold our attention. Think of entertainment not just as a sector of the economy, but as a driving force—maybe the driving force—of daily life in this brave new world. News, politics, education, religion, commerce, the arts... today there is scarcely a domain of human existence unaffected by the battle for eyeballs, the imperative to amuse, the need to stimulate and titillate, to tell us stories, to play with us. The stakes for society are enormous. This is the terrain The Norman Lear Center is mapping.
The Norman Lear Center
Founded in January 2000, the Norman Lear Center is a multidisciplinary research and public policy center exploring implications of the convergence of entertainment, commerce, and society. On campus, from its base in the USC Annenberg School for Communication, the Lear Center builds bridges between schools and disciplines whose faculty study aspects of entertainment, media, and culture. Beyond campus, it bridges the gap between the entertainment industry and academia, and between them and the public. Through scholarship and research; through its fellows, conferences, public events, and publications; and in its attempts to illuminate and repair the world, the Lear Center works to be at the forefront of discussion and practice in the field.

What We Explore
- boundaries: the shifting borders between what is entertainment and what is not
- creativity: imagination, illusion, and the art of attention-getting
- the political economy of entertainment: its history, ownership, production, marketing, distribution, and globalization
- audiences: how entertainment gets consumed—what it does to us, and what we do with it
- technology: what it makes possible, and what it makes different
- ethics: the rights and responsibilities of creators, producers, consumers, investors, and citizens
- practice: implications for pedagogy, policy, advocacy, entrepreneurship, and social change

Norman Lear
The Lear Center was named in appreciation for a major gift from television writer, producer, and director Norman Lear, a pioneer of a more candid, socially realistic genre of television programming and a champion of democratic values.

The founding of the Center celebrates the artistic innovation of such Lear shows as All in the Family, Mary Hartman, Mary Hartman, and The Jeffersons; his willingness to take extraordinary creative and commercial risks in the name of quality; his passion for wrestling with issues of conscience while building a remarkable entertainment career; and his leadership in founding People for the American Way to defend core First Amendment freedoms and the Business Enterprise Trust to celebrate businesses that advance the public good while achieving financial success. One of Norman Lear’s recent projects is The Declaration of Independence Road Trip, which takes an original copy of the Declaration on a three-and-a-half year cross-country tour to encourage citizens—especially young Americans—to register and vote.
Martin Kaplan
The director of the Lear Center is Martin Kaplan, associate dean of the USC Annenberg School for Communication. He was a summa cum laude graduate of Harvard in molecular biology, has a First in English as a Marshall Scholar at Cambridge University in England, and a Ph.D. in modern thought & literature from Stanford University. He was an Aspen Institute program officer; a federal education staffer; vice president Walter F. Mondale’s chief speechwriter; a Washington journalist in print, television, and radio; deputy campaign manager of Mondale’s 1984 presidential campaign; a Disney Studios vice president of motion picture production; and a film and television writer and producer. His film credits include The Distinguished Gentleman, starring Eddie Murphy (screenwriter and executive producer), and the screen adaptation the play Noises Off, directed by Peter Bogdanovich.

Neal Gabler
Neal Gabler is a senior fellow at the Lear Center, and an author, cultural historian, and film critic. His first book, An Empire of Their Own: How the Jews Invented Hollywood, won the Los Angeles Times Book Prize. His second book, Winchell: Gossip, Power and the Culture of Celebrity was named non-fiction book of the year by Time magazine. His most recent book is Life the Movie: How Entertainment Conquered Reality, and he is currently at work on a biography of Walt Disney.


Fellows
David Bollier
David Bollier is a senior fellow at the Lear Center and the author of Silent Theft: The Private Plunder of Our Common Wealth. This book, and much of Bollier’s recent work, provides an analysis for reclaiming “the commons”—things that are available to everyone as a civic or human right, but are rapidly being privatized and commercialized. To help protect the commons of culture, science, and the Internet, Bollier co-founded Public Knowledge, a public-interest advocacy organization.

Bollier is the author of six books exploring subjects like social innovation in U.S. business, the social and economic impact of new digital technologies, and the effects of health and safety regulations. He has worked on projects with People for the American Way, the John D. and Catherine T. MacArthur Foundation, the Ford Foundation, and the Turner Foundation. Bollier has a B.A. from Amherst College and a J.D. from Yale Law School.

Laurie Racine
Laurie Racine is a senior fellow at the Norman Lear Center. She is also the president of the Center for the Public Domain, devoted to exploring the balance between intellectual property rights and freely reusable knowledge that is the basis of our cultural and scientific heritage. She is the co-founder of Public Knowledge, which works to sustain a vibrant
information commons. Racine is president of Doc Arts, Inc., which produces the Full Frame Film Festival. Full Frame is the largest exclusively documentary film festival in the country, committed to showcasing documentary film as an essential art form.

Prior to joining the Center for the Public Domain, Racine was the director of the Health Sector Management Program in the Fuqua School of Business at Duke University. Racine has served as a strategist and consultant to several for-profit and not-for-profit enterprises and serves on the Boards of Public Knowledge, Lon Capa, Documentary Arts, and Ibiblio.

She received her B.A. from New York University and did coursework for a Ph.D. in human genetics at the University of California, Berkeley.

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Creativity, Commerce & Culture
When art is created for commercial purposes, who owns it? Once it’s in the hands of consumers, what rights do they have to change it? Headed by Lear Center senior fellows David Bollier and Laurie Racine, Creativity, Commerce & Culture (CCC) explores the new digital environment and the impact of intellectual property rights on innovation and creativity.

The CCC project convenes diverse constituencies that typically do not speak to each other. Its inaugural event was an innovative conference on “Artists, Technology & the Ownership of Creative Content” in March, 2001. Bringing together leading thinkers and practitioners from the worlds of law, intellectual property, art, entertainment, music, writing, policy, and economics, the conference explored the interrelationship between creativity and commerce through panel discussions, case studies, plays, and films. This event was sponsored by the Lear Center, the USC School of Law, the USC School of Fine Arts, the Artists Rights Foundation, and the Center for Communications Law and Policy. Alan Sieroty supported the conference with a gift.

A unique book published by the Lear Center Press, Artists, Technology & the Ownership of Creative Content, gathers materials and findings from this conference, including a CD-ROM with videos of the plays and films. It is the first text to explore the issue of intellectual property in this context. The project also published the transcript of a debate it sponsored on intellectual property rights, between Lawrence Lessig of Stanford Law School and Jack Valenti of the Motion Picture Association of America.

Funded by a gift from the Center for the Public Domain, CCC developed a conference and a research report on “The Tyranny of 18-49,” in April, 2003 and is planning an event exploring intellectual property and creativity in the fashion industry.
**The Declaration of Independence Road Trip**

A four-dollar flea market painting has an original copy of the Declaration of Independence hidden in its frame, and producer/philanthropist Norman Lear outbids all to purchase it at auction. Lear then takes the Declaration on the road, bringing the “People’s Document” to the people.

The Declaration of Independence Road Trip is a nonprofit, nonpartisan project that inspires Americans to see citizenship as an opportunity, to participate in civic life, to exercise their rights, and above all, to vote.

The Lear Center acts as a special consultant to the Road Trip. Lear Center staff is centrally involved in the production of editorial content for the multimedia exhibition, its print materials, its Web site, its educational curriculum, and its civic engagement activities.

The Road Trip launched during two days of events—at a July 3, 2001 press conference at the Jefferson Memorial, and a filmed dramatic reading in Philadelphia on July 4, 2001, the document’s 225th anniversary. The filmed reading at Independence Hall featured distinguished actors, including Mel Gibson, Morgan Freeman, Kathy Bates, Michael Douglas, Whoopi Goldberg, and Kevin Spacey. This reading was preceded by a live performance on the steps of the Philadelphia Museum of Art in front of over one million people, and was the centerpiece of a live national ABC special hosted by Diane Sawyer and Charles Gibson.

Starting with appearances at presidential libraries, at the 2002 Winter Olympic Games in Salt Lake City, and the 2002 Super Bowl in Atlanta, the Declaration of Independence Road Trip will continue its journey throughout 2003-04 to communities across the United States.

**Entertainment Goes Global**

Why is the most popular TV show in the world The Bold and the Beautiful? Why did Pokemon, a Japanese game, generate a phenomenally popular TV show, film, and game in the United States? The pure economic power of the U.S. entertainment industry is impossible to ignore, but contrary to popular belief, the U.S. is not the only player in global entertainment. The global flows of entertainment grow increasingly complex, and audiences continue to fragment and regroup in new transnational subsets. Although no one disputes the importance of this phenomenon, very few are equipped to study it.

Launched in 1999, the Entertainment Goes Global project sponsors roundtable discussions, research, and public events. The project’s first publication is entitled “Entertainment Goes Global: Mass Culture in a Transforming World,” written by Lear Center assistant director Johanna Blakley. Its research efforts include “American Soaps Abroad,” which explores the effectiveness of health messages in American soap operas in India. Its principal investigators are Everett Rogers, regents’ professor of communication and journalism at the University of New Mexico; Arvind Singhal, presidential research scholar & professor, Ohio University; Sonny Fox, senior vice president of Population Communications International; and Martin Kaplan, director of the Lear Center.

In December, 2002, Lear Center director Martin Kaplan moderated a panel discussion at the Writers Guild of America, west entitled “We Hate You (But Please Keep Sending Us Baywatch): The Impact of American Entertainment on the World.” This event featured Aaron Sorkin, writer/producer of The West Wing; Laura Ziskin, producer of Spider-man; Salam Al-Marayati, director of the Muslim Public Affairs Council; and Norm Pattiz, chairman of Westwood One.
Entertainment News Archive

Containing holdings from 1985 to the present, the Entertainment News Archive is a searchable bibliography of articles on every facet of entertainment—from film, TV, and radio to art, advertising, and fashion. The Archive contains thousands of articles on entertainment from over three hundred print and Web publications, including national newspapers and magazines, transcripts of radio and TV shows, corporate reports, academic journals, and a variety of Web-based resources. On average, about thirty articles are added each week.

Each article is assigned to at least one of twenty-five categories, generally defined by industry, and nine subcategories, which include audiences; business & economy; ethics & morality; globalization; politics & government; and technology. This unique resource allows students, journalists, and academics to search by category, subcategory, title, author, publication, and date. The categorical system allows a researcher to generate a bibliography on a specific entertainment topic in seconds.

Archive Categories

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Hollywood, Health & Society

You’re a writer for the top-rated spy drama on television, and the producers ask for a script about a terrorist who releases the smallpox virus in a small town on the U.S.-Canada border. You need facts on the virus. What symptoms develop? How many people in a town of this type would have been vaccinated? How quickly would the virus spread in a cold, rural environment at a high altitude? How much vaccine would be needed to save their lives?

The Hollywood, Health & Society (HH&S) project is a resource for entertainment industry professionals with questions like these. Funded by the Centers for Disease Control and Prevention (CDC) and recognizing the profound impact that entertainment has on individual behavior and perceptions of public health, the project aims to provide accurate and timely information for health storylines on television.

HH&S provides story consulting, expert interviews, briefings, fact sheets, and an expanding list of tip sheets written specifically for writers and producers. It regularly holds briefings for writers and producers at the Writer’s Guild of America, west; topics have included bioterrorism, mental illness, the uninsured, and the effect of television on kids.

Hollywood, Health & Society also works to encourage more accurate portrayals of health topics in daytime drama. It works with the CDC to conduct the Sentinel for Health Award for Daytime Drama, which recognizes exemplary daytime drama storylines that inform, educate, and motivate viewers to make choices for healthier and safer lives. The award is staged annually at the Soap Summit conference for writers and producers of U.S. soap operas.
The Lear Center
Local News Archive

Most Americans receive their information on elections from local news programs, which broadcast on airwaves belonging to the public. Covering politics well is not easy, especially in an era of declining news budgets and rising ratings expectations. As a result, many local news stations find it difficult to air quality campaign coverage, and research shows that quality political discourse is disappearing from local television news. How effective are these programs at providing the public with what they need to cast informed, responsible votes on Election Day? The Lear Center Local News Archive responds to this question by providing an unprecedented nationwide look at the media Americans experience during campaigns.

Funded by the Pew Charitable Trusts and conducted in collaboration with the University of Wisconsin, Madison Department of Political Science, this project tracks and reports on the quantity of local television coverage of campaigns; identifies and highlights quality campaign coverage; and provides a searchable online archive of local television campaign stories. In so doing, the archive allows access to campaign stories aired during the height of an election, and hopes to encourage television stations to improve campaign coverage and provide a unique resource for broadcast professionals, journalists, academics, and the public.

Results from this study were presented by the project’s co-principal investigator, Martin Kaplan, at a Federal Communications Commission forum on deregulation of media ownership. Analysis of the content collected by the project found, for example, that over half of the top-rated half-hour news broadcasts contained no campaign stories at all; of those, less than 30% included statements from candidates; and paid campaign ads outnumbered campaign news stories by over three to one.

The Image of the Journalist in Popular Culture

What happens when a profession is continuously the subject of popular television shows, films, and books? How do public portrayals affect public perceptions? Reporters have been lionized and vilified, and the Image of the Journalist in Popular Culture (IJPC) investigates and analyzes the conflicting images of the journalist in film, television, radio, commercials, cartoons, and fiction, demonstrating their impact on the American public’s perception of newsgatherers. This project was founded and is run by Joe Saltzman, associate dean at the USC Annenberg School for Communication, where he is a professor of journalism.

This project’s first book, Frank Capra and the Image of the Journalist in American Film, was published by the Lear Center Press in 2001. An IJPC Journal is in preparation; featuring articles from experts, it will have an editorial board made up of scholars and professional journalists. Also in 2003, IJPC will publish “Sob Sisters: A Definitive Bibliography.”

The IJPC database contains over 20,000 items on journalists in film, television, radio, commercials, cartoons and fiction, and the project maintains an archive of IJPC’s vast collection of videotapes, audiotapes, MP3 files, scripts, books, novels, short stories, research materials, articles, and other artifacts. It will sponsor an exhibit of the image of the journalist in film and television for the Newseum in Washington, D.C., in 2005.

IJPC develops university-level courses, which include syllabi and documentaries. One course, The Image of the Journalist in Film and Television, is regularly offered at the USC Annenberg School.
**Media, Citizens & Democracy**

How is public opinion about the U.S. government and civil service shaped by portrayals in entertainment media? Is civic engagement influenced by depictions of government and public sector employees on popular TV shows? Where do Hollywood writers and producers turn for information from which to create storylines and characters about government?

Based on the premise that images of government and politics influence the public’s feelings about civic engagement and political efficacy, Media, Citizens & Democracy is an exploratory project that examines these questions. Funded by the Carnegie Corporation of New York, this project is operated jointly by the Lear Center and the Council for Excellence in Government in Washington, D.C. Together with a board of advisors comprised of leaders in entertainment, policy, and academia, the project sponsors research, roundtable discussions, and special events. The project’s goal is to assess the desirability and feasibility of creating a resource center to provide helpful research to entertainment industry professionals.

In Summer 2002, the project held roundtables in New York, Washington, D.C., and Los Angeles, bringing together leaders from the entertainment industry and beyond to discuss how to improve the accuracy and depth of representations of government and democracy. Roundtable participants included Barbara DeFina, executive producer of Goodfellas; Lawrence O’Donnell, executive producer of Mister Sterling; Victoria Riskin, president of the Writers Guild of America, west, and Michael Roberts, SVP of the WB Network.

The project’s first paper, “How Pro-Social Messages Make Their Way Into Entertainment Programming,” is being released in 2003, as are the results of a field survey of Americans’ attitudes and viewing habits.

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**Marketplace Entertainment Desk**

The Marketplace Entertainment Desk, which looks at the business half of the term “show biz,” is frequently anchored by Norman Lear Center director Martin Kaplan. He serves as a regular commentator on media and entertainment for Marketplace, an award-winning syndicated public radio program hosted by David Brancaccio with more than 6.5 million weekly listeners on 355 stations nationwide.

Some of the topics covered by Kaplan on Marketplace include free agency for musicians; new media in Afghanistan; outrageous advertising; and the cable-news ratings battles.

**Marketplace Topics Include...**

- Media Coverage of the War
- U.S. Marketing Its Image Overseas
- Ted Turner Steps Down
- The Lack of Diversity in Media Ownership
- Famous People Pair Up with Charities
- Marketing the War with Iraq
- Gauging the Bankability of Hollywood Stars
- Vivendi Accused of Selling Out its Gallic Heritage
- Challenges Ahead for CNN
- Executions as Entertainment
- Afghanistan’s New Media
- Marketing Practices in the Recording Industry
- The Nightline/Letterman Debacle and the Future of TV News
- How MSNBC Can Compete with Fox
- Ins and Outs of Writing a Screenplay
- Disney Buys Miners’ Story
- Conflicts of Interest in Hollywood
- Musicians as Free Agents
- AOL Buys TimeWarner
Reliable Resources for Broadcast Political Coverage

Boring. Ratings poison. That's what many TV news professionals say about political reporting. Does it have to be that way? What if television coverage of politics were compelling, engaging, and meaningful? The Reliable Resources project, funded by the Pew Charitable Trusts, was created to help generate conversation and ideas for improving broadcast political coverage. With the help of educators, journalists, TV broadcasters, and the public, Reliable Resources develops tools to improve the quality and quantity of campaign coverage.

The project launched at the 2000 Democratic National Convention in Los Angeles, where it staged Democracy Row, a showcase for more than fifty nonpartisan groups from around the country who work to improve the quality and quantity of information about politics available to Americans. Reliable Resources honors exceptional television political coverage with the USC Annenberg Walter Cronkite Award for Excellence in Television Political Journalism—the first annual award ceremony was held in Washington, D.C. in 2001 and featured Katharine Graham, and the second annual was held in Las Vegas in 2003 at the Radio and Television News Director’s Association annual meeting and featured John Cochran.

The project’s tools include the Political Reporters’ Resource Roadmap, a Web site directory designed to help journalists find key sources for political stories state by state; Gearing Up for Candidate Debates, which provides resources to help news stations organize and cover candidate debates; a videotape, “How To Improve Television Political Coverage,” issued in 2001 and updated for the 2004 election cycle, which contains fresh ideas on covering politics; and a book, How to Improve Television Political Coverage, which includes comments from Walter Cronkite, Katharine Graham, and Tim Russert.

Local TV News Coverage of the 2002 General Election

Most Americans say that they get most of their news from local television. The Lear Center Local News Archive analyzed the local news programs watched by most Americans to find out what news they got about the 2002 political campaigns. We recorded and studied more than 10,000 top-rated half-hour evening news broadcasts on 122 stations in the top fifty U.S. media markets in the seven weeks leading up to Election Day. We found that only 44% of those broadcasts contained any campaign coverage at all. Most of those stories aired in the last two weeks of the campaign, and most of those were about strategy and polls. The average campaign story was less than ninety seconds. Less than 30% of campaign stories included candidates speaking, and when they did, the average candidate sound bite was twelve seconds long. Less than 15% of the campaign stories on local television were about local campaigns, including U.S. House races.

How to Improve Television Political Coverage 2004

Cronkite Award-winning political reporters reveal their proven methods of telling political stories in a way that captures viewers while fulfilling journalism’s crucial role in our political system. To order a free copy of the tape, visit www.reliableresources.org.
Artists, Technology & the Ownership of Creative Content
This book, part of the Creativity, Commerce & Culture project, publishes materials from the Center's dynamic 2001 conference that examined intellectual property law in relation to creativity, technology, and ownership.

Published by the Lear Center Press, this book includes chapters by Lear Center senior fellow and intellectual property expert David Bollier, as well as creative case studies, commissioned for the conference, by F.J. Dougherty of the Loyola School of Law; Jane Ginsberg of the Columbia University School of Law; Arnold P. Lutzker of Lutzker & Lutzker, LLP; and Sara Diamond of the Banff Centre.

These case studies inspired film and play scripts. The scripts are included in the book, as is a CD-ROM with the film and theater productions of the scripts. This is the first text to explore the issue of intellectual property in this context. To purchase a copy of the book, please visit www-bookstore.usc.edu.

Frank Capra and the Image of the Journalist in American Film
Published in 2001 by the Lear Center Press, Joe Saltzman’s book chronicles the hand Hollywood had in shaping our perceptions of the press by focusing on the work of director Frank Capra.

Americans’ perceptions of journalism and journalists were indelibly imprinted on the national psyche through Capra’s films, which brought reporters, columnists, editors, and media tycoons to life from the late 1920s through the 1950s. In nine major films, Capra and his writers created smart-alecky big-city journalists and their greedy bosses who would come to represent everything the public believed about the mass media.

Many of the archetypes created in these films were reinvented in later decades and turned into radio and television newspople who were just as circulation hungry and cynical as their prototypes. Saltzman’s book explores and analyzes these portrayals. To order a copy, visit www.ijpc.org.

Lessig vs. Valenti—A Debate on Creativity, Commerce & Culture
Two heavyweights in intellectual property put their dukes up and match wits and words on copyright, the ownership of creative content, and the role of the artist in commerce.

The Lear Center’s Creativity, Commerce & Culture project brought together Lawrence Lessig and Jack Valenti for this blockbuster event. Lawrence Lessig is an expert on intellectual property law and a professor at Stanford University Law School; Jack Valenti worked for President Kennedy and President Johnson, before becoming president of the Motion Picture Association of America.

Their debate, moderated by Lear Center director Martin Kaplan, moved from one contentious topic to the next, including conflicting interpretations of court decisions, the fair use doctrine, the intentions of the founding fathers, book burning, and Vanna White.
We Hate You (But Please Keep Sending Us Baywatch)
Should producers of American entertainment care about how their products affect the image of the U.S. abroad? Is it fair for citizens of other countries to use American entertainment to develop insight into American values and policies? This event explored the paradox of American entertainment exports—why they’re so popular with people who are often openly hostile to the U.S.

Soaps, Storytellers & Society
In this talk, Lear Center director Martin Kaplan argues that Hamlet, Aida, and Frankenstein share more with The Bold and the Beautiful, Days of Our Lives, and Port Charles than most people think. Kaplan explores the connections between “high” and “low” culture and the power of narrative displayed by soap operas.

Toward a New Definition of Celebrity
What is a celebrity, and why are they so ubiquitous? What do they have that we don’t, and why do we care? In this publication, Lear Center senior fellow Neal Gabler hammers out a modern theory of celebrity and explores how the phenomenon is constructed.

Gabler argues that celebrity is an art form, possibly the dominant art form of our age. Using examples ranging from Elizabeth Taylor, Princess Di, and Santa Claus, to O.J., Tonya Harding, and Joey Buttafuoco, he distinguishes between being famous and being great, and between being famous and being a celebrity.

Gabler asks how fame functions, and how stars and celebrities hold our attention. His provocative answers provide insight into our celebrity-obsessed culture.

Building Arts Audiences in the Age of Entertainment
How can the opera house compete with the cineplex? Does it matter? New York Times journalist Frank Rich comments on the role of the arts in contemporary American culture and society. He notes how significantly the arts world has changed over the past fifty years, points out its weakened position vis à vis mass media and entertainment, and offers a call to arms on the future of arts funding in the United States.

During this talk, given under the auspices of Americans for the Arts with a grant from the Norman Lear Center, Rich laments the dearth of attention paid to the arts by media outlets, arguing that coverage of the art world is not commensurate with its importance to communities around the country. He urges arts leaders and opinion makers not to accept this second-class status and to take steps to build arts audiences for the future.

The Norman Lear Center Manifesto
Is Greek tragedy entertaining? Sure—so is wrestling. The idea of entertainment belongs as much to high culture as to popular culture: no one can deny that Shakespeare wrote for the box office.

Entertainment is at least as old as the singers of the Iliad and Gilgamesh, and arguably older than the cave paintings of Lascaux. Our species is Homo ludens, the creatures who play.

Published in January 2000, the Norman Lear Center Manifesto urges us to examine symphony, dance, and theatre in the same context as politics, gambling,
and wrestling in order to reveal new facets of both and to invite fresh insights about creativity, consumption, and culture. This lushly illustrated and innovative brochure explains the mission of the Lear Center and explores entertainment’s appeal, its content, and its consequences.

The print version of the Manifesto was featured in I.D. Magazine’s Annual Design Review, America’s largest and most prestigious juried design-recognition program, and it won an American Graphic Design Award.

Survey of MP3 Usage
If you download music files, with permission, from another hard-drive, whom does it hurt? A whole lot of people, claims the music industry—labels, artists, distributors. Is their claim true? Does peer-to-peer file swapping, à la Napster, wreak the economic damage claimed by the industry?

This study of MP3 usage in a student community contradicts music industry and artist fears about the technology’s potential affect on profits. The study found that while file sharing is very popular, most users purchased the same number of CDs as before they began downloading music, and over two-thirds said copyright holders should be paid for downloaded music.

Published at the height of the Napster debate, this research was performed by USC Annenberg Ph.D. candidate Mark Latonero and sponsored by a grant from the Lear Center.

Entertainment Goes Global
Pokemon was birthed in Japan and became a craze in the U.S.; Who Wants to be a Millionaire was launched in Britain and spawned versions in dozens of countries; U.S. action movies earn more abroad than they do domestically. Audiences around the world are inundated with entertainment. What happens to a product as it is domesticated? How does it affect the cultures it touches? Is entertainment the world’s de facto cultural exchange program?

As an academic field of study, global entertainment does not yet exist, even though entertainment is an excellent focal point for an analysis of the movement of ideas and transformations of culture on a global scale. Authored by Lear Center assistant director Johanna Blakley, this research paper argues that academia must take the globalization of entertainment seriously, and take a lead in creating the tools we need to answer the complex questions that arise in this era of accelerated cultural interchange.

How to Improve Television Political Coverage (Video)
Does television news have to sensationalize or trivialize politics in order to hold viewers? Does coverage of issues have to be boring? Can political coverage be both informative and engaging?

This videotape offers fresh ideas for conducting candidate interviews, doing compelling issue stories, producing effective adwatches, making a station-wide commitment to campaign coverage, and breaking the boring barrier. On this tape, successful television political reporters and news managers share their nuts-and-bolts techniques for making political coverage compelling television and meaningful to viewers. To order a free copy of the tape, visit www.reliableresources.org.
How to Improve Television Political Coverage (Book)
Politics=Ratings poison? This book, published by the Lear Center's Reliable Resources project, showcases award-winning television coverage of politics and offers fresh ideas and tools on covering campaigns. The book, which emerged from the project's first annual Walter Cronkite Award ceremony and symposium, offers tips on how to bring issues alive and go beyond campaign rhetoric. It includes remarks by Walter Cronkite, Katharine Graham, and Norman Lear. To order a free copy of the book, visit www.reliableresources.org.

Local TV Coverage of the 2000 Elections
These reports on the 2000 primary and general elections present findings from the Lear Center study on how local television news portrayed the 2000 elections. Written by Martin Kaplan and Matthew Hale, with research support from the Alliance for Better Campaigns, the reports and the project were funded by the Ford Foundation. These studies were cited in the Senate during the McCain-Feingold campaign finance debate.

The reports argue that most stations have a long way to go to fulfill their public interest obligations to provide viewers with meaningful campaign coverage. During the primaries, the study found the average candidate sound bite to be ten seconds long, and the typical story was about which candidate was winning or losing the race. During the general election, the study found the average sound bite length was fourteen seconds. The presidential race accounted for a majority of the stories, 19% percent focused on congressional races, 10% on state races, and 6% on local races.

Television News Coverage of the 1998 California Gubernatorial Election
This publication presents findings from a study conducted by the Norman Lear Center, funded by the Pew Charitable Trusts. This study found, for example, that during the election, stations aired about one minute of political coverage a night, and that San Francisco stations devoted more time to political stories than stations in any other California market.
Warners’ War: Politics, Pop Culture, & Propaganda in Wartime Hollywood
Fall, 2003
Ever since its invention, film has been used for propaganda. During World War II, Warner Bros. produced several antifascist movies that angered not only the Nazi regime and the Italian Fascists, but many U.S. factions as well, including isolationists, anti-Semites, and the Roosevelt Administration. The Lear Center’s Celebrity, Politics & Public Life project—in partnership with the USC Warner Bros. Archives, based at the USC School of Cinema-Television, and USC’s Fisher Gallery—will sponsor an exhibition, panel discussion, and a screening of rare materials from the Warner Archives. The exhibit will feature film stills and publicity materials from Casablanca, Mission to Moscow, Sergeant York, and Confessions of a Nazi Spy, a movie that prompted the 1941 Senate Subcommittee Hearings which investigated whether Hollywood had violated the official neutrality policy of the U.S. The exhibit will also include screenings of Private SNAFU, a series of cartoons that Warner produced for U.S. military training.

The Tyranny of 18-to-49
April 9, 2003
Could the 18-to-49 audience and its dollars be too influential? The Lear Center hosted a free-wheeling half-day conference on the topic featuring senior fellow Neal Gabler, author of Life the Movie: How Entertainment Conquered Reality and An Empire of Their Own: How the Jews Invented Hollywood. Other panelists included David Klein, publisher, Ad Age; Steve Sohmer, former EVP of marketing, advertising, and promotion, ABC; Durk Barnhill, SVP, McCann-Erickson Worldwide; and Ann Reed, executive council member, AARP. Martin Kaplan, director of the Lear Center, moderated.

Second Annual USC Annenberg Walter Cronkite Award for Excellence in Television Political Journalism
April 8, 2003
The second annual award ceremony honoring excellent local television political coverage was held during The Radio and Television News Directors Association conference at The Venetian Hotel in Las Vegas. These awards, which demonstrate that good political coverage can make great television, went to eleven winners who demonstrated innovative reporting of the 2002 elections.

The State of the Media in L.A. and the World
April 4, 2003
Lear Center director Martin Kaplan sat down with Lear Center senior fellow Neal Gabler for a wide-ranging conversation on the media in Los Angeles and worldwide. This event was sponsored by the Los Angeles Institute of the Humanities.

The Future of Interdisciplinary Studies
February 28, 2003
Martin Kaplan presented the keynote speech at the Stanford University Modern Thought and Literature (MTL) Program’s 30th anniversary celebration. MTL is one of Stanford’s most vibrant interdisciplinary programs at the leading edge of innovative work in the humanities and social sciences.
The 2002 Sentinel for Health Awards for Daytime Drama
October 26, 2002
This award luncheon, hosted by actress and activist Judith Light, honored exemplary soap opera storylines that informed, educated, and motivated viewers to make choices for healthier and safer lives. The Award was created by the Centers for Disease Control and Prevention and is administered by the Norman Lear Center. This year, it was staged at the Soap Summit VII conference for soap opera writers and producers. The winner was an HIV storyline written for The Bold and The Beautiful. The program also honored Agnes Nixon for writing the first health storyline for a soap opera in 1961.

From the Newsroom to the Screening Room:
How Hollywood Covers the News Business
October 11, 2002
Joe Saltzman, director of the Lear Center's Image of the Journalist in Popular Culture project, moderated a panel discussion with cast members Tim Matheson, Clancy Brown, Rowena King, and creator Gardner Stern from Breaking News, a television drama about a cable-news network.

Angela Y. Davis: Radical Celebrity?
October 11, 2002
USC English professor Cynthia Young presented her paper on the political, intellectual, and cultural factors that produced Angela Davis as a radical subject and actor on the international stage. Carol Wells, executive director of the Center for the Study of Political Graphics, served as respondent.

What Are We Doing to Our Kids?
October 2, 2002
Held in partnership with the Writers Guild of America, west, this panel discussion explored the impact of TV
Should Candidates Get Free TV Time?
September 9, 2002
This issue forum, co-sponsored with the League of Women Voters of Los Angeles, brought together leading figures to debate allowing candidates for political office to access the airwaves free of charge. Panelists included Arianna Huffington, syndicated columnist; Dan Schnur, Republican strategist; and Paul Taylor, director of the Alliance for Better Campaigns. Lear Center director Martin Kaplan moderated.

Media, Citizens & Democracy
New York Roundtable
July 25, 2002
The Media, Citizens & Democracy project brought together leaders from the entertainment industry and beyond to discuss how to improve the accuracy and depth of representations of government and democracy.

Participants included Robert Batscha, president of the Museum of Television and Radio; Barbara DeFina, executive producer, Goodfellas, The Grifters; Stephen Friedman, vice president of strategic partnerships and public affairs, MTV; Frank Greer, president of GMB Strategic Communications and founder of Amnesty International, USA; Brooke Kennedy, executive producer of Third Watch; Patricia McGinnis, president and CEO, The Council for Excellence in Government; Amy Robinson, actress (Mean Streets) and producer (With Honors, Drive Me Crazy, Autumn in New York); Dr. Robert Thompson, director of the Center for the Study of Popular Television at Syracuse University.
Museum of Contemporary Art; and Joel Sternow, executive producer, 24.

**Sitcom America: What TV Comedies Tell Us About Ourselves (Or, Why Does Everybody Love Raymond?)**

April 18, 2002

Are our favorite TV shows the Rosetta stones of our lives, the keys to our culture? Is it a coincidence, say, that a show about nothing, *Seinfeld*, was a hit in a decade about...nothing? Phil Rosenthal, creator of one of the most popular sitcoms on the air, and Neal Gabler, Lear Center senior fellow and author of *Life the Movie: How Entertainment Conquered Reality*, sat down for a dialogue on entertainment, America, and us.

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**Critical Issues in Writing About Bioterrorism**

April 2, 2002

The Writers Guild of America, west, and the Lear Center's Hollywood, Health & Society project presented a panel discussion, including Neal Baer, M.D., writer/producer, *Law & Order: SVU*; Michael Frost Beckner, writer/producer, *The Agency*; Jeffrey Koplan, M.D., M.P.H., director, Centers for Disease Control and Prevention (CDC); and Stephen Ostroff, M.D., associate director for epidemiologic science, CDC.

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**Declaration of Independence at the 2002 Winter Olympic Games, Salt Lake City, Utah**

February 1 - March 15, 2002

The Declaration of Independence Road Trip visited the 2002 Winter Olympic Games and was featured as a signature exhibition of the 2002 Cultural Olympiad. With historical and contemporary photographs, video, and music, the Declaration exhibit illustrated the values and ideals embodied by the document. It also highlighted social and political movements that helped shape the United States.
Frank Capra and the Image of the Journalist in American Film
March 27, 2002

Do Campaign Ads Affect Turnout?
February 28, 2002
Americans are bombarded by television ads as elections approach. What impact do these ads have on voter turnout? University of Wisconsin political science professor Ken Goldstein presented his findings on this question. Goldstein collaborated with the Lear Center on its analysis of campaign news and ads in the 2002 election cycle.

Margaret Mead: Anthropology’s Liminal Figure
February 8, 2002
USC anthropology professor Nancy Lutkehaus examined celebrity anthropologist Margaret Mead by exploring her ambivalent relationship to fame and her role as a mediator between academe and the public sphere. USC history professor Lois Banner responded.

The Accidental and the Infamous
November 30, 2001
USC communication professor Marita Sturken looked at the role celebrity plays in the lives of ordinary citizens who, by their own making or by chance, find themselves the focus of public scrutiny. Lear Center senior fellow Neal Gabler responded.

Lessig v. Valenti—A Debate on Creativity, Commerce & Culture
November 29, 2001
In this spirited exchange Jack Valenti, president of the Motion Picture Association of America, and Lawrence Lessig, professor of law at Stanford University, probed critical questions about the impact of the new digital environment on intellectual property rights, innovation, and creativity. This event was co-sponsored by the Center for the Public Domain, a philanthropic foundation. Lear Center director Martin Kaplan moderated.

Little Caesar and the HUAC Mob
September 28, 2002
Actor Ed Asner and USC history professor Steven Ross led a roundtable discussion on a portion of Ross’ upcoming book, Hollywood Left and Right: Movie Stars and Politics. He focused on the fallout from the House Un-American Activities Committee’s pursuit of actor Edward G. Robinson.

Dramatic Reading of the Declaration of Independence
July 4, 2001
As part of Philadelphia’s Independence Day celebration, the Declaration of Independence was read from the steps of the Philadelphia Museum of Art by Michael Douglas, Mel Gibson, Whoopi Goldberg, Kevin Spacey, Renee Zellweger, Benicio Del Toro, Ming Na, Morgan Freeman, Kathy Bates, Edward Norton, Graham Greene, and Winona Ryder. Hosted by Diane Sawyer and Charles Gibson, the event also featured musical performances by Garth Brooks and Blue Man Group.
The Declaration of Independence Road Trip Launch
July 3, 2001
Norman Lear announced the launch of the Declaration of Independence Road Trip, a three-and-a-half year tour of an original print of the Declaration of Independence. Speakers included Rob Reiner, Morgan Freeman, Governor Tom Ridge, Chuck D, and Kathy Bushkin, president of the AOL/Time Warner Foundation.

Premiere Screening of Way Past Cool
May 2, 2001
Based on the award-winning novel by Jess Mowry, Way Past Cool is a story about the ‘hood—childhood—produced by Ira Deutchman, with executive producers Milos Forman, Norman Lear, and Paul Rassam. It was directed by Adam Davidson, whose first film won the Palm D’Or at Cannes and the Academy Award for Best Live Action Short.

Oprah: The Last Intellectual
April 25, 2001
USC cinema-television professor Dana Polan discussed different forms of knowledge production by focusing on how the media portrays academics and how intellectuals tend to ignore popular perceptions of themselves and their work. USC English professor Alice Gambrell was the respondent.

First Annual USC Annenberg Walter Cronkite Award for Excellence in Broadcast Political Coverage
April 20, 2001
Presented at a gala dinner, this award honored television networks, local television stations, and individuals for political coverage that excelled at informing viewers about their electoral choices in 2000. The program featured Walter Cronkite, Norman Lear, and Katharine Graham.

Examples of Excellence: The Best in 2000 Broadcast TV Political Coverage
April 20, 2001
This symposium on broadcast political coverage was moderated by Linda Douglass of ABC News. Panelists included Jay DeDapper and John Sparks of WNBC-TV; Robert Mak of KING; Candy Altman of Hearst-Argyle; Ken Bode of Northwestern University; Paul Taylor of the Alliance for Better Campaigns; Martin Kaplan of the Lear Center, and Norm Ornstein of the American Enterprise Institute, and was held at the National Press Club in Washington, D.C.

Artists, Technology & the Ownership of Creative Content Conference
March 31, 2001
In response to one of the biggest issues facing Hollywood and the entire arts and entertainment industry, leaders from entertainment, government, and the legal profession convened at USC Annenberg for a summit on the issues and solutions to conflicts between creators and distributors of creative content.

Participants included Erwin Chemerinsky, professor at the USC Law School; David Bollier, Lear Center senior fellow; John Perry Barlow, co-chair of the Electronic Frontier Foundation and former Grateful Dead lyricist; Marilyn Bergman, president & chair of the American Society of Composers, Authors & Publishers (ASCAP); Judge Edward J. Damich of the U.S. Court of Federal Claims; Jared Jussim, EVP, intellectual property department at Sony Pictures Entertainment; I. Fred Koenigsberg, counsel to ASCAP; Paul Mazursky, writer/actor/producer; Nicholas Meyer, screenwriter/director; Marybeth Peters, U.S. register of copyrights; and John Podesta, chief of staff to President Clinton.
This conference was sponsored by The Norman Lear Center, The Artists Rights Foundation, the USC School of Law, the USC Center for Communication Law and Policy, the USC School of Fine Arts, and was funded in part by a gift from Alan Sieroty.

**Neal Gabler: A Theory of Celebrity**  
March 8, 2001  
How does fame function? How do stars and celebrities hold our attention? Provocative speculations by Norman Lear Center senior fellow Neal Gabler, author of *Life the Movie: How Entertainment Conquered Reality*.

**The 2001 Nancy Hanks Lecture on Arts and Public Policy**  
March 19, 2001  
Frank Rich, columnist for The New York Times, spoke on the role of the arts in public life. This event, at the John F. Kennedy Center for the Performing Arts in Washington, D.C., was sponsored by Americans for the Arts, with support from the Lear Center and the Richard and Linda Rosenthal Foundation.

**Arts and Ideas**  
February 26, 2001  
This discussion, the third in the Anti-Defamation League and the Norman Lear Center’s Power of Media series, brought together leaders from the Los Angeles art world to talk about the impact of art on our culture. Participants included Judy Baca, muralist and arts activist; Thomas Crow, director of the Getty Research Institute; Paul Holdengräber, director of LACMA Institute for Art and Cultures; and Ernest Fleischmann, former managing director of the Los Angeles Philharmonic. Lear Center director Martin Kaplan served as moderator.

**Media & Morality**  
March 19, 2001  
The Anti-Defamation League and USC Annenberg’s Norman Lear Center hosted the fourth panel in the Power of the Media series featuring writer Bruce Vilanch; Meryl Marshall Daniels, chairman/CEO Academy of Television Arts and Sciences; Greg Braxton, television writer, Los Angeles Times; Lionel Chetwynd, writer/director; and Lisa Schwarzbaum, critic, Entertainment Weekly.

**Latin Genealogies: Broadway and Beyond**  
February 23, 2001  
USC English professor David Roman studied John Leguizamo’s “Freak” and argued that through it, he forges new models of kinship for Latino culture and highlights a spectrum of Latino identities. USC English professor Leo Braudy was the respondent.

**A Conversation with Miguel Sabido and Albert Bandura: Uses of Theory and Media to Change Behavior**  
March 9, 2001  
Media effects and behavioral change are discussed by Miguel Sabido, the internationally-recognized father of entertainment education, and Albert Bandura, founder of the Theory of Social Learning.

**The Power of Hip-Hop**  
January 22, 2001  
Part of the Power of the Media series, co-sponsored with the Anti-Defamation League, this panel discussed how hip-hop music affects youth dress and speech, if it reinforces negative stereotypes of African Americans, and whether explicit lyrics should be protected by
and Bernard Weintraub, correspondent, The New York Times. The discussion was moderated by Lear Center director Martin Kaplan.

**Politics as Entertainment**  
**November 14, 2000**  
In the aftermath of one of the closest presidential elections in recent history, panelists Neal Gabler, columnist Arianna Huffington, and Norman Lear discussed how conventions, elections, and campaigns have become more theatrical than substantive. Lear Center director Martin Kaplan moderated.

**Celebrity and the Logic of Fashion**  
**November 10, 2000**  
USC art history professor Nancy Troy examined the relationship between art, theater, marketing, copyright, and the fashion industry in the early 20th-century through couturier, designer, entrepreneur, collector, and patron Paul Poiret. UCLA history professor Eugen Weber responded.

**The Jesse Helms Theory of Art**  
**October 13, 2000**  
USC art history professor Richard Meyer discussed his work on Robert Mapplethorpe and Dirty Pictures, a Showtime movie about Mapplethorpe and the Dennis Barrie censorship trial. The respondent was USC professor of political science Mark Kann.

**Improving Broadcast Political Coverage**  
**August 15, 2000**  
The Reliable Resources project convened a panel discussion including Cokie Roberts, ABC News chief congressional analyst; David Iverson, executive director, Best Practices 2000; Paul Taylor, director, Alliance for Better Campaigns; and Pat Mitchell, president & CEO, PBS. The moderator
Elizabeth Guider, executive editor of Variety; Cable Neuhaus, Los Angeles bureau chief for Entertainment Weekly; and Bernard Weinraub, entertainment columnist for The New York Times. Martin Kaplan, director of the Lear Center, was the moderator.

Electronic Commerce and the Entertainment Industry
April 11, 2000
At a roundtable moderated by Marketplace’s David Brancaccio, keynote speaker Robert Pepper of the Federal Communication Commission’s Office of Plans and Policy explored the application of e-commerce to the entertainment industry.

Miguel Sabido—Educating Through Entertainment
March 5, 2000
Miguel Sabido, while vice president for research at Televisa in Mexico, developed a process to produce radio and television drama that wins over audiences while imparting messages and values. In this session, he discussed tools used to influence audiences and modify behavior.

Senator John McCain Plays Hardball with Chris Matthews
March 1, 2000
An episode of Hardball broadcast from USC with Republican nominee hopeful John McCain (R-AZ).

Using Entertainment in Public Health
February 3, 2000
University of New Mexico communication scholar Everett Rogers discussed his findings on the use of
entertainment media to prevent AIDS and increase family planning in Africa. This event was sponsored by the USC Center for Health and Medical Communication and Population Communication International.

**What is Entertainment? (And If You Know What Entertainment Is, What Is Entertainment Studies?)**
*May 5, 1999*

USC Annenberg associate dean Martin Kaplan spoke on the themes leading to the founding of the Lear Center.

**Jews in Prime Time**
*February 26, 1999*

This panel examined how Jewish issues, Judaism, and Jewish characters are handled in prime time entertainment television. Participants included some of Hollywood’s most prominent executives and creative figures, like Jason Alexander, Chris Carter, Gary David Goldberg, David Kelley, Jamie Kellner, Norman Lear, Leslie Moonves, Don Ohlmeyer, Rob Reiner, Peter Roth, Jeff Sagansky, Dawn Tarnofsky, and Grant Tinker. It was moderated by Harvard professor Arthur Miller and co-sponsored by the American Jewish Committee and the Jewish Television Network.

**Is Everything Entertainment?**
*February 21, 1999*

Hardly a realm of human existence is unaffected by the desire to grab and hold an audience. Is this good, bad, or inevitable? This lively panel discussion featured Janet Clayton, editorial page editor for the Los Angeles Times; Neal Gabler, author of *Life the Movie: How Entertainment Conquered Reality*; Neal Postman, author of *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*; and Frank Rich, columnist for The New York Times. Martin Kaplan was the moderator.

**News as Entertainment/Entertainment as News**
*March 17, 1998*

This conference brought together leading figures from academia and the news industry to explore how entertainment values are displacing news values, the effect this has on journalism, and what is to be done about it. Participants included Leo Braudy, author of *The Frenzy of Renown*; David Corvo, vice president of NBC News; Phil Donahue, former host of Donahue; Elvis Mitchell, radio show host; Bernard Weinraub from The New York Times; Carole Black, general manager of KNBC; Bill Boyarsky, city editor for the Los Angeles Times; Steven Malave, executive producer at KMEX; Constance Rice of the NAACP Legal Defense Fund; Ken Auletta, writer for *The New Yorker*; Steven Brill, creator of American Lawyer and Court TV; Warren Olney, radio show host. This event was co-sponsored by the Project on Excellence in Journalism, and Martin Kaplan was the moderator.

**Is Online Journalism Journalism?**
*November 18, 1997*


Interview with Martin Kaplan on Minnesota Senate race. CNN’s Saturday Night, November 2, 2002.


“If You’re Sick of TV Ads, Don’t Watch Local News.” The Hotline, November 1, 2002.


“Judith Light Illuminates Women’s Health.” USA Today, November 1, 2002.


Interview with Martin Kaplan. KCET-TV’s Life and Times, October 21, 2002.


Interview of Joe Saltzman on how journalists are portrayed in popular culture. KCRW-FM’s Air Talk, September 17, 2002.


“As All the Buzz Fizzled, Corporate Synergy Died.” Los Angeles Times, August 14, 2002.

Interview of Martin Kaplan on the advertising business. PBS’ The NewsHour, August 5, 2002.


“Speaking Terms: Seeking Words to Express the Shock of Mideast Violence.” Los Angeles Times, April 17, 2002.

“To Infinity and Beyond.” The Economist, April 13, 2002.


“CDC/Annenberg Project Helps Set Storylines Straight.” USC Chronicle, April 1, 2002.


2001


Norman Lear interviewed on The Declaration of Independence Road Trip. The Today Show, February 8, 2002.


2000


“Martin Kaplan interviewed on how 9-11 affected

Press


“Witnessing the Final Act: Broadcasters Need to Think Through a Decision to Air an Execution.” American Journalism Review, July/August 2001.


Interview with Martin Kaplan about summer media feeding frenzies. KPPC-FM’s Talk of the City, July 13, 2001.


“Rare Copy of Declaration to Go on Display in Texas.” Houston Chronicle, July 4, 2001.


Declaration of Independence Road Trip launch broadcast from Independence Hall. Good Morning America, July 4, 2001.


Sens. Dorgan and Durbin cite the work of the Lear Center in the debate over the McCain-Feingold campaign finance legislation. The Congressional Record, March 21, 2001.


Walter Cronkite Interviewed About Reliable Resources and the Cronkite Award. Larry King Live, March 9, 2001.


“Politics: The Unhappy Triumph of Partisanship.”

“The Unveiling: Behind the Political Curtain.”

“A Pundit’s End-of-Semester Thoughts.”
USC Daily Trojan, December 5, 2000.

“Elections: The Demonization of Politics.”

“Media Pundits in Training Get Ready for Their Close-Up.”


“Panel at USC Discusses Presidential Candidates and News.”
Daily Trojan, November 15, 2000.

“Hollywood Panel Slams Media for Election ‘Farce’.”

Martin Kaplan interviewed. KPPC-FM’s Talk of the City, November 1, 2000.

“Casting the President: Our Experts from ‘West Wing’ to ‘Glamour’.”

“No Fade-Out in Sight for Hollywood’s No. 1 Defender.”
Los Angeles Times, October 1, 2000.

“Hollywood, Washington ‘Understand Each Other’.”
USA Today, September 26, 2000.

“Film Execs to Screen Marketing Guidelines for Senate.”
USA Today, September 26, 2000.

“Hollywood Braces for a Showdown on Capitol Hill.”

“News Is Carefully Timed To Steal G.O.P.‘s Thunder.”

“Opting For Hometown Angle at a Slow-News Convention.”


“Web Sites See Convention Bonanza.”

“Lear Center Votes for Better TV Politics.”

“Program Urges Local TV News to Expand Political Coverage.”

“Is the Use of MP3 Technologies Harmful to the Music Industry?”

“Downloading Music.”

“What’s Entertainment? A New Multidisciplinary Center Named for Sitcom King Norman Lear Takes a No-Joke Approach Toward the Study of What’s Amusing.”

“California Survey Finds No Harm from MP3 to CD Sales.”


Martin Kaplan interviewed on political news coverage on local television stations. CNN’s Inside Politics, June 13, 2000.


Martin Kaplan interviewed on pandering politicians. The O’Reilly Factor, April 20, 2000.


“From Elian to Uncle Ben, It’s a Fable.” The Orange County Register, February 8, 2000.


Entertainment (enˈtərˌtənˌmənt) 1. The action of upholding or maintaining. Obs. 1610 Death Raul. in Harl. Misc. (Malh.) III. 114 Letters patent...for the entertainment of the edict made in Nantes. 2. a. The action of maintaining persons in one's service, or of taking persons into service. Also, the state or fact of being maintained in or taken into service; service, employment. Obs. 1577-87 Holinshedd Chron. I. 78/1 The Saxons...desirous of entertainment to serve in warres. 1601 Shakes. All's Well IV. i. 17 He must think vs some band of strangers, i'th aduersaries entertainment. 1604 Oth. III. iii. 250 Note if your Lady straine his [Cassio's] Entertainment With any strong, or vehement importunitie. 1647 Sprigge Anglia Rediv. IV. vii. (1854) 269 All officers and soldiers that shall desire to take entertainment from any foreign kingdom. a1662 Heylin Laud II. 259 To undertake some Stipendary Lecture, wasresoever they could find entertainment. b. Provision for the support of persons in service (esp. soldiers); concr. pay, wages. Obs. 1535 Act 27 Hen. VIII, c. 111 The kings clerks...haue for their entertainments and their clerkes, no fees nor wages certaine for those officers. 1596 Spenser State Irel. 89 The which eighteene thousand pounds will defray the entertainment of 1500 Souldiers. 1612 Davies Why Ireland, etc. (1787) 24 The Earl of Stafford's entertainment was, for himself six shillings and eight pence per diem. 1682 Evelyn Mem. (1857) II. 172 And other officers, with their several salaries and entertainments. 1709 Strype Ann. Ref. Introd. ii. 16 Granting him 20s. a day...towards the entertainment of an hundred horsemen serving there under him. 3. Maintenance; support; sustenance. Obs. 1603 Knolles Hist. Turks (1621) 1391 Lands for the entertainment of them and their horses. 1692 Ray Dissol. World iii. (1732) 36 Most convenient for the Entertainment of the various Sorts of Animals. 1705 Stanhope Paraphr. III. 468 Creatures...designed for the Service and Entertainment of Mankind. 1754 Erskine Princ. Sc. Law (1809) 89 The expence laid out upon the minor's entertainment. 1761 Hume Hist. Eng. III. 71 James erected a college at Chelsea for the entertainment of twenty persons. 4. Manner of social behaviour. Obs. 1531 Elyot Gov. II. xii, With his good manners and swete entertainements. 1572 J. Jones Bathes Buckstone Pref. 3 The maners that to Phisicions belonged, are that thei be of gentle entertainymett. 1598 Barret Theor. Warres IV. i. 118 Governe them with convenient speeches, and good entertainment and courtesie. 5. Treatment (of persons). Obs. 1568 Grafton Chron. II. 669 He was of the Nobilitie receyved, and with all honorable entertainment conveyed to the Kings presence. 1645 E. Pagitt Heresiogr. (1662) 45 This [viz. burning] was the entertainment that these sectaries had in times past. 1660 Boyle Seraphic Love 74 The savage entertainment he met with in it [the World]. 6. Discussion of a subject. Obs. 1675 R. Burthogge Cause Dei 329 To conclude this tedious Entertainement of the Gentile Divinity, I will add, etc. 7. Occupation; spending (of time). Now rare. 1551 Robinson tr. More's Utop. I. iiiib, What familiar occupieng and entertainement there is amonge ye people. 1588 Shakes. L.L.L. V. i. 126 Sir Holofernes, as concerning some entertainment of time. 1860 Motley Netherl. (1868) I. iii. 91 A dayling entertainment of the time. 8. a. The action of occupying (a person's) attention agreeably; interesting employment; amusement. 1612 BRINSLEY Lud. Lit. xxviii. (1627) 282 An Oration by the highest, togiue the visitours entertainment. 1756-7 tr. Keysler's Trav. (1760) III. 123 A person who is fond of seeing natural curiosities cannot but meet here with the highest entertainment. 1824 COLERIDGE Aids Refl. (1850) Introd. 47 He who seeks to find instruction in the following pages, will not fail to find entertainment likewise. 1857 WILLIOTT Pleas. Lit. xxi. 123 Biography...furnisheth entertainments to the reader. b. That which affords interest or amusement. 1659 Gentl. Call. (1696) 83 Other Mens [Affairs]...are the usual entertainment of those that neglect their own. 1683 DRYDEN Life Plutarch 80 It [history] has always been the most delightful entertainment of my life. 1713 STEELE Spect. No. 423 1 Gloriana shall be the name of the Heroine in to Days Entertainment. 1756 BURKE Subl. & B. III. iv, These fine descriptive pieces...have been the entertainment of ages. 1788 REID Aristotle's Logic iv. 3. 81 His entertainment for this kind of entertainment. c. esp. A public performance or exhibition intended to interest or amuse. Johnson (1755) assigns to the word a specific application to the lower comedy; in recent use it often denotes an assemblage of performances of varied character, as when music is intermixed with recitations, feats of skill, etc. 1727 J. THURMOND (title), The Miseries Hum. Life (1826) V. xiii, The entertainments at Astley's or the Circus. 1847 EMERSON Repr. Men, Shaks. Wks. (Bohn) I. 353 Importunet for dramatic entertainments. 1881 SAINSBURY Dryden 18 Davenant succeeded in procuring permission from the Protector...to give what would now be called entertainments. 9. The accommodation of anything in a receptacle. Obs. 1697 POTTER Antiq. Greece III. xx. (1715) 152 Harbours were Places render'd...commodious for the Entertainment of Ships. 1721 PERRY Daggenh. Breach 122 Sufficient room for the Entertainment of Ships in this Harbour. 10. Reception (of persons); manner of reception. 1589 GREENE Menaphon (Arb.) 66 Hath your hot intertainment cooled your courage? 1606 SHAKES. Ant. & Cl. III. xiii. 140 Get...“Entertainment.” The Oxford English Dictionary. 2003.