

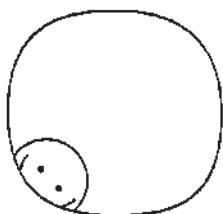


# WORLD SUMMIT ON TELEVISION AND CHILDREN

World Congress Centre Melbourne, Australia  
12 - 17 March 1995

## FINAL REPORT

Hosted by



Australian  
Children's  
Television  
Foundation

Sponsored by

**Telstra**

# INTRODUCTION

The first **World Summit on Television and Children** was held in Melbourne, Australia, from 12-17 March 1995. The Foundation made the offer to mount this World Summit at a Round Table meeting hosted by PRIX JEUNESSE in May 1993 attended by representatives from 12 countries. It became clear at this meeting that television programming for children was changing and under threat in a variety of ways and could no longer remain purely a domestic issue for most nations if it were to survive with the values and objectives that professionals in the industry believe should apply to children's programs.

Australia was one of the first countries in the world to relinquish its local production, given the choice of buying cheaper, diverse foreign programs from other English speaking countries over paying more for indigenous production. Unlike the Europeans gathered at PRIX JEUNESSE, Australia did not have a long tradition of local programming being threatened for the first time by satellite, cable and commercialism. Ours was an industry which we had fought for and over many years persuaded successive Australian Governments that it was important to preserve Australian programming, Australian culture - particularly children's programming - through regulation and subsidy of various forms. It was an old battle for us, a new one for most representatives assembled at PRIX JEUNESSE. So the Australian Children's Television Foundation took on the challenge to host the first World Summit with the strong endorsement of those countries represented.

The Australian Government through the Prime Minister and the Minister for the Arts endorsed the World Summit following the May 1993 meeting, as did the industry, including all television networks, the major film funding bodies and the Australian Broadcasting Authority. Two groups of international and national advisers agreed to assist us in the planning and promotion of this event. The international advisers were particularly helpful in assisting us to promote the World Summit in their world regions and in identifying speakers.

The objectives of the World Summit were:

- to achieve a greater understanding of developments in children's television around the world;
- to raise the status of children's programming;
- to draw to the attention of key players in broadcasting the importance of issues relating to children;
- to agree on a charter of guiding principles in children's television;
- to ensure the provision of programs for children will be guaranteed as the communications revolution proceeds;
- to assist the developing world to provide opportunities for children's programming in the future.

Telstra agreed to support the World Summit as the major sponsor. As a major participant in the global communications industry in its many forms, Telstra encourages initiatives aimed at improving education and raising awareness of issues affecting young people. Telstra's sponsorship of this event was the key determinant in allowing the World Summit to happen.

Two major challenges then faced us. The first was to organise an event worthy of this historic first meeting which would inspire an ongoing movement around the world and the second was to attract delegates from all around the world to attend and participate.

This report summarises the events of the historic World Summit in Melbourne and provides a record which we hope will assist those arranging future international meetings to further the cause of the provision of quality programming for children in all cultures around the world.

Throughout the week, there were 637 delegates from 71 countries at the first World Summit with 166 taking part as keynote speakers, on panels, and within forums.

These discussions were covered by seven rapporteurs who met together regularly throughout the week. Their combined report follows.

We are immensely proud to have initiated this event and to be able to report the following outcomes.

- Three further Summits are now being planned.
- The BBC and Channel 4 are having formal discussions about hosting jointly a second worldwide Summit in the UK in 1998.
- An Asian Summit on Child Rights and the Media is to be held in 1996. The organising committee includes the Asia-Pacific Broadcasting Union (ABU), the Philippine Children's Television Foundation (PCTV), UNICEF East Asia Pacific Regional Office, and Asian Mass Communications Information and Research Centre (AMIC).

- A Summit of the Americas is to be held in the year 2000. Instigated by the Alliance for Children and Television of Canada and the American Center for Children's Television. This meeting will provide an opportunity for cooperation, action and exchange between countries in North, South and Central America.
- The European Children's Television Centre will host a meeting in Greece in August 1995 where plans for a strategic alliance between international groups will be discussed. Those initiating the proposed Summits in Asia, the US and the Americas will be present.

Further information on these events is included in this report on page 58-59.

- The first World Summit made significant progress towards agreement on an international Children's Charter. Sixty-seven organisations in thirty-six countries have endorsed the children's television charter proposed by Anna Home, Head of

*(L-R) Patricia Edgar, Director of the ACTF, Frank Blount, CEO, Telstra Corporation and Janet Holmes a Court, Chairman of the ACTF*



BBC Children's Television. UNICEF is interested in working to strengthen the Charter. And key figures will meet in Munich in May this year to refine the draft. Promotion of the Charter will also be a part of the agenda at the Asian Summit.


- The gap between the prosperous and the developing nations came through strongly at the World Summit and the following training commitments were made:
- John Willis, Channel 4's Director of Programmes, announced a bursary scheme for two producers from developing countries to visit the UK for production and programming experience. Margaret Loesch, Fox Children's President, announced Fox would sponsor individuals from around the world as summer interns for production work at Fox Children's Network. The Australian Children's Television Foundation will provide an attachment from the Asian region to each of its future productions.
- Many new collaborations were born in Melbourne between broadcasters and production companies. The Asia-Pacific Broadcasting Union expanded the membership of its Programme Item-Exchange meeting and Wharf Cable in Hong Kong has begun an item exchange with CCTV (China Central Television).
- The Australian Broadcasting Authority (ABA) - a pioneer in the development of regulatory rules for the encouragement of quality children's programming - announced that over the next three years the amount of children's television channels must broadcast each year in Australia will be doubled. The ABA also initiated an International Research Forum which would exchange information worldwide on children and television. The Forum is a cooperative initiative involving regulators, broadcasters, producers and academics. The ABA will be the initial coordinator of the Forum. See details on page 60.

We believe that our objectives for the World Summit have been met. Children's television is now on the international agenda in a big way. There is a realisation that we

must work together, talk together and speak out collectively if children's programming is to survive the era of new technologies and transnational telecasting.

The World Summit has begun the process of alerting politicians, opinion leaders, and parents to the urgent need to protect the integrity and independence of children's television in every country. And it has set in train a series of Summits that will ensure that the debate about what our children watch - and how it will influence them in the future - will not be neglected again.

The Australian Children's Television Foundation remains committed to this cause. We thank all those involved - advisers, speakers, delegates, sponsors and the tireless team who put this event together and did us proud. All best wishes to the Summits of the future.



Janet Holmes a Court      Chairman



Patricia Edgar, AM      Director

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The relationship between children and television is an issue that frequently provokes deep-seated and passionate feelings. Concerns about the effects of television on the young often serve as a focus for much broader hopes and anxieties about the future of society, and about continuity and change. On the one hand, television is often seen as a harmful influence on children, which encourages false values and leads to anti-social behaviour. On the other, it is seen as a potential tool for education and enlightenment, and as a source of great enjoyment. Television is frequently accused of destroying childhood yet, in most countries around the world, it offers cultural experiences that children often claim as uniquely their own.

In providing this overview of the major issues raised at the World Summit on Television and Children our intention is not to provide a detailed summary of the event nor to record individual contributions. Rather, this document offers a succinct outline of the major themes and issues raised. It is intended not as a statement of consensus, but as a discussion document that will identify the major lines of debate at the World Summit, and help to inform future debates in this field.

Inevitably, our approach to these issues is not even-handed. As advocates of children's television, we are committed to the view that children are a special audience, with their own distinctive needs and interests. Yet, as we shall indicate, the ways by which those needs and interests are defined - and the very assumptions we make about children as an audience - are themselves the focus of a considerable amount of debate. As television around the world enters a new era of multi-channel systems and digital technology, and as commercial imperatives assume an ever more significant role, it is vital that we define our responsibilities towards children as precisely and as rigorously as we can.

In the past, those responsibilities have predominantly been defined in negative

terms. Much of the public debate about children and television focuses on the harmful influence of the medium, and on the need to defend children against it. Television has been seen as a major cause of consumerism and of violence, and as a source of negative attitudes and stereotypes. Children, it is argued, should not be exploited for commercial gain, or exposed to experiences with which they are ill-equipped to cope. They must be protected from these harmful effects by adults, who by definition are seen to know what is best.

While we recognise many of these concerns, we would hope to reframe them in the context of a more positive emphasis on children's rights as an audience. The UN Convention on the Rights of the Child, adopted in 1989, makes specific reference to the need to make information available to children through the mass media, and to ensure that this is of social and cultural benefit to the child. It asserts the right of children to express their opinions, and to have those opinions heard in matters which concern them - of which television is certainly a significant one. To insist on children's rights in relation to television is thus to regard the medium as more than simply a means of targeting audiences for products. On the contrary, television must be seen as a means of ensuring that children's voices - their stories and their dreams - are heard and shared by all. If television is to achieve this objective, children must have programs that respect their own culture and language, that promote and foster equality, that present their point of view, and that do not underestimate or talk down to them.

Our aim, therefore, is not so much to accuse television on the grounds of its negative influence, but to identify and to promote its positive potential as a source of education, of entertainment and of artistic and cultural experience. While we recognise that children are in some ways more vulnerable than adults, we also regard them as a sophisticated, and in many respects very demanding, audience. To define them primarily in terms of their need for protection

# CHILDRENS RIGHTS

may be to deny them equality, and to restrict their ability to influence the processes that impact upon their lives. In many countries throughout the world, a great deal of valid and important information is often kept away from children under the guise of protecting them. To regard children as simply passive victims of television is to underestimate them, and to ignore the very positive role that television can and should play in their lives.

In line with the Charter for Children's Television, which is described in chapter 2 of this document, we wish to make a positive argument for children's rights to programs that are both diverse and of high quality. Such programs will include those which are educational as well as those which are entertaining; they will reflect a broad range of artistic styles and forms; they will foster children's imaginative, emotional and intellectual capacities; and they will be appropriate to the child's developmental level. Such programs will play a role, both in encouraging children's awareness and tolerance of cultural diversity, and in fostering a positive sense of pride in their own culture. A coherent and positive strategy for children's television of this kind will also require a commitment to media education, both in schools and in the home; and to a continuing and open dialogue between broadcasters, policy-makers, teachers, parents and children themselves.

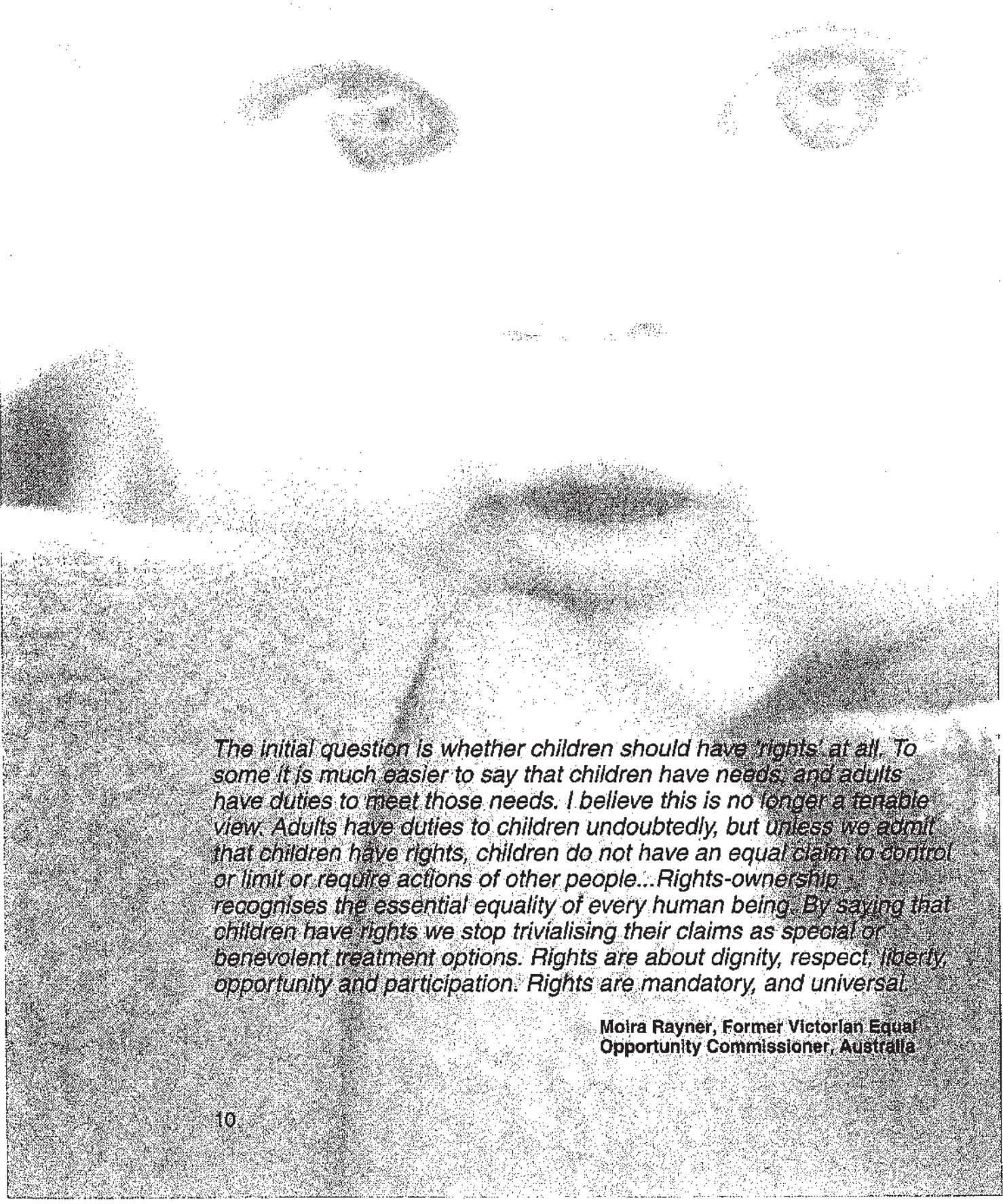
At the same time, these principles raise several complex and difficult questions, which will recur throughout this document. Attempting to define what counts as 'good quality' or as 'educational' television is far from straightforward. Different social groups will define 'quality' in very different ways; and what is seen to be 'educational' will depend upon how broadly one chooses to define what children learn from television. Meanwhile, in the diverse, multicultural societies in which we live, and in the context of globalisation, the attempt to foster children's pride in their own national cultures is bound to be fraught with difficulty. As new communication technologies seem to

promise greater equality and access, it is vital that we do not allow the gap between the 'information rich' and the 'information poor' simply to increase. And as public service television struggles for survival in an increasingly commercial marketplace, it will become much harder to identify what counts as legitimate commercial exploitation - if indeed it can be justified at all.

As we shall see, such questions are the focus of many competing claims. For example, many commercial broadcasters insist that what they provide is of the highest quality, and that their over-riding priority is to serve children's needs - although many of their critics say that such things are fundamentally incompatible with the imperatives of the market. The country which dominates the world trade in television, the US, is often keen to argue that it respects the indigenous cultures of the countries which buy its products, although, again, there are many who would explicitly challenge this view. New media technologies clearly offer great potential for more interactive forms of education and entertainment, yet they may also permit easy access to material which some would see as potentially harmful. Quite how we are to balance the needs and rights of children as against those of parents, of producers and of governments is one of the most intractable and difficult problems of our time.

Ultimately, these debates reflect very different assumptions about children, and about their needs, concerns and interests as an audience. We believe it is vital for these assumptions to be made explicit and to be debated, and we hope that this document will make a constructive contribution to that process.





*The initial question is whether children should have 'rights' at all. To some it is much easier to say that children have needs, and adults have duties to meet those needs. I believe this is no longer a tenable view. Adults have duties to children undoubtedly, but unless we admit that children have rights, children do not have an equal claim to control or limit or require actions of other people... Rights-ownership recognises the essential equality of every human being. By saying that children have rights we stop trivialising their claims as special or benevolent treatment options. Rights are about dignity, respect, liberty, opportunity and participation. Rights are mandatory, and universal.*

**Molra Rayner, Former Victorian Equal  
Opportunity Commissioner, Australia**

# CHILDRENS RIGHTS

*The Convention on the Rights of the Child stands alone in human rights law as the clearest, most comprehensive expression of what the world wants for its children. It recognises every child's right to develop physically, mentally and socially to his or her fullest potential, to express his or her opinions freely, and to participate in decisions affecting his or her future.*

*There are specific rights in the Convention that cannot become a reality for children without the full commitment of the broadcast industry, not just one day a year, but every day. We urge you to use these articles when planning and producing television programs for children.*

**Guido Bertolaso, Deputy Executive  
Director, UNICEF, USA**

*Without your help, children cannot exercise some of the rights guaranteed by the Convention. For example, the Convention states that every child has the right to express his or her opinion freely, and to have that opinion taken into account in everything affecting the child. In other words, children have a right to be part of decisions that affect them. This provision is clearly relevant to broadcasters.*

**Guido Bertolaso, Deputy Executive  
Director, UNICEF, USA**

*Too often, children's films are considered to be childish films - in some way, less mature than a film made for an adult audience. It's almost as if we expect children to be less well developed technically and aesthetically. And it is precisely because the bulk of children's programming sets such low standards for itself, that its target audience, the children, prefer to watch soap operas, gangster films - anything but the moralising or patronising fare dished out to them in the name of entertainment.*

**Geeta Ramakrishnan,  
Festival Co-ordinator, National Centre of  
Films for Children and Youth, India**

*I believe it is vitally important to continue to make programs which are child-centred and part of children's own culture, programs which may at times offend adults and regulators.*

**Anna Home, Head of Children's  
Programmes, BBC TV, UK**



*I would ask [the conference] to endorse the principal of a Children's Television Charter, intended as a guideline of minimum requirements which all organisations should be prepared to support. If this charter can be adopted world-wide it would give both program makers and children support and protection. It should act as a conscience raiser for decision makers.*

**Anna Home, Head of Children's Programmes, BBC TV, UK**

## **Draft Charter for Children's Television**

- 1. Children should have programs of quality which are made specifically for them, reflecting their particular needs, concerns, interests and culture, and which do not exploit them.**
- 2. These programs should be aired in regular slots at a time when children are available to view.**
- 3. These programs should be wide ranging in terms of genre and content.**
- 4. Sufficient funds must be available to make these programs to the highest standard.**
- 5. As well as entertaining, children's programs should promote an awareness of the wider world in parallel with the child's own cultural background.**
- 6. Broadcasting and funding organisations should recognise both the importance and the vulnerability of children's broadcasting and take steps to protect it.**

The Charter for Children's Television was one of the most significant outcomes of the World Summit. The draft of the Charter, was discussed at length in a number of sessions, and was endorsed in principle by delegates from more than sixty countries. This draft is being taken forward to a further meeting in Munich in May 1995, which will devise a final version. This revised draft will seek to place the Charter within the legal framework of the UN Convention on the Rights of the Child.

Discussion of the Charter was wide-ranging, covering questions both of principle and of implementation. A number of additional points were suggested for incorporation in the final version. These included:

- \* clearer definitions of key terms, such as 'quality' and 'exploitation'
- \* a statement on the question of television violence
- \* a commitment to supporting media education
- \* a more prominent emphasis on the question of cultural relevance, and a recognition of linguistic diversity
- \* a firmer statement on the need to preserve and support national television cultures in the global market
- \* a commitment to children having greater access to television, and to ensuring that their views are accounted for by programmers and policy-makers
- \* a statement on the need for information programs

In terms of implementation, it was clear that the Charter could not hope to be an enforceable document in itself. On the contrary, it is intended as an inspirational statement of principles, which might serve as support in future discussions with broadcasters and regulatory bodies or indeed with governments. It was recognised that, while there was a need for precision in individual countries, the Charter could not afford to be unduly prescriptive. In this respect, the value of the Charter will largely depend upon the positive uses to which it is put.



# CHILDREN'S TELEVISION

*An international commitment to improved quantity and quality in children's television programs must be through not only dedicated channels. Programs of excellence must be regularly available on 'mainstream' television, appropriate to the child's own community culture, and on channels to which adults have regular recourse, and which they are able and willing to share with their children.*

**Moira Rayner, Former Victorian Equal Opportunity Commissioner, Australia**

*There is an African proverb that says 'It takes an entire village to raise a child'. Today, thanks in great part to the broadcasting industry, we live in a global village. Increasingly, it will take the entire global village to raise every child. Let us work together to raise them well.*

**Guido Bertolaso, Deputy Executive Director, UNICEF, USA**

**Anna Home, Head of Children's Programmes, BBC TV, UK introduces the Children's Charter**

# CULTURAL IDENTITY IN THE

*At this Congress, you have an extraordinary opportunity to debate and, perhaps, agree that the international community has a duty to preserve and protect not only the culture of childhood, to which 'children's own' television must be relevant, but the child's own cultural community.*

**Moira Rayner,**  
**Former Victorian Equal Opportunity**  
**Commissioner, Australia**

## Developing cultural identity

In the age of multi-channel television, where cable and satellite services span the globe competing with local public and commercial broadcasters, the protection and promotion of cultural identities is a crucial issue for those involved with children and television. The first paragraph of the proposed Charter for Children's Television declares that 'Children should have programs of quality which are made specifically for them, reflecting their particular needs, concerns, interests and culture and which do not exploit them'. As many delegates at the World Summit argued, children need to have television that respects their own culture and language, addressing issues and telling stories that are relevant to their own community's experience. But they also expressed a growing concern that television which is produced for a local audience and is not intended for export will not survive in a future dominated by global television and the world trade in audio-visual media.

'Culture' is a broad term which embraces many ideas. On the one hand, it is vital that television should reflect the experiences, life styles and beliefs which are unique to each country, as distinct from others. Nations all over the world are concerned to ensure that the mass media to which their children are exposed reflect their country's values and concerns, so that children understand their own part of the world and see it as relevant and vital. Yet, it is important that we define culture in an inclusive way. Thus, within nations, individual communities and groups are concerned that the mass media should

reflect the diversity of background, experience and culture that come together to make up their nation as a whole. Children who recognise themselves on the screen have an advantage in growing up with a strong sense of their own cultural identity: by telling its own stories and reflecting its own image through television, the community can encourage children to develop a sense of belonging and pride in who they are and where they come from.

## Gaining access to the 'global village'

The revolution in communications technology has promoted the concept of a 'global village'. The opportunity to see programs from all over the world can improve our understanding of each other and the world we live in; and the advent of 'global television' could therefore play a very significant role in developing respect and tolerance for other cultures. Like adults, children have the right to see the best programs from around the world, and to have full access to the broad range of material that is produced. The multi-channel world of both the present and the future has the potential for multiple choice and diversity. The proliferation of niche services, such as speciality children's channels, may be of particular benefit to children by providing a regular and familiar source of programs especially for them.

Multiple choice will only be available, however, to those who have access to all of the options. Speciality channels for children are only available to those who live in homes that subscribe to pay television. The majority of children, even in wealthy nations, will not have access to those options. Furthermore, it is by no means certain that the multi-, speciality channel future will deliver diversity of programming. Whether programming is provided via a speciality channel or through a terrestrial broadcaster, one of the most significant dangers of global television is that of homogenisation. If the multi-channel world of the future is dominated by a small number of providers



# AGE OF GLOBAL TELEVISION

and only offers programming from a small number of sources, it may not in fact give a full range of cultural experiences. Similarly, terrestrial broadcasters who import most of their programming may not be contributing in any significant way to developing their audiences' own cultural identities. The window on the world might actually look out on a very narrow and monotonous landscape.

## The world trade in television

The issue of television's role in forming cultural identity is thus also to do with commerce and trade. Television is bound to be 'homogenised' when programs everywhere look similar, follow the same formats and originate from the same places. In practice, 'global television' is often little more than a euphemism for 'US television'. The United States is believed to control over 85% of the world trade in audio visual media; although, in contrast, it imports only about 4% of its programs from overseas. For children in the US itself, this means that they have very few opportunities to watch material from other cultures, or to learn about the experiences and perspectives of children in other parts of the world. For them, television may be contributing to a very narrow and insulated view of their place in the world.

In other countries, however, it is possible for broadcasters to acquire material from the US very cheaply - particularly animated programs, which are much easier to dub into another language. Such material competes for air time with locally produced programs, which cost much more to produce than it costs to buy in US programming; and for this reason, local programming is particularly vulnerable. In many cases, this has led to criticism of the US and claims of 'media imperialism'.

While some countries have imposed quotas on imported programs, the best defence against what may be seen as undesirable, originated and commissioned animation from the United States is a range of good, strong, local programs. A balance is achieved when

terrestrial broadcasters, both from the commercial and public sectors, possess a commitment (or are required by regulators) to commission local programs made especially for their own audiences. Evidence would suggest, however, that such initiatives need to be assisted by a system of government regulation and support. In many countries, commercial broadcasters are mandated to show locally produced programs and/or children's programs. In Australia, Canada, Scandinavian countries, France and the United Kingdom, the regulatory framework supports the production of local and/or children's television programs; and in some cases the regulatory framework is also supplemented by a form of government subsidy for local production. In many countries, it appears that these locally produced programs (although not necessarily children's programs) are among the most popular programs for child and adult audiences alike.

By contrast, locally produced children's television programs are particularly vulnerable in countries where there is no established infrastructure or regulatory framework to support them, and/or where the resources to support local production do not exist. Producing local children's television programs is particularly difficult in countries where all broadcasters are advertiser supported. Producers in some Asian and Latin American countries struggle to persuade local broadcasters to commission locally produced programs because they and their advertisers are inclined to choose 'safer' programming options in the form of American and Japanese animated series, which are also cheaper for the broadcaster to screen. Producers in these countries are working on extremely low budgets, and their programs - which may meet the particular needs and interests of local children - are very unlikely to be considered export material in a world television market which is dominated by English-language programs. The producers of these programs have to be devoted to what they are doing and possess extraordinary initiative. In the Cameroons, for example, there is one program a month



*Asma Jahangir, Advocate to the Supreme Court of Pakistan addresses the question 'Do Children Have Rights to Their Own Programs?'*

produced locally for children. The producer writes and presents the program and drives the cameraman around. It costs \$600 to make and is sponsored by Coca-Cola.

## Future prospects

Will the current regimes that exist to protect locally produced children's programs remain relevant in a multi-channel, global future? What strategies can be developed to encourage local production in countries that do not have such infrastructures at present? And what will be the place of television for children in a future which is often assumed to be dominated by market forces?

Some have argued that the international market in television is becoming increasingly impossible to regulate. There is an air of inevitability about the juggernauts hurtling out of control along the so-called 'information superhighway'. Existing providers, such as terrestrial commercial broadcasters, argue that since it is impossible to regulate the new services, they too should be freed of restrictions and mandated responsibilities, in order to promote 'fair competition'. Many question the role of the public broadcaster in a future of niche markets, where the broad spectrum of public needs and tastes will theoretically be catered for by many specialist services.

We would challenge the notion that the future is, in fact, beyond any sort of control or regulation. On the contrary, policy makers and regulators can and should continue to play a major role in securing a place for local productions. However successful the new international services may prove to be, it is clear that terrestrial broadcasting systems will remain in place for a very long time to come. It is therefore possible to continue to maintain and improve the regulatory environment under which terrestrial broadcasters operate. It is vital that governments be led to understand the fragility of their own television cultures and the vulnerability of local production in an industry which is dominated by a massive trade imbalance. Governments also need to understand how they can play a positive role in using television to develop a sense of national identity - although these issues will of course be tackled in a variety of

ways by different countries around the world. Public service television still plays the largest role in providing a diverse range of entertaining, educational, non-commercial programs to all children fortunate enough to have access to a television set. Particularly in those countries where it is under threat, the important role of public service television in relation to children should be emphasised and extended. Of course, the private sector plays a greater role in the provision of programs for children than it once did; yet commercial interests are not necessarily incompatible with a responsibility to serve the child audience.

Finally, we can refuse to take a fatalistic approach to the way by which the communications revolution will proceed. There is evidence that communities in general will not accept 'global television' as a replacement for material which reflects and derives from their local experiences. Global providers are already discovering that, in order to be successful, they need to take into account the particular needs and interests of local communities that receive their services. This provides opportunities for the development of culturally relevant services which may be part of a global network, or developed through partnerships between local producers and overseas providers. Nevertheless, the provision of local content for these services will be far more expensive than the provision of material that is sent out from one source all over the world. The same arguments that apply to the protection of local cultures in terrestrial services will apply to these new services; and if centralised regulation is becoming harder to sustain, pressure from viewers themselves may well come to play a more significant role. All those interested in children's television will need to be vigilant in insisting that children's television services are an important part of the multi-channel environment; and in ensuring that overseas programs are balanced with material that is relevant to the child's own culture.



# CULTURAL IDENTITY IN THE

*Respect for cultural diversity must be firmly anchored on a sense of belonging to a particular group, of knowing and appreciating one's own people and culture with its own wealth and diversity, of feeling secure in the knowledge that the culture is not inferior to others...*

*Multiculturalism can only be aided by transnational television if there is a careful balance between good quality local programs and good quality imported programs... This can only work if there are enough opportunities and support systems to develop and produce our own programs, combined with intensive efforts to redirect and to influence our broadcasters in their choice of imported programs.*

**Feny de los Angeles Bautista, Executive Director, Philippine Children's Television Foundation**

*Cultural egalitarianism means more than just resisting the views of others. It means sharing the best we all have to offer.*

**Jenifer Hooks, Executive Director, Film Victoria, Australia**

*Even as our lifestyles grow more similar there are unmistakable signs of a ... trend against uniformity, a desire to assert the uniqueness of one's culture and language, a repudiation of foreign influence. The more homogeneous our lifestyles become, the more steadfastly we shall cling to deeper values - religion, language, art and literature. As our outer worlds grow more similar we will increasingly treasure the traditions that spring from within.*

**John Naisbitt, quoted by Jenifer Hooks, Executive Director, Film Victoria, Australia**

*... a child needs to see different cultures of the world, needs to take the best out of those cultures, needs to enjoy those cultures, needs to feel them and needs to respect different people of the world and needs to know that the majority of the people in this world are not white, and white, too, is a colour.*

**Asma Jahangir, Advocate, Supreme Court, Pakistan**

# AGE OF GLOBAL TELEVISION

*While globalisation has certain positive benefits such as information sharing, improved understanding and communication and hence greater empowerment, Africa, in particular, continues to be confronted by negative consequences of the abuse of power, dominance of the strong over the weak and homogenisation of 'culture' and loss of richness of cultural diversity... We must come into the world. But on whose terms?*

**Ivy Matsepe-Casaburri, Chairperson, South African Broadcasting Corporation**

*Business interests, trying to maximise profits, cannot be expected to worry about cultural values or social objectives beyond the consumerist vector that underwrites commercial media. If we value a cultural dimension beyond the domain of the commodity we must first establish a new framework for the cultural industries which recognises this limitation and ensures that quality and excellence remain criteria for the production of children's culture.*

**Stephen Kline (quoted in Anna Home's paper), Professor of Communications, Simon Fraser University, Canada**

*That is the true purpose of the State founded television institutions. To guarantee a flow of production of programs which will also flow, in time, into cable, satellite, video but which exert their power through their quality and their recognisability by their primary audiences. They can provide, for adults as well as children, the intensely remembered images which survive when the memory of the internationally derived video culture has faded...*

*Public service broadcasting brings these objectives together in institutional form and without it the cultural life of the entire world would become irreversibly the poorer.*

**Anthony Smith, Rector, Magdalen College, Oxford University, UK**



*Dare I say it, children's programs are sometimes just crap. One of the best defences against the international animation invasion is strong, original programming. Of course, animation has its place, children enjoy it but it is a question of balance.*

**John Willis, Director of Programmes,  
Channel Four Television, UK**



(L-R) Steve Vizard, President of the Screen Producers Association of Australia, Rene Villanueva, Creative Director, Philippine Children's Television Foundation, and Sheryl Leach, Executive Producer, 'Barney & Friends', USA discuss independent production.

During the World Summit a number of panels addressed current trends in production on a range of program areas.

## Animation

Animation continues to account for much of the programming produced for children worldwide. With the rise of dedicated international animation services such as Turner's Cartoon Network, and its generally regarded universal appeal, animation looks set to dominate children's schedules around the world for the foreseeable future. The growing appeal of animation is not confined to children's audiences either, with animated programs such as *The Simpsons* gaining large audiences internationally across all age groups. Animation is popular on the international and multinational services due to its ease in dubbing into other languages and also as it is usually not so culturally specific as other forms of programming, though there are increasing concerns in some countries about whether the level of violence in some animation series is appropriate for their societies.

Animation lends itself particularly well to merchandising opportunities which is increasingly an important financing consideration for most producers and broadcasters. As well, animation provides synergistic opportunities with the new forms of media, with CD Rom titles now accompanying many animated programs, from *The Lion King* to *The Animals of Farthingwood*.

Animation series based on classic children's stories are popular with producers, as it is perceived that parents will encourage their children to watch programs based around characters and storylines with which they themselves are familiar. As the supply of children's literature classics remaining to be adapted for television dries up, producers are now turning to adapting box-office hits - such as *The Mask* - riding on the wave of the film's publicity. It involves greater risk for producers and broadcasters to commission and/or produce original animated stories, so that the provision of new, contemporary, non-derivative animated children's stories are becoming more scarce, with ramifications for the future diversity of children's programming.

## Children's Drama

While animation continues to dominate program schedules, children's drama series are increasing in popularity around the world, particularly amongst the difficult-to-target early teen audience. While children's drama is expensive to produce, quality drama which tells universal stories within a regional context is in high demand around the world. Children's drama provides an alternative to animation which is attractive to those broadcasters wanting to distinguish themselves from the animation-specialist channels. And children's drama is a more sophisticated alternative than the magazine-style formats which are often aimed at the early teen audience. As well, it is recognised that children's drama has a much longer shelf life than adult drama programs, with repeat screenings continuing to attract large audiences of children, and increasing financial returns to broadcasters and producers over time.

## Magazine and news programs

Magazine-style programs for children are popular, particularly on the new specialist children's channels, due to their relatively low production costs and ability to reflect and involve local communities. As program schedules expand seemingly exponentially around the world, magazine-style programs - along with game shows - are seen as ways of filling these schedules in economical and entertaining ways.

Increasingly, children's programmers are involving children in the production and presentation of magazine-style programs so that children are having some say in the content of these programs. This is particularly so with the dedicated children's channels which aim to build viewer loyalty by promoting themselves as being the child's own special channel, a concept with which terrestrial broadcasters, restricted by limited children's schedule time, do not compete.

*Over the years, Nickelodeon has institutionalised listening. We do more research among kids than anyone else. We conduct countless quantitative surveys and over 250 focus groups a year... and we don't just ask them about TV. We ask how they view the world. What are they concerned about? How do they make friends?*

**Gerry Laybourne, President,  
Nickelodeon, USA**

The growth of news and current affairs programs for children, such as *Nick News* and *NOS Jeugjournaal* is increasing. Such programs are generally regarded as both educational and empowering for children, involving them in the issues of their society in ways that engage them and which they can comprehend. As a result, news and current affairs programs have become a successful new genre for children over recent years.

*Every child in every country should have the right to be informed about current affairs, to enable them to grow up to be real citizens...*

*every civilised country in the world should have a news program for children.*

**Rob Maas, Editor, NOS Jeugjournaal,  
Holland**

## In-house production

The major US broadcasters have begun acquiring or establishing their own animation studios, signalling an increased emphasis on vertical integration throughout the production industry at large. The rise of in-house production around the world poses challenges for independent producers, who have hitherto been responsible for creating some of the most original children's product. Some independent producers are hopeful that the proliferation of channels will more than compensate for the program opportunities lost through the rise in in-house production, while others are securing output deals with broadcasters to ensure continuity of production. The stability of the independent production sector appears uncertain in those countries where quotas for independent production on terrestrial channels are not set by regulations. It needs to be borne in mind that threats to the viability of the independent production sector also means threats to the future diversity and creativity of children's programming around the world.

## Conclusion

During presentations at the World Summit many broadcasters and producers from around the world displayed examples of their latest programs. As well there was a video library open throughout the week containing hundreds of titles for delegates to view. These programs represented a diverse, innovative and stimulating selection of programs for children, across all genres. As the new multi-channel age dawns, hopefully an ongoing trend for children's television around the world will be the supply of a catalogue of diverse programs across all genres for children to select from at any time.

# CHILDREN'S TELEVISION

Historically, the advent of new communications technologies has often given rise both to dreams and to anxieties. Whether for good or ill, new technologies are seen to produce fundamental transformations in patterns of thought, in social interactions, and in the relationships between social groups and between nations.

This rhetoric of revolutionary change is currently focused on the impact of digitisation. The advent of new digital technologies, like the advent of television itself, has led to all sorts of grand claims about their educational and creative potential, and to all sorts of gloomy prognostications about the loss of human values. Both for its most enthusiastic advocates and for its most pessimistic critics, the 'convergence' that will be made possible by the digital encoding of information is much more than simply a matter of technological change - a coming together of television, telecommunications and computers. It will also, it is argued, result in a blurring of the boundaries between the reader (or consumer) and the author (or producer); between education and entertainment; between work and leisure; and between adults and children. And in conjunction with other new media technologies, it will contribute to a process of globalisation that will overcome, and eventually dissolve, the distinctions between social groups and between nations. Here at last, it is asserted, we have arrived at McLuhan's 'global village'

Quite how far these expectations will be fulfilled is bound to remain an open question; yet there remain some important concerns that will need to be addressed in the immediate future. The over-used metaphor of the 'information superhighway' has prompted all sorts of further metaphors. Where will the highway lead? Who will be driving the cars? Who will be directing the traffic? And indeed, will there be any cars at all? Two of the most significant issues raised at the World Summit were those of access and of interactivity.

## Access

Advocates of the new digital technologies have often employed a rhetoric of freedom and equality. The promise of the new information networks, it is argued, is that they will permit an unlimited flow of communication. If the current situation is one in which there is a small number of transmitters and many receivers, the age of digital communication will be one in which we all have open access to information. Far from being mere consumers, all of us will have the chance to become producers in our own right.

For others, it is precisely this openness that has provoked so much anxiety. In combination with other not-so-new technologies such as video and satellite, digital networks effectively undermine the possibility for centralised control of moving images. In the age of modems and digital video, it will no longer be possible to limit and police children's access to images of all kinds - and in this respect, recent scares about 'computer pornography' represent only one aspect of what may come to be a much broader area of concern.

Yet for better or worse, an unfettered trade in moving images may be further away than we think - and indeed may never become a reality. As with television, there is a danger that the flow of information will be dominated by a small number of wealthy nations, and by commercial interests. The superhighway may well turn out to be a one-way street to corporate profit. Indeed, there may well be nations and groups within nations who will simply be bypassed. Far from improving access for all, the new technologies may simply accentuate existing divisions between the information-rich and the information-poor: if information and cultural goods are primarily seen as commodities, it is inevitable that poorer countries will lose out.

At the same time, these divisions do not only exist between countries but within them. Much of the marketing and appeal of digital technologies such as CD-Roms and the



# IN THE DIGITAL AGE

internet has been based on their potential as educational tools for use in the home - and this strategy has been increasingly successful with more affluent families. Yet such technologies are far from affordable for the majority of families; and there are signs that the new digital networks may well not reach the homes of the poor, who are obviously less attractive to the advertisers who principally fund the services in the first place.

television, receiving equipment in exchange for screening advertisements in lesson time. This kind of commercialisation of public schooling may be repeated and, indeed, significantly extended with the advent of digital networks.

Both in terms of the international flow of information and in terms of educational provision, the dangers of abandoning the field to market forces are becoming ever



*(L-R) Kathryn Montgomery, President, Center for Media Education, USA, Chris Vonwiller, Director, Interactive Multimedia Services, Telstra Corporation, George Negus, ABC Current Affairs Presenter, Roger Buckeridge, Consulting Associate, Cutler & Co, and Vedran Mihletic, Head of Production, Enconet Entertainments International, UK discuss the 'Communications Revolution'*

This distinction between the information-rich and the information-poor also has implications in terms of formal education. Even in technologically rich countries, publicly-funded schools often have very low levels of equipment provision. Very few classrooms have telephones or televisions, and many will have only one basic computer, facts which make the assertions about open access to international digital networks seem little more than a utopian fantasy. Meanwhile, private schools for the economically privileged often have much better levels of provision, which of course serves to perpetuate existing inequalities. In this context, there are significant incentives for public schools to make deals with commercial companies who offer them equipment with strings (such as advertising) attached. In the US and Canada, for example, there has been considerable debate about the way in which schools have been encouraged to buy into commercial

more apparent. Yet while there is a need for regulation, it remains the case that the nature of the technology itself makes this extremely difficult, whether we mean legislation by government, industry self-regulation, or indeed regulation by parents themselves.

## Interactivity

New technologies clearly require new skills and competencies and, as with television, it would seem that those who grow up with the new media are likely to develop those skills more quickly and easily than those who come to them later in life. There is evidence that children are learning to use the new digital technologies with unselfconscious ease, for information, for creativity and for pleasure. One important question here, however, is precisely how 'new' these skills actually are. On one level, it is clear that the new technologies offer more than simply an

alternative means of making available existing material - a way of enhancing the effectiveness and accessibility of television or print - even if this is still the way in which they are often used. For their advocates, they seem to offer the possibility of a very different form of communication, which is not only non-linear (unlike those earlier media), but also more 'interactive'. Digital communication, it is argued, resembles an equal and open-ended dialogue, which is much closer to face-to-face communication than 'one-way' media such as television.

Here again, these arguments need to be questioned. If television viewing should not be condemned, as it often is, as simply a 'passive' experience, so it would be wrong to assume that using digital technologies such as CD-Roms is necessarily 'active'. In practice, using most commercially-available software is a matter of choosing from among a limited range of options, and following paths that have been laid down in advance. It is possible to 'read' in a different order, and to follow one's own sequence through the material, but the possibility of input by the user is often non-existent. In this sense, digital technologies may simply offer an illusion of interactivity, rather than a genuine dialogue. Indeed, in many cases, the 'interactivity' may be little more than a gimmick which seeks to add excitement to what is otherwise an unimaginative re-packaging of existing content.

On one level, of course, this simply reflects the fact that much of the change in this area has been led by the technology itself - in

effect, by the means of carriage rather than by content. If there are unique and significant new possibilities here in terms of content or cultural form, they may well take much longer to emerge - as they did in the history of the cinema or television. Yet these questions also relate to the needs and habits of audiences. In the case of CD-Roms or the internet, for example, readers may increasingly be left to wander in an enormous mass of comparatively unstructured information, aimlessly picking up unrelated fragments. Reading may come to be replaced by arbitrary 'zapping' or 'grazing'. On the other hand, one of the most difficult questions to be faced by producers over the coming years is whether viewers actually want 'interactive' television, and whether they might actually prefer to have most of their choices made for them.

Meanwhile, some of the more radical possibilities here are in the form of what is sometimes termed 'multimedia authoring'. As we argue in the section on education, it will be increasingly possible to use home computers for activities such as video editing, image manipulation and digital animation - although here again, the extent to which children will actually take up and develop those possibilities remains to be seen.

Clearly, there is a need for much more research in this area. The ways in which the new technologies will be used - and hence the ways in which they will be shaped by their users - cannot easily be predicted or directed in advance. In particular, we will need to pay close attention to the ways in which these technologies are used in the home - as opposed to more easily observed locations such as schools. In both areas, however, it is clear that it will be increasingly impossible to separate television from these other new technologies. The television set in the family living room - or indeed in the child's own bedroom - will inevitably become the focus of a much wider range of technological possibilities. While television is likely to remain the dominant medium for some years to come, it will eventually take its place as merely one option among a much broader range of young people's media experiences.

*Telstra employees try out the Virtual Reality car installed at the World Congress Centre for the World Summit*





*Kids will take the technologies of the communications revolution for granted. They will use them with unself-conscious ease, and with a level of skill that derives from early and prolonged exposure to what is to us, at best, a second and laboriously acquired language. They will also take for granted a richer communications world. Not for them the passivity of watching broadcast television, or the very attenuated communications experience of the telephone... Rather, children will take for granted a medium of communications which much more closely mimics the range and variety of face-to-face interaction, at the same time as it taps into the collective memory and understanding of the world, which is stored with and accessible as part of the communications experience.*

**Chris Vonwiller, Director,  
Interactive Multimedia Services,  
Telstra Corporation, Australia**

*Kids have more natural energy per gram than Uranium 235. But commercial TV has always tended to treat them like potted plants. Interactivity channels that kid energy. It transforms TV from a monologue into an infinitely more interesting dialogue.*

**Geraldine Laybourne, President,  
Nickelodeon, USA**

*With this hype and buzz of Interactivity, we will find many children on our planet watching shadows on the wall - whilst the real world, with real animals, real issues and real people, becomes secondary to hyperspace.*

**Jonathan Shift, Executive Producer,  
Jonathan M Shift Productions, Australia**

*There is now a rich/poor split within all nations. Wealthy children - through cable and satellite - share a common television environment. They can come from vastly different countries - from Africa, India and North America - meet on a beach and talk together about their favourite shows and videoclips, not to mention computer games.*

**Connie Tadros, Executive Director,  
CIFEJ, Canada**

# FINANCING CHILDREN'S TELEVISION

Throughout the world, children's television producers face considerable difficulties in financing high quality programs. Children's programmers and producers have traditionally been allocated lower budgets than those in other areas of programming, and have had to look for ways to supplement their funding. These methods include Government subsidy of children's programs, the stimulation of broadcaster demand through regulatory requirements, co-production arrangements both formal and informal, and a much greater emphasis on merchandising revenue as a source of income for many children's programs.

## Government funding

Historically, public broadcasting has been the bastion of children's and educational programming around the world. However, public broadcasters - particularly in the US, but also in many other countries - are increasingly threatened by cutbacks in funding, which are likely to have a very negative impact on children's programming.

For example, the UK has long enjoyed a tradition of quality children's programming; but this has not just happened by chance. It is due largely to the commitment of public resources to fund children's programs, with an annual children's programming budget for the BBC of approximately 60 million pounds per year. Commercial broadcasters in the UK are also required as a condition of their franchises to provide children's and educational programming, among their other public service responsibilities. The lesson here is that if governments are serious about wanting to provide quality programming for their nation's children, they must be prepared to commit substantial resources to children's productions, and to legislate for them to be broadcast.

Providing a strong public service sector is one of the most effective ways to guarantee a diverse, non-commercially oriented range of programming for children, although it is not the only one. In a number of countries, governments support children's television

production by providing finance through television funding bodies, such as the new Cable Production Fund being established in Canada. Another Government funding model is that of the Australian Film Finance Corporation, which since 1988 has partially funded - together with private investors - 36 children's drama productions representing 312 hours. The Australian Film Finance Corporation invests 25% of its production commitments in children's television drama projects, so that in 1993/94 it invested AUD \$20.2 million in five children's series with total budgets worth AUD \$29.3 million. This kind of government subsidy of children's programming through funding bodies may become increasingly important as a means of ensuring the provision of high quality, culturally relevant programming in the fragmented marketplace of the satellite age.

Nevertheless, it remains the case that even in the public service (or otherwise government-funded) sector, there is a growing dependence on merchandising or 'secondary exploitation' in various forms. Quite where the line is to be drawn is the focus of an ongoing debate among producers and among critics who object to children being exploited as a market.

## Regulation for the supply of children's programming

A number of countries around the world - including the UK, Canada, France and Australia - have enacted legislation requiring commercial broadcasters to screen minimum levels of children's programming, in recognition of the market forces which operate to disadvantage child viewers in favour of audience groups which are more attractive to advertisers.

Regulation is the most effective way to ensure that commercial broadcasters supply a range of children's programming in the face of commercial pressures. Regulation can create a market for children's programming which may not otherwise exist and can entice commercial broadcasters to purchase programs which they would not

# IN A COMMERCIAL WORLD

otherwise be inclined to acquire. Such regulations are justifiable on the basis of a commercial broadcaster's community responsibilities, which derive from the fact that they are licensed to use the public airwaves in that community. The success of regulation in creating a market for children's programs is evident in Australia, where regulations requiring minimum levels of Australian children's drama on the commercial networks have resulted in the production of a number of high quality, live action children's drama series, a genre not primarily dependent on merchandising and one which was not being produced before the regulations were enacted.

A key issue in relation to regulation is the need for effective enforcement. The Australian regulations have been effective because of monitoring by the Australian Broadcasting Authority which imposes severe penalties for non-compliance, and has the power to suspend or revoke a broadcaster's licence to broadcast. This is in contrast to the US where, despite the Federal Communications Commission's enforcement powers, there has been strong criticism from child advocates that the obligation on the commercial networks to provide educational programming (contained in the Children's Television Act) has not been adequately enforced. And where suggestions of regulatory requirements invoke fears of court action because of free speech rights.

## Co-production

Another important way of ensuring that there is adequate provision of children's programming is through international collaboration. Increasingly, producers and broadcasters are undertaking co-productions which spread costs and make programs more widely accessible. The success of the European Broadcasting Union's *The Animals of Farthingwood* demonstrates what can be achieved in this way. Likewise, NHK's Co-Production Workshop, now in its fifth year, has led to co-productions between broadcasters and producers who had not worked together before.

There is also a growing number of bilateral and multilateral co-productions being successfully implemented around the world, such as *The Animated Shakespeare Tales* which involved parties from Russia, USA and Japan as well as the UK. Many countries have entered into co-production treaties with other nations to facilitate further international co-operation; and such negotiations at an inter-governmental level should continue to be encouraged.

## The rise of merchandise-driven programming

According to *Consumer Report for Kids*, published in the US, children are now among the biggest consumers in the US, with children aged 6-13 buying almost \$9 billion worth of merchandise each year and influencing other buyers to spend an estimated \$14 billion. Given these statistics, it is not surprising that some commercial operators are tending to approach children not as an audience with specific needs but as a market, and increasingly one of global proportions.

There is no doubt that merchandising income can provide a substantial source of revenue for producers and that this can finance the production of further series for children. This has been demonstrated for many years by the success of the Disney empire, and of programs such as *Sesame Street*. Many long-serving children's producers supplement the cost of financing their programs with the sales of associated products, which may themselves help to increase the child's interest in the original program. Few commentators believe that in a commercial world merchandising associated with a television program is necessarily undesirable or exploitative.

Nevertheless, there is now increasing concern that the way by which some children's programs are being financed is changing the form and content of children's television. Since the early 1980s, the overriding principle for a growing number of children's programs appears to have



WORLD SUMMIT  
ON TELEVISION  
AND CHILDREN

# WORLD SUMMIT ON TELEVISION AND CHILDREN

World Congress Centre  
Melbourne, Australia  
12-17 March 1995

The Hon Michael Lee, Federal Minister for  
Communications and the Arts, Australia introduces  
the opening session 'Do Children Have Rights to  
Their Own Programs?'

become the drive to maximise revenue from all sources, rather than a desire to serve the child audience through the program itself.

The financial success of *Mighty Morphin Power Rangers* (and of previous series such as *Teenage Mutant Ninja Turtles* and *The Real Ghostbusters*) has pointed to the new significance of marketing in children's television. For the companies who are devising such programs, the central concern is to develop the next 'fad' for children and to use the programs as a means of promoting a whole range of associated merchandise. When the primary concern becomes the desire to sell products linked with the program rather than to tell children an entertaining story, it is argued that the nature of the program changes: it becomes little more than a 'program-length commercial'.

The heightened emphasis on merchandising was criticised on the grounds that it is said to foster children's 'consumerism'. More specifically, there is also concern about the type of merchandise which is promoted by some of these programs. Most of this concern is directed at merchandise which is used in violent play, such as toy weapons or superhero costumes; although it remains a matter of debate whether such products do in fact promote violent behaviour, or whether they are merely the latest manifestation of a play culture that dates back well beyond 'cowboys and indians'. There is also concern that many of these products - and therefore the programs - are marketed primarily at boys. And while the growth in the computer games market for children may provide additional sources of income for children's television producers, the number of computer games directed at children with violent and/or sexist themes has also attracted criticism.

Whatever position one takes on these contentious issues, there is undoubtedly a real danger that the growth in merchandise-driven programming might result in the loss of program genres which are not centred around marketable characters. Many of the merchandise-driven programs are animated series featuring characters with strong merchandising potential. Animation also travels well, as it is easier to dub into foreign languages than live action drama. The rich tradition of storytelling through, for example, live action drama series and one-off stories

in anthologies, is at risk if left to compete with the more lucrative merchandise-driven animated series.

Concern has also been expressed from developing countries that merchandise-driven programs - predominantly from the US - are swamping their television schedules with deleterious cultural effects. The products associated with the programs are more expensive than other locally produced products and the Western-oriented toys can also be in conflict with traditional games and play activities. These concerns reflect a belief that toys are cultural products which play an important part in the development of children's cultural identities.


Producers and broadcasters in poorer countries face considerable difficulties in financing local programs to compete with imported US series; although children's preference for locally-made programming - even if it may be of lesser production value than imported programs - has also been observed in some countries. Nevertheless, in poorer countries which lack government support for local children's productions, merchandising revenue takes on increased importance as a source of finance for children's programs.

If broadcasting is left purely to market forces, it seems that this reliance on merchandise-driven programming will only increase.

## Conclusion

The key challenge for all involved in the financing of children's television is to keep the need for the production of high quality programming firmly on the political agenda. Politicians lament the state of children's television, its emphasis on consumerism and violence, or the lack of cultural relevance of children's programs; yet they are often unwilling to invest in constructive alternatives. As discussants argued, children have a right to high quality programming which does not exploit them, but rather engages and entertains them in ways which are appropriate to their cultural backgrounds. If the marketplace is not providing such material - or enough of it - then governments have a responsibility to commit the necessary resources to fulfil this important need.

# FINANCING CHILDREN'S TELEVISION



*Transnational capitalism in the culture industries is aggressively and successfully selling gender- and class- and ethnically-stereotyped toys to tots... The logic of this form of marketing, treating children almost exclusively as a commodity market, is virtually before our eyes erasing any other more beneficent model of how we should approach the child audience, and why... To the extent that we treat children only as a market, we rob them of an opportunity to develop their own sense of being in the public and to develop their public consciences.*

Ellen Wartella, Dean,  
College of Communications,  
University of Texas, USA



# IN A COMMERCIAL WORLD

*Young people need programs that address their developmental needs in the social, emotional and intellectual realms... If we truly are to put children's real needs in the forefront, the commercial providers cannot be depended upon to provide for children's deeper needs. The point is not that commercial organisations lack the ability to create sound informational and educational programs, because they have proved that when they care to they can do so. The point, rather, is that they have no incentive to take any type of systematic approach in doing so.*

**Ed Palmer, World Media Partners, USA**

*Why are we so fatalistic that the marketplace itself cannot deliver pro-social outcomes? I don't think we should just give up on the market's capacity to bring some common sense and common goals to advertising.*

**Jenifer Hooks, Executive Director,  
Film Victoria, Australia**

*There is absolutely nothing wrong with (making money from secondary exploitation), provided certain principles are observed. A high proportion of the profit must be re-invested in new production, the commercial tail must not wag the editorial dog and the original programming must be of high quality.*

**Anna Home, Head of Children's  
Programmes, BBC TV, UK**

*The huge American cultural trade surplus is not going to sustain a global information age. There is a point where intelligent interaction between many cultures will be imperative and where the rest of the world will quite rightly demand, as it demanded of the industrial powers in the preceding age, a more responsible, appropriate and fair trading environment.*

**Jenifer Hooks, Executive Director,  
Film Victoria, Australia**

# THE REGULATION OF

A major function of the regulation of programs for children has been to ensure that there is a minimum provision of programs on broadcasting systems. This issue was discussed in the session on financing. Additionally, there are questions of the adequacy of the television's service provided to children and the adverse effects of areas of television content which are relevant to a discussion on regulation. As well the fairness of television advertising directed at young children is a major issue with children's consumer groups.

## **The adequacy of television's service to children**

Concerns about the adequacy of television's service to the child audience are grounded in several fundamental principles to do with children's interaction with the medium. The first key point here is that children of different ages naturally possess differing levels of cognitive or intellectual ability; and thus have differing needs for television programming that is suited to their particular capabilities. Just as one would not try to teach all children aged 2-12 to read from a single book, one cannot use television to best educational advantage by targeting a single program at children of all ages.

Nevertheless, how one is to define what is seen as 'developmentally appropriate' clearly depends upon one's view of the nature of child development. Some psychologists would argue that it is possible to divide up development into a fixed series of 'ages and stages'. From this perspective, one would argue that programs need to be directed to children in a narrow target age range, on the grounds that they will possess a relatively homogeneous level of comprehension abilities. Age-specific programming will thus afford the greatest opportunity to maintain audience interest and attention, and ultimately to accomplish successful learning outcomes. However, other psychologists would suggest that children may be better served by programs that encourage them to reach beyond their

existing cognitive capacities, and thence to extend themselves. From this perspective, the popularity of adult programming among children, or of programs that appear to exceed the developmental level of their audience, would not necessarily be taken as an unhealthy sign. Nevertheless, it is clear that children represent a special audience with special needs, which cannot all be fulfilled by the same programming that is directed towards audiences of adults. Very young children in particular are likely to gain very little from programs that are ill-suited to their developmental level.

Programming for children which is provided by public or non-commercial stations frequently reflects this kind of sensitivity to children's developmental needs, and is often required by governments to do so. In contrast, mass-audience commercial broadcasting systems tend to offer little incentive for presenting programs directed to children, much less a small subset of the overall child audience. Such systems are driven by the economics of attracting the largest possible audience for each program presented. Because children generally represent only a small minority of the total available audience, programming for children is inherently disadvantaged in competing for space on commercial broadcast schedules. Similarly, economic pressures also work against the provision of more narrowly age-specific programming on commercial stations, because such an approach constrains still further the potential size of a given program's audience.

Such pressures may be changing, however, given the move to multi-channel systems and the potential fragmentation of the mass audience which may result from this. Children have proven a significant target market for cable providers, for example, and there are increasing numbers of channels which specifically target this audience. Even in mainstream broadcasting, children have become an important target for 'niche marketing', both as potential consumers in their own right and as viewers who will draw in other audiences. Many advertisers



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specifically target programs for preschool children, not only because of a belief in the 'pester power' of young viewers, but also because they help to draw in young mothers, who are a highly significant target market.

The debate about the adequacy of television's service to children also encompasses concerns about the quality and quantity of programming. In terms of quality, questions are raised, not just about the age-appropriateness of the content directed at children, but also about its educational or cultural value. It is clear that 'quality' is defined or perceived in very different ways by different social groups; and that 'good quality' cannot be confined to particular genres of television. Nevertheless, there is no reason why children's television should display lower production values than adult television, or why writers and program-makers should not take the same amount of care that they take in producing programs for other audiences. In terms of quantity, questions are raised, not only about the availability of an adequate amount of children's programming, but also about its range and diversity. It is indisputable, for example, that children should be entitled to their own live action drama as well as to animation, and to factual programs as well as to fictional ones - although there are many countries in the world where a reasonable balance between these different types of programming has yet to be achieved.

## Concerns about the adverse effects of television content

It is well-established that children are influenced by the television content they view. Traditionally, concerns in this area have been defined in terms of a model of 'stimulus and response'. Thus, it is argued that portrayals of 'pro-social' attitudes and behaviours will result in 'pro-social' outcomes; and that 'anti-social' portrayals will result in 'anti-social' outcomes. In fact, the evidence from research on these issues would suggest that the picture is rather more complex.

There is considerable disagreement among researchers and among policy-makers about the effects of television violence. On the one hand, it is often suggested that exposure to television violence contributes to anti-social effects in terms of attitudes, beliefs and behaviour. Particularly in the USA, many researchers have argued that television violence may cause viewers to believe in the acceptability of violence as a means of resolving conflicts; that it may desensitise them to the harms experienced by victims of violence; that it may lead to an increased fear of being victimised by violence; and that it may produce increases in aggressive behaviour. However, in many other countries, these kinds of findings have been widely challenged and disputed, not least as a result of fundamental differences to do with the methodology and the theoretical basis of such research. Researchers in Australia, in the UK and in other European countries have argued that much clearer distinctions need to be drawn between different types of violence, not least in terms of the dramatic context in which they occur. These researchers have argued that certain forms of violence may be a necessary and justified aspect of television viewing; and that, as in the case of violent fairy tales and myths, such material may make a significant contribution to children's emotional and moral development.

Similarly, concerns are often expressed about the effects of gender and ethnic group stereotyping that occurs as a function of the limited range of portrayals of particular social groups. And at a broader level, there is also a growing concern about the impact of content that derives from one culture when it is imported into a separate and distinct cultural context. The predominance of US programming in the international export market renders this issue particularly problematic for countries that do not produce a significant amount of their own programming to counter-balance the biases of US content. Here again, the evidence from research on these issues is decidedly mixed. While concerns about 'media imperialism' are certainly justified, there is



evidence to suggest that viewers in other cultures interpret US programming in a critical way, and even directly challenge the messages they perceive it to contain.

In all these areas, therefore, recent research would suggest that viewers are much more active and sophisticated than they are often assumed to be. Television is interpreted in very different ways by different viewers, and the effects of television cannot simply be 'read off' from an analysis of its content. Nevertheless, it is important to take account of the fact that particular kinds of representations do give grounds for offence to some viewers - although one should also acknowledge that the same things may be positively approved of by others. Quite how these different perspectives are to be resolved is, of course, a central difficulty for those who are responsible for television policy and regulation.

### **Concerns about the fairness of television advertising to children**

Most conceptions of fairness in advertising require that the audience be able to recognise the advertising message as commercial content. This consideration raises fundamental questions about advertising to young children who (a) have not yet developed the ability to recognise a commercial message as separate and distinct from the adjacent program material; and (b) have not yet developed the ability to recognise the persuasive intent of advertising messages.

To recognise the persuasive intent underlying television advertising, children must recognise that: (a) the source of the message has interests and perspectives that are different from those of the audience; (b) the source intends to persuade; (c) persuasive messages are biased; and (d) biased messages require different interpretive strategies from unbiased messages (if such things can be said to exist at all). There is some disagreement among researchers about the age at which children learn to recognise the persuasive intent of advertising, although in some cases this is put as high as seven.

Even more problematic, however, is the question of the consequences of that

recognition. Traditionally, the child's developing understanding of the persuasive intent of television commercials has been seen as a kind of cognitive 'filter' or 'defence mechanism' against commercial persuasion. But it is clear that many adults, who do understand this intent, are nevertheless influenced by advertising. This would imply that the ability to recognise persuasive intent does not necessarily mean that one is less likely to be influenced; and conversely that the inability to recognise it does not necessarily mean that one is more vulnerable to influence. Here again, the question of the 'effects' of advertising, and of the different levels (emotional, intellectual, aesthetic, etc.) at which viewers interpret it, remains in need of further research. In fact, the effects of advertising on viewers' purchasing behaviour are decidedly uneven, and a great deal of advertising could be seen to 'fail' in this respect, both with adults and with children.

While this issue is perhaps the most significant in terms of policy, there are other concerns relating to advertising which require separate consideration. On one level, there are objections to the products being advertised, particularly where they are seen to contribute little of value to the world of the child, or indeed to be physically or psychologically unhealthy (such as 'war toys' or non-nutritious foods such as sweets and sugared cereals). On a much broader level, there are arguments about the ways in which extensive exposure to advertising may contribute to the development of materialistic or 'consumerist' attitudes. In both respects, it may be important to distinguish between the messenger and the message.

### **Addressing policy concerns: conceptual issues and applied strategies**

In addressing the above concerns, policy-makers need to consider three distinct aspects of the process of communication through television, namely (1) the production of content; (2) the distribution of content; and (3) the reception of content. To accomplish changes in children's interaction with television, at least one of these three dimensions must be manipulated in some way.



*(L-R) Summit rapporteurs Dale Kunkel, Department of Communication, University of California, USA, David Kleaman, Director of the American Center for Children's Television, USA, Jenny Buckland, Marketing Manager, ACTF, Ed Donnerstein, Department of Communication at University of California, USA, and Paul Walsh, Legal Manager, ACTF*

For example, concern about the adequacy of television's service to children could be addressed by providing government funding for the production of educational or culturally valued programming - in essence, 'priming the pump' to ensure that worthwhile content would be available for those who wish to distribute it. This might include the establishment of national endowments or foundations for children's television, or the provision of grants or subsidies for specific projects. An alternative or complementary approach would be to enact a formal regulatory requirement at the distribution level, such as is done in the UK or Australia, which stipulates a minimum amount of educational or children's programming that each broadcaster must distribute. This might occur by means of formal governmental regulation, or by responsible industry self-regulation, such as through industry-wide or network-specific codes or standards. Combining both of these approaches, at the level of production and of distribution, would of course create a synergy by which additional children's programs would be produced, in the context of a requirement that such material be presented in certain specific amounts or at certain times.

The third dimension noted above, that of reception, offers an alternative approach to ameliorating the harmful effects of television, as well as enhancing its beneficial outcomes. Media education curricula, for example, could be used to teach children more sophisticated strategies for interpreting television, and for

producing their own material. Similarly, the educational value of television could be enhanced by the provision of support materials in print or other media that were related to a particular program or series. These strategies will be considered in more detail in a later section of this report.

Differing types of concerns will call for different strategies that might resolve them. However, the above framework might provide a useful means of conceptualising the range of policy approaches that might be considered in addressing any particular issue. For any given concern, a combination of strategies is likely to be employed, and this must be carefully matched to the broader political and cultural context. Obviously, differing strategies may need to be employed across countries facing different circumstances and possessing varying levels of resources on which to draw.

In each case, it is vital that public policy and regulation should be informed by research. Research knowledge about how children interact with and are influenced by television holds tremendous value for policy-makers, as well as those responsible for the production and distribution of programs. In each of the areas identified above, research has played a significant role in identifying problems, and in some cases has helped to offer possible solutions. Mechanisms that facilitate closer exchange and interaction between researchers and policy-makers enhance the prospects for meaningful improvements to children's media environment.

# THE REGULATION OF

*The specialness of the child audience rests, of course, on the enormous insight into child development we have gleaned over the past century. While there have been recurring attempts to proclaim the 'death of childhood' in recent years, there is a more widespread belief, rooted in educational practice and supported by research, that children are not miniature adults. Rather, children acquire cognitive competence, social knowledge and emotional maturity over the course of childhood. Outcomes of this lesson have been a demand for, and development of, more media programming which addresses the special needs of children - in particular, age-graded educational and informational programming.*

**Ellen Wartella, Dean,  
College of Communications,  
University of Texas, USA**

*The right to equal opportunities is not fulfilled by providing 'opportunities' which can be accessed by boys and not girls, or only by the wealthy, or only by particular social groups.*

**Maira Rayner, Former Victorian Equal  
Opportunity Commissioner, Australia**



# CHILDREN'S TELEVISION

*Children are discriminating in their television viewing, make active choices about programs and exercise self-censorship about things that concern them.*

**Linda Sheldon, Research Manager,  
Australian Broadcasting Authority**

*There is a difference between what children are offered on TV, what they choose to watch and what they like best....Kids everywhere watch a lot of adult programming...Kids will eventually choose for themselves. All adults can do is provide the options.*

**Connie Tadros, Executive Director,  
CIFEJ, Canada**

*What is clear to all program makers is that they have in their hands a medium of great power and over which they must exercise great responsibility. But equally they are aware that it is not a medium that exists in a vacuum. Television exists within society and has to be judged in this context. It is too easy to make it a universal scapegoat.*

**Anna Home, Head of Children's  
Programmes, BBC TV, UK**

*At this early stage in the communications revolution, the attempt to impose controls, and to determine in advance what young people may and may not do with the technology we are developing, is doomed.*

**Chris Vonwiller, Director,  
Interactive Multimedia Services,  
Telstra Corporation, Australia**

*The industry can develop successful parameters working together with parent and consumer groups to provide objective mechanisms for consumers to make informed decisions regarding the kinds of content and products they want in their home.*

**Arthur Pober, Executive Director,  
Entertainment Software Ratings Board,  
USA**

Children learn from every moment of television that they watch - even if what they learn does not always coincide with what parents (or indeed television producers) might wish them to learn. Our responsibilities in relation to children and television therefore do not end with the provision of programs. On the contrary, they are inevitably part of a broader educational process. In this section, we consider two aspects of this process: teaching about television (that is, media education) and teaching through television (that is, educational TV).

## **TEACHING ABOUT TELEVISION: MEDIA EDUCATION**

The development of an audience that is critical and discerning is in the interests of everybody concerned with children and television. Only if viewers themselves have high expectations of television will it be possible to ensure that the programs that are provided are of high quality and are capable of meeting a range of needs. Media education, both in schools and in the home, must form an essential part of a coherent strategy for children's television; and it is vital to ensure that there is a productive dialogue between producers and educators.

### **From defending to understanding**

Media education has often been seen as an essentially negative enterprise - a means of inoculating children against things that are seen to be 'bad' for them. If the centralised regulation of moving images is seen to be failing - not least because of the advent of new technologies such as video, satellite and the 'information super-highway' - education is frequently seen to be the only viable alternative. From this perspective, media education is perceived to be a matter of defending or protecting children against the allegedly negative effects of television. Concerns about violence, consumerism and

stereotyping often play an important part here; although in many countries, media education has also been motivated by a concern about cultural value, and a desire to defend children against what is seen as the crudity and sentimentality of popular culture.

As in the other areas we have considered, our approach to media education needs to begin with a careful consideration of our assumptions about children as an audience. If we begin by defining children in terms of what they cannot do - and in comparison with what we assume adults can do - then our primary motivation is bound to be a defensive one. In recent years, media education has moved well beyond this approach, and towards one which comes close to the 'children's rights' perspective outlined in the first section of this document. Most contemporary media education begins with an acknowledgment of children's sophistication and expertise as viewers: it seeks to build upon what they already know, rather than seeing that knowledge as somehow invalid or mistaken. Children are no longer seen here as simply 'passive' or 'uncritical' viewers who need to be made 'active' and 'critical'. In common with many media producers, most media educators would argue that it is dangerous to underestimate children's knowledge: in education, as in production, 'talking down' to children is bound to be ineffective. The aim here, therefore, is not primarily to protect children from television, but to enable them to understand, and to participate in the media culture that surrounds them.

### **Media education in schools and in the home**

Although media education continues to expand in the education systems of many countries, and there is a growing international dialogue in the field, it is still in need of support. In the UK and in Australia, for example, which have a long history of work in this area, conservative forces in education have sought to remove elements of media education from the curriculum; and

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in the US, there has been an uphill struggle to establish it in the first place. While there is also some interesting work in this field in developing countries (notably in Latin America and South Africa), very few countries have a significant element of media education as a mandatory entitlement for all school students. Some one hundred years after the advent of the cinema and of radio, and fifty years after the birth of television, school students still have very few opportunities to study these most significant means of modern communication. While the struggle to find a place in official curriculum documents is certainly important, curriculum innovations of this kind require a combination of strategies, such as teacher networks, in-service training, the publication of teaching materials, and classroom research; and in many of these areas, there are examples of constructive collaboration between broadcasters and educators. The commitment to media education in the Charter for Children's Television will certainly reinforce these initiatives, and provide a valuable basis for future co-operation.

Of course, media education does not only take place in formal education. Parents and other family members can play an important role in developing children's critical understanding of television, and in enhancing the pleasure they derive from what they watch. A good deal of research points to the value of 'co-viewing' and discussing television with children. There are now a number of books and teaching packs that encourage parents and children to discuss their own use of television, to reflect upon its place in family life, and to agree upon how they want to manage it. Here too, the approach has begun to move away from the more defensive strategy described above, although perhaps more slowly than in schools. Rather than seeking to impose normative ideas about 'healthy viewing' - for example, that it is better to watch a given number of hours of television a day, or that some programs are by definition 'better' than others - the approach here has gradually become less prescriptive. Media education

in the home is much more than simply a matter of parents regulating or supervising their children's viewing; and if parents are to be involved in media education, it is vital that they should not be made to feel guilty for occasionally using television as a babysitter, or simply as a source of relaxation and pleasure. In these respects, there may be room for a greater degree of collaboration between those who are involved in 'formal' and 'informal' education about the media.

## Participation and access

The emphasis on creative participation in the media is also a crucial one here.

Contemporary approaches to media education in schools are not only confined to developing 'critical viewing skills'. Particularly as the technology has become cheaper and easier to use, media teachers are now increasingly involving students in producing their own media texts. Over the coming decade, more and more children will be coming to school with experience of home video making, photography and audio production; and in the era of digital technology, activities such as video editing, animation and image manipulation are becoming much easier to manage on standard home computers. However, the aim of practical production in media education is not primarily to teach technical skills, but to extend children's understanding of media forms and conventions: it is through devising their own media texts, and reflecting upon the production process, that much of the most significant learning in media education will occur.

In line with this emphasis on participation, media educators would also argue for the importance of children gaining access to television. This is partly a matter of providing opportunities for children to be involved in program making, which should be seen as an important part of the 'outreach' work of broadcasting organisations. However, a commitment to access also means ensuring that children's voices are heard as part of the debate around broadcasting policy. One of the aims of media education is to





*Ten children from around Melbourne participated as panellists at the World Summit addressing 'The Issues From the Kids' Point of View' in a session moderated by Linda Ellerbee, Executive Producer, Lucky Duck Productions, USA*

encourage children to demand more of television; and it is therefore vital that producers consult with them, not merely in order to discover more effective ways of 'targeting' their audience, but as important participants in an ongoing dialogue.

## **TEACHING THROUGH TELEVISION: EDUCATIONAL TV**

### **Education and entertainment: questions of definition**

Educational television is, of course, a central aspect of our commitment to children as a special audience. Yet defining what constitutes 'educational' television - as distinct from television in general, or (more particularly) as distinct from 'entertainment' - has proven to be a difficult problem. On one level, we could argue that all television is educational, in the sense that people can learn from it. In fact, most of the television children watch is not labelled as 'educational' - and indeed, most of it is not even defined as 'children's television'. Yet children can and do learn a great deal from mainstream TV - not just from factual programs, but also from comedies, from dramas and even from light entertainment shows. The broader educational potential of television - not least in forming our views of other cultures, and in sustaining and nourishing our own - has been an implicit

theme in all the areas discussed in this document. Research would suggest that, far from passively absorbing the 'lessons' of mainstream television, children are actively evaluating and making complex judgments about what they watch. To make an unduly rigid distinction between 'education' and 'entertainment' may lead us to neglect what is being taught right across this range.

Nevertheless, many would argue that the education provided by mainstream television is haphazard and opportunistic. By contrast, educational television has to set clear objectives, and to take a systematic approach, even if it is not necessarily integrated into a structured course of study. To some extent, this could also be seen as an institutional question - and there are distinct differences between national broadcasting systems in terms of the relationships between 'educational' and 'children's' departments. On the one hand, it may be a positive benefit to have distinct departments for educational and for children's programming, since this may result in better funding than if they were to be combined. On the other hand, some have argued that there is now a growing convergence of home and school, and that many more parents are becoming more directly involved in their children's education. Nevertheless, it remains important to define the educational potential and responsibilities of television in the broadest terms, if 'education' is not to be seen as merely the preserve of the schools departments. In the current move towards more commercial

television systems, informational programming for children is particularly at risk; and it would be extremely damaging if such programs were to be seen merely as the responsibility of schools departments.

This issue of definition is also particularly important in terms of policy. In the US, for example, the provision of 'educational' programming was instituted as a requirement for all companies seeking a license to broadcast. Yet many of the commercial stations claimed that their responsibilities to education were being met by showing programs like *The Flintstones*, on the grounds that they contained information about the world which children were indeed learning. Commercial broadcasters are often among the first to claim that their programs are 'educational', and that they are serving children's developmental needs - although there are equally many critics who would dispute this. Devising a clear definition of what constitutes 'educational' television for children - and one that can be implemented by policy-makers and regulators - is thus a major priority.

Current developments may also be blurring the distinction between these areas. Of course, 'educational' television has always used 'entertainment' strategies, both as a means of gaining and holding children's attention, and as a means of dramatising and illustrating conceptual issues. Many schools programs, for example, use music, animation, narrative and fictional characters to convey information about otherwise comparatively abstract areas such as science or history. There are many children's programs that might be described as 'edutainment', in their attempts to combine 'facts' and 'fun'. In both areas, there is a difficult balance to be struck between these two: on the one hand lies the danger of superficiality, on the other the risk of becoming unduly dry and didactic. This distinction is also likely to change with the advent of new technologies. For example, the educational potential of some 'entertainment' programs is beginning to be exploited by the producers of CD-Roms; and of course there are many teachers who use videotapes of mainstream television in their teaching.

## Beyond the product

This latter point indicates the need here - as in other areas of children's television - for producers to think 'beyond' the production of television itself. Educational television is generally acknowledged to be much more effective if it is 'mediated' by teachers or parents, and if it is supported by follow-up materials and other outreach services. Again, the advent of digital technologies (multimedia, CD-Roms and on-line services such as the internet) will create significant new opportunities here, perhaps transforming a one-way experience into a truly interactive educational medium. Nevertheless, it is important to exercise some caution here: even in technologically rich countries, the level of equipment provision in schools is very far from adequate, and there are many homes that will not have access to digital technology for many years to come. There is a significant need for training for teachers in this area, and perhaps for legislation to ensure sufficient levels of provision. Yet while the interactive revolution may be slower in arriving than some of its more enthusiastic advocates might suggest, it is likely to have great positive potential in this area.

Finally, there is also a need for more dialogue between media educators and those who are involved in educational television. As media educators have increasingly argued, one of the most significant things that television teaches is how to make sense of the medium itself. As well as teaching children about the world, television also teaches them about the 'languages' of audio-visual communication, and about the many ways in which the real world can be represented in those languages. Meanwhile, the effectiveness of educational television surely depends upon an audience that is 'television literate' - that is, on viewers who are skilled and sophisticated users of the medium. 'Teaching about television' and 'teaching through television' may in fact be two sides of the same coin.

*Children need to have the understandings and skills to be able to effectively analyse and evaluate television programs and to articulate their own creative responses in a variety of written and visual media. They need to be able to deconstruct and to construct, to both 'read' and 'write' the texts of the media.*

**Val Catchpoole,  
Media Educator, Australia**

*Media education is not about defending children from television. Education never defended anybody from anything. It can only open doors, not close them. Its job is to enlighten and inspire as well as to instruct. It's the job of media education to enlighten children about television and to inspire them about its possibilities.*


**Cary Bazalgette, Principal Education  
Officer, British Film Institute, UK**

*Those of us who care about putting children first in the emerging electronic technology revolution must make unprecedented efforts to educate parents and children as television consumers.*

**Ed Palmer, World Media Partners, USA**



## THE AUDIENCE



*We need an audience which is more aware of how the media, not least the broadcasting media, operate. We need an audience capable of understanding how images of all kinds should be interpreted. We talk glibly about the superhighway, yet we appear to shun teaching people the means to travel safely along it.*

**Lady Howe, Chairman,  
Broadcasting Standards Council, UK**

*And while I would not deny that children can learn something from anything, I really do believe that educational television has more to it than that. I think it can't just leave things to chance, it must set itself some clear objectives and it carries with it a number of responsibilities.*

**Eurfron Gwynne Jones,  
Former Director of Education, BBC TV, UK**



(L-R) Steve Vizard, President of the Screen Producers Association of Australia, Peggy Mohan, Chief Producer, Antara Foundation, India, Ursula von Zallinger, Secretary General, PRIX JEUNESSE International, Germany, and Michael Hirsh, Chairman, Nelvana Limited, Canada discussing issues raised during sessions at the World Summit.

The *World Summit on Children and Television*, from which this document has emerged, embodied a shared commitment to children as a special audience for television. If there is one basic belief that runs through the debates summarised here, it is that children need and deserve a broad range of programs which are intended specifically for them, and which are made to the highest standards of quality. In a time of shrinking funds, and of a worldwide move towards more commercial broadcasting systems, it is vital that we learn to work together to achieve this aim.

Although technology is making the world smaller every day, there remain cultural differences that have to be acknowledged and respected. If the issues surrounding children's television at a local level are complex, they grow exponentially on a regional or national scale; and at a global level, they may appear almost insurmountable. It will be very difficult to forge common ground between a country like Pakistan, where sixty percent of the children have no easy access to television, and the United States, where more homes have television than have running water.

Respect for our differences may only be possible in a situation where we feel ourselves to be a secure part of our national community, and where we are able to take pride in our own cultural identities.

In addition, it is vital that we forge collaborative working relationships between all those who are concerned with children and television - broadcasters, producers, researchers, policy-makers, regulators, lobby groups, parents, teachers and of course children themselves. These groups will inevitably have different - and perhaps conflicting - perspectives, and it is crucial that these should be heard and debated. Yet as the Charter for Children's Television shows, there is a considerable amount of common ground which can provide the basis for us to work together. The following areas illustrate some of the possibilities:

## 1. Financial collaboration

Resources for producing and distributing children's programming have become distressingly scarce. It may be increasingly impractical to think that any of us can go it alone. A number of program exchange schemes are now emerging, for example under the auspices of trans-national bodies such as the European Broadcasting Union and the Asian Broadcasting Union. While they remain at an early stage, such schemes can bring more programming to air than any one telecaster is able to do, and create opportunities for the sharing of different cultural experiences. Nevertheless, only a small number of nations can participate in the current exchange schemes. There is a need for more opportunities of this kind, particularly those which are accessible to developing countries. This could be accomplished by developing a 'barter system' among countries with few resources for production; and possibly a 'World Bank' of television, to which all telecasters could contribute programs or segments that might be of value to others.



## 2. Creative collaboration

Both large and small producers, and those responsible for national broadcasting systems, are increasingly recognising the value of establishing creative partnerships. Co-production provides an opportunity to spread out risks, and to concentrate strengths. It can serve as a valuable means of finding the best talent for each individual project, and for the specific medium being used. At the same time, it is important that co-production does not result in products that are so bland that they fail to reflect any specific cultural experiences: appealing to viewers in a number of different cultures should not lead to a levelling out of the differences between them.

## 3. Support for developing countries

Ensuring children's rights can be costly, and sometimes one community may have to sacrifice for the sake of others. Broadcasters, producers and researchers should be encouraged to share their expertise and resources with colleagues in the most vulnerable part of the world. Television channels and organisations in more wealthy countries can provide training schemes for producers from the developing world, and provide internships for individual children's producers. Equipment, creative advice and of course programs themselves can be offered as concrete forms of support - although it is vital that this is done in such a way as to respect the cultural objectives of the receiving countries.

## 4. Investment in people, not in systems

Developing countries need to have access to the new technological possibilities that are now becoming available; but they need to be involved in their own terms. For both television and new media, we need to provide tools than individuals can adapt. to enable them to create not only indigenous



content but also culturally appropriate forms. Providing expertise and resources should not involve the imposition of styles of program-making that are specific to one culture. This need not require us to make an either/or choice between traditional values and modern technology: the new can be used to further the cause of the old. Likewise, a commitment to developing national broadcasting systems is not necessarily incompatible with international services - and indeed, it may be futile to imagine that international television, or even the international marketing of programs, can be substantially reduced. Rather than trying merely to limit what comes from outside, we need to find ways of building what comes from within.

*(L-R) Athina Rikaki, Director, European Children's Television Centre, Greece, George Peresso, Creative Director, Radio Television Malta, Peggy Charren, Visiting Scholar in Education at Harvard University, USA, and Michalis Maniatis, representing the European Children's Television Centre, Greece*



## 5. The Charter for Children's Television

The Charter for Children's Television, outlined earlier in this report, is intended to serve as a 'mission statement' which will guide future collaboration. Of course, such a Charter cannot hope to satisfy all special interests. It must be a positive inspiration, rather than a set of commandments or proscriptions. While it cannot impose penalties for those who fail to enforce it, it can provide valuable ammunition for lobby groups and others who are arguing for children's rights to quality television. It should also provide a basis for international collaboration that balances the need to support and develop national cultures against the imperatives of the global market.

## 6. Forming coalitions

In arguing for strong and protected children's services, it is vital to form coalitions between interested parties - programmers, producers, policy makers and parents. While any one perspective might be rejected, an across-the-board argument will be much harder to ignore. The most effective organisations in the field are those which include representatives from a wide range of groups, all speaking with one voice. As a result, they are able to provide carefully-targeted services that fulfil the needs of each of their constituencies: parents and educators receive support materials for teaching media literacy; producers and programmers are given professional forums and seminars to strengthen their skills; and executives and policy-makers benefit from research and from dialogue with those who use their services.

*(L-R) Janet Holmes a Court, Chairman of the ACTF, Freda Glynn, Founding member of Imparja TV, Australia, and Hazel Hawke, Board Member, ACTF*





*(L-R) Panellists discuss the state of independent production around the world - Paul Barron, Managing Director, Barron Entertainment, Australia, Michael Hirsh, Chairman, Nelvana Limited, Canada, Maria Cristina Capriles, Presidente/Producer, Producciones Macrisca, Venezuela, and Peggy Mohan, Chief Producer, Antara Foundation, India*

## **7. The role of research and education**

A forum in which research can be shared and discussed is a vital component of a healthy television culture. Television executives should be enabled to participate in such a forum, and to develop a mutually beneficial agenda with researchers. Researchers themselves have a great deal to gain from enlisting the help of the media, and carrying on a dialogue with producers and policy-makers. Likewise, media education should be seen as a partnership between educators and broadcasters; not as a means of defending children against television, but as a way of enlightening and inspiring children about its potential benefits. Education is lifelong, and should be an integral part of both children's and adults' experience of television.

## **8. Access and accountability to children**

Above all, however, the most important group with whom we must work is children. From research and experience in this field, there is ample evidence that if we listen to children and if we respect their views, they will give us guidance which we can follow. This is not so much a matter of 'giving children a voice' as ensuring that their voices are heard - both in the debates around broadcasting policy and through making programs in their own right. Yet this process of access and accountability should not be confined merely to children's television. The majority of young people's viewing time is given over to the general audience or adult TV. The dialogue must therefore be extended to include programmers and producers in charge of prime time programming, and to build their sensitivity to issues that might concern the children in their audience.

**The Hon Paul Keating, Prime Minister of Australia**

*It gives me great pleasure to welcome to Australia all of the participants in this first World Summit on Television and Children. In the lives of most children, television is an enormously influential force, as an educator and as an entertainer, so it is vital to their development that the television to which they are exposed is stimulating, enriching, and responsive to their needs. This World Summit, and the international cooperation and exchange of ideas that it promises, demonstrates a willingness on the part of the children's television industry to embrace that challenge.*

*Australia is an excellent venue for this World Summit. We make a lot of children's television, and we treat the debate about children's issues, and issues associated with children's television as one of great national importance. We welcome the outstanding programs which come to us from overseas but because we believe a substantial proportion of the stories we tell Australian children should be stories about Australia, we have local content requirements too. Of course, it is always gratifying that these days we export our programs and so we are able to share Australians perspectives with children from other countries and other parts of the world.*

*I think I reflect the views of many Australian parents, when I say that I am deeply concerned about the prevalence of violence on television. I am therefore proud that Australia's content guidelines also regulate the screening of harmful material on children's programs. But Government regulation alone is not enough, it is important that all players in the children's television industry, that producers, broadcasters and regulators recognise that they have an obligation to protect their young audiences.*

*I am very pleased to learn that one of the issues to be discussed over the next week is the place of children's television in the communications revolution. We are*

*determined that all aspects of the communications debate be driven by the public interest, including, very prominently, the interests of children, rather than by technological imperatives, or commercial considerations. So in closing, let me congratulate the Australian Children's Television Foundation for their initiative in organising the World Summit on Television and Children. I trust the World Summit is only the opening exchange in a continuing dialogue on this subject.*

The Hon Paul Keating  
Prime Minister of Australia





# OF SUPPORT

## **Nelson Mandela, President of South Africa**

*In this age of dramatic technological advances, where communication systems reach most corners of the world, it is vital that the producers and broadcasters of children's programs come together to discuss the impact of television on children and your role in ensuring their all-round development.*

*The future of our planet lies in our children's hands. All of you involved in television, which is one of the most powerful influences on children, have an awesome responsibility on your shoulders.*

*At a time when it appears that the moral and the cultural fabric of our society, particularly in metropolitan and so-called highly developed areas, is disintegrating, it is ever more important that we instil in our youth and children a strong sense of values, a compassion and understanding of one another's culture and humanity, and offer them knowledge about the world.*

*In this light, we must broadcast to our children across the nations the best the world has to offer and not consider them merely as a consumer market. The opening up of airwaves and the erosion of borders must not be seen merely as an opportunity for the developed world to reach new markets. It should create new vistas for two-way communication between producers and viewers. The vast majority of the world's children are found in developing countries, and their voices and stories must be heard too.*

*Exposure to differing world views and experiences can only lead to greater understanding and harmony among nations. If our children are nurtured in this kind of environment then we will have paved the way for them to build a more peaceful and prosperous world, rather than one torn asunder by greed and lust for power.*

*On behalf of South Africa's children, and those in other countries who have had the joy of just being children ripped from them through poverty, war and exploitation, I wish the deliberations of the World Summit every success and congratulate the organisers for this bold and important initiative.*

## **Hillary Clinton, First Lady of USA**

*I am pleased to have this opportunity to send greetings to each of you attending the World Summit on Television and Children. Our country's greatest resource is its people, especially its children.*

*I am grateful for individuals like you who are committed to ensuring television provides children with programs that both entertain and educate. Your efforts on behalf of this important cause are commendable.*

*Please accept my best wishes for a productive and enjoyable conference.*

**Janet Holmes à Court,  
Chairman of the Board,  
Australian Children's  
Television Foundation**

The Australian Children's Television Foundation welcomes you to the first World Summit on Television and Children. This landmark international event will provide us all with a unique opportunity to discuss the future of children's television in the new technological age of the information superhighway.

Such an extensive and diverse group has never been together before for such a discussion. There are 565 delegates from 67 countries represented here this evening. We come from different parts of the globe and different cultures and while our approaches to television and our attitudes may differ, there is a unifying interest - our concern for children and their future and how we may provide a better future through our communications technology.



*Janet Holmes à Court, Chairman of the ACTF, addresses the Opening Dinner of the World Summit*

Children's television is now a matter of concern for many countries. Public broadcasters around the world are facing funding cutbacks which are adversely affecting an already underfunded area. Commercial television broadcasters are

facing competition from other services and are having to cut their cloth to fit less prosperous times and a fragmented television marketplace. Protected cultures are being invaded by transnational satellites and the inexorable forces of global enterprise.

The communications revolution with its promise of multiple channel systems, 'information superhighways' and ultimately interactive technology that will enable programming to be customised for individual homes means that the philosophical assumptions that have driven the broadcasting debate will not necessarily be valid in the future.

In this turbulent environment children's interests are in danger of being overlooked. Our future and the future of all children depends upon the provision we make today for children's health, education and well being. The medium with which most children spend most time provides only a few specialised children's programs which can be easily lost when priorities are examined to improve the 'bottom line'. A World Summit is therefore timely and necessary to discuss these issues as they relate to the provision of programs for children. What we make of this opportunity is up to all of us.

We have been asked, 'Will this just be a talkfest or will there be concrete outcomes?' I am confident it will be a talkfest with concrete outcomes. We at the Foundation believe in talkfests. That's the way we originate our program ideas. We don't predetermine outcomes because the best ideas are often those which emerge from the exchange and the clash, the ideas we didn't know we had before we heard from others. These exchanges are worthwhile in themselves for the stimulus and the recharging and renewing of purpose they can generate. But we also know that ideas are the first step. We need to examine the philosophies that drive our productions - the ways to match our idealism with economic efficiency.

# OPENING DINNER



*Delegates enjoy bush dancing the Australian way during the Opening Dinner*

Anna Home will be presenting the principles of an international charter for discussion and endorsement. The Foundation endorses this charter. We share the view that we should take what steps we can to support and protect children's minority interests through the provision of programs:

- which can reflect their particular needs, concerns, interests and culture;
- which do not exploit them;
- which are wide ranging in terms of genre and content;
- which entertain and also promote an awareness of the wider world in parallel with each child's own cultural background.

The Foundation is delighted that Telstra, the biggest player in the Australia communication business, has decided to embrace the challenge of encouraging the development of young people and helping spotlight this major global issue by their endorsement of the World Summit. Without their backing the Foundation could not have organised this event.

As well the Foundation has received financial support from the Victorian and Commonwealth Governments, all the Australian networks, the ABC, SBS, Channel 9, Channel 7, Channel 10, the Australian Film Finance Corporation, Australian Film Commission, Film Victoria, Australian Broadcasting Authority, Australian Tourism Commission, Prime Television, Goethe

Institute, The Lyons Group, Holding Redlich, Film Finances, AAV Australia, AIDAB, Hosobunka Foundation, Australia Post, and the National Australia Bank.

The fact that this first meeting is taking place in Australia is a tribute to the unique system of support through a combination of subsidy and regulation which has been devised by successive Governments in Australia.

The Foundation is proud of its international reputation as a leading program producer whose programs like *Lift Off* and *Round the Twist* are now seen in more than 90 countries around the world. We are proud also to host this challenging venture and to provide you with the opportunity to make a difference.



This is your World Summit. Between you, you have immense influence on the sorts of programs many millions of children watch around the world. It is our job to assist you in your deliberations and to make your stay in Australia a memorable and productive one.

*An Australiana theme provided the setting for the Opening Dinner of the World Summit*



**W Frank Blount,  
Chief Executive Officer,  
Telstra Corporation**

Delegates to the World Summit on Television and Children, distinguished guests, ladies and gentlemen. Telstra made the decision to support the Australian Children's Television Foundation's heroic efforts to put together this landmark conference for one over-riding reason.



*Frank Blount, CEO, Telstra Corporation, addresses the Closing Dinner of the World Summit*

*The Circus theme for the Closing Dinner was enjoyed by all delegates - pictured here Hazel Hawke, Board Member, ACTF and Don Edgar, Professor at Monash University, Australia*

The convergence of communication technologies is taking our business across the great divide - from the simple carriage of telephony to a new role and a wider responsibility for the creation, storage and distribution of information.

We come to that great divide believing, as a central article of faith, that the new technologies which form the information superhighway can be liberating technologies. We believe, with Bruce Gyngell, that 'the globalisation of technology (can and will) encourage cultural diversity', at the same time it emphasises our 'common humanity'.

But we also believe that these outcomes will not emerge automatically from the development of the technology itself. The technology is neutral - it is the way we use it which will determine its value and decide its power for good in the future.

Children will swim in the richer communications stream now coming into being with an unself-conscious ease and confidence which we, at best, must struggle to attain. They will form and fashion and develop the communications world in ways that we, now, can only begin to imagine.

But our great task is to prepare an inheritance for them which is empowering - one which incorporates and celebrates the values of diversity and creativity as a core element of its nature.

The first World Summit on Television and Children - an ambitious undertaking, organised with flair and imagination by Janet Holmes a Court, Dr Patricia Edgar and their colleagues from the Australian Children's Television Foundation - has generated both light and heat from the free interchange of ideas.



# CLOSING DINNER



*(Clockwise from rear left) The Hon Michael Lee, Federal Minister for Communications and the Arts, Australia, Patricia Edgar, Director of the ACTF, Bruce Gyngell, Chairman of the Nine Network, Australia, Frank Blount, CEO of the Telstra Corporation, and Janet Holmes a Court, Chairman of the ACTF, at the Closing Dinner*

Diverse people, from diverse cultures, with diverse beliefs and values have come together in a common commitment to children and to the future. The passion which has characterised this World Summit has demonstrated your sincerity, and the profound importance of the issues you have been debating.

The end of this World Summit does not spell the end of the debate, or the end of our responsibilities. The Australian Children's Television Foundation and Telstra have formed a working party to scope the possibilities for collaborating in the future, and I am optimistic about what the complementary nature of our skills and experience can achieve.

The commitment we all share - to enhancing the real joys of childhood, and to delivering a better future for all children, everywhere - has been reinforced by the first World Summit on Television and Children, and I thank each and every one of you for your contribution to the debate, for your passionate advocacy, and for your attendance here in Melbourne.



*(L-R) Janet Holmes a Court, Chairman of the ACTF, Doug Campbell, Telstra Corporation, and Frank Blount, CEO of the Telstra Corporation try their luck at the sideshow games at the Closing Dinner*

The Australian Children's Television Foundation decided that, during the World Summit, it would be appropriate to acknowledge outstanding contributions to children and children's programming around the world by the presentation of six awards.

The awards were in no way competitive, nor do they represent the Foundation's view of the only significant work being done. They are symbols of all the excellent contributions being made by quite diverse organisations and cultures, by large groups and by small groups, on different continents around the world.

*Takeshi Matsuo, Director General of the Program Production Department, NHK, Japan, accepts the Award to NHK for their outstanding contribution to children*

On the occasion of the closing dinner for the World Summit on Television and Children, on Thursday 16 March 1995, the Foundation chose to recognise six institutions; from Japan, the USA, the UK, France, Brazil and Australia. The awards were presented by The Hon Michael Lee, the Australian Federal Minister for Communications and the Arts.



## NHK Japan

The Award to NHK Japan was accepted by Takeshi Matsuo, Director General, Program Production Department. NHK (the Japan Broadcasting Corporation) is Japan's sole nationwide non-commercial public broadcasting organisation with two television networks throughout the country. The award was in recognition of two international initiatives involving children's programming by NHK. The Japan Prize Contest, started in 1965, is the world's oldest international competition for educational broadcast programming. The contest is held every year with the aim of encouraging improved educational broadcasting throughout the world and fostering international understanding and cooperation. In addition, in 1991, NHK initiated 'Children's View', an annual international children's co-production workshop which brings producer and broadcaster organisations together to explore ideas with a view to working cooperatively in the interests of children.

## Children's Television Workshop

The Children's Television Workshop, USA, is a global educational institution with expertise extending over a range of media including television, home video, software and publishing as well as community outreach. The Workshop's mission is to use mass media to provide children and families with opportunities to learn at home, in the classroom and throughout the day with a special emphasis on poor and minority children. CTW's first project *Sesame Street* is now the most widely viewed children's series in television history and is well into its third decade of educating preschoolers. David Britt, Chief Executive Officer at CTW, attended the World Summit but unfortunately had to return home on urgent business and was not able to accept the award at the presentation night.



## Canal J

The award to Canal J was accepted by Eve Baron-Charlton, Directrice des Programmes. Canal J is the only French channel devoted exclusively to children aged 2 to 14. Canal J broadcasts 13 hours of programs a day specifically targeted to particular age groups. The channel has a special emphasis on programs for small children and also tackles all aspects of life for children. The channel is demanding in its choice of images and the way themes are handled. Canal J's goal is to encourage children to watch television in a better way, to be entertaining and offer a means for exploration, increasing awareness, discovery and learning. Canal J acquires 60% of its programs within Europe but also buys from Canada, Australia, the United States, and around the world.




*Eve Baron-Charlton, Directrice des Programmes, Canal J, France, accepts the Award to Canal J for their outstanding contribution to children*



## British Broadcasting Corporation

The award to the BBC was accepted by Will Wyatt, Managing Director, Network Television. BBC Television serves the UK public with more than 13,000 hours of programs per year. The Children's Department of BBC Television provides for BBC 1 and BBC 2, 1,100 hours of program annually, mirroring almost completely the diversity found in productions for adults. For children in the 5 to 13 age range, the department supplies the channels with drama, news, entertainment, natural history and documentaries. It is also responsible for programs for preschool children as well as for Sunday afternoon family serials. Quality and diversity have been the BBC's watchwords.

*(L-R) Will Wyatt, Managing Director, BBC Network Television, UK, Anna Home, Head of Children's Programmes, BBC TV, UK, and Patricia Edgar, Director of the ACTF, with the Award to the BBC for their outstanding contribution to children*



*(L-R) Patricia Edgar, Director of the ACTF, listens as Peggy Charren, founder of Action for Children's Television in the USA, announces the surprise Award to Dr Edgar for her outstanding contribution to children*



## Australian Broadcasting Corporation

The award to the ABC was accepted by Paddy Conroy, Director of Television. The ABC is Australia's national broadcaster and has provided independent services to Australians for 63 years. Today its services include five radio networks, Radio Australia broadcasting internationally in eight languages, a national television network and an international television service. Children's and Educational TV produces programs for all ages up to the mid teens. The network runs approximately 1,500 hours of children's programs and 350 hours of schools programs for children annually. Virtually all the top rating children's programs in Australia appear on the ABC. The ABC is the major purchase of independently produced children's drama in Australia and has been involved with a number of overseas companies through independent productions including NHK, the BBC, WDR and Ravensburger. The network also acquires animations and dramas from a variety of overseas suppliers. The ABC as a free to air broadcaster has strongly supported the productions of the Australian Children's Television Foundation.

## Globo TV

The award to Globo TV Network, Brazil, was accepted by Joel Ghivelder from the Communications Activities Division of the Globo Communication Superintendency. The Globo TV network is the largest in Latin America comprising 86 stations which reach over 30 million homes every day. The award was in recognition of TV Globo's important project, *Crianca Esperanca* (Hope for Children). *Crianca Esperanca* is a public service campaign which has run over the past six years which aims to make the public aware of the living conditions of children and adolescents; draw attention to their rights - particularly their constitutional ones; indicate solutions to their problems; and to raise funds for UNICEF to distribute in Brazil.



## Australian Children's Television Foundation

An award was also presented to Patricia Edgar, Director of the Australian Children's Television Foundation, for Outstanding Contribution to Children. This award was presented by Peggy Charren, the founder of Action for Children's Television, USA. In presenting the award Peggy Charren stated 'I am delighted to be part of this festive gathering and to be able to present this very special award to a very special person. I have known Patricia Edgar for a long time, before the birth of the Australian Children's Television Foundation. We spent many hours together discussing the value of terrific television to young audiences, and debating various strategies to guarantee that the people who call the shots in the TV industry serve children more often with delicious, delightful programs. This week is testimony to the fact that our host has put into practice much of what I just talked about. It gives me great pleasure to honour Patricia Edgar with this award for her public service to children.'

*Paddy Conroy,  
Director of  
Television,  
Australian  
Broadcasting  
Corporation who  
accepted the  
ABC's Award for  
their outstanding  
contribution to  
children*



## ASIAN SUMMIT ON CHILD RIGHTS AND THE MEDIA

At the recently concluded *World Summit on Television and Children*, some important facts were highlighted about the state of children's television in Asia:

Based on an AMIC survey of seven countries, almost half of the children's programs broadcast in 1994-95 were imported from the West, and products of animated characters filled the shelves of stores throughout the region.

At the same time, independent children's program producers as well as those in the public broadcasting sector suffer low priority accorded to them in terms of production budgets and airtime.

In many instances, this lack of support for well-produced local programs and the lack of quality programming has driven many young audiences to watching TV programs made for adults, as validated by presentations from the Philippines and Indonesia.

While the forum in Melbourne was useful in pointing out how global trends began to shape the viewing and consumption habits of children in media-saturated societies in the West, there is a need to look more closely at how such trends impact on Asia, for which the scenario of children's programming remains largely unplanned and uneven, often left to the dictates of commercial interests. The broadcasting industry in Asia is one of the fastest-growing in the world but the region is caught in extremes despite the arrival of the communications revolution. On one hand, the introduction of transnational satellite broadcast and cable networks have released the floodgate of Western children's television programs primarily from the United States, into the region. On the other hand, there are still many children around the villages of Asia that do not have regular access to television.

An encouraging prospect as a result of the Melbourne World Summit was the possible convening of an Asian Summit on Child Rights and the Media. The organising committee is composed of the Asia-Pacific Broadcasting Union (ABU), the Philippine Children's Television Foundation (PCTVF), UNICEF East Asia Pacific Regional Office, and Asian Mass Communications Information and Research Centre (AMIC).

At a meeting of the Asian delegates present at the World Summit in Melbourne, consensus was built around four broad objectives for the Asian Summit:

- \* the advocacy of national policies to create a positive media environment for children in accordance with Article 17 of the Convention on the Rights of the Child, which states that: 'parties recognise the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health';
- \* to revert the imbalances of foreign vs local television programming for children by encouraging and supporting quality national/local productions;
- \* to increase public funding and resources for training and capacity-building of media practitioners in Asia;
- \* to create a network for the exchange of ideas, information and children's television, radio and print program materials among public and private broadcasting stations in Asia in accordance with the spirit of the UN Convention on the Rights of the Child and the proposed International Charter for Children's Television that was discussed during the World Summit in Melbourne.

This regional summit aims to explore the different issues related to children and mass media, to children's rights and mass media. It aims to bring together policy makers, media practitioners, child rights advocates and development workers in the region.

# RELEASES

It is necessary to take broader strides in step with one another in the world's fastest growing region. There are also increasing concerns that the rapid economic growth of the region must keep the best interests of children in mind.

For further information, please contact:

**Naohiro Kato,**  
Asia-Pacific Broadcasting Union, Malaysia  
Phone: 60-3-282-3592

**Feny de los Angeles-Bautista,**  
Philippine Children's Television Foundation,  
The Philippines  
Phone: 63-2-79-8480

**Cheng Wing-Sie,**  
UNICEF East Asia Pacific Regional Office,  
Thailand  
Phone: 66-2-280-5931

**Anura Goonasekera,**  
Asian Mass Communications Information  
and Research Centre, Singapore  
Phone: 65-251-5106

## SUMMIT 2000

The Alliance for Children and Television of Canada and the American Center for Children's Television intend to organise a Children's Television Summit on or before the year 2000. Summit 2000 will be a cooperative effort of concerned people in Latin America, Canada and the United States.

We wish to express our admiration and appreciation for this initial event, so brilliantly prepared and managed by our Australian colleagues. This has provided a model and an inspiration for the Summit of the year 2000 which will build on the momentum created in Melbourne.

The proposed meeting of the Americas will provide an opportunity for cooperation, action and exchange between countries in North, South and Central America. It will also function as a dynamic laboratory for new and developing countries throughout the world who are seeking to enrich the services they offer to their young viewers.

Summit 2000 will stress the role of parents and broadcasters, the expectations of children, the impact of interactive media, the problems and contributions of new and developing countries and, in particular, the needs of indigenous peoples.

While this event will focus on issues related to the Americas, it will welcome participation by people throughout the world concerned with children's television.

Information about the development of the next Summit will be provided regularly through the various association newsletters.

See you in the Americas in the year 2000, our year of the child.

For further information, please contact:

**David Kleeman,**  
American Center for Children's Television, USA  
Phone: (708) 390 6499

**Alan Mirabelli,**  
Alliance for Children and Television, Canada  
Phone: (613) 722 4007



# AUSTRALIAN BROADCASTING

## INTERNATIONAL RESEARCH FORUM ON CHILDREN'S TV

The Australian Broadcasting Authority (ABA) announced today it will co-ordinate the setting up of an international research forum on children and television.

The forum is a co-operative initiative involving regulators, broadcasters, program makers and academics attending the World Summit on Television and Children in Melbourne this week.

'The introduction of more television channels and new multimedia services increase the need for regulators, service providers and the community to understand the way children use TV and its role in their lives. The international research forum will contribute to this', said Acting ABA Chairman, Mr Peter Webb.

The aims of this forum include promoting awareness of the need for research into children, television and developing multimedia, as well as exchanging information about this research.

'Research is an important aid to policy making about children's TV', said Mr Webb.

The ABA is keen to share the findings of its own research and to access research being conducted worldwide. We also hope to collaborate with other organisations in order to conduct joint research, particularly with overseas regulators.

The idea of the research forum was strongly supported at the World Summit. Participation is invited from regulators and policy makers, children's television program makers, and organisations and individuals involved in promoting or conducting research into children and television.

The ABA is responsible for the initial exchange of forum contacts and consideration of implementation issues, such as use of existing international newsletters about children, the media and the Internet in order to distribute information to forum members.

### BACKGROUND OBJECTIVES:

#### TO PROVIDE AN INTERNATIONAL FORUM FOR -

1. Promoting awareness of the need for research into children and television, including developing multimedia.
2. Stimulating research as an aid to policy-making on children and television.
3. Exchanging information on children's television research.
4. Encouraging collaboration on research into children and television.

#### PARTICIPATION INVITED FROM -

- \* Organisations involved in the regulation of children's television.
- \* Organisations and individuals involved in promoting or conducting research into children and television.
- \* Children's television program makers.

#### INITIAL CO-ORDINATION -

Australian Broadcasting Authority  
For further information call

**Fiona Chisholm,**  
ABA Manager, Media & PR  
Phone: (61 2) 334 7980.



# AUTHORITY RESEARCH

## AUSTRALIAN BROADCASTING AUTHORITY RESEARCH UPDATE

At the recent World Summit on Television and Children, the ABA undertook the initial coordination of an International Research Forum on television and children. The ABA has now set up a data base that included the details of those organisations and individuals who have expressed an interest in being part of the forum. The ABA has also proposed a structure for how the research from might operate and has contacted regulators in Canada, New Zealand, South Africa, the United Kingdom and the United States for their views.

The ABA intend that the research forum will approach researchers and organisations to bring together information about what is happening in the world in research on television and children. Areas they are asking for specified information on are:

1. Works in progress
2. Completed research projects
3. How to gather information on current research projects and how frequently we should update this information for forum members
4. The possibility of using the Internet as a means of communication in addition to mail and fax.
5. How to recruit new members

The ABA are currently awaiting regulators comments on these issues prior to contacting forum members to set the process in train.

The ABA is interested in contacting anyone who was at the World Summit on Television and Children who missed placing their name on the initial International Research List, as well as anyone else who may be involved in researching Television and Children. They are particularly interested in researchers in developing countries. Any names should be forwarded to:

Research Section  
Australian Broadcasting  
Authority  
PO Box Q500  
Queen Victoria Building  
Sydney NSW 2000  
Australia

# SUMMIT TIMETABLE

## MONDAY 13 MARCH

**9.00-9.15am**

### INTRODUCTION

Janet Holmes a Court, Chair, Australian Children's Television Foundation  
The Hon Michael Lee, MP, Australian Minister for Communications and the Arts  
The Hon Paul Keating, MP (Videotape Presentation), Australian Prime Minister

**9.15-10.45am**

### DO CHILDREN HAVE RIGHTS TO THEIR OWN PROGRAMS?

The Hon Michael Lee, MP, Australian Minister for Communications and the Arts  
Moirra Rayner, Former Equal Opportunity Commissioner for Victoria, Australia  
Guido Bertolaso, Deputy Executive Director, UNICEF, USA  
Anne-Aymone Giscard d'Estaing (Videotape Presentation), Founder and President, Fondation Pour L'Enfance, France  
Asma Jahangir, Advocate, Supreme Court of Pakistan  
Midori Suzuki, Spokesperson, Forum for Citizen's Television, Japan

**11.15am-1.00pm**

### CHILDREN'S TELEVISION - TWO PERSPECTIVES:

#### THE PUBLIC TELEVISION VIEW

Patricia Edgar, AM, Director, Australian Children's Television Foundation  
Anna Home, OBE, Head of Children's Programmes, Television, BBC TV, UK

#### THE COMMERCIAL VIEW

Geraldine Laybourne, President, Nickelodeon, USA  
Jennifer Hooks, Executive Director, Film Victoria, Australia

**1.30-1.45pm**

### TELSTRA LUNCHTIME ADDRESS

Deirdre Mason, Director of Corporate Marketing, Telstra, Australia  
Phillip Adams, Prominent Australian commentator on the Arts, Australia

**2.30-3.30pm**

### THREE UNIQUE PRODUCTION ORGANISATIONS

Patricia Edgar, AM, Director, Australian Children's Television Foundation  
David Britt, President and Chief Executive Officer, Children's Television Workshop, USA  
Jenny Buckland, Marketing Manager, Australian Children's Television Foundation  
Loes Wormmeester, Head of International Productions, Bos Bros Film-TV Productions, The Netherlands

**2.30-3.30pm**

### CHILDREN'S VIEWS: CHILDREN'S WELFARE LOOK WHO'S TALKING/CRANCA ESPERANCA

Andre Caron, Director, Centre for Youth and Media Studies, University of Montreal, Canada  
Lucinda Whiteley, Commissioning Editor, Children's Programmes, Channel 4 Television, UK  
Joel Ghivelder, Globo Communication Department, Rede Globo, Brazil

**2.30-3.30pm**

### CURRENT AUSTRALIAN INDEPENDENT PRODUCTION

Bruce Moir, Managing Director, Film Australia  
David Field, Burbank Animation, Australia  
Jonathan Shift, Jonathan Shift Productions, Australia  
Posie Graeme-Evans, Millenium Pictures, Australia  
John Tatoulis, Media World Pty Ltd, Australia

**4.00-5.30pm**

### KIDS AS CONSUMERS

Kerry O'Brien, Presenter, *Lateline*, Australia Broadcasting Corporation  
Stephen Kline, Professor of Communications, Simon Fraser University, Canada  
Brendan Nelson, President, Australian Medical Association  
Mary Assunta, Media Officer, Consumers Association of Penang, Malaysia  
Sheryl Leach, Executive Producer, *Barney and Friends*, USA  
Peter Waterman, Vice President, Corporate Affairs, Hasbro Europe, UK  
Fred Gaffney, Managing Director, Gaffney International Licensing, Australia  
C J Kettler, President and Chief Operating Officer, Sunbow Productions, USA  
Peggy Charren, Visiting Scholar in Education, Harvard University, USA

# SPEAKERS AND SESSIONS

## TUESDAY 14 MARCH

**9.00-10.00am**

### PROTECTING NATIONAL AND CULTURAL INTERESTS

Paddy Conroy, AM, Director of Television, Australian Broadcasting Corporation  
Jean-Marie Cavada (Videotape Presentation) President, La Cinquieme Television de la Connaissance, France  
Ivy Matsepe-Casaburri, Chair, South African Broadcasting Corporation  
Freda Glynn, Founding member of Imparja TV, Australia

**9.30-11.00am**

### SCREENINGS - CHILDREN'S TELEVISION PROGRAMS

Annemaree O'Brien, Education Projects Manager, Australian Children's Television Foundation

**10.00-11.00am**

### TRANSNATIONAL TV: WHO GAINS, WHO LOSES?

Debra Allanson, Chief Executive, Screen West, Australia  
Will Wyatt, Managing Director, BBC Network Television, UK  
Fery de los Angeles-Bautista, Executive Director, Philippine Children's Television Foundation  
Paddy Conroy, AM, Director of Television, Australian Broadcasting Corporation

**11.30am-1.00pm**

### REGULATION - ALTERNATIVE NATIONAL MODELS

Mark Armstrong, Chairman, Australian Broadcasting Corporation  
Rachelle Chong, Commissioner, Federal Communications Commission, USA  
Lady Howe, Chairman, Broadcasting Standards Council, UK  
Peter Webb, Acting Chairman, Australian Broadcasting Authority  
Arthur I Pober, Executive Director, Entertainment Software Rating Board, USA  
Peter Senchuk, Commissioner, Canadian Radio-television and Telecommunications Commission, Canada  
Dale Kunkel, Department of Communication, University of California, Santa Barbara, USA

**11.30am-1.00pm**

### THE ANIMATION INDUSTRY

Susie Campbell, Producer, Australian Children's Television Foundation  
Mireille Chalvon, Delegation a la Jeunesse, France 2/3 Television  
Micheline Charest, Chief Executive Officer and Chairman of the Board, Cinar Films, Canada  
Peter Viska, Mickey Duck Animation, Australia  
CJ Kettler, President and Chief Operating Officer, Sunbow Productions, USA  
Christopher Grace, Executive Producer, *Animated Shakespeare*, S4C, UK  
Yoram Gross, AM, Director, Yoram Gross Film Studios, Australia

**2.30-3.30pm**

### CHILDREN AS A SPECIAL AUDIENCE - WHAT RESEARCH CAN TELL US

Gareth Grainger, General Manager, Australian Broadcasting Authority  
Ellen Wartella, Dean, College of Communication, University of Texas at Austin, USA  
Ed Palmer, Consultant, World Media Partners, USA

**2.30-3.30pm**

### FINANCING KIDS TV

Chris Lovell, Chairman, Australian Film Finance Corporation  
John Morris, AM, Chief Executive, Australian Film Finance Corporation  
Theresa Plummer-Andrews, Head of Acquisitions and Creative Development, Children's Programmes, BBC, UK  
Christopher Grace, Executive Producer, *Animated Shakespeare*, S4C, UK  
Christian Davin, Chairman, France Animation  
Michael Hirsh, Chairman, Nelvana, Canada

**2.30-3.30pm**

### SPECIALIST SEMINARS: POLICY AND PARENTAL STRATEGIES FOR CHILDREN'S VIEWING

Michael Gordon-Smith, Executive Director, Screen Producers Association of Australia  
Alan Mirabelli, Kees Vanderheyden & Kealy Wilkinson, Alliance for Children and Television, Canada  
Angela Campbell, Director, Citizen's Communications Center, Institute for Public Representation, Georgetown University Law Center, USA  
Milton Chen, Center Director, KQED Center for Education & Lifelong Learning, USA

**4.00-5.30pm**

### THE VIOLENCE DISCUSSION

Mary Delahunty, Presenter, *Sunday Afternoon*, Australian Broadcasting Corporation, Australia  
Colin Shaw, Chief Executive, Broadcasting Standards Council, UK  
Ed Donnerstein, Professor of Communication and Psychology, University of California, Santa Barbara, USA  
David Buckingham, Institute of Education, University of London, UK  
Olga Linne, European Children's Television Centre, UK  
Ronald I Cohen, National Chair, Canadian Broadcast Standards Council  
George Negus, Host, *Foreign Correspondent*, Australian Broadcasting Corporation  
Jo Groebel, Chair, Department of Psychology of Mass Communications, University of Utrecht, The Netherlands

**Evening**

### ZOO TWILIGHT BARBECUE



## WEDNESDAY 15 MARCH

**9.00-11.00am**

**CHILDRENS CHARTER**

Anna Home, OBE, Head of Children's Programmes, Television, BBC TV, UK

**9.00-11.00am**

**THE FUTURE OF PUBLIC BROADCASTING**

Malcolm Long, Managing Director, Special Broadcasting Service, Australia

Gert Muntefering, Head of Daytime Television, Westgerman RadioCologne, Germany

Takeshi Matsuo, Director General, Program Production Department, NHK, Japan

Anthony Smith, President, Magdalen College, Oxford, UK

**10.00-11.00am**

**A VIEW FROM THE BRIDGE**

Malcolm Long, Managing Director, Special Broadcasting Service, Australia

John Willis, Director of Programmes, Channel 4, UK

Bruce Gyngell, Chairman, The Nine Network and the Federation of Australian Commercial Television Stations

(FACTS), and former Chairman of the Australian Broadcasting Tribunal

Vanessa Chapman, Controller, Children's and Youth Programmes, ITV, UK

**11.30am-1.00pm**

**INDEPENDENT PRODUCTION - DOING BUSINESS IN KIDS TV**

Steve Vizard, Managing Director, Artist Services Pty Ltd, Australia

Sandra Hastie, Chief Executive, Richmond Films, UK

Christian Davin, Chairman, France Animation

Sheryl Leach, Creator and Executive Producer, *Barney & Friends*, USA

Rene O Villanueva, Creative Director, Philippine Children's Television Foundation, Inc

Peggy Mohan, Chief Producer, Antara Foundation, India

Paul Barron, Managing Director, Barron Entertainment Ltd, Australia

Michael Hirsh, Chairman, Nelvana, Canada

Maria Cristina Capriles, President, Producer, Producciones Macrisca, Venezuela

**2.30-3.30pm**

**WORKING TOGETHER AROUND THE WORLD**

Ingegerd Pesonen, Head of Children's, Youth, Educational Programmes, YLE, Finnish Broadcasting Company

Naohiro Kato, Director, Programme Department, Asia-Pacific Broadcasting Union, Malaysia

Takeshi Matsuo, Director General, Program Production Department, NHK, Japan

Marie-Claire Vionnet, European Broadcasting Union, Switzerland

Athina Rikaki, Director, European Children's Television Centre, Greece

**2.30-3.30pm**

**SPECIALIST SEMINARS: SPECIALISED CHILDREN'S SERVICES**

Sue Milliken, Film Finances, Australia

Boyan Radoykov, Assistant Programme Specialist, Division of Youth and Sport Activities, UNESCO, USA

Rob Maas, NOS TV News, Netherlands Broadcasting Corporation

Andrew Wilk, Vice President of Programming, National Geographic Television, USA

Beatriz D'Amico de Rebossio, Secretary General, Comision Ejecutiva "El Nino y la TV", Argentina

**4.00-5.30pm**

**TELEVISION AS MORAL GUARDIAN**

Geraldine Doogue, Presenter of *Life Matters*, Radio National, Australia

Ronald Cohen, National Chair, Canadian Broadcast Standards Council, Canada

Geraldine Laybourne, President, Nickelodeon, USA

Rene Villanueva, Creative Director, Philippine Children's Television Foundation, The Philippines

Naohiro Kato, Director, Programme Department, Asia-Pacific Broadcasting Union, Malaysia

Peggy Charren, Visiting Scholar in Education, Harvard University, USA

Lady Howe, Chairman, Broadcast Standards Council, UK

Anna Home, OBE, Head, Children's Programmes, BBC TV, UK

Peter Moss, Creative Head, Television, Children's Programs, Canadian Broadcasting Corporation, Canada

Moneeza Hashmi, Executive Producer, Children, Youth and Women, Pakistan Television Corporation, Pakistan

Paddy Conroy, AM, Director of Television, Australian Broadcasting Corporation

Patricia Edgar, AM, Director, Australian Children's Television Foundation

**4.00-5.30pm**

**SPECIALIST SEMINARS: TELEVISION VIOLENCE AND RESEARCH**

**- A FRENCH PERSPECTIVE**

Helene Fatou, Marketing Consultant, France

Albert Barille, President Director General, Procidis, France

Elisabeth Anciaire, President, GRREM, France

Tatiana Merlo, Social Scientist, Fundacion Television Educativa, Argentina



Prominent Australian media personality, Phillip Adams, speaks to the delegates at the Telstra Lunchtime Address



Greg Childs from BBC Television, UK, meets the Wolf, a popular television character from the ACTF's 'Lift Off' series, at the Twilight at the Zoo Barbecue



The Golf Afternoon, sponsored by the ABC, provided a refreshing alternative to many delegates. Pictured here (L-R) professional golfer, Bob Shearer, with Paddy Conroy, Director of Television at ABC Television, Australia, Takeshi Matsuo, Director General of the Program Production Department, NHK, Japan and Hazel Hawke, Board Member of the ACTF

## THURSDAY 16 MARCH

**9.00-10.45am**

### THE COMMUNICATIONS REVOLUTION:

#### WHAT WILL THE NEW TECHNOLOGY MEAN FOR KIDS?

George Negus, Host, *Foreign Correspondent*, Australian Broadcasting Corporation

Chris Vonwiller, Director, Telstra Multi-Media, Australia

Carla Seal-Wanner, Co-Director/Executive Producer, MIND WORKS MEDIA Inc, USA

Roger Buckridge, Consulting Associate, Cutler & Co, Australia

Vedran Mihetic, Head of Production, Enconet Entertainment International Ltd, UK, and Managing Director, Kult Film, Croatia

Lawry Mahon, Multi-Media Producer, Australian Children's Television Foundation

Kathryn Montgomery, President, Center for Media Education, USA

**9.30-11.00am**

### SCREENINGS - CHILDREN'S TELEVISION PROGRAMS

Annemaree O'Brien, Education Projects Manager, Australian Children's Television Foundation

**11.15am-12.30pm**

### THE ISSUES FROM THE KIDS POINT OF VIEW

Linda Ellerbee, Lucky Duck Productions, USA

Panel of children of varying ages

**12.00pm-6.00pm GOLF AFTERNOON**

**2.00-3.15pm**

### WHAT KIDS ARE VIEWING AROUND THE WORLD

John O'Hara, Director, Australian Film, Television and Radio School

Nelia Sancho, Vice President for Asia - Children's Defence International, Philippines

Anura Goonasekera, Senior Program Specialist, Asian Mass Communications Research and Information Centre, Singapore

Yoenarsih Nazar, Producer / Media Consultant, Indonesia

Ed Palmer, Consultant, World Media Partners, USA

Connie Tadros, Executive Director, CIFEJ, Canada

Geoff Lealand, Film and Television Studies, University of Waikato, New Zealand

Linda Sheldon, Manager, Program Research Section, Australian Broadcasting Authority

**2.00-3.15pm**

### THE ROLE OF LOBBYISTS: WHAT CAN BE ACHIEVED?

Dina Browne, AO, Head of Children's Television, The Seven Network, Australia

Peggy Charren, Visiting Scholar in Education, Harvard University, USA

Alan Mirabelli, Chairman, Alliance for Children and Television, Canada

Barbara Biggins, OAM, President, Australian Council for Children's Films and Television

Ruth Zanker, Programme Leader, New Zealand Broadcasting School

Ursula von Zallinger, Executive Director, World Alliance of Television for Children (WATCH), Germany

**2.00-3.15pm**

### SPECIALIST SEMINARS: ISSUES OF SOCIAL RESPONSIBILITY IN TELEVISION FOR CHILDREN

Susie Campbell, Producer, Australian Children's Television Foundation

Cathy Loblaw, Vice President, Concerned Children's Advertisers, Canada

Ruth Cox, Australian Caption Centre

Carol-Lee Aquilino, Deputy Chairperson, National Working Party on Captioning, Australia

Joanne Lisosky, Doctoral Student, School of Communications, University of Washington, USA

Jiri Ruzicka, Member of Czech TV Council, Rada Ceske Televize

**3.45-5.15pm**

### SCREENINGS

Tape from BBC; Tape from Nickelodeon

**3.45-5.15pm**

### CHILDREN'S PROGRAMMING - THE PUBLIC AND COMMERCIAL MODELS

Claire Henderson, Head, Children's Television, Australian Broadcasting Corporation

Susanne Muller, Head of Children's Programmes, ZDF, Germany

Janie Grace, Controller of Children's and Daytime Programmes, Meridian Broadcasting Ltd, UK

Peter Moss, Creative Head, TV Children's Programs, Canadian Broadcasting Corporation

Lewis Rudd, Controller of Children's and Young People's Programmes, Central Productions, UK

Ingegerd Pesonen, Head, Children, Youth, Education, YLE Finnish Broadcasting Company

Margaret Loesch, Vice President, Public Service and Children's Network, Fox Broadcasting Company, USA

Lucinda Whiteley, Commissioning Editor, Children's Programs, Channel 4 Television, UK

**3.45-5.15pm**

### SPECIALIST SEMINARS: CHILDREN'S PRODUCTION IN ROMANIA, RUSSIA AND CHINA

Connie Tadros, Executive Director, International Centre of Films for Children and Young People (CIFEJ), Canada

Eugen Patriche, Head, Romanian Children's Television Department

Boris Selenov, Director, Children's Department, Russian State TV

Al Rybin, General Director, Gorky Film Studio, Russia

Yu Peixia, Children and Youth Department, China Central Television Station

**7.30pm**

### CLOSING DINNER



# FRIDAY 17 MARCH EDUCATION DAY

**9.00-10.30am**

## EDUCATIONAL TELEVISION - A NEW WAY FORWARD

Paul Brock, Special Adviser, Australian Language and Literacy Council  
 Eufroon Gwynne Jones, former Director of Education, BBC, UK  
 Cary Bazaigette, Principal Education Officer, British Film Institute  
 John Richmond, Deputy Commissioning Editor, Schools, Channel 4 Television, UK  
 Sandy Welch, Executive Vice President, Education Services, PBS USA  
 Deborah Forte, Executive Vice President, Scholastic Productions, USA  
 Verena Doelker-Tobler, Vice President, EBU Education, Delegate for Education, Schweizer Fernsehen DRS, Switzerland

**11.00am-12.30pm**

## CHILDREN'S CHANNELS

Ian Fairweather, Channel Manager, Children's Channel, XYZ Entertainment, Galaxy, Australia  
 Eve Baron, Directrice des Programmes, Canal J, France  
 Joan Loftis, Head of Programming, The Children's Channel, UK  
 Betty Cohen, President, Cartoon Network Worldwide and Turner Network Television International, USA  
 Dale Taylor, Vice President, Programming and Production, YTV Canada Inc  
 Priscilla Hong, Children's Channel Manager, Wharf Cable Limited, Hong Kong  
 James Baker, Director of Programming, Nickelodeon UK

**11.00am-12.30pm**

## THE ROLE OF FESTIVALS AND AWARDS IN DEVELOPING CHILDREN'S TELEVISION

Cathy Robinson, Chief Executive, Australian Film Commission  
 David Kleeman, Director, American Center for Children's Television (The Ollies), USA  
 Ursula von Zallinger and Jo Groebel, Secretary General & Vice-Chair, PRIX JEUNESSE International, Germany  
 Kikuo Sasagawa, Executive Producer, International Relations Division, NHK, Japan  
 Len Manger, Director/Fellow, International Council of the National Academy of Television, Arts and Sciences, USA  
 Geeta Ramakrishnan, Festival Coordinator, 9th International Film Festival for Children & Young People, India

**11.00am-12.30pm**

## THE ROLE OF EDUCATION AND MEDIA LITERACY

John Richmond, Deputy Commissioning Editor, Schools, Channel 4 Television, UK  
 Lee Burton, Lecturer in Media, Faculty of Education, Royal Melbourne Institute of Technology, Australia  
 Val Catchpole, Media Education Consultant, Australia  
 Barbara Janes, Director-General of English Program, National Film Board, Canada  
 Wendy Pye, Managing Director, Wendy Pye Limited, New Zealand  
 Annemaree O'Brien, Education Projects Manager, Australian Children's Television Foundation  
 Maire Messenger Davies, School of Media, London Institute, UK  
 David Buckingham, Institute of Education, University of London, UK

**1.00-1.15pm**

## LUNCHTIME ADDRESS:

Cathy Santamaria, Deputy Secretary, Arts, Department for Communications and the Arts, Australia  
 Carolyn Reid-Wallace, Senior Vice President for Education, Corporation for Public Broadcasting, USA

**2.00-3.30pm**

## FINAL PLENARY SESSION

Patricia Edgar, AM, Director, Australian Children's Television Foundation  
 David Buckingham, Institute of Education, University of London, UK  
 Jenny Buckland, Marketing Manager, Australian Children's Television Foundation  
 Ed Donnerstein, Professor of Communications and Psychology, Department of Communications, University of California at Santa Barbara, USA  
 David Kleeman, Director, American Center for Children's Television, USA  
 Dale Kunkel, Department of Communications, University of California at Santa Barbara, USA  
 Rene Villanueva, Creative Director, Philippine Children's Television Foundation  
 Paul Walsh, Legal Manager, Australian Children's Television Foundation  
 Anna Home, OBE, Head of Children's Programmes, Television, BBC TV, UK  
 Ursula von Zallinger, Vice-Chair, PRIX JEUNESSE International, Germany  
 Alan Mirabelli, Chairman, Alliance for Children and Television, Canada  
 John Richmond, Deputy Commissioning Editor, Schools, Channel 4 Television, UK  
 Michalis Mariatis and Athina Rikaki, European Children's Television Centre, Greece  
 Connie Tadros, Executive Director, International Centre of Films for Children and Young People (CIFCJ), Canada  
 Boyan Radoykov, Assistant Programme Specialist, Division of Youth and Sport Activities, UNESCO, USA



World Summit staff (Clockwise from rear left)  
 Christian Robinson, Julian Dimsey, Trish Tummino,  
 Sara Kaye, Gina Roncoli, James Phyland, Jenny  
 Buckland, Paul O'Byrne, Nicole Hopkins, Patricia  
 Edgar, Andy Whelan, Susie Campbell, Ellis O'Beirne,  
 Tel Stolfo, Jillian Brown, Chris Mitchell, Alix Lowe,  
 Elina Akselrod, Sunny Grace and Lesley Edgar