

Public Service Advertising in the U.S. and Great Britain
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VICKY RIDEOUT, M.A.: Good Afternoon. Welcome. Thank you all for joining us here for our forum on Public Service Advertising in the U.S. and Great Britain. My name is Vicky Rideout and I'm a Vice President of the Kaiser Family Foundation and I've been working on public education campaigns and related issues at the Kaiser Family Foundation for the last ten years and I have to confess that until very recently I had absolutely no idea that in Great Britain public service advertising is overseen by a six hundred person government cabinet level, government agency, with a mandate to coordinate, implement and oversee all of the government's public education efforts. And I have to thank one of our panelists, Bob McKinnon, for bringing this to my attention, but I was obviously fascinated to hear that because it's so different from how we do things here in the U.S. And I thought it would be interesting to invite the head of that organization to come and share his agency's experience with those of us here in the States who are working on public education campaigns in our country, and I am very delighted that Alan Bishop accepted our invitation.

Here in the U.S., as you all know, the situation is very different from what I just described in Great Britain. There's no central agency organizing or coordinating the government's public education campaigns. A lot of government

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funded PSA campaigns contract with the non-governmental Ad Council, but not all of them. One of the biggest government efforts, the anti-drug campaign run by the Office of National Drug Control Policy is conducted instead in collaboration with the Partnership For A Drug Free America. And other campaigns just simply do their own outreach, working directly with ad agencies to create and place their ads independently.

According to a government accounting office report released last year, a copy of which is in your packets here today, there were more than a hundred different government sponsored PSA campaigns between 2003 and 2005. And that's just if you only count the campaigns that relied on donated air time, not counting things like the ONDCP, where they purchase air time for their campaigns. And these included efforts to stem the high school dropout rate to promote military service, to inform the public about the earned income tax credit and to encourage emergency preparedness. So obviously, very important issues.

In fact, just focusing in on health, which is the primary area that the Kaiser Family Foundation is interested in, there were sixty-four different campaigns just from the Department of Health and Human Services alone, which spent thirty-two million dollars developing campaigns, this does not include purchasing air time to do things such as increase awareness of long term care options among Medicare

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beneficiaries, promote adoption of kids in the foster care system, inform parents about the importance of childhood immunizations, educate the public about the flu, vaccine, for help prevent heart disease and stroke among women, promote screening for colorectal cancer, prevent underage drinking, promote HIV testing among Latinos, stop bullying among tweens, prevent obesity and diabetes, reduce racial disparities in healthcare, promote awareness of depression among men and increase breastfeeding rates, among many, many others.

Now, in a lot of these cases it's up to the individual staff at the department responsible for the campaign to undertake their own message development research, if they have any message development research, to recruit the agencies to handle the creative, to figure out how they're gonna compete with all those other government campaigns I just mentioned, to get free air time, how they're gonna try to hit their target audience, whether or not they can afford to evaluate their efforts, so on and so forth. And again, many turn to the Ad Council for help with all or part of that process, others choose not to. Some can't afford the financial commitment that they need to become an Ad Council campaign. Now, we haven't invited Mr. Bishop here because we think, "Wow, the system in Great Britain is definitely better than the system that we have here." But we thought it would definitely be interesting to learn a little more about how they do things in the U.K.; what

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works there and what doesn't and why they have developed the system that they have. And then to have a distinguished panel of American experts to talk about these issues with us and see if there is anything that we can learn from their approach.

And let me take just one minute and introduce our panel to you now. First, Bob Denniston is the Director of the National Youth Anti-Drug Media Campaign at the White House Office of National Drug Control Policy. The campaign is the most visible component of the nation's effort to reduce drug use. It involves advertising, media outreach and partnerships with public health groups and the entertainment industry. Next, we have Kathy Crosby, who is Senior Vice President and Group Campaign Director at the Ad Council. She runs their D.C. office and oversees all of their governmental campaigns. She oversees, in fact, more than twenty-five different national PSA campaigns, including the award winning Smokey Bear and Friends Don't Let Friends Drive Drunk campaigns.

And Bob McKinnon is the founder and President of Yellow Brick Road, which is a consulting firm that focuses on improving the lives of children and their families through their work on issues such as health and nutrition, children in the media, child obesity and education, among others. And before starting Yellow Brick Road, Bob was an executive Vice President at the advertising firm, Saatchi and Saatchi. He was also one of the architects of the Center for Disease Control's

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VERB brand that had to do with promoting physical activity among children.

Now before I introduce Alan Bishop and before we hear from him or our panel, we are very honored to have with us today Deborah Taylor Tate, a member of the Federal Communications Commission which, as you all know, is the government agency here in the U.S. that oversees the media industry's public interest obligations, among many other things. A category that does include public service advertising. And Commissioner Tate is going to make some opening remarks for us. During her tenure on the FCC, issues concerning children and the media have been a special focus of Commissioner Tate's concern. She was instrumental in establishing the Joint FCC and U.S. Senate Task Force on Media And Childhood Obesity. Prior to joining the Federal Communications Commission, Commissioner Tate was serving a six year term as a Director of the Tennessee Regulatory Authority and prior to that she served as a Senior Mental Health and Juvenile Justice Advisor to Tennessee Governors Lamar Alexander and Don Sundquist. So these are issues that have been near and dear to her heart for a long time and she's also the founder and former president of Renewal House, a recovery residence for women addicted to crack cocaine and their children.

Please join me now in welcoming Commissioner Deborah Taylor Tate.

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[Applause]

DEBORAH TAYLOR TATE, J.D.: Thank you Vicky, so much. And I really want to apologize to all of you all that I can't be here this afternoon for this fascinating discussion and especially hope that Alan and I will be able to have some more conversations following this. And I just have to say even though some of you all have heard me say this before; I love the opportunity to come over to the Kaiser Foundation because when I was out there in the hinter lands, which is what most people think about Nashville. Almost daily, or at least weekly, I would get an email from the Kaiser Family Foundation. It was always information that I needed to help me do my job better or to help me in many of the philanthropic efforts that I've had. So Vicky, I just want to thank you for all you all do for those of us who are out there laboring in the vineyards.

Anyway, thank you all for being here. I feel so fortunate to obviously be in my position at that FCC and over the years have obviously had the opportunity to work with broadcasters, with the advertising agencies at a more local and state level and now am pleased to be able to be doing this as well at the federal level. And while I haven't ever been in broadcasting myself, I actually feel like I have been in partnership with broadcasters throughout my entire career, on issues from increasing children's' immunization rate, something that's very important here as well, to warning consumers about

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phone and other type of scams throughout my utilities career. And then right now obviously, as Vicky said, fighting against this national epidemic of childhood obesity.

One of my fondest memories that I've got to tell you all about is actually an ad campaign that we did that has nothing to do with the issues that most of you all are interested in, but had to do with cleaning up Tennessee because, as you know, we're really a tourist state and so we started recognizing that we had more and more and more trash along the highways. So we resurrected an old ad from the seventies where a jalopy drives across Tennessee with a guy throwing trash out and it was called "Tennessee Trash." Local broadcasters helped us not only reproduce this and then also get country stars to come in and sing this, but then they also helped get broadcasters to air this. And when we were talking about earlier this kind of one to one ratio, we actually got a seven to one ratio, so I thought that was pretty good. And the song actually became so popular you all won't believe this, people started calling in to request it on radio stations! And so that year it was really fun because we actually went on to win the Prestigious Addy Award in Tennessee. And I felt so honored because they actually made an extra one for me to have as well. And we actually did a lot of good and we actually helped to clean up our state.

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As you all know, the Commission right now is in the midst of holding public hearings in communities all across the country as part of our review of our media ownership rules. And last Friday we actually held our third in a series of six hearings in Harrisburg, Pennsylvania, where we heard from panelists, and citizens and organizations and broadcasters with stories about how broadcasters have helped in their community with public service campaigns. They are producing local public service programming, obviously raising money for many charities and donating air time for PSAs to be shown. One of the TV stations there had aired five thousand three hundred PSAs at a value of over two million dollars just in two thousand and six alone. Another devoted more than thirty thousand minutes of air time to public service and public affairs in the Harrisburg area, which as you all know is the capital and so that's very important. According to a survey that NAB conducts every two years, in two thousand and five the public service commitments of broadcasters across the country were valued at ten point three billion dollars. On the other hand, I also heard from a lot of citizens. Citizens who want and expect the media and the broadcasters to do more. More local news, more government reporting, more public discourse, more debates between political candidates.

These are indeed pillars of our free and democratic society and obviously I plan to have an open ear and to listen

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to citizens as we continue going across the country, not just regarding our media ownership, but also our localism hearings that we've committed to. Yesterday morning I had the privilege of meeting with members of the National Alliance of State Broadcasters Association. They are dedicated individuals and they were there representing all fifty states and many, many communities in those states. And I was really pleased to see one of my old friends, Wit Adamson, who is actually the head of the Tennessee Association of Broadcasters and has been partnering with me throughout my career on many of the public service campaigns that I mentioned. Mr. Denniston will be pleased to hear that TAB worked extensively with Tennessee law enforcement officials and healthcare providers to educate the public about the horrendous meth problem that we have in Tennessee. In fact, at one time, if you can imagine Tennessee, not very populated but very rural, was the number one meth capital in the country. Hopefully, through many of these efforts of our broadcasters jointly with health providers and law enforcement, we'll be able to take that down many, many notches.

In short, I just want to say that the nation's broadcasters do do a tremendous amount to serve the public interest. Especially, as I've found, at the local and state level and I think it's not - it's really important that we not lose sight of what they are doing here already voluntarily

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before we consider whether or not further regulations should impose additional obligations. Of course, I, as they know, am always encouraging them to do more, as I did yesterday. And in fact, just like I did yesterday, I'm gonna ask each one of you all to be sure if you don't already know about the fantastic childhood obesity ads that are - that have been produced both by the Ad Council in cooperation with DreamWorks and the Department of HHS and you all can go to HHS.gov and right there on the home page you can see "Watch TV Ads About Childhood Obesity." So thank you all for all you all are doing on that front and I encourage any of you all with websites, as we are gonna do at the FCC, to link to those ads. So please help us to improve the opportunity that Americans get the message as we stem this epidemic.

I'm so glad to be here and to know that you all are encouraging this kind of discourse as we are moving through our own discourse with the public and I look forward to reading more about your presentations and Alan especially, what you bring to us from across the pond. So welcome to Washington and thank you again.

VICKY RIDEOUT, M.A.: Thank you Commissioner Tate. And now it's my great pleasure to introduce our keynote speaker for today, Mr. Alan Bishop. Alan Bishop is the Chief Executive of the Central Office of Information, the British government department responsible for overseeing a total marketing

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expenditure of over three hundred million pounds, the last I heard; covering consultancy, advertising, direct marketing, broadcast production, publishing, digital media, research, PR, and sponsorship promotions and event management. So they cover the gambit. After taking a degree in History at Oxford, Mr. Bishop began a career in advertising that ultimately led him to Saatchi and Saatchi, where he held the positions of Chairman and CEO North America and Chairman International. And among the many, many, many accounts that he oversaw, there were Procter and Gamble, Mars, Burger King, Visa, Seiko, Campbells, Bell Atlantic, Reynolds, Gillette, Kodak, Virgin and Delta Airlines, just to name a few.

After 17 years at Saatchi and Saatchi, Mr. Bishop returned to London in two thousand and two and was appointed Chief Executive of the Central Office of Information where he oversees the execution of all of the British government's media campaigns. His agency is actually the third largest advertiser in the UK. And we're delighted that he was willing to travel all this way to share his experience with us. Please join me in welcoming Mr. Alan Bishop.

ALAN BISHOP: I want to say it's a delight to be back here. I'm afraid I've been a bit distracted by wondering how I can borrow Tennessee Trash to use back home. I don't think [Inaudible] just a muck has quite the same ring to it. But it's a real honor and a pleasure to be here today. I'm very

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sensitive to the fact that there can sometimes be a certain irritation British people turning up in the United States and telling good Americans how well we do it over there. I'm going to try and resist that and I know that the Central Office of Information can sound a bit intimidating. I think it's the Wall Street Journal that described it as sounding Stalinist. And although I assure you I'm not Stalinist. I did take it badly at the time.

I'm going to try and resist the temptation to make too many cultural generalizations to explain the difference. But I'll try and tell you a little bit about the – just a very small bit of history of how the COI came about, then explain how we do it, and then show some examples of the work that we do here. But I do do that in all humility. I've also admired some wonderful public service advertising that's been done in the states, both while I was living here and I try to keep in touch since I've left.

The COI, the Central Office Information, originally came out of Winston Churchill's Wartime Ministry of Information and one thing's for sure, Winston Churchill understood the power of mass communication and I think no one could ever accuse him of being a Stalinist or someone who supported and over centralizing state, but he certainly understood that if you asked every individual to do their bit, the collective result could be against a common cause, and that's how it gets

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a common enemy. It could be quite extraordinary. So when I talk about the role of the COI I'm talking about a body that evolved from that ministry of information to be used for peace time purposes. By then though, it was a different Prime Minister, Clem Atley, who came to power to some people's great surprise in nineteen forty-five when he defeated the – and very heavily defeated – the great wartime Prime Minister Winston Churchill.

Churchill was slightly sour at the time. He described Atley as a modest man with much to modest about, which is possibly slightly unfair. But it was Atley who set out a very simple remit for what the COI should be. He said, "First of all, having got all these good people together in the Ministry Information, they should be kept together to avoid a wasteful duplication of specialists and take advantage of centralized purchasing." Which is, in some ways, still the core remit of the COI. And he believed that the public should be adequately informed about the many matters in which government action directly impinges on their daily lives. And again, there's probably a rather wider view of how government could impinge on peoples' lives in the United Kingdom. But still, again, our core remit.

So I labored over this rather basic looking chart to try and capture very simply as I possibly could how the COI works. See the COI in the middle there. The arrows going

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upwards on the left are reporting – my organization reports into the Cabinet Office which is the office which supports the Prime Minister. On the other side of the chart, I'm also held accountable to Parliament who can check up and demand to know what we're getting up to and whether we're doing our job properly. In the middle there, with the arrow going downwards, are all the government departments and we can work with anybody that's publicly funded, but we largely work with the great departments of state, and they are the budget holders. They are the budget holders and they're also responsible for developing any partnerships with the private sector or with charities.

And in that sense the COI treats all the government departments as though they were clients. They're not forced to use us. They have to have a good reason not to use us, but they can if they want to go away and do their own thing and they occasionally do, just to keep us honest. So we have to treat them in that way, in some ways like an advertising agency would treat its clients. So I think we don't get paid quite so much. But then within the COI we've got four main functions which is to plan the work. We offer project management actually to produce campaigns where the departments don't have that resource themselves. And we try and manage the procurement processes as well as we can.

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And in particular, I think probably tendering for government contracts is as horrible in the United Kingdom as it is here. We try and make it the – what I've always said is the least worse way of doing it and try and make it possible for, particularly for, small creative agencies who sometimes have a total head count which is comparable to the number of people who work on government tenders in a bigger agency, make it possible for them to tender and to win government business. And then we're also responsible for evaluating the work and looking at the results and seeing what happens then. And then we commission largely from private sector supplies and when we're commissioning supplies we match in our own organization those whom we're commissioning. So we're commission consultants, brand consultants and these days a lot of internal change management consultants who's so much focused within government to say that if you're gonna deliver programs on the ground the government organizations themselves, the government department themselves, need to be motivated to understand the programs.

Obviously, a huge amount of research. The only other organization I've worked with that does as much research as the British government was Procter and Gamble. And I think that's probably a compliment for the British government; probably. And as Vicky's already mentioned, we work across the whole spectrum of communications, not just advertising, though

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advertising is a very high proportion of what we do. But also in digital direct marketing PR publications and events. The whole – I won't get distracted by the whole digital area, but there is obviously a huge opportunity there, one which I'm working on at the moment to develop a more coherent offering for the system.

At one time, even in a little country like the UK, we managed to get to around about a thousand government websites. It was correctly pointed out this was absolutely ludicrous and we're now trying to produce one – no, two websites, get down to two. One for the ordinary citizen, the ordinary – I started using the word ordinary for so long I'm now used to replacing it with regular, I can't believe I stepped back into it. And one for businesses. And the idea is that in a relatively short period of time most people will be able to access most government services and do most of their transactions with the government on one website and that would be everything from paying a – of getting a driving license to understanding your tax credits or benefits or whatever.

And then of course, we're also commissioning production for all these channels and the COI's got a fine history there in encouraging new talent for any film buffs amongst you, both the director Sir John Schlesinger [misspelled?] and Peter Greenway both used to work for the COI and started their careers there. I just wanted to talk about advertising in a

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bit more detail. I put advertising in quotation marks there because it's a distinction which I need to draw which is rather different from the system here. The majority of advertising space and airtime is bought by the government in the UK. I've tried to put together figures to compare it here. So there is - the TV stations do donate their time. The BBC gives up airtime too for government messages, but within quite defined perimeters. And I've tried - well, we calculated what that would be worth if you were buying those ratings on the open market and we calculated them for the last year we had, which is a year to September two thousand and six, that would have been worth just over seventy-five million dollars, also choosing an exchange rate at a moment in time which probably changed by now.

But you can see how that compares with the money that was spent on paid for media of rather over three hundred million dollars and that was in the year to March two thousand and six. So I think you can see from that that the great weight of government effort in communicating with people and [Inaudible] it communicates with is heavily biased towards paid for campaigns. And in either case we pay the advertising agencies or the productions companies in the same ways they would be paid in the commercial market; it's not voluntary work. But obviously I hope we drive an extremely hard bargain simply because I'm a [Inaudible] it's own gain keeper. But

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they are paid and we don't rely on voluntary work. Having said that though, I remember when I was working here I was equally motivated to produce work even when it was unpaid. But it probably helps a bit if you're going to get some money for it in the end.

I don't want to go into all the complexity of how this works, particularly in a country which is very unusual because the public broadcasting body, the BBC, is the largest single TV channel, which obviously makes it a different sort of media environment. I do think, of course, think there are benefits of this centralization, and I would wouldn't I? Otherwise, I wouldn't be doing the job. And I would hope they were reasonably obvious. First of all, when you have a plethora of bodies who want to commission campaigns and activity. First of all, we have the great advantage having shared learnings and knowing all the research that's out there. So we can hopefully stop people duplicating research and the benchmarking activity.

We are trying to do, all the time to do, as good a job as commercial companies would do in analyzing results and developing the tools to analyze those results so that we get a more scientific idea that if you have this sort of issue and you're trying talk to this sort of target audience, how much money needs to be spent in what sort of channels in order to get the awareness and the response that you would need for those activities. Obviously, it has a benefit if it much

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easier to plan you can have – if you're paying for the campaigns, you can calculate how the campaigns will appear and it's exactly the same; you're kind of doing the commercial market.

And also, of course, we can coordinate how those campaigns are bought at the most basic levels to make sure the different government bodies aren't buying against each other if you wanna pay for market and to avoid replication of messages and to make sure you we don't have any car crashes. In terms of efficiency, because you're not replicating all the people who are managing the campaigns across government, I think we got some efficiency benefits in management time and of course where you are relying on paid for media you want to make sure that you're utilizing your buying power as effectively as possible, particularly if you've got all the scrutiny and vigilation that comes when you're spending the taxpayers money.

Finally, in terms of standards. First of all, I've used the rather pompous word propriety there, but the COI is responsible for ensuring that the whole process is not politicized or, make sure I get it exactly right or read out what my responsibilities are, have to make sure it should be relevant to government responsibilities. It should be objective in explanatory, not biased or political. It should not be, or liable to be, misrepresented as being partly political and it should be conducted in an economic and

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appropriate way, and should be able to justify the costs as expenditure of public funds. So one of my key personal responsibilities, and my organization's responsibilities, to make sure that this whole process isn't hijacked by any political party. And we're also held responsible for the standards of the work that are produced. As I say, even though the individual's partners produce the briefs, and even though we're commissioning most of the work from private sector, advertising agencies or other [Inaudible] agencies, we have to judge how well what the standards of public taste can accept, which can sometimes be difficult because there is an acceptance that big issues should be dramatized in a way that makes people aware of some of the horrors and problems that arise in our society. On the other hand, we have to be careful that we can't go too far.

I know that there's sometimes the assumption that I think Europeans are far more liberal in their approach than they possibly are. We have the same concerns from people who are conservative in their tastes who are concerned that we don't abuse the fact that we have to deal with issues, that we don't abuse that simply to outrage and shock. We have to judge that carefully. We are subject to the same regulatory authorities as a commercial advertiser would be as well. Our commercials need to be approved in the same way.

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Finally, I was asked the question whether having this centralized control could in some way confine the creativity of what we do and I hope probably the best thing to do was to show some work because if I just stand here saying we're very creative it's like a comedian standing up and saying I'm very funny without telling any jokes. So I've tried to select a reel of commercials to show and I now have to speak for about fifteen seconds, this is my queue to air, here we go, some queue for my selection to come up. We've - there's the first. I was gonna say before that started, that was actually shot on a camera phone, that wasn't that some strange technical glitch that we're getting there and it's obviously one commercial and a number of campaigns promoting boat safety in the UK in the same way that you have them here.

The next commercial I want to show is one of a few from the Department of Health and this one is our current sexual health campaign and it's promoting the use of condoms as an essential items. Next please. So that's the condom essential whereas the current campaign, obviously trying to de-stigmatize the carrying of condoms. And again, if you think this is because the British are legendarily tolerant about sexual behavior, it's not. There's been a huge change in the UK over the last twenty years and maybe since AIDS came onto the scene and the fact that now it's acceptable to say that, look, this behavior is going on whether you happen to like it or not.

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Whether you happen to approve it or not. It's allowed us to talk about the issues openly.

The next commercial, also from the Department of Health, those in fact an anti-smoking commercial, but it shows a surprising side effect of smoking. I do realize with that one I probably am reinforcing some cultural stereotypes about the British. The next spot is also from the Department of Health. It's a part about of a number of long running campaigns against drug abuse and I don't know if it's the same problem here in the U.S., but the strains of cannabis that are currently popular are immensely more powerful than used to be the case in my youth. Friends told me that and I never actually inhaled. And so again, we try to find a new way of suggesting that the damage that could be caused. And you'll notice this is set in a shop. We actually set up a real shop that people could visit when you see this one. So the next one please.

And Frank is a – you notice that it's deliberately got no hint of government branding on it. Without being secretive, when you go onto that website you don't see that this is any form of government message and it's supposed to be a neutral environment where people can get objective advice. The website is absolutely brilliant. I mean, it's programmed in some genius way that I don't understand, that when you go online you can actually get somebody speaking to you and it comes up on

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screen as though it were some sort of robo. It's known as Robo Frank in the trade.

The next spot is from the Department for Education and its part of a long running campaign for adult learning, adult literacy, and adult problems with numerical skills are still frighteningly high for a country like Britain. And we've literally, in this campaign we've tried to characterize the demons that people have and bring to life the voices that people hear which give them the reasons not to try and deal with the problem. So we can see that spot please.

I notice we're sort of jumping from subject to subject, but part of what I was trying to do was give you just an idea of the range of topics that we deal with. The next one is from Her Majesty's Revenue and Customs, which is our equivalent of the IRS and despite having Her Majesty in front of the name it has a similar role into the IRS. But this one was for once was giving out a new benefit for the Child Trust Fund, which as I recall was an idea that was widely discussed in America, with the idea of the government setting up a savings fund for every newborn kid. And this is one of the [Inaudible] films for that scheme. That was one example where it's extraordinarily important to get the tone of voice right because that would have been the kind of message that could have easily been seen to contravene the guidelines I read out just a bit earlier. It would have been all too easy for it to be the government party

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simply boasting about how it was giving money away to the voters. So we had to make it very, very focused on the potential for the children.

The next one, obviously quite a large amount of work we do, but I think a much lower proportion than in the total public advertising in the U.S. is on military recruitment. But I picked a rather older commercial which is part of a long running campaign just because I think that even in military recruitment you can look at it a different way and try and challenge some of the conventions. Obviously, in recruitment advertising the obvious thing to do is to talk about the benefits of the job. And if you're joining the Army it's the patriotism, being part of a team and in some cases a spirit of adventure. This all seems perfectly reasonable and it's obviously absolutely ludicrous. Everybody knows that if you join an Army you're subjecting yourself to dangers, your subjecting yourself to great challenges and clearly the stronger motivation is to say if you take up this challenge that's will gives you the satisfaction in the job, not working as part of a team, which you could probably get perfectly well working in a merchant bank. So at the same time, on this one we're also trying to feed in another message about the – for ethnic recruitment into the Army. So we can see that one now.

That's only one of a number of spots in the campaign, it's obviously the bleakest, but I thought it was quite

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extraordinary because it's the first time I think that ever a wounded soldier had been shown in a military recruitment campaign. And obviously, like all these spots, it was very fully researched as I mentioned earlier and people obviously realize that it's the honesty of these campaigns. And it applies to a lot of recruitment campaigns for other popular workers as well. People do them because they are tough jobs, not because they're trying to pretend that they aren't really doing it for some other reason.

These are all – everything I've shown you so far have been commercials. The final film I want to show you is not technically a commercial. When I showed you the earlier chart comparing the amount of donated air time with the amount of paid for air time, we classify the – we don't call the spots, the films for donated air time "commercials" because they're not. They're technically known as public information films and also there, the COI commissions them directly and it always has done in order to separate it from the commercial sector. This one is currently on air. It's about the biggest issue in the UK currently, which about climate change, it's about reflect the English traditional obsession with the weather. But I think it's probably because it's finally become a massive issue in our country as well as yours and thanks partly to an ex-Vice President of the United States. So the next spot.

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Well, that was just a small selection across a very wide number of campaigns that we run. I hope you don't feel that you saw the Stalinist hand stifling the creativity there, but if you did you can tell me later. So obviously, I know I've skimmed across quite a complicated organization, quite complicated setup and I'm very happy to answer questions later on. So thank you.

VICKY RIDEOUT, M.A.: Thank you so much, Alan. That was just great to hear from you. What we're going to do now is have our discussion with the panel. I have some questions for them, but there's also plenty of opportunity for people in the audience to ask any of the speakers or panelists any questions you want to, so please just try to get my attention if you have a question and let me know. But Kathy Crosby, I wanted to start with you from the Ad Council.

I think probably everybody here knows this, but could you just take a minute and give us a quick description of what the Ad Council is and how you guys do your work with the U.S. government?

KATHY CROSBY: Sure, absolutely. Thank you very much for having us here and I think that after listening to your discussion Alan, I think that we have grown up in very parallel paths. We too are over sixty years old; we were formed as the War Advertising Council. We were requested to essentially create ourselves by the President at that time to help engage

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the American public for really critical war issues. So many of our campaigns were developed to really help support the war, whether it was loose lips sink ships or it was either riveter war bonds, victory gardens.

So, and we really stuck around because I think that it was determined at that time that advertising really could do a tremendous amount to change the social norm to engage the public on issues of major social importance. And so our mission is really from the Advertising Council standpoint to pick a select number of issues and to, through the power of communications and social marketing, to affect change and positive momentum. So everything we do has a core message. Everything we do at the end of the day is about changing the social norm. It's about getting people to think differently and to act differently on a core set of issues. So I think that from that standpoint we are very, very similar with the prior presentation that we just heard.

We, as our model, we are a not-for-profit entity. So like every other charity in America, we fund raise. So I think a lot of times people think that we are government or quasi-government, that's not the case. We are not-for-profit and how we operate is we galvanize the services of our founding industries. Those being the advertising agencies and the media companies and our motto is somewhat unique; it's really three fold. The issue expert would be the funding organization and

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in this case the government agency or the not-for-profit, like the American Cancer Society, the American Lung Association. So you've got the first step of the wheel is the funding, who is really the campaign expert. You've got the Ad Council, who is the social marketing expert. And then you bring in the advertising agency, who is the communications expert. And our advertising agencies do everything pro bono, so they are donating their time and services for free. And then what we do is once we have a campaign, we galvanize the media industry to support that campaign through donated media.

So we – every one of our campaign goes out to over twenty-eight thousand media outlets and they donate their time and services to us for free which is, I think, a pretty big difference because our model is almost always donated media. We have tremendous partnerships with the federal government. Right now the Ad Council has over fifty campaigns on our docket of which at least a third are with federal agencies. So everyone from the Department of Justice, the Department of Defense, the Department of Homeland Security, the Department of Energy, Department of Health and Human Services. We have many campaigns with them obviously and one of the first things I heard when I got to the Ad Council about five years ago is it's really a world of competing sorrows. And if you think about it from that standpoint we have many, many messages and they really focus on three primary areas; health and safety,

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education, which is a core component, and then community, of which things like civic engagement, global warming would fall into our community areas.

Some of the things we've tackled through the decades I'm sure you're very well aware. We've handled everything from forest fire prevention to awareness on polio to discrimination to AIDS awareness to obesity prevention. So we really cover the gambit of issues. And as I mentioned a moment ago, we distribute to over twenty-eight thousand media outlets and let me just give you a perspective of that, because I think this is very different than the model that you just presented, Alan.

From just the broadcasters, so I'm talking local television stations and local radio stations, we have over fifteen thousand local broadcasters and as the Commissioner mentioned earlier, in two thousand six they just reported the numbers that of those fifteen thousand stations they donated public service announcements in the equivalent of ten billion dollars. So if you add on top of that another five thousand, network cable stations and local cable stations, that's twenty thousand stations in America and we really - what that means to us in the Ad Council perspective is we have twenty thousand paths leading directly into the hundred million homes in America. So just to kind of frame it in terms of the universe in a scale that we play on. And in terms of donating media, I think for the year two thousand six for all of our Ad Council

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campaigns we're looking at almost two billion dollars in donated media. So to give you a perspective of that, that if you look at the top twenty-five US advertisers, that puts us smack dab in the middle, roughly about number twelve. So we are just behind Ford and Walt Disney, but above GE and McDonalds. So just a frame of reference for the power of what we would see as donated media and the tremendous commitment on behalf of the media companies who support the issues that we oversee.

But one thing that's really important to notice is that, and you mentioned on this, the media landscape is changing dramatically and it's completely fractured and I think one of the benefits of our system is that we have the ability to communicate to people to almost everywhere they are, even down to a sugar packet or to a napkin on an airplane. So I think that from our perspective, we've learned that we have to adapt and grow and new media is a huge focus for where the Ad Council is nowadays.

And finally, let me just end with everything we do is completely measurable. I mean, we don't have sales receipts. So at the end of the day I can't tell you how many McDonald's hamburgers we've sold, or Happy Meals or airline tickets. So everything we have to do has to be steeped in research so we have comprehensive research and tracking studies that will establish the benchmark levels before the campaigns are in

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place to understand what do people currently think about the issue of global warming, what's their awareness of it, what actions are they willing to take and then we measure those over time, changes in awareness and behavior. Because at the end of the day we at the Ad Council, at least from my perspective, are really about changing the social norm and convincing people that it's not okay to drink and drive, that it's not okay to not wear your seatbelt, that it's not okay to hit a child. So everything we do comes from the perspective of either trying to save a life or improve the quality of life.

VICKY RIDEOUT, M.A.: Kathy, let me just follow up for a second. When you talk about all the fifteen, twenty thousand television stations and all of that. How much, given that you are relying primarily on donated air time, how much are you able to target your messages so that if it's say a campaign aimed at tweens you're able to make sure your time – that the messages that are aimed at tweens are actually in the shows that the tweens see?

KATHY CROSBY: I think that's a great question. I think it's kind of a misunderstanding of donated media. I think people think that, "Oh, television spots just run in the middle of the night." And while certainly they do, we've been able to establish through very comprehensive measurement and tracking systems that the majority of our PSAs, seventy percent or more, run in very good day parts and they run in times when

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people are likely to see and hear them. So when it comes to really specializing and narrow targeting against, like say a tween in your example, we can be able to see exactly what spots ran on what station during what day parts. And so while we have to understand that public service – chances are you're going to reach a lot more people than your desired target, that's just the nature of this business. But we have really tried to create as precise a science as possible and as comprehensive of a media outreach program as possible to go to the media stations and say "This spot on drop out prevention is critical for a fourteen to eighteen target audience and won't you please help us get this message out there?"

So we work very comprehensively with the person at the media station to say "This is where the spot should run, please help us."

VICKY RIDEOUT, M.A.: I see. Okay. And then what about issues of – like the coordination of things like the message testing, the formative research and that kind of thing. Given that it's individual clients coming to you or individual campaigns, are you able to at all share things like, "Well, we did some research on tweens..." to stick with that example, "...for this smoking campaign." And so now we can use that information to help inform this HIV prevention campaign, or something; or childhood obesity campaign?

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KATHY CROSBY: We try to do a lot of best practices studies among our current clients. And so often times if we – I’m going to give you an example, I think is a good example of that. One of our clients is with an agency within health and human services. It’s a brand new client and it’s all about patient empowerment. It’s trying to encourage people who are currently using the medical system to become much more engaged advocates on behalf of their own healthcare. And we did very comprehensive research for that and we also have another campaign that is sponsored by the American Lung Association, the American Heart Association and the American Cancer Association. And we were able to bring both sets of sponsors together because at the end of the day it’s really about getting people to have better metrics for prevention for long term healthcare. But also, to try to get people much more engaged. And so we were able to bring both sponsors together and share best practices, share research. So there is some of that that happens, absolutely.

VICKY RIDEOUT, M.A.: Final follow up. Just remind me again. What is the dollar amount that either a government agency or a non-profit needs to be prepared to spend to become a client of the Ad Council.

KATHY CROSBY: We usually ask for at least a three year commitment because this is social norming and it is donated media. So we like to have at least the knowledge that we’re

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going to be able to be in the market for at least three years. And we usually say roughly two point four million dollars over three years. Some of our government sponsors spend more, some of the spend less. Some of our not-for-profit sponsors spend more, some spend less. But that's usually our rule of thumb, two point four over three years.

VICKY RIDEOUT, M.A.: Great. And Bob Denniston, you oversee I guess the biggest government campaign on the anti-drug campaign aimed at young people. Can you - you guys have a very different mode then. Tell us a little bit about how you work with ad agencies and media companies and how it differs from what the Ad Council does and why you do it the way you do it.

ROBERT W. DENNISTON, M.A.: It is a very different campaign. It's really issues oriented funding from the United States Congress to help reduce and prevent teen drug use. It's a paid campaign and our original budgets, about eight years ago, began at a hundred and ninety-five million dollars a year. It's now a hundred million dollars a year this year. Most of that is for advertising. The Congressional expectation was it would be a paid media campaign and so our amounts proportion of dollars going to time and space about 75-percent over the years. We spend a lot of time and energy on research. For example, we re-launched our youth campaign; they're a principle target audience, about fifteen months ago.

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We spent about eleven months doing research from concept to copy testing, to launch. We rely on the Partnership for a Drug Free America; one of my colleagues is here. For most of the creative, they in turn recruit advertising agencies to donate their creative expertise. We reimburse for out-of-pocket expenses and testing and they provide most of the ads that go on the air, print out of home as well.

Because we have a fairly large budget we're able to get very high levels of exposure. Right now with our youth campaign and we've had to cut back on our appearance campaign because of budget cuts over the years, but right now for our youth campaign we're averaging about eighty to four. That is eighty percent of youth reach four times a week, which is a very heavy level of campaign. We do require 100-percent donation from media companies where it's basically buy one get one free and it's high quality time. And we have exceeded a little more than an eighteen months ago one billion dollars of value in media time and space donated, which is really terrific. I think the last quarter we averaged about a 107-percent. So we're really at media levels are very, very high. Our principle message focus for the last three years for youth has been on marijuana for some of the same reasons you saw in Alan's message, is that marijuana is a serious drug with serious consequences and it's different today than it used to be. We've gotten a lot of criticism for that. We get a lot of

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criticism for the campaign, among other reasons, for not focusing on underage drinking, which by most measures is much more serious than marijuana use or other drug use.

So we have spent a lot of time and energy on testing and tracking. Right now, for example, we interview about one hundred and forty teens each and every week to track awareness of the campaign, change in attitudes over time and we see those little bumps in the road between perception of risk and peer disapproval, which we know from thirty-one years of monitoring the future data, tends to drive use rates. But we're also dealing with a different generation of teens today. That was one of the reasons why we created our "Above The Influence" campaign. So we employ people such as Peter Zoto [misspelled?] from Teenage Research, Ltd. to give us insights on how the teen audience has changed, not only in their attitudes very much more tolerant of youth drug use these days, although not so much of negative consequences of drug use, but also their changing media habits; we really keep on top of.

One of the real [Inaudible] to the campaign is our media buying company; Footcane [misspelled?] Building is our ad agency. Fleishman Hillard is our PR agency. The buying agency is very smart. Increasingly they're able to pinpoint those youths, so we're really reaching the eyeballs most effectively. A lot of adults say, "I never see your ads anymore on television." The reason is we're very careful in our

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segmentation, so if you are seeing our ads you're either watching too much teen television or better still you're monitoring your teenager's use of the media, which is a good thing. So we're really trying to get those eyeballs. Shifting out of broadcast mostly to cable and about doubling our internet presence [Inaudible].

VICKY RIDEOUT, M.A.: Well, I'm sorry, you may have just said this, but when - does the partnership, and do you guys rely on donated services from the advertising agencies or do you pay the ad agencies?

ROBERT W. DENNISTON, M.A.: We get the donated creative services from [interposing]. For example, White and Kennedy has been working on a campaign for us out in Portland, Oregon. They're the company of record for Nike; others really understand the youth audience. So we cover the copy testing, the research testing ourselves, plus out-of-pocket expenses in production and then tracking of course. But the donated services are provided by the ad agency and of course by The Partnership For A Drug Free America, which recruits and supervises the production process based on our common understanding of what the right brief should be.

VICKY RIDEOUT, M.A.: It's interesting to me that in both cases it's voluntary organizations of the advertising industry that have come together. The Ad Council is

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essentially in that industry organization as is the partnership for a drug free America that are donating services to -

ROBERT W. DENNISTON, M.A.: Occasionally, rare occasionally, the ad agencies are not able to come up with creative in time so we do what we call "gap advertising", we actually pay for creative services. But that's really the exception. We do some print and some broadcasters.

VICKY RIDEOUT, M.A.: All right. Bob McKinnon. You worked on the government run VERB campaign, which was conducted through the CDC and I think you generally had a pretty positive experience doing that. But you, I know, have had a lot of frustrations with the way government funded campaigns are handled in general and can you take a second and just tell us what your concerns are?

ROBERT MCKINNON: In some ways, VERB is a bit of a microcosm of both what works in our system and what's dysfunctional. On one hand the nation saw an issue, which was childhood obesity and by extension getting kids to be more physically active and they had an appropriation to create a campaign that would address it. But at the same time a lot of the political aspects that Alan said they try to avoid certainly infected our campaign development, even to the extent that at some point once the Congressman who had sponsored the campaign had retired and the VERB campaign was sponsored by a previous administration, that another government organization

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stepped in and said they want to do their own very, very similar campaign where there was very little that was done in terms of shared resources and it was much duplicated. And then I think that the problem there was that from a VERB perspective you had a campaign that had rigorous evaluation that had exceptional results and that died an unfortunate death because of political expediency.

As it relates to our overall system, I think we have to ask ourselves a couple questions. I mean, what's great about this session and the people who are in this room is that we're joined by a common belief, which is that communications can create change. And the question is how do we go about it and are we truly committed to that? I think it's interesting that we live in a society where it's completely acceptable to spend a billion dollars trying to elect one man to run this country and that the worst -

VICKY RIDEOUT, M.A.: Or woman!

ROBERT MCKINNON: Or woman, sorry. Is anyone here from Clinton's office? You'll get me in trouble. Thank you. But it is interesting that we'll spend one billion trying to elect a person to the highest office and that will dwarf the total amount that we'll spend convincing the rest of our citizens on really important messages and we have a lot of everyday issues that require everyday solutions and we do not address them in a way that I think that from a communications perspective we

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could really suggest would be effective way to go about creating a marketing or communications campaign.

I think it's fascinating in hearing some of the conversations here, I'm not prepared to get into a debate about a system that's largely functions on donated air time versus paid time, but I'll throw this out there. It's interesting that we commonly suggest that, no offense Alan, that sometimes the UK can be considered sort of a nanny state and we are this sort of free market, capitalist sort of system. Yet, they are the ones who are out there embracing the free market reality of communication by paying communications agencies, by buying time and letting the market forces really allow themselves to play out in terms of developing campaigns that have success. And we on the other hand try to largely create campaigns that come from expectation of the largest media companies, which I think is a really strange way to look at a government that otherwise sort of really expounds the benefits of free market capitalism. So I think it's interesting in terms of when you look at exactly what we say and when we choose to communicate something that we feel is important, how we do so. And it seems that we have a great deal of passion for communicating things that have to do with electing people or recruiting people into our military and very little else.

VICKY RIDEOUT, M.A.: Well, what do you think would be a more effective model for – besides having the government pay

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to buy the air time, which I think is a different issue. But in terms of how we go about deliver in public service campaigns. I mean, if you could wave a magic wand and have the government adopt any system, would you implement the system they have in the UK here?

ROBERT MCKINNON: I think there's a lot of benefits to the centralization that Alan suggested. I'm not saying go out and add another bureaucratic element to our government, although I think Alan would be the first to tell you that the efficiency they see just in the procurement process alone pays for the operation of their system. What I would suggest is I think that we need to ask ourselves the questions to the government, what do we find important to tell our citizens? And I don't think that there is a top down consensus amongst the departments of government in terms of what should we be telling our citizens.

So what I'd like to see is something where – what we have right now is sort of a lot of things that are going on and sometimes if you're lucky enough you can fund an Ad Council campaign for two point four million dollars and maybe have a couple million dollars where you go out and you try to work something on your own. These are bottom-up things. That's how you get a government that has seven different federally funded diabetes campaigns. If they were working together it would actually have much more promise.

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I think that we have to ask ourselves is what are those things that as a government we find really important and prioritize them and find the ways to develop a campaign that truly will address them and I am a proponent largely of paid media versus donated because that's when we know exactly what we're getting, we're able to employ the best of the best and we're able to have a lot of accountability not just in terms of donated time, but actually audience measurement in terms of knowing what we're buying and we're getting.

What I would suggest is, I was talking to Alan about this last night, wouldn't it be great if that each of the major departments in our government at the beginning had a hundred million or two hundred million that was apportioned to them for communications projects and they were able to work with Congress with the administration to prioritize what we need to talk about. Whether it was obesity and health, whether it's the environment in terms of things we can be doing to help fight global warming, etcetera. And I think that that would be the beginning of a good discussion about what kinds of things we should be talking about as a country and how we can leverage the private sector to really make those things a reality.

VICKY RIDEOUT, M.A.: It does seem to me that the biggest challenges we face in this country are the amount of air time that is available to divvy up between all of the campaigns that one wants to do and policymakers deciding which

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campaigns they're gonna fund, if any. And how much money they wanna donate to them and that in some ways whether or not there's an agency coordinating those efforts is actually secondary until we get past those first, whether there's either gonna be donated air time in sufficient quantities to undertake these messages or money to purchase. And I guess I would ask Kathy maybe if you can give us an idea of what's going on with television donated air time.

The last time the Kaiser Family Foundation studied this was back in two thousand and two I think, and we found that of all the air time on the broadcast networks it was about a half a percent of air time was dedicated – donated to public service advertising; 25-percent of air time was spent on commercial advertising and half of one percent was donated to campaigns. And if I'm correct, the amount of donated television air time that you guys received from the industry has actually been going down for the last couple of years. Can you give us an idea of what's going on with that?

KATHY CROSBY: At a very top level because I'm not as well versed in it as you are. But based on the numbers that you just gave, that's my understanding, but I do think that there has been a tremendous increase in the amount of donated time coming from the cable stations. And I do think that the piece of pie that's coming from the broadcast television stations has also grown at a lesser degree. So I think that

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we're seeing, at just the Ad Council, a higher percentage coming from the local broadcasters and the local cable companies. So I think that I'm in agreement with what your statement just was.

ROBERT MCKINNON: Vicky, can I just add something?

VICKY RIDEOUT, M.A.: Yeah.

ROBERT MCKINNON: I think what's interesting about that, and I think that kudos to the broadcasting industry for doing this, is that there's been a rise lately in broadcasting networks, cable and networks alike sort of doing their own initiatives, whether it's Nickelodeon "Let's Just Play" or ESPN with some of the stuff they're doing for increasing physical activity. And I think what you're seeing there is that the recognition within these networks that there are issues that if they don't address will have a negative impact on the future of their brand or their network.

And as such, again, you see a free market mechanism in place for the reason why they're involved and I think we need to encourage more and more of that. The Weather Channel, interestingly enough, just came up with a really fascinating project they were doing on climate change, which makes such intuitive sense in terms of getting them to show the real relevance of some of the things we're seeing in the environment. I think that we're going to see more and more of that. At the same time that's going to put an increased burden

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on their ability to donate more time because they'll have their own initiatives.

VICKY RIDEOUT, M.A.: Right.

ROBERT MCKINNON: And that's why those sorts of things in combination with a more aggressive sort of paid media approach, I think ultimately allows truly the free market to operate in a great way. We just did a minor initiative with the FDA, very small budget, less than the typical Ad Council apportionment. And we went to the major sort of kid advertising networks and it became a competition amongst them for the business and the exclusive right to work with the FDA on this project and that was again, another example on using the market forces for public service good and the more and more we can do that I think the better off it will ultimately be.

VICKY RIDEOUT, M.A.: Sorry Kathy, did you wanna say something?

KATHY CROSBY: Just a quick response to that and then I'll turn it over to Bob. I do think that, and I can only speak from the Ad Council model, I'm obviously not a representative of the U.S. government. I do believe that it would be very hard to quantify the number of social ills and I think that the way that our system works, especially the way the not-for-profit system works is that everybody has an area of expertise and everybody has an issue that they're trying to create change on. And I think that our system does afford the

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opportunity for many more issues to be focused on, especially at a local level.

And one of the things that we know most inherently from the media companies that we work with is they are very closely tied with the critical issues in their community and whereas the Ad Council has fifty campaigns that are national in scope, but obviously drilled down to the local level. There is a huge need at the local level for the local humane society to be able to run public service announcements for the local battered women's shelter, to be able to run announcements. And so I think that there is a tremendous opportunity working within our system to cover many more issues and especially make the issues relevant to the core target demographic within a viewership area. So I would just kind of offer up a slightly different point of view to the one prior.

VICKY RIDEOUT, M.A.: But if there was a taxpayer funded pot of money to do the national issues, might that even be better for the local issues because there would be less competition for the donated air time?

KATHY CROSBY: Sure. I mean, I think in theory that would be a phenomenal opportunity. But I think the reality is is that communications, and we know it in the for-profit brand if any of you work in the for-profit brands, communications are very elastic. And so when your margins are receiving a lot of problems and you're not selling your product at a high enough

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rate, one of the first things to go is your advertising communications, which we would say in the advertising world that's the worst thing to happen. But I think that when you figure out all the problems that we're facing, communications probably does not rank as high on the government's agendas or priorities.

VICKY RIDEOUT, M.A.: Bob?

ROBERT W. DENNISON, M.A.: Perhaps it does in some corners and I think we pointed out some limitations of public service campaigns, even paid campaigns. But another one I don't think we've spoken to yet is the fact of the matter is that most campaigns are aimed at individual level behavior change as opposed to policy level. A very controversial area and a researcher that's looking at all the alcohol literature said basically that popular approaches are not effective and effective approaches are not very popular. By that they mean there's a lot of public service advertising and underage drinking both aimed at teens themselves and their parents. Yet we know all the evidence suggests there are much more powerful approaches; increasing excise taxes, reducing access and availability.

In many ways I think public service campaigns are looked at a quick fix that won't be terribly controversial, so you really don't have to address some of those underlying issues. Whether they're root causes, very hard to address, or

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rather they might be the obliquity of the product availability whether it's alcohol, tobacco, prescription over the counter drugs, etcetera. So in many ways I think campaigns are looked at as a surrogate, a trivialization of meaningful change.

VICKY RIDEOUT, M.A.: Alan, a lot of people in this room are from non-government organizations and I think probably we're wondering what impact does the existence of an agency like yours or the budgets to purchase air time have on NGOs that are trying to do public education campaigns in the UK. I need somebody to turn their mic off so Alan can [Inaudible].

ALAN BISHOP: I think it's probably one of the lesser differences between the two countries because the individual departments they are the ones who would be responsible for any partnership with NGOs. I'm not saying how much that happens or not, it's not the role of the COI to organize those partnerships. So though obviously we try to – when NGOs are working with departments, as long as there's public funding there, we can act on behalf of those NGOs if they want us to, which sometimes is very attractive to them because obviously we can get – again if we work in a paid for environment we can get better deals.

VICKY RIDEOUT, M.A.: But what about NGOs that aren't working with a government department, that just wanna run their own – I'm a breast cancer organization and I want to run a

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breast cancer prevention, public service campaign and get media companies to air it?

ALAN BISHOP: They will not be able to do that through donated airtime.

VICKY RIDEOUT, M.A.: They can't do it anyway?

ALAN BISHOP: No. And again, I don't know whether it's a historical or a cultural difference, but there isn't the same tradition of the media companies donating air time and space in the UK.

VICKY RIDEOUT, M.A.: So any donated airtime that there is, which look like it's about a fifth of the total of your budget, goes to the government campaign?

ALAN BISHOP: That's right, yet.

VICKY RIDEOUT, M.A.: Okay. And when you talk about working with the government agencies sort of on the messaging of the campaigns – one of the things I can – I'm interested in hearing a little more about how that works because I can imagine if I was at HHS and I was working an HIV prevention campaign, I would say, "I know better about the messages I wanna have on to encourage HIV testing and I'd rather work directly with the Ad Council or directly with the ad agency, rather than going through a government agency that's also focused on military recruitment and stuff like that." How much control do the departments have over the messaging and how do you work with them?

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ALAN BISHOP: If they choose to work like that they can. Given that conversation I would say, "Sure. Go ahead. Would you mind me having a look at the brief?" And as you might expect, there's often a contribution that can be made when you're looking at it from a wider perspective and not just looking at people say as patients, but you're looking at them knowing all the other things about them. And obviously we often give good advice on how the campaign is executed technically.

VICKY RIDEOUT, M.A.: Okay. And I want to say if people in the audience have questions please just raise your hands and we have folks in the back with microphones. Patty? Hang on just one sec for the microphone. Thanks.

PATTY: I just had a question if whether anyone on the panel had any thoughts about the impact of media consolidation on public service advertising? As Commissioner Tate mentioned, the FCC's considering what to do about the existing media ownership rules and whether they're going to change them in any way. And I guess my question is I know the NAB makes the claim "Let us own more because then we'll be able to do more in the public interest." But yet at the same time it seems like the amount of time broadcasters are donating is going down and in an ideal role you could say, well, the idea of ownership of broadcasting cable, if someone was to take a message and be able to put it out to a much wider audience, ideally would be

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much more effective, but it doesn't seem like that's the case. And I'm was just wondering if any of you have seen anything happen as a result of media consolidation and the impact on public service advertising?

VICKY RIDEOUT, M.A.: I have. The Kaiser Family Foundation works with Viacom, a consolidated media company, and in that case it's actually worked to the benefit of the issues that we've worked on with them. We've had a partnership with them for a number of years to work on HIV public education campaign and it's been able to be very well coordinated across the different outlets. The broadcast networks of CBS and cable networks, MTV, BET, VH1 and so on, as well as across non-television platforms online and so on. And so it can work to an advantage and I think we've sort of maximized the space for the messages, but others may have a different view.

KATHY CROSBY: I would also like to second that. I think that we always try to look at things as a glass half full and so an example of what we've done in terms of consolidation is working directly with Disney as a media property and as an entertainment company and they have partnered with us on several public service messages on behalf of our government clients; Smokey Bear and Bandy, Booster Seats and Cinderella, Library of Congress and The Chronicles of Narnia, in terms of perpetuating reading. And one of the things that has been wonderful about our partnerships with Disney is it's truly a

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cause marketing partnership and they are helping us to get the messages run on the ABC synergy channels and the Disney channel, but also they're helping to promote us in the Walt Disney World parks and in their hotels. So as we see things really move much more cross platform, we're learning to adapt and really try to utilize those cross platform opportunities. So we too have seen it work to our advantage.

ROBERT MCKINNON: If I could add, it sort of speaks to a broader question which is how each of those companies or holding companies look at corporate social responsibility. So if they look at corporate social responsibility as something they think that they should do to be a good corporate citizen then I think that'll have some limitations. If they look at corporate social responsibility as something that's integral to the health of that corporation then I think that you're going to see a much full bodied approach to treating with it.

And I think that at the end there's ways to measure and look at what they're doing and if at the end of the day if you see a trending line with increased consolidation, but lower time being given or donated or used for those purposes, then all the interesting little great programs that they may be doing sort of belie the overall trend. And I think that's something that needs to be looked at. I think the other thing to just sort of add is that we should try to standardize the way in which we evaluate the commitments that companies make.

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And there's a lot that's said in terms of airtime or dollars or those sorts of things and I think those are difficult measures to get at, sometimes arbitrary. I think the true measurement that you need to look at is audience figures. Something that is readily available through Neilson, something that we could potentially sort of like really show as a barometer for what individual stations and larger companies are doing. And it's sort of gets more at the question in terms of what's really being given and allows less sort of room for trying to promote the extent of ones involvement where maybe it's sort of is not as accurate as it looks.

ROBERT W. DENNISTON, M.A.: Another facet of this is earned media coverage, media economics have meant a lot having to do with local ownership. In some cases we've seen local outlets, locally owned outlets, magnify or multiply the purchase time by four or five to one, I think we've heard about that earlier. But in terms of earned media, I think we're finding it increasingly difficult because there are fewer and fewer journalists covering the beat, whether it's health or whether it's drug issues or whatever else.

So before we begin our focus on marijuana, we did a news media content analysis and found that only 7-percent of all the news stories touched on the harm of marijuana use. So part of our effort on the public relations side is to rebuild that by getting more and more earned media coverage in market

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by market. But it's so difficult in part because the owners are somewhere else and they're not so attentive to local issues.

ROBERT MCKINNON: One last thing to add I think is something that hasn't been sort of looked at a lot is I think we should also try to encourage ways from an incentive perspective to provide, whether it's tax incentives or other things, where media companies are actually rewarded for this kind of behavior. So it's not just something where they're being asked to do it out of good will, but there's a real business reason and a financial incentive to do so.

VICKY RIDEOUT, M.A.: George, did you have a question?

GEORGE PROLOV: I'm George Prolov [misspelled?] with the Ad Council in New York and thank you. And Alan, I had a question for you, it's sort of a two part question. You mentioned the difference between the campaigns that are supported through the BBC and those that are through paid media. And I was just wondering how that differentiation is made and then I think it's sort of following up on some of the comments that Bob was making about this idea of leverage and is there any leverage used. It was typically, it was a - leverage was a strategy that ONDCP used initially with the paid media by that there was also a pro bono component that was also an equal that seems to have been gone away over time. But I was just curious if that - how that plays out in terms of the media's

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support of the campaigns. Is there ways that you can leverage your pay by?

ALAN BISHOP: They're interesting questions. The what we call the fillers, the public information films which are shown on the BBC and in donated airtime. Their within given categories for health welfare and safety topics and as I say, for whatever reason there hasn't been the same level of donated air time in the UK as here. However, I think it's also true to say that in the UK the commercial stations and those American stations which operate in the UK, I can put that delicately, are much more protective and much less inclined to give away air time for free, unless it's been within some say traditional areas of public information films.

And in the various discussions that there have been, they're cautious about responding to that leverage to give airtime pro bono because I think they're very, very cautious about what precedents they might be establishing for the future. I think probably in the UK we need to be more imaginative in the kind of ways that Bob was just talking about. Because otherwise you can just see some major conflicts of interest coming down the track. If you're a company like the Disney Channel operating in a country where regulation might simply come in with bands advertising to a major categories to young children, obviously you've got a major issue and there's probably gonna be some more win-win type

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discussions going on between governments. I don't just mean the UK government, but other governments and the media owners.

MALE SPEAKER: [Inaudible] BBC efforts and which get supported - I'm sorry - which get supported through the BBC efforts and which get selected for the paid by?

ALAN BISHOP: They're within things that were established years ago and have not accepted new things that come along. So if I'm just looking through the current range of these fillers that have been running and then for the environment, fire safety, anti-bullying, road safety, blood donors, organ donors, coastal safety, travel advice, crime prevention, disability. So a number of the categories which I've showed earlier on, such as recruitment campaigns which could be seen to be if not optional at least the will of the government to do it and not included in those kind of categories.

FEMALE SPEAKER 1: Can I - Bob Denniston. Is it the case that when you purchase time, I think that George was referencing this that stations have to donate a certain amount of air time to other non-profits besides your campaigns? Is that still -

ROBERT W. DENNISTON, M.A.: Originally that was the case when we had a hundred and ninety-five million dollars a year, we actually provided non-profits and federal agencies, state agencies too, with a share of the match. We no longer do

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that in order to keep up our reach of frequency levels. So that's been an issue over the years. We're happy to give time and space away, but the reduced funding levels simply did not make that possible any longer.

ROBERT MCKINNON: Another interesting way in terms of, I think the question also touched on the issue of leveraging. What else can you do to leverage the paid media? And I think what's interesting, what was successful with the VERB campaign for example, is that with many of the networks that you're dealing with, they are among the best marketers in the world and they have such great relationships with their audience and what we've been able to do is to apply the same kind of things that Nike would do with ESPN for example for what we did with VERB and Nickelodeon. So if Nickelodeon is extremely skilled at putting on local events for kids, then they actually ran our events for VERB. If AOL, it's a wonderful company in terms of designing and engaging people digitally, then they designed the VERB website.

So what traditionally has been called "Added Value" and is now sort of evolving in the more wholesale marketing programs, is another real advantage that you have when you're able to go and sort of leverage real dollars in the marketplace.

VICKY RIDEOUT, M.A.: Okay. There's a question back here and then, Keith.

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TERRY FORTUNE: My name is Terry Fortune, I'm with Meade Productions. A lot of us don't have a hundred and ninety million dollars or the kinds of budget VERB had. What kind of recommendations would you have for people who are doing let's say - and you guys have alluded to this - who are doing let's say a campaign within their city or within their region dealing with the kind of obstacles that you guys are aware of?

KATHY CROSBY: Is that question to me.

TERRY FORTUNE: To anyone who's willing to answer it.

KATHY CROSBY: So what I would recommend on the case that you're operating on a small budget in a very specific, confined region, one of the things you can do is go to a volunteer agency, advertising agency, in that area and ask them to take your campaign on pro bono. Often times advertising agencies they work on selling products, but I think they're passion is in selling ideas and so often times advertising agencies jump at the chance to work creatively on an issue that's really gonna make a difference and so there's tons of advertising agencies out there in every market that are very strong and strategic, so the first step would be to get a volunteer advertising agency to partner. The second step would be to create the advertising. And the third step would be to sell it into the media community and the best way that we've learned to do that is one on one relationships with the media community.

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And so you need to make certain that you can present your issue as something of critical importance to that city and then you can talk to the public service director or the general manager at the television, at the radio station, at the newspaper, and say this issue is of a critical importance to Atlanta because A, B, and C. Help them to understand how their support of your issue will help the constituency of Atlanta and then hopefully you'll have a campaign that can perpetuate.

ROBERT W. DENNISTON, M.A.: If I could add onto that. A lot of state agencies are now funding campaigns and even some private foundations as well. On the methamphetamine front, Tom Siebel [misspelled?], a billionaire in Montana, dedicated five point six million dollars to an anti-meth campaign, purchased media time and space, creative, etcetera. It's real anomaly, a real sort of thing, but the State of California is earmarking ten million dollars a year for up to three years for a meth campaign there. All but five state last year had budget surpluses. I'm suggesting that the federal government should not be the primary, maybe even the predominant, source of funding. But there are other organizations out there; state agencies increasingly, certainly on the drug and alcohol and tobacco side, but also private foundations.

ROBERT MCKINNON: In the spirit of giving as many options as possible, I think another sort of place to start is just to ask yourself who else is vested in the cause. And what

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that may lead you to, it may lead you to a national organization or someone broader who's already great work that you can partner. I mean, it's not always about just doing another campaign for another campaign. There may be great work out there that you can sort of already partner with. You may find people both in the media community and advertising agencies who either for personal or professional reasons are really vested in that issue. And I think that would be a great place to start because then you're working from an area of common interests and not sort of – not to say there aren't a lot of really well intentioned people in the world because there certainly are, but I think it's always good to start from a place where whatever you're doing is in the peoples best interest and the organizations best interests before moving forward.

VICKY RIDEOUT, M.A.: Keith, did you have a question?

KEIHT SCARBOROUGH: Keith Scarborough with the Association of National Advertisers. I actually had two questions for Alan. First, when your agency buys media time do you get a discounted rate or do you pay the same rate as regular commercial clients? And then the second question, do the broadcasters – do the media in England have any kind of obligation to provide free or reduced time for political campaigns?

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ALAN BISHOP: On the first question, we do not get any discount as of right. We have to negotiate it and set targets for a cluster of media buying agencies. We appoint a media buying agency for each medium. Sometimes a buying agency wins more than one medium. Because of the way that media is bought in the UK, and I can't quite remember how different it is from here, sometimes those buying agencies have got their own agency deals anyway, however, [Inaudible] that is the case. So that would not be technically possible for it to happen in that setup. So we are being measured in a commercial market against other big media buyers. And my brain is now going slightly soggy like that commercial -

VICKY RIDEOUT, M.A.: Do the networks have to donate time for political campaigns?

ALAN BISHOP: They have to give a certain amount of, a defined amount of free time and defined periods, like collection periods for the political parties, for free. They don't get very high ratings.

VICKY RIDEOUT, M.A.: We have time for one more quick question. Yes, Angela.

ANGELA: This is for Mr. Bishop. I was struck by the fact that one of your ads, you didn't disclose any governmental involvement at all. In the United States we have the general statutory obligation that advertisers - that the public is supposed know that they are being advertised to and by whom,

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and I was just wondering if that had – if you have anything like that and whether you had any problems because of the lack of – the public didn't know who was behind that ad?

ALAN BISHOP: The short answer to your question is, no, we don't have that obligation either for commercial efforts, obviously as well because it's got to be obvious for commercial advertisers. But if a commercial advertiser chooses to have a teaser campaign, as precursor to a future campaign where they do not reveal – they do not want to reveal who they are, they are allowed to do that and the government advertisers are out to do it. I'm sure though that if we tried to, for some purpose, we didn't have common public support, we'd be pretty soon – there'd pretty soon would be some statutory limitation on it.

VICKY RIDEOUT, M.A.: Well, I want to thank all of you for coming and spending this time thinking about what I think is a really important issue. I think there is a lot of places for us to go. Right now we've got a system that has kind of evolved over time into what it is now, probably without a lot of planning into something that's sort of part paid, part donated, part run through Ad Council, part run through other agencies, part run through the government. And perhaps it would behoove us to put some more thinking into the structure that we use for these campaigns, which I think we do all agree and Bob, excellent point that communication really does matter

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and there are a lot of really important issues to be tackled and media is a very powerful tool for making a positive difference in those issues.

I want to thank our panelists for being here today and especially thank Alan Bishop for coming all the way here to share your experience with us. Thank you.

[Applause]

[END RECORDING]