

Appendix B

CHILDREN AS CONSUMERS OF ENTERTAINMENT MEDIA: MEDIA USAGE, MARKETING BEHAVIOR AND INFLUENCES, AND RATINGS EFFECTS

I. INTRODUCTION: YOUTH AS A CONSUMER MARKET

American children's unprecedented spending power holds considerable appeal for marketers. Older children, ages 12 to 19, spent more than \$94 billion of their own money in 1998.¹ Younger children, ages 8 to 12, spent \$11.9 billion of their own money in 1997, an increase of 300% since 1989.² In addition, children spend money they receive from their parents or other adults. Including these funds, Teen Research Unlimited ("TRU") estimated in its semi-annual *Teenage Marketing and Lifestyle Survey* that children ages 12 to 19 spent more than \$153 billion in 1999, up from \$140 billion in 1998.³ The average teen spends \$56 of his or her own money and \$28 of his or her parents' money per week.⁴ Teens also influence substantial additional family spending by expressing their preferences for certain products or brands that their parents then purchase.

Apart from their spending power, teens are an important market for other reasons. Teens set trends, both for their peers and for younger children who emulate them. Teens are a "future market": by winning the business of a teen, a company may be able to create a lifelong loyal customer. They are an attractive market for entertainment companies, in particular, due to their heavy usage of entertainment media.⁵ The *1999 Roper Youth Report* confirmed that teens, in contrast to adults, are able to spend much of their money on discretionary purchases like movies, CDs, and electronic games.⁶ Of the \$140 billion teenagers spent in 1998, \$22 billion was spent on entertainment products.⁷

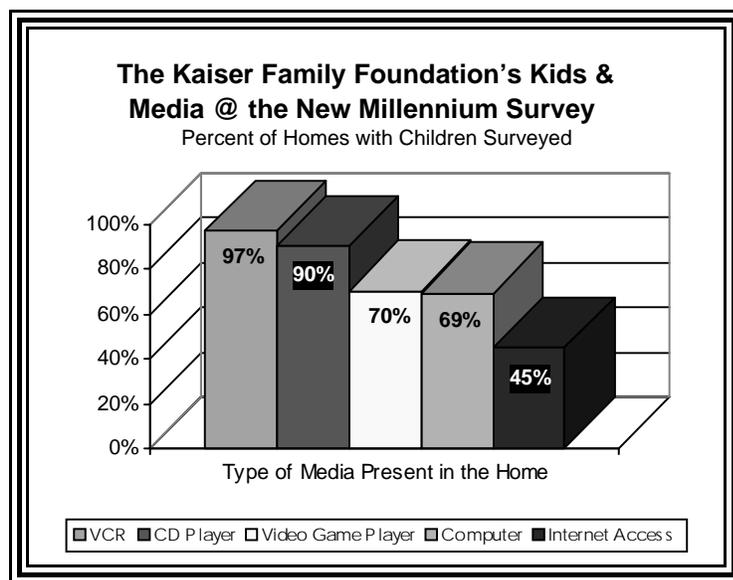
This Appendix addresses the relationship of children, especially teenagers, to the world of entertainment and entertainment marketing: (a) their use of entertainment media; (b) the influence of parents, peers, and advertising and marketing in shaping children's media exposure and consumption; (c) the specific techniques used by industry to promote its products to children; and (d) the potential influence of entertainment ratings on children's purchasing decisions.

II. CHILDREN'S ENTERTAINMENT MEDIA USAGE

Children today face an entertainment media environment that has changed significantly over the last three decades, when network television, radio, and the record album were the

dominant forces. Since then, new media have emerged to compete for audience share: cable and satellite television; videotapes; cable radio; cassette tapes, CDs, and mini-disk or MP3 players; video games; computers; and the Internet.

Children are avid consumers in this rich media environment, spending significant time with both old and new media. Data about children’s movie watching, game playing, and music listening habits illustrate the ubiquity of these media and their importance in the lives of American children. The 1999 Kaiser Family Foundation’s *Kids & Media @ the New Millennium*



Survey found that 97% of homes with children have a VCR, 90% have a CD player, 70% have a video game player, 69% have a computer, and 45% have Internet access.⁸

Moreover, results of the Annenberg Public Policy Center’s *Media in the Home 2000: The Fifth Annual Survey of Parents and Children*, show that 78% of homes with children have basic cable and 31% have premium cable.⁹

A. Entertainment Media Usage: Movies

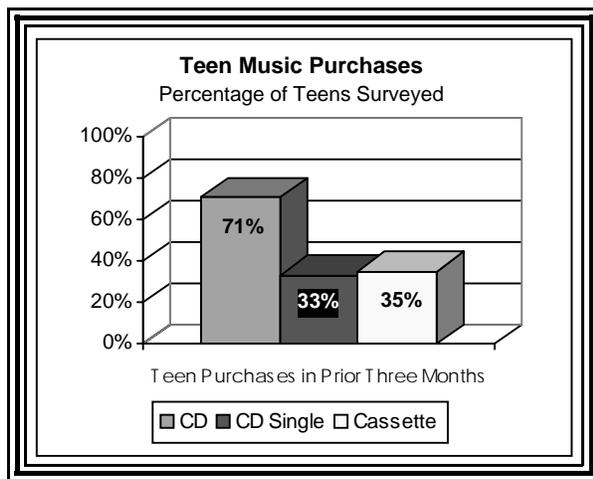
Seeing movies at the theater is a favorite social activity among teens. The Motion Picture Association of America (“MPAA”) estimates that although 12- to 17-year-olds make up less than 10% of the population, they purchase 17% of movie tickets.¹⁰ Roper Youth Report data indicate that almost one third of 13- to 17-year-olds report seeing movies in theaters a couple of times each month.¹¹ A majority (63%) of 9- to 17-year-olds find it “important” to see the latest movies.¹² “Tweens” (8- to 13-year-olds) spend the most time at the theater, on average, spending three hours per week.¹³ Action films are the most popular genre at the theater among youngsters, with comedy second.¹⁴

Home video watching is even more popular among children. Although nearly 18% of 8- to 17-year-olds reported that they had seen a movie on the previous day, 56% reported that

they had viewed a videotape the previous day.¹⁵ Three in five (62%) children ages 9 to 17 report that they watch a video once a week or more.¹⁶ Children ages 2 to 17 spent an average of 52 minutes per day watching videotapes.¹⁷ Action and comedy films are at the top of the older children's preference lists.¹⁸

B. Entertainment Media Usage: Music

Music provides the "soundtrack to teens' lifestyles," vying with television as a focal point of teens' interest.¹⁹ At times, children listen to music as a primary, or exclusive, activity. They also read, do homework, talk with friends, and engage in other activities while music plays in the background. It is not surprising, then, that the time children spend listening to music nearly rivals the time they spend watching television. Youth between the ages of 2 and 18 spend an average of one hour and 27 minutes listening to music each day.²⁰ This average increases significantly with age: teens 14 to 18 listen to music almost twice as much as younger children, 2 1/2 hours per day on average.²¹

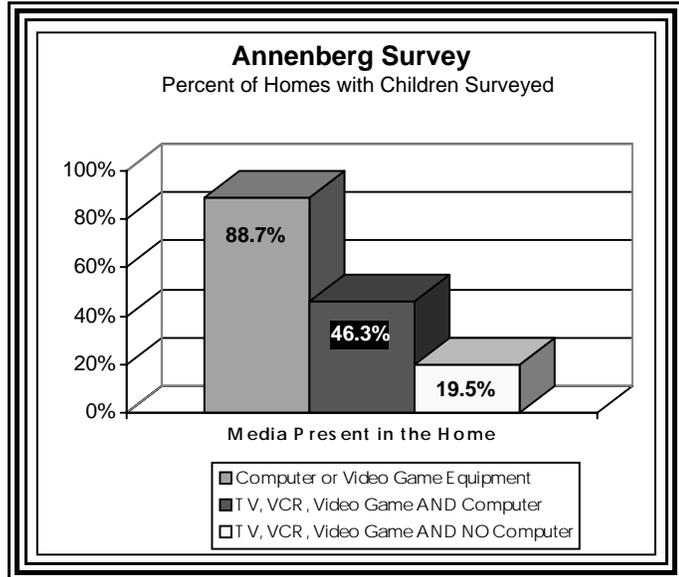


Children, especially teens, are active music consumers. One study reported that 71% of teens had purchased at least one full-length CD, 33% had bought a CD single, and 35% had bought a full-length cassette in the three-month period preceding the study.²² The most popular purchase for teens on the Internet is music.²³ Aside from listening to music they have purchased, youth listen to music by watching music

videos or by listening to the radio. The data show that youth use radio primarily to listen to music rather than news, sports, or other formats: regardless of age, music exposure time is always more than double the exposure to all other radio formats combined.²⁴ Music videos are another key avenue of exposure: more than half of children aged 9 to 17 watch music videos.²⁵ Whatever the format, rap/hip-hop and alternative rock are the two types of music that currently dominate among teens, with R&B close behind.²⁶

C. Entertainment Media Usage: Electronic Games

Despite their relative newness, electronic games, whether played on a personal computer (“computer games”) or on a hand-held machine or game console (“video games”), have achieved substantial penetration. Almost nine in ten homes with children (88.7%) have either a personal computer or video game equipment.²⁷ Slightly less than half (46.3%) of homes with children own a TV, VCR, video game equipment, *and* a computer; an additional 19.5% of the homes have a TV, VCR, and video game equipment but no computer.²⁸ Though having a computer does not necessarily equate to playing computer games, gaming is the most popular way in which youngsters use computers, comprising the majority of recreational computer use.²⁹



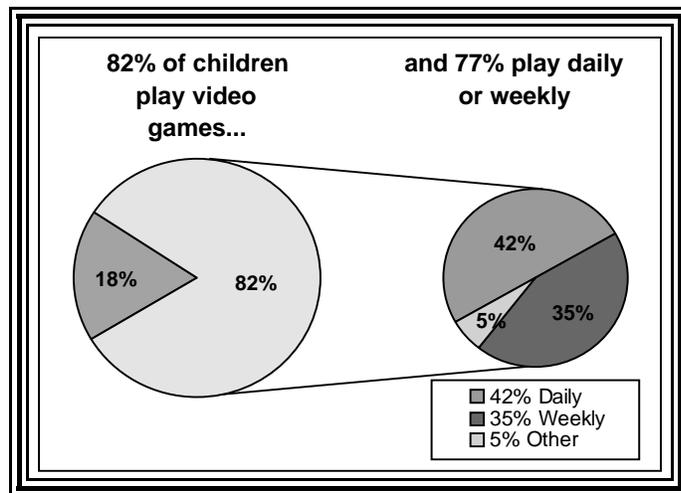
The National Public Radio/Kaiser Family Foundation/John F. Kennedy School of

Government *Kids and Technology*

Survey indicated that 82% of the children surveyed play video games.³⁰ Of those, more than two in

five (42%) play almost every day, while 35% play about once a week.³¹

Children on average spend 33 minutes per day playing video games; however, this figure does not include time spent on the computer (34 minutes per day), part of which is



spent playing computer games.³² Many surveys have shown that electronic games are more

popular with boys than girls, with the difference in time spent playing games most pronounced for video games.³³ Action games are the most popular genre among youths, closely followed by sports-related games and adventure games.³⁴

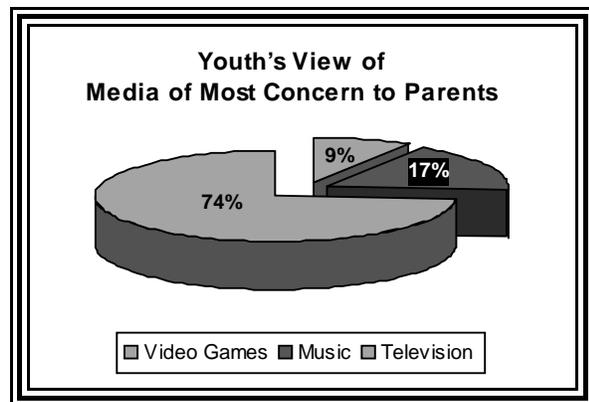
III. INFLUENCES ON CHILDREN'S MEDIA EXPOSURE

A. *Parents' Influence and Concerns*

Parents have a substantial impact on their children's media exposure (as do other adults such as teachers and relatives). Parents may exert influence by restricting a child's access or exposure to some media depending on its content, limiting the time spent with media, discussing media with children to help them understand and interpret it, or providing supplementary sources of information.³⁵

Parents' attitudes toward the media are by no means uniform: research suggests that parents have different "styles," from "neglectful" to "permissive" to "authoritarian," that affect the extent and nature of their involvement in their children's media use.³⁶ Despite varying parental styles, the *Media in the Home 2000* study indicates two factors affecting parental concerns about media influences upon their children: the child's age and the medium.³⁷ As to age differences, parents of younger children (ages 6-11) spent more time supervising their children's video game playing, music listening, and television watching.³⁸ Similarly, the *1999 Roper Youth Report* found that parents had more rules for younger versus older youth regarding television shows viewed, movies watched on the VCR, music listened to, and time spent playing video games.³⁹ The Internet was the only entertainment medium for which parents more closely supervised teenagers than younger children.⁴⁰

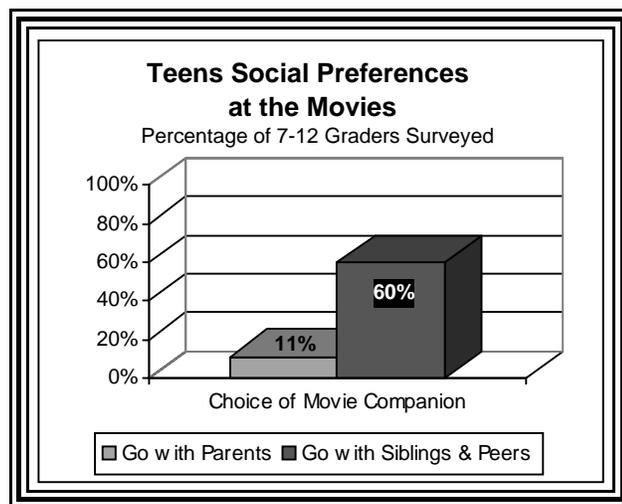
One survey by Christenson (1997)⁴¹ asked youth which medium was of most concern to their parents. Only 9% of youth said video games, compared to 17% who said music and 74% who said television. According to Christenson, certain media are more visible to parents than others, because of where or how they are used, or because parents are detached or alienated from other



media’s content and form. He explains that music and video games are less “visible” to parents than movies and television, and demonstrates that parents regulate television and movies more than video games and music.

Parental concerns about media exposure do not always translate into action. A significant percentage of children report that they pick out music (42%), video games (32%), movies (26%), and rental movies (30%) without needing to ask a parent before choosing.⁴² Few adolescents report that their parents accompany them to music stores, cull through their CD collections, or otherwise interfere with their freedom to select and listen to “whatever music suits them.”⁴³ Likewise, 49% of children with video game equipment say that their parents do not have rules about the content of the video games they play.⁴⁴ And, again, age is a key factor: the number of children who usually are able to make purchases without consulting their parents is significantly higher for older versus younger children.⁴⁵

Parental concern also does not necessarily lead parents to use media alongside their children. Only 11% of 7th through 12th graders go to the movies with their parents – compared to 60% who attend with siblings or peers.⁴⁶ In fact, two thirds of teens in the TRU study named movie-going as something they explicitly do not like to do with their parents.⁴⁷ Teens are more open to watching videos with their parents: A quarter indicated that they sometimes watch videos with their parents.⁴⁸ Only 31% of teens in the TRU study noted watching videos at home as something they explicitly do not like to do with their parents.⁴⁹



The same holds true for electronic games. Despite the popularity of multiplayer gaming on the Internet – sites that allow a number of users to log in and compete against other players over the modem – playing electronic games is a relatively solitary activity for most children. In the *Kids & Media @ the New Millennium* study, 55% of children surveyed reported that they play video games mainly alone (64% play computer games mainly alone),

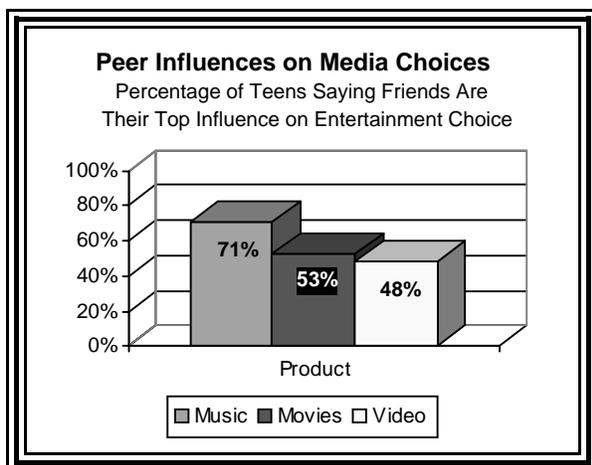
while only 36% reported that they play video games in the presence of peers and/or siblings (only 13% play computer games with peers and/or siblings).⁵⁰ Further, 63% of teens noted game playing as something they do not like to do with their parents.⁵¹

One phenomenon that might decrease parental supervision of media usage is that the media are no longer enjoyed principally in the family living room or other shared space. Given the popularity of portable personal devices, such as handheld video game players and portable CD players, and the substantial number of children who have entertainment media such as video game equipment in their own bedrooms, the fact that many children use entertainment media without parental supervision should come as no surprise. According to the *Kids & Media @ the New Millennium* survey, about two in three children (70%) have a radio and nearly as many (64%) have a tape player in their room; more than half (51%) a CD player; one third (33%) a video game player; 29% a VCR; and 16% a computer (7% with Internet access) in their bedroom.⁵²

B. Peer Influence

As noted above, parental involvement, monitoring, and influence decrease as children age. At the same time, teens begin to rely more on other information sources including, in particular, their peers.⁵³ As children approach adulthood, they become uncertain about the self, and the need to belong and to find one's unique identity as a person becomes very important. In fact, conformity to peer pressure is considered to be one of the hallmarks of adolescent behavior.⁵⁴

Fifty-one percent of teens ages 12 to 17 cite their friends as the biggest influence on



how they spend their money.⁵⁵ Further, teens cite friends as the top influence on the music they listen to (71%) and the movies they see in the theater (53%) or on video (48%).⁵⁶ With some variation, peer effects may enhance or detract from parental effects.⁵⁷ After all, as the media usage data indicate, it is often a child's peers, not his or her parents, who engage the media with the

child. For example, far fewer older children go to the movies with their parents than with siblings or peers.⁵⁸

C. Advertising and Marketing Influence

Although parents and peers are key sources of information and influence,⁵⁹ advertising and other marketing efforts also influence children's behavior as consumers of movies, music, and games. Parents and peers are themselves influenced by marketing, and marketing messages may reinforce or undermine parent and peer messages. Marketing efforts are thus part of an ongoing and dynamic social process that shapes teen consumer behavior.

Advertising is a prime influence on how children spend their money and children's consumption of entertainment media. In one study, researchers asked children ages 8 to 17 whether, in the last 30 days, they had purchased or asked their parents to purchase a particular item for them after seeing it advertised. More than one in four (29%) of the children surveyed reported that they had purchased or asked a parent to purchase a particular CD or cassette after seeing the ad, and the data for movie video rentals (28%) and video games (25%) were comparable.⁶⁰ More teens reported that they rely on advertising when making purchasing decisions than did younger children.⁶¹ Moreover, 20% of teenagers selected advertising as one of the factors that influenced their spending, along with such factors as parents, siblings, friends, teachers, and television.⁶²

Aside from influencing the decision to purchase a product, advertising has other effects. According to some researchers, as children become adolescents, advertising serves as a basis for social interaction, providing a topic of conversations with peers, a means of belonging and group membership, and a way of conveying meaning in their daily lives.⁶³ Some of the advertising and marketing techniques the entertainment industry uses to reach children are set out below.

IV. ENTERTAINMENT INDUSTRY MARKETING TECHNIQUES

Given the importance of the teen market, entertainment marketers work hard to influence teens' consumer attitudes and behaviors. They employ research to understand teens' attitudes, beliefs, habits, and practices in order to develop effective marketing strategies. Entertainment

companies use a variety of methods ranging from qualitative (*e.g.*, focus group discussions, participant observation) to more quantitative approaches (*e.g.*, surveys, experiments) to research the young consumer at every stage of the marketing process. Although the marketing strategies for the movie, music, and electronic game industries each differ somewhat, based on the nature of the product and industry structure, similarities exist across the industries. In implementing the marketing strategy, marketers in each of the industries use two broad approaches to target teens: (i) persuasive techniques (talking to teens in a way that resonates) and (ii) media placement (going where teens are).

A. Persuasive Techniques

The development of persuasive marketing communications, such as advertising, is based on the psychology of how people respond to marketing efforts. Marketers recognize that youth are different from adults based on such psychological factors as cognitive development levels, knowledge, and experience that have been identified in the academic literature. For example, a recent review of how children are socialized into consumers characterizes three broad stages of development, corresponding to the ages 3 to 7 (perceptual stage), 7 to 11 (analytical stage), and 11 to 16 (reflective stage).⁶⁴ Each stage captures shifts in youths' knowledge, development, decision-making skills, and purchase influence strategies. Older children are often divided into two segments based on lifestyle stages: "tweens" and teens. Tweens (also called "young teens") encompass those youths who are no longer "children," but not yet "teenagers."⁶⁵ The precise age cut-offs between tweens and teens vary: tween is more of a state of mind than a specific age, when youths are caught developmentally between childhood and adolescence.⁶⁶

Marketers take advantage of children's "age aspiration" behavior to link their strategies for marketing to the teen and tween cohorts. Generally, youth "aspire up" in their consumer behavior, trying to "live a step or two ahead of where they really are."⁶⁷ Children watch their older siblings, those ahead of them in school, older children in the neighborhood, and older teens in the media, and desire aspects of their lifestyles and behaviors. The gap in teens' actual age and aspired age shrinks as they get older. One study found that while younger teens (12- to 15-year-olds) aspire to be three to five years older than they are, older teens are more content enjoying the activities (like driving) that younger teens yearn to do.⁶⁸

Further, there is a general belief that children are maturing more quickly than in past generations, which affects the type of marketing efforts directed towards them.⁶⁹

Entertainment industry marketers employ a wide range of traditional advertising and promotional techniques to reach teens, often changing the focus to be more relevant to teens. For example, to reach 12- to 15-year-olds, advertisers might use 17-year-old actors, who will appeal to children their own age as well as to younger children, given age aspirations.⁷⁰ Teen-targeted promotions may include sweepstakes, games, in-store rebates, contests, sampling, and point-of-purchase materials. Because teens do not receive the volume of mail that adults do, they may be more attentive to direct marketing offers.⁷¹

Teens, in particular, are seen as a unique target market with particular characteristics that dictate the types of strategies needed to communicate effectively with them. Marketers view teens as savvy about marketing and likely to reject messages perceived as patronizing or trying too hard to be “cool,” so that marketing to teens calls for more subtle methods.⁷² Advertisers have found that teens have little patience for hype or pretentious ads and prefer ads that talk to them in realistic ways and focus on their actual lifestyles.⁷³

B. Media Placement

The second key way marketers target youth is to “go where they are.” There are a multitude of media and vehicles targeted at youth, such as cable music networks, teen-oriented magazines, teen-oriented Web sites, and lifestyle special events, that make the elusive teen easier to reach.⁷⁴ Marketers also recognize that substantial numbers of youth comprise the audience of media intended for a general audience, such as general circulation magazines or television shows that are popular with both adults and children.⁷⁵ Entertainment marketers look not only to reach teens but to be pervasive in the market throughout the day, whether at home, school, or out and about.⁷⁶

Marketers also use a variety of less traditional techniques to communicate to teens. Recently, a small industry of companies that market to youth in educational settings has grown up. One example is Channel One, which provides schools with a brief 12-minute news program that incorporates two minutes of advertising, including ads for entertainment products.⁷⁷ Another company, Backstage Pass, introduces students to recording artists by means of CD giveaways and posters in school cafeterias.⁷⁸ ZapMe! Corp. provides schools

with Internet access, computers, tech support, and maintenance; in exchange, the schools must promise that a student will use each computer for at least four hours daily while a two-inch by four-inch banner ad appears constantly on the screen.⁷⁹

Another technique that is less well known outside the marketing world is street or lifestyle marketing. Street marketing involves making a product a “natural” part of teens’ lifestyles and is a key technique used in the music industry.⁸⁰ The goal is to reach teens where they “hang out” – at concerts, coffee shops, arcades, and other gathering spots. Specific tactics include hanging posters, giving away CDs or T-shirts, distributing flyers or postcards with the marketing message, generating word of mouth, and encouraging DJs to play records.⁸¹ The entertainment industry has brought street marketing to the Internet as well, offering free T-shirts and CDs to teens who spread the word about music or movies on fan site postings or through email.⁸²

Entertainment companies are also creative in joining together to produce marketing synergies, employing a range of options including partnerships, licensing agreements, or joint promotions. An electronic game company might license a game character to a toy company to make an action figure, or to a movie studio to make a film. Companies selling different types of products ally to cross-market. For example, in the film industry, cross-marketing and product placements give additional exposure to products or music featured in a film.⁸³ Audience members may not be consciously aware of these in-film marketing efforts, and such techniques may prompt inferences that the product is a part of the movie character’s lifestyle.⁸⁴ The ads reach a captive audience, and may have higher recall than some other advertising techniques.⁸⁵

Finally, the emergence of the Internet as a focus for teens has led companies to advertise online, where the interactive nature of the medium carries the additional promise to marketers of obtaining consumer feedback while promoting their products. One recent survey indicates that two thirds of teenagers have either researched products or purchased products online.⁸⁶

V. DOES RATING INFORMATION AFFECT CHILDREN’S BEHAVIOR?

The entertainment industry developed the movie and game ratings and music advisory label to inform parents about the product’s content. In some but not all instances, these ratings and labels may also be communicated to children through advertising, marketing, and product packaging, raising the question whether this information directly affects children’s behavior. A

number of academic studies suggest that this rating/labeling information does affect children's behavior, although its precise effects are uncertain.

A child might respond to information restricting access to material as if the restricted material were "forbidden fruit," leading the child to resist the restriction and seek out the restricted material.⁸⁷ By contrast, children might view restricted material as if it were "tainted fruit," leading them to avoid content with which they might not be comfortable.⁸⁸ In that case, a rating restriction or advisory would directly dampen a child's interest in the material, apart from the indirect role the information might play in facilitating parents' efforts to reduce the child's exposure to restricted material.

Studies on the impact of rating information on children's attraction to restricted entertainment media products suggest that both of these phenomena may occur, depending on such factors as the age and gender of the child and the format of the rating itself. For example, Morkes, Chen, and Roberts (1997)⁸⁹ tested middle school students' responses to MPAA movie ratings, Recreational Software Advisory Council ("RSAC") electronic game advisories, and television ratings. The students read brief descriptions of a film, a television program, and a game, each randomly labeled with one of the ratings appropriate to the medium, and graded the attractiveness of each. For the movie ratings, children's desire to view the film increased as the MPAA age restriction increased: students preferred PG-13- and R-rated films to both G- and PG-rated films. This result was driven primarily by boys' responses. For games, while the RSAC rating information had no effect on girls, boys preferred games rated with the level 3 advisory ("Blood and Gore") significantly more than games with the lower ratings. By contrast, analysis of the responses regarding television ratings found no ratings effects.⁹⁰

There are also some studies suggesting the existence of a tainted fruit effect, at least with younger children. For example, in an experiment by Christenson (1992) that tested the effects of the parental advisory label used by the Recording Industry Association of America, middle school students who listened to music while viewing an album's cover gave lower evaluations to the music when the album cover had an advisory label than when the album cover had no label.⁹¹ Youth in the study also reported less interest in buying explicit-content labeled albums.

Though some studies show little or no effect of rating or labeling information on children, at least for certain rating or advisory formats,⁹² the research taken as a whole suggests that entertainment media ratings do have some impact on children's media choices, impact that may

depend on factors such as age, gender, the format and type of rating information, and the medium involved.⁹³ The clear message of this research is that ratings or advisory labels may have not only intended, but also unintended, effects on youth that should be considered in determining how best to communicate this type of information.

ENDNOTES

1. Peter Zollo, *Wise Up to Teens: Insights into Marketing and Advertising to Teenagers* 9 (1999) [hereinafter *Wise Up to Teens*]. *Wise Up to Teens* is based on Teen Research Unlimited's syndicated, semi-annual *Teenage Marketing and Lifestyle Study*, which surveys more than 2000 youth ages 12-19. Marketers use the study, conducted since 1983, to help make their products, marketing, and advertising efforts compelling and relevant to teens.
2. Barbara Kantrowitz & Pat Wingert, *It's Their World: A Guide to Who's Hot*, Newsweek, Oct. 18, 1999, at 62.
3. Teenage Research Unlimited, *Teens Spend \$153 Billion in 1999*, www.teenresearch.com/news/bodynews.html (visited June 16, 2000).
4. *Wise Up to Teens*, *supra* note 1, at 7-8.
5. For data on media usage, see *infra* Section II.
6. *Wise Up to Teens*, *supra* note 1, at 50-51; Roper Starch Worldwide, *1999 Roper Youth Report* 201-03 (1999) [hereinafter *1999 Roper Youth Report*].
7. Rachel McLaughlin, *Targeting Teens*, 23 *Target Marketing* 84 (2000).
8. The Henry J. Kaiser Family Foundation, *Kids & Media @ the New Millennium* 9 (1999) [hereinafter *Kids & Media @ the New Millennium*]. Data released in June 2000 by the Annenberg Public Policy Center essentially track these results, with the exception that the more recent data reflect the speed with which American families have adopted the Internet: 52% of homes with children had Internet access in the later survey, up from 32% in 1998. Emory H. Woodard, IV & Natalia Gridina, *Media in the Home 2000: The Fifth Annual Survey of Parents and Children* 8 (Annenberg Pub. Policy Ctr. U. Pennsylvania 2000) [hereinafter *Media in the Home 2000*]. The Annenberg Center's 1999 survey of media in the home, Jeffrey D. Stanger & Natalia Gridina, *Media in the Home 1999: The Fourth Annual Survey of Parents and Children* 11 (Annenberg Pub. Policy Ctr. U. Pennsylvania 1999) [hereinafter *Media in the Home 1999*] also contains relevant information.
9. *Media in the Home 2000*, *supra* note 8, at 8.
10. *NATO 1999-2000 Encyclopedia of Exhibition* at 362, 364 (citing MPAA estimates for 1998); see also Robin Rauzi, *The Teen Factor: Today's Media-Savvy Youths Influence What Others Are Seeing and Hearing*, L.A. Times, June 9, 1998, at F1 [hereinafter *The Teen Factor*].
11. *1999 Roper Youth Report*, *supra* note 6, at 109.
12. Yankelovich Partners, *Nickelodeon/Yankelovich Youth Monitor* (1997) (cited in *Issue Brief Series, Popular Culture & the American Child* (1999)).
13. *Kids & Media @ the New Millennium*, *supra* note 8, at 21.

14. *Id.* at 50.
15. 1999 Roper Youth Report, *supra* note 6, at 65.
16. The 1998 Yankelovich/VSDA Home Entertainment Study (*cited in Issue Brief Series, Media Use in America* (1999)).
17. *Media in the Home 2000*, *supra* note 8, at 19.
18. *Kids & Media @ the New Millennium*, *supra* note 8, at 50.
19. Peter G. Christenson & Donald F. Roberts, *It's Not Only Rock and Roll: Popular Music in the Lives of Adolescents* 33-39 (1998) [hereinafter *It's Not Only Rock and Roll*].
20. *Kids & Media @ the New Millennium*, *supra* note 8, at 37-39 (compared to 2 hours 46 minutes per day watching television).
21. *Id.*
22. *The Teen Factor*, *supra* note 10.
23. Michiyo Yamada, *Market Spotlight: Today's Teens, Tomorrow's Net Consumers*, *The Standard* (June 14, 1999), www.thestandard.com.
24. *Kids & Media @ the New Millennium*, *supra* note 8, at 37, 39.
25. Peter G. Christenson & Donald F. Roberts, *Popular Music in Early Adolescence*, Carnegie Council on Adolescent Development Working Papers 1990 (*cited in Issue Brief Series, Popular Culture & the American Child* (1999)). Christenson and Roberts found that more than three quarters of children aged 9 to 17 (75% of 9- to 12-year-olds, and 80% of 12- to 14-year-olds) watched music videos. *Id.* Annenberg reported that over 50% of youth ages 10 to 17 watched MTV each year from 1996 to 1999. *Media in the Home 1999*, *supra* note 8, at 11.
26. *Wise Up to Teens*, *supra* note 1, at 71.
27. *Media in the Home 1999*, *supra* note 8, at 7.
28. *Id.* at 7. According to *Media in the Home 2000*, *supra* note 8, at 7, 48% of homes have all four media hardware, an increase from 40% in 1998 and 34% in 1997.
29. *Kids & Media @ the New Millennium*, *supra* note 8, at 32-33.
30. National Public Radio, The Henry J. Kaiser Family Foundation, Kennedy School of Government, *Kids & Technology Survey* (Feb. 2000), www.npr.org/programs/specials/poll/technology/technology.kids.html (visited Sept. 1, 2000).
31. *Id.*
32. *Media in the Home 2000*, *supra* note 8, at 19.

33. *1999 Roper Youth Report*, *supra* note 6, at 165; *Kids & Media @ the New Millennium*, *supra* note 8, at 40.
34. *Kids & Media @ the New Millennium*, *supra* note 8, at 55.
35. *See, e.g., Media in the Home 2000*, *supra* note 8, at 41 (reporting data on parental use of supervision techniques such as forbidding particular content, restricting time spent with the medium, and talking about content with the child).
36. Ann D. Walsh et al., *Mothers' Preferences for Regulating Children's Television*, 27 J. Advertising 23 (1998). Other researchers characterize three dimensions of parental guidance: restrictive, evaluative, and unfocused. Kelly L. Schmitt, *Public Policy, Family Rules and Children's Media Use in the Home* 25 (Annenberg Pub. Policy Ctr. U. Pennsylvania 2000) (citing Carl Bybee et al., *Determinants of Parental Guidance of Children's Television for a Special Subgroup: Mass Media Scholars*, 26 J. Broadcasting 697 (1982)) [hereinafter *Family Rules and Children's Media Use in the Home*]. Restrictive guidance includes limiting viewing hours, forbidding children from watching certain programs while specifying acceptable programs, changing the channel upon seeing objectionable content, or having prerequisites for viewing. Evaluative guidance occurs when parents explain the meaning of program content, discuss characters' motivations, or note the characters' good and bad acts. Lastly, parents provide unfocused guidance by watching with their children, encouraging certain programs, or talking about a particular show.
37. *Media in the Home 2000*, *supra* note 8, at 41.
38. *Id.* at 41.
39. *1999 Roper Youth Report*, *supra* note 6, at 47. Parents had more rules for younger versus older youth regarding television shows viewed (56% vs. 23%), movies watched on the VCR (44% vs. 25%), music listened to (29% vs. 23%), and time spent playing video games (26% vs. 12%).
40. *Media in the Home 2000*, *supra* note 8, at 41; *see also 1999 Roper Youth Report*, *supra* note 6, at 47.
41. Peter G. Christenson, *The Impact of Video Game Ratings: Is There a Boomerang Effect?* (1997) (unpublished manuscript, presented at the International Communication Association Conference) (on file with the Commission) [hereinafter *The Impact of Video Game Ratings*].
42. *1999 Roper Youth Report*, *supra* note 6, at 181.
43. *It's Not Only Rock and Roll*, *supra* note 19, at 9.
44. *Media in the Home 2000*, *supra* note 8, at 17-18. These findings are consistent with the *Survey of Parents and Children Regarding Self-Regulated Product Rating Systems* conducted by the Commission: 45% of children who play electronic games reported that their parents restricted the video games the child may play. *See Appendix F (Mystery Shopper Survey and Parent-Child Survey)*.

45. *1999 Roper Youth Report*, *supra* note 6, at 181 (CDs 72% vs. 27%; video games 52% vs. 23%; movie rentals 54% vs. 16%, respectively, for older and younger children, were usually allowed to make these purchases without consulting their parents).
46. *Kids & Media @ the New Millennium*, *supra* note 8, at 64.
47. *Wise Up to Teens*, *supra* note 1, at 275.
48. *Kids & Media @ the New Millennium*, *supra* note 8, at 64.
49. *Wise Up to Teens*, *supra* note 1, at 275.
50. *Kids & Media @ the New Millennium*, *supra* note 8, at 64.
51. *Wise Up to Teens*, *supra* note 1, at 275.
52. *Kids & Media @ the New Millennium*, *supra* note 8, at 13. More recent statistics show that these percentages are increasing. According to the most recent Annenberg survey, 77% of children ages 8-16 have a stereo or CD player in their rooms, 39% a video game player, 30% a VCR, 20% a computer, and 11% online access. *Media in the Home 2000*, *supra* note 8, at 17.
53. See, e.g., George P. Moschis & Roy L. Moore, *Decision Making Among the Young: A Socialization Perspective*, 6 J. Consumer Res. 101 (1979); Oswald A. J. Mascarenhas & Mary A. Higby, *Peer, Parent, and Media Influences in Teen Apparel Shopping*, 21 J. Acad. Marketing Sci. 53 (1993).
54. See, e.g., B. Bradford Brown et al., *Perceptions of Peer Pressure Conformity, Dispositions and Self-Reported Behaviors Among Adolescents*, 22 Developmental Psychol. 521 (1986).
55. *1999 Roper Youth Report*, *supra* note 6, at 54.
56. *Id.* at 54.
57. See, e.g., Judith S. Brook, et al., *Stages of Drug Use in Adolescence: Personality, Peer, and Family Correlates*, 19 Developmental Psychol. 269 (1983).
58. *Kids & Media @ the New Millennium*, *supra* note 8, at 64.
59. See, e.g., George P. Moschis & Gilbert A. Churchill, *Consumer Socialization: A Theoretical and Empirical Analysis*, 15 J. Marketing Res. 599 (1978); Scott Ward, *Consumer Socialization*, 1 J. Consumer Res. 1 (1974).
60. *1999 Roper Youth Report*, *supra* note 6, at 187.
61. *Id.* at 55-57, 190.
62. *Id.* at 57 (multiple response question).

63. E.g., Mark Ritson & Richard Elliot, *The Social Uses of Advertising: An Ethnographic Study of Adolescent Advertising Audiences*, 26 J. Consumer Res. 260 (1999).
64. Deborah Roedder John, *Consumer Socialization of Children: A Retrospective Look at Twenty-five Years of Research*, 26 J. Consumer Res. 183 (1999).
65. Jura Koncius, *Targeting Tweens: Retailers Are Homing in on the Next Generation*, Wash. Post, March 23, 2000, at G1.
66. *Id.*
67. *Wise Up to Teens*, *supra* note 1, at 204.
68. *Id.* at 206.
69. For example, the publisher of *Sixteen* magazine said that the magazine's target audience 20 years ago was actually 16 years of age, but that now the magazine caters to 11- and 12-year-olds. *The Teen Factor*, *supra* note 10. See also Chris Reidy, *Toy Industry Tries to Reinvent Itself*, Boston Globe, Dec. 15, 1998, at C8, ("Today's computer-savvy children quickly tire of rag dolls and toy soldiers. . . . 'Kids are going on the computer in kindergarten,' said editor Chris Byrne of Playthings Marketplace, an industry newsletter. 'Kids are giving up traditional toys by 6 or 7.'").
70. *Wise Up to Teens*, *supra* note 1, at 206-07.
71. *Id.* at 90.
72. *Id.* at 292.
73. Yankelovich Clancy Shulman, *Getting Hip to Free-Spending Teens*, Adweek, June 15, 1992, at 70.
74. See *Wise Up to Teens*, *supra* note 1, at 296.
75. See generally *Kids & Media @ the New Millennium*, *supra* note 8, at 45-60; *Media in the Home 2000*, *supra* note 8, at 39; *Family Rules and Children's Media Use in the Home*, *supra* note 36, at 36-37 (2000).
76. See *Wise Up to Teens*, *supra* note 1, at 90-93.
77. See Primedia, Inc., 1998 10-K Report, at 5 (accessible through Primedia's Web site www.primedia.com).
78. See *Wise Up to Teens*, *supra* note 1, at 170.
79. Daniel Golden, *ZapMe Is Targeted over Student Data Collected on Web*, Wall Street J., Jan. 19, 2000, at B6; Nancy Willard, *Capturing the "Eyeballs" and "E-wallets" of Captive Kids in School: Dot.com Invades Dot.edu*, <http://netizen.uoregon.edu/documents/eyeballs.html> (visited July 18, 2000).

80. *See Report Part V.B.5.*
81. *Id.*; *see generally Wise Up to Teens, supra* note 1, at 91.
82. Wayne Friedman, *Street Marketing Hits the Internet*, Advertising Age, May 1, 2000, at 32.
83. *See, e.g.*, Michael Colton, *Welcome to My Hype-Industrial Complex, Baby!*, Brill's Content (Sept. 1999) (noting product placements), www.brillscontent.com/features/austin_0999.html (visited Sept. 1, 2000).
84. Denise E. DeLorme & Leonard N. Reid, *Moviegoers' Experiences and Interpretations of Brands in Films Revisited*, 28:2 J. Advertising 71 (Summer 1999).
85. Dade Hayes, *The Preshow Must Go on ... and on...*, Variety, Nov. 8, 1999, at 9.
86. Margaret Littman, *How Marketers Track Underage Consumers*, Marketing News, May 8, 2000, at 4.
87. The forbidden fruit thesis is based on psychological theories including reactance theory and commodity theory. Reactance theory suggests that when an individual's freedom to engage in a particular behavior is threatened or eliminated, the individual will experience an unpleasant motivational state that consists of pressures to re-establish the threatened or lost freedom. Commodity theory suggests that any commodity that is perceived as unavailable or that can only be obtained with effort will be more valued than a commodity that can be obtained freely. *See* Brad J. Bushman & Angela D. Stack, *Forbidden Fruit Versus Tainted Fruit: Effects of Warning Labels for an Attraction to Television Violence*, 2 J. Applied Experimental Psychol. 207 (1996).
88. *See* Peter G. Christenson, *The Effects of Parental Advisory Labels on Adolescent Music Preferences*, 42 J. Comm. 106 (1992) [hereinafter *The Effects of Parental Advisory Labels*].
89. John Morkes & Helen L. Chen et al., *Young Adolescents' Responses to Movie, Television, and Computer Game Ratings and Advisories* (May 1997) (unpublished paper presented at the International Communication Association Conference) (on file with the Commission) [hereinafter *Young Adolescents' Responses*].
90. *Id.* For other studies showing a forbidden fruit effect, *see, e.g.*, Joanne Cantor & Kristen Harrison, *Ratings and Advisories for Television Programming: University of Wisconsin, Madison Study*, in National Television Violence Study: Vol. I III-1, III-14 (1994) (not one boy age 10-14 opted to watch a movie he believed had been rated G over others rated PG, but 50% of boys age 10-14 presented with the same options elected to watch that movie when they believed it was rated PG-13 or R); *The Impact of Video Game Ratings, supra* note 41 (students in grades 4 through 12 selected video games assigned "13 and older" rating as more "fun" than games assigned a "suitable-for-all-ages" rating).
91. *The Effects of Parental Advisory Labels, supra* note 88.
92. *See, e.g.*, Bruce A. Austin, *The Influence of the MPAA's Film-Rating System on Motion Picture Attendance: A Pilot Study*, 106 J. Psychol. 91 (1980) (different MPAA ratings assigned

to films had no significant impact on high school students' desire to see the films); Joanne Cantor et al., *Ratings and Advisories for Television Programming*, in *National Television Violence Study: Vol. II* (1997) (the MPAA ratings were the only one of the eight rating systems tested that significantly affected older (age 10 to 15) children's desire to see the programs, with the results reflecting a forbidden fruit effect).

93. *The Effects of Parental Advisory Labels*, *supra* note 88; *Young Adolescents' Responses*, *supra* note 89.