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# On the RECORD



**Leonore Annenberg's Gifts to the Next Generation**

# From the Director



Photo: Kyle Cassidy

In this issue of *On the Record*, we highlight two new initiatives that reflect the commitment of Leonore Annenberg and the Annenberg Foundation to the next generation of leaders who are poised to make their mark in the arts, in civic involvement and in the important work of making their communities better places to live.

Misty Copeland, who appears on our cover, is a rising star in the world of ballet. Like many young artists, however, she is struggling to advance her career in the face of significant financial obstacles. Yet, it is essential that she and others like her succeed, for this newest generation of artists will one day sustain America's great cultural institutions.

Earlier this year, Mrs. Annenberg and the Annenberg Foundation endowed three new grant programs designed to invest in the next generation of leaders. The Leonore Annenberg Arts Fellowships will help 10 artists move ahead with their promising careers. The Leonore Annenberg College Scholarship Fund will provide full college

scholarships to six young people who have overcome great odds to succeed and who already have made a mark in their schools and communities. And the Leonore Annenberg School Fund for Children will provide support to six impoverished schools around the country for equipment or services that will "shine brightly" for the young students in attendance.

The three grants programs will be housed at the Annenberg Public Policy Center and their \$30-million grant administered through the Center.

In this issue, we also highlight another new initiative launched by Mrs. Annenberg and the Annenberg Foundation: The Leonore Annenberg Institute for Civics, which also will call APPC home. A variety of new multimedia civics programs will eventually be added to the existing curricular materials developed for the nation's students and educators. The \$20-million endowment ensures that in decades to come, civics education will continue as signature programming of APPC.

APPC has also been busy tracking campaign rhetoric and public opinion not only during the long 2008 presidential contest but in the increasingly politicized process of electing this country's judges. In this issue, we describe the early findings of the National Annenberg Judicial Election Survey as well as the award-winning work of FactCheck.org. (And be sure to read about our popular new FactCheck webcast.)

The work of APPC would not be possible without the generosity of our funders and the hard work of our staff. In this issue of *On the Record* we're pleased to share an update of some of our activities.

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Established in 1993, the Annenberg Public Policy Center of the University of Pennsylvania conducts and disseminates research, hosts lectures and conferences, and convenes roundtable discussions that highlight important questions about the intersection of media, communication and public policy.

The Policy Center, which has offices in Philadelphia and Washington D.C., conducts ongoing research in the areas of political communication, information and society, media and the developing child, health communication and adolescent risk. Its research helps to bring difficult problems into focus.

### ON THE RECORD

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**Front Cover Photo:** Misty Copeland in the pas de trois from *Swan Lake*.  
**Photo Credit:** Gene Schiavone

**Back Cover Photo:** The new Annenberg Public Policy Center, which will be adjacent to the Annenberg School for Communication on the Penn campus, is scheduled for completion in the fall of 2009.

**Photo Credit:** John Vettese



## *Endowing a new generation of leaders*

Michelle Mola was standing in the grocery checkout line in May when she received the call. Along with it came a bit of advice. The caller was Ara Guzelimian, dean of the Juilliard School, and he had some good news. Mola, a dancer and 2007 Juilliard graduate, had just been named one of 10 recipients of the new Leonore Annenberg Fellowships in the Performing and Visual Arts.

The young dancer and choreographer, who at the time was working as a maid, “dancing with a vacuum cleaner and calling it research because I didn’t know how else to deal with it,” had just been awarded \$75,000 to further her career.

After he informed Mola of the good news, Guzelimian told her: “Now you can go back and get some more groceries.”

Mola has bigger plans. She hopes to produce an evening-length performance featuring her own troupe, Borderline Dance Company (which currently rehearses in a 750-square-foot converted carriage house in Brooklyn), and take the performance on tour to concert halls, community centers and schools.

Mola had been working two jobs to cover her living expenses and repay student loans, squeezing her first love, dance, into the leftover time. Now, she says, “I will be able to devote my energy to creation and study that will feed my work.”

Artists on the cusp of national renown,

college-bound students who have overcome tremendous obstacles, and impoverished urban and rural elementary schools were selected this spring to receive grants and scholarships, part of a new three-pronged philanthropic initiative by Leonore Annenberg. The \$33.5 million initiative will be spread over 10 years and administered by the Annenberg Public Policy Center of the University of Pennsylvania.

the arts, and the sacrifice and selflessness of teachers, principals and staff who support elementary school students in the most dire circumstances,” said Dr. Gail Levin, executive director of the Annenberg Foundation, who announced the awards. “Mrs. Annenberg hopes that the recipients of these awards will acknowledge this support by serving as leaders in their fields and by energizing the communities in which they live and work.”

*“Mrs. Annenberg hopes that the recipients of these awards will acknowledge this support by serving as leaders in their fields and by energizing the communities in which they live and work.”*

Dr. Gail Levin,  
executive director of the Annenberg Foundation

In recent years, Mrs. Annenberg has made transformative grants to some of the nation’s best-known cultural institutions, including the Metropolitan Museum of Art, the Metropolitan Opera and the Philadelphia Orchestra. She and her late husband, Ambassador Walter H. Annenberg, have also had a long history of supporting education at all levels. This latest initiative has a different focus, targeting young people who possess the potential to become the cultural and community leaders of the next generation.

“These grants reinforce the goodness and integrity of young people, the wellspring of talented early-career professionals in

The grants will come from three separate endowments at Penn: The Leonore Annenberg Fellowship Fund in the Performing and Visual Arts, the Leonore Annenberg College Scholarship Fund and the Leonore Annenberg School Fund for Children. All grants are made on an invitation-only basis.

The Leonore Annenberg Fellowship Fund in the Performing and Visual Arts has provided 10 grants totaling \$1.5 million in the first year. The Leonore Annenberg College Scholarship Fund has awarded all-expense scholarships to six students, the value of which will be determined when the recipients – who are about to begin



**Gail Levin with Juilliard recipients Nicole Beharie, Isabel Leonard and Michelle Mola**

senior year in high school – select where they will study. The third fund, the Leonore Annenberg School Fund for Children, has awarded grants totaling \$1 million to nine impoverished schools around the country to assist the schools in acquiring items as basic as books and playground equipment.

as an Annenberg fellow. “This is a pot of gold for me,” Beharie said smiling.

Leonard, who has won glowing reviews from New York critics for her performances, plans to use the Annenberg fellowship to pay for operatic coaching – something

*“Monetary stability often dictates what we can do.”*  
Nicole Beharie, actress

(For a complete list of the recipients, please see page 6).

At a luncheon in May hosted by Juilliard president Joseph W. Polisi for the three Juilliard recipients, their mentors and Annenberg’s Gail Levin, the mood was decidedly upbeat. Levin described Mrs. Annenberg’s long-standing interest in the performing arts and her desire to find a way to focus on people who bring the arts alive. “This just fit the bill,” she said. “The fact that this will nurture young people at a critical time in their careers especially appeals to Mrs. Annenberg.”

Joining Mola at the table were fellow recipients mezzo-soprano Isabel Leonard, who had just returned to New York City from a performance of *Don Giovanni* with the Chicago Opera Theater, and Nicole Beharie, an actress, who had reluctantly turned down a role in a TV pilot that was not a good fit, despite the lucrative paycheck. Then came news of her selection

financially out of reach for her now. She also wants to take dance and acting lessons to improve her stage presence and pay off student loans – a huge burden for many young artists. Beharie has different plans. In addition to perfecting her acting skills, she also wants to take a business-management class. “I have lately realized that I need to take my finances as seriously as my repertoire,” she wrote to the fellowship’s selection committee. “Monetary stability often dictates what we can do.”

The Annenberg Fellowships recognize the financial struggles of many young performers. “We want to give you a little jump,” Levin told the three artists seated at the table. “Actually, it’s a big jump,” said Brian Zeger, Juilliard’s artistic director of vocal arts, who will serve as Isabel Leonard’s mentor during the fellowship.

As the luncheon plates were cleared and the conversation wound down, Levin smiled and offered a prediction. “Every one of you

will be a role model.”

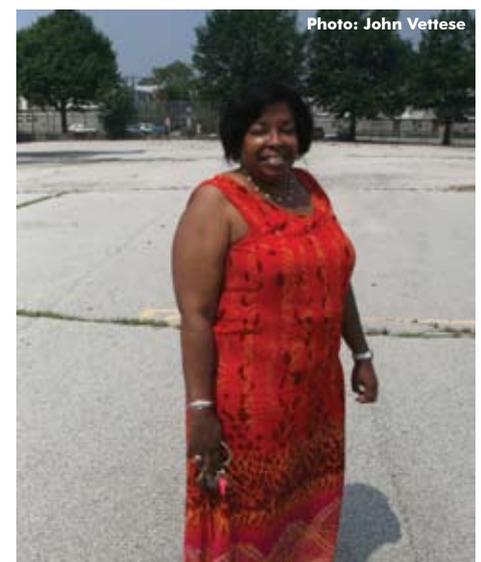
By mid-summer, Michelle Mola was busy building a career. She’s worked out a budget and has begun a documentary film that will record the progress of her dance troupe as it creates its full-length performance. “The ball is rolling,” she declared gleefully.



From the window of her office at the Anna B. Pratt Elementary School in North Philadelphia, Principal Denise Young looks out on a bleak vista that is, in name only, the school’s “playground.”

“It’s the biggest slab of concrete,” says Young. But it is the only play area within blocks for the youngsters who live in this impoverished neighborhood. One basketball backboard is functional, the other is missing a basket. When the 408 students in grades pre-K to six go out for recess, “all they have are balls and jump ropes that the school supplies.”

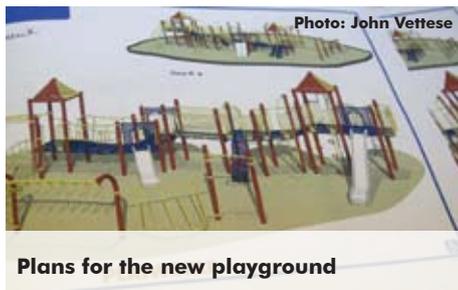
Young, who has spent her education career at Pratt, starting out as a teacher and now about to begin her second year as principal, views her job as advocate for her little school. Every social event, every community meeting, she spends time talking up Pratt and the potential of the youngsters who attend – if only given



**Principal Denise Young in the current “playground” of the Anna B. Pratt Elementary School in North Philadelphia**

a chance. She's brought in community and corporate partners who tutor and act as mentors. She's partnered with a dance academy that offers ballet lessons. This spring 28 children performed in *Alice in Wonderland* with older dancers.

Asked how she attracts these extras for her students, Young laughs and says, "I beg well." But the tables were turned earlier this year when the Annenberg Foundation chose Pratt as one of six schools in the nation to receive a grant from the Leonore Annenberg School Fund for Children. Choose something that would "shine brightly" for your youngsters, she was told.



The school needed computers, Young knew. But she was confident she could find community supporters to supply those. What would make Pratt a different place, she declared, was playground equipment for the students and the community.

By late October, the big "concrete slab" will have two play areas, one for younger kids and another for the older ones. There will be adjustable basketball backboards, recreational equipment and an outside classroom with tables and benches so the teachers can take the students out for science experiments and instruction, says Young, her voice spilling out with excitement. She also envisions a garden area or planters.

"The playground will really bring a sense of pride to our students," Young declares. "They will actually have something that they will call their own." And, she adds, "We're not going to lock the schoolyard gate on the weekend. This is part of the community."

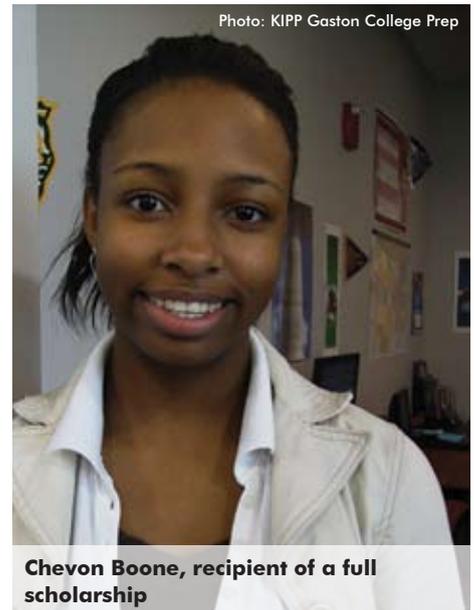
While gleeful voices from the playground will fill the air this fall at Pratt, the sound emanating from Blanche Kelso Bruce Elementary School in Houston, another poor urban school selected to receive a grant from the Annenberg School Fund for Children, will be music.

This new school sits beneath two interstate highways in one of Houston's gritty industrial neighborhoods, home to a recycling plant, a federal Superfund site and public housing, where most of the students live. Inside, however, is a learning environment that revolves around music. In the entranceway sits a small cello. Musical notes are taped to the walls and ceilings. At this school, every child plays an instrument.

The goal of Principal Joe Gonzales, who grew up near this poor community, is to provide each of his 540 students with an instrument to take home, to care for and to play. At the moment, there are not enough instruments to go around. But that will change as a result of \$150,000 from the school fund. For the youngsters, he says, the music program is "the silver lining in their lives."



Throughout her life, Chevon Boone has followed this credo: If you continue working hard and staying focused on your goals, you will see the results. She writes: "As a young girl from a low-income



As a freshman she took a course at the local community college; as a junior she carried a heavy academic load, played in her school's jazz band, was active in her church and talked her way into a role with the touring Moscow Ballet, despite never having taken a ballet lesson.

This spring she was one of six high school juniors in the country to be awarded a full scholarship to the college of her choice, from the Leonore Annenberg College Scholarship Fund. "Having this scholarship would transform the often repeated phrase 'college of my choice' into actuality," she wrote to the selection committee. "Whereas there is no 'bad' college, I want to attend the college that I *want*, not the college that best suits my bank account."

*"Whereas there is no 'bad' college, I want to attend the college that I want, not the college that best suits my bank account."*

Chevon Boone, student

family of seven, living in a trailer park, struggling to even pay the monthly rent, I can make history in my community by earning my college degree and success in the competitive world of business."

Boone lives in rural Garysburg, North Carolina, and is first in her class at KIPP Pride High School in nearby Gaston.

When she graduates, Chevon Boone plans to return to her small community and work with disadvantaged teenagers. Her teachers have no doubt she will make her mark in the world. "Chevon is exceptional," wrote her principal, "because she makes everything and everyone around her better." ♦

**Our cover photo:** Misty Copeland in the pas de trois from *Swan Lake*.

**What the critics say about Misty Copeland:**

“Though she didn’t start dancing till 13, Copeland has risen fast at ABT [American Ballet Theatre]. Dark-eyed and feminine, she brings strength and line to soloist roles in standards like *Apollo* and new ballets like this year’s *Cinderella*. ABT insiders praise her dynamism and her physical clarity; watch her mature this fall in Twyla Tharp’s *The Upper Room* at City Center.”

New York Magazine,  
Fall 2006 Dance Preview

“And finally, a word for Misty Copeland, who gave her first performance of Twyla Tharp’s *Sinatra Suite*, with Jose Manuel Carreno, on Friday night. Ms. Copeland, who brought a jolt of electricity to Ms. Tharp’s *Baker’s Dozen* this season, has always been a compelling dancer. But here she was sensuous, dramatic and sophisticated in an entirely new, contemporary way.”

The New York Times,  
November 6, 2007

“When she was 13, Misty Copeland’s history teacher told her that she looked like a ballerina. Copeland had always liked dancing, so she signed up for ballet classes....A mere six years later, her natural talent and penchant for hard work has made her one of the most promising dancers at American Ballet Theatre. In a field that is woefully lacking in African American ballerinas, she is a bright presence....In both classical and contemporary works, Misty Copeland has a special onstage aura.”

Dance Magazine,  
January 2003

## List of Recipients

### The Leonore Annenberg Fellowships in the Visual and Performing Arts

Recipient	Art Form	Sponsoring Organization
Misty Copeland	Dance	American Ballet Theatre
Sarah Lane	Dance	American Ballet Theatre
Jeremy Strong	Drama	Lincoln Center Theater
Richard Mosse	Photography	Yale School of Art
Daniel Visconti	Music Composition	American Academy in Berlin
André Holland	Drama	The Public Theater
Isabel Leonard	Music (opera)	The Juilliard School
Nicole Beharie	Drama	The Juilliard School
Michelle Mola	Dance (choreography)	The Juilliard School
Jeff Williams	Sculpture	American Academy in Rome



André Holland

Sarah Lane

Jeremy Strong

### The Leonore Annenberg College Scholarship Fund

Recipient	High School
Shiyah K. Trotman	Urban Assembly School for Law & Justice, Brooklyn, NY
Jiovonnah T. Childs	Bronx Center for Science and Mathematics, Bronx, NY
Areej Hassan	Northeast High School, Philadelphia, PA
Chevon E. Boone	KIPP Pride High School, Gaston, NC
Candace Hensley	Boston Latin School, Boston, MA
Brittany Blythe	Strath Haven High School, Wallingford, PA

### The Leonore Annenberg School Fund for Children

School Name & Location	Resource to be acquired
B. K. Ashford, Brooklyn, NY	Children’s science research lab
Public School 22, Brooklyn, NY	Book room
B. K. Bruce, Houston, TX	Musical instruments
J. H. Crawford, Houston, TX	Multimedia technology
R. P. Harris, Houston, TX	Environmental/life science program
A. W. Watson, Port Gibson, MS	Literary program
Hancock North Central, Kiln, MS	Counseling, remediation programs
South Hancock, Bay St. Louis, MS	Computers, remediation programs
Anna B. Pratt, Philadelphia	Playground



This year, more than 60 Supreme Court judges in 31 states will face the electorate. Thousands of other judicial seats will also be on ballots around the country. Judicial campaigns – once decent, docile and dirt-cheap affairs – in recent years have become highly politicized, with costly ad campaigns, outspoken candidates and, yes, even mudslinging. (See: *On the Record*, fall 2007, “Counting Dollars, Issuing Attack Ads.”)

Just how does this street-level politicking affect the public’s perception of its judiciary, which historically has remained above the partisan fray? Are Americans losing confidence in the independence of their courts because judges are seen as no different from politicians as they raise campaign funds and air their views on issues important to voters?

Some make the assumption that judicial legitimacy is at risk, but at this point, no systematic research exists to measure the consequences of the rise in judicial electioneering occurring around the country. “This is an understudied issue,” said Kathleen Hall Jamieson, director of the Annenberg Public Policy Center.

The National Annenberg Judicial Election Survey, administered by the Annenberg Public Policy Center, intends to probe public opinion and answer some of those questions. In addition to Jamieson, researchers include James L. Gibson, director of the Program on Citizenship and Democratic Values at Washington University at St. Louis; Michael X. Delli Carpini, professor of Communication and Walter H. Annenberg dean at the Annenberg School for Communication; Jeffrey A. Gottfried, doctoral student at the Annenberg School for Communication; Eran Ben-Porath, postdoctoral fellow at the Annenberg Pub-

lic Policy Center; and Bruce Hardy, senior research analyst at the Annenberg Public Policy Center.

For them, there was no place better to start examining this trend than the survey’s backyard, Pennsylvania. Thanks to a curious series of events, Pennsylvanians had just experienced the new politics of judicial elections firsthand.

In 2007, two seats on the state Supreme Court and three seats on the Superior Court (the second-tier appellate court) were on the ballot. In addition, 68 judges were seeking retention to seats for an additional 10-year term. (In Pennsylvania, judges must campaign for their initial election. Once elected, however, the judge then stands for retention upon completion of his or her term. Judges traditionally win their retention elections by wide margins with little campaigning.)

But Pennsylvania’s judicial elections had been turned on their ear two years earlier. In a middle-of-the-night session on July 7, 2005, members of the Pennsylvania General Assembly approved pay raises for themselves, certain members of the executive branch, and judges. Then, the lawmakers left town for a 2½-month summer recess. Across the state, the vote was characterized as a “swindle” by a legislature already awash in perks. Led by grassroots activists, the outcry over the raises gained momentum. That September, about 2,000 protesters gathered on the Capitol steps in Harrisburg, joined by a 25-foot inflatable pig. “Oink, oink,” the protesters chanted.

“Remember in November” became a rallying cry for newly created groups such as PACleanSweep, which wanted to throw out all legislative incumbents. There was one problem: None of the legislators who voted

for the raises was on the ballot that fall. So the targets for retribution became the only statewide candidates, two members of the Pennsylvania Supreme Court seeking retention. As Election Day neared, the two justices found themselves scrambling to save their jobs. Ultimately they spent more than \$800,000 in the final weeks of their campaigns. One justice squeaked through with just over half the vote; the other became the first judge in the state to lose a retention election.

The pay-raise furor didn’t fade away, even after the legislature repealed the raises. In the fall of 2007, the pink pig came out of retirement and judges around the state began to worry – and stepped up campaigning. The four candidates seeking two seats on the high court blanketed the airwaves. By Election Day, the Supreme Court candidates had raised more than \$7 million alone; more than \$4.5 million was spent on TV ads for judicial races statewide. Ultimately, the revolt against the judges fizzled with all but one of the 68 judges seeking retention returned to the bench.

Regardless, it was a new day for Pennsylvania judicial elections. Had the sight of judges asking for votes on TV altered the public’s view of the judiciary? Or did voters actually prefer judges who engage in real, policy-based contests for judicial office? In an effort to find out, the Annenberg researchers launched the 2007 Pennsylvania Judicial Election study.

Polimetrix, an Internet survey firm, gathered respondents, administered the questions and collected the answers. A total of 1,562 respondents, recruited by a variety of means (telephone, mail, Web advertising), completed three waves of the survey, conducted before, during and after the campaigning. Among the survey questions



**PaCleanSweep launched a highly visible “pigs in robes” campaign, featuring cookies and a giant balloon.**

Photos: PaCleanSweep

were topics at the very heart of judicial independence and integrity. The sample of Pennsylvania registered voters was asked its opinion on items including the following:

- The right of the Pennsylvania Supreme Court to decide certain types of controversial issues should be reduced.
- Judges of the Pennsylvania Supreme Court who consistently make decisions at odds with what a majority of people in the state want should be removed from their position as judge.
- The Pennsylvania Supreme Court gets too mixed up in politics.

The study’s participants were asked to view one of four two-minute videos. (The study was conducted on the Internet, so participants viewed the actual videos.) A control group saw a non-political series of public service ads about improvements in the public schools. Three other groups saw one of the following: judicial attack ads from other states, ads featuring

endorsements for specific Pennsylvania judicial candidates, and a segment from a PACleanSweep press conference attacking the judges up for retention because of their role in the pay raises.

Researchers hypothesized that those exposed to various types of campaign content would accord less legitimacy to the Pennsylvania Supreme Court as compared to the control group as a result of exposure to the videos. While this hypothesis was supported, they also found that all four groups showed increased views of the legitimacy of the court.

“Although elections may involve a number of tawdry activities, they also seem to provide some of the glue that attaches citizens to the institutions that govern them,” said researcher James Gibson.

And, the survey found, respondents didn’t seem to differentiate much among the various types of judicial ads they saw.

“The negative consequences of even highly objectionable campaign ads (e.g., call-

ing judges ‘pigs in robes’) seem not to outweigh the overall positive consequences of elections themselves,” Gibson explained. “Citizens seem not to discriminate much across different types of campaign messages, with the traditional ‘endorsement’ sort of ad (“Judge X is endorsed by the Policeman’s Union”) having just as negative effects as the most scurrilous attack ads.”

The researchers note that their findings are not the last word on judicial elections, in part because the Pennsylvania case was not typical. But, they add, the work demonstrates the value of investigating judicial elections with the powerful tools and methods of modern social science.

The work of the National Annenberg Judicial Election Survey continues. Jeffrey Gottfried presented early findings at the 2008 State Politics and Policy Conference at Temple University this past May, and Gibson presented a final version of the study at the annual meeting of the American Political Science Association in August. ♦

## Recent Accolades

### Annenberg Foundation Trust at Sunnylands Awards

- CINE Golden Eagle Award for *The Constitution Project: An Independent Judiciary*
- Chris Award, sponsored by the Columbus Film Council, for the video collection *Key Constitutional Concepts*
- ABA Coalition for Justice Burnham “Hod” Greeley Award for the films *A Conversation on the Constitution: Judicial Independence* and *The Constitution Project: An Independent Judiciary*

### Annenberg Public Policy Center Awards

- Clarion Award from the Association for Women in Communications for Justice Talking
- Videographer Award of Excellence for the film *How a Bill Becomes a Law*, part of the new Leonore Annenberg Institute for Civics
- Ethel Percy Andrus Legacy Award from AARP for Student Voices at Philadelphia’s Central High School
- Three Webby awards for FactCheck.org and FactCheckEd.org
- Three Heartland Regional Emmy Awards for Comcast MetroBeat TV youth programming affiliated with Student Voices

# FactCheck Wins Plenty of Votes This Campaign Season



Thanks to a lively presidential campaign, the crew at FactCheck.org has been working overtime this election season. And the public is responding. Traffic to the site has jumped fourfold over last year (which included the mid-term House and Senate elections). More than 14.7 million site vis-

judged best “politics” website in the 2008 Webby Award competition, beating out four other nominees. For the second year in a row, FactCheck.org was also voted best politics website of 2008 in the Webby “People’s Voice” awards; this is chosen by open voting by web users. And a unit of the

American Library Association named FactCheck one of the best free reference web sites of 2008, one of 29 sites singled out for honors.

And if imitation is the sincerest form of flattery, FactCheck has plenty of admirers. Two major news organizations have launched their own “truth squad” sites, acknowl-

edging FactCheck.org as their inspiration. Politifact.com was created by the *St. Petersburg Times* and *Congressional Quarterly*, and The Fact Checker, a feature of *The Washington Post*, also traces its lineage to FactCheck.

But that’s not all that’s going on at FactCheck’s Washington offices. See “Just the Facts is a Hit.”

FactCheckED.org, barely a year old, has seen traffic grow steadily. There have been nearly 80,000 downloads of FactCheckEd.org lesson plans and other materials during the site’s first 11 months of operation, with an average 2,800 per month this year. And the content has earned accolades. “If you’re shopping around for lesson plans, look no further than FactCheckED.org,” wrote Andy Carvin on the PBS Teachers website. He called the site “a treasure trove of lesson plans and resources to help students – and the rest of us, frankly – get a better handle on when we’re being manipulated.” FactCheckED.org also won a Webby “People’s Voice” award in the education category.

Earlier this year, FactCheck launched Court Watch, a series of web articles on false and misleading ads in races for state Supreme Court seats. Viveca Novak, deputy director, who holds an M.S.L. degree from Yale Law School, brings her training to bear on these articles, which will continue as a special feature through the November general election. ♦

## Just the Facts is a Hit

Viewers of YouTube, blip.tv and TeacherTube were introduced to a new anchorwoman in January: The lively, funny, full of facts and information Emi Kolawole, who appears in her own vid-cast, Just the Facts, each week on the FactCheck.org website and elsewhere.

Kolawole, who developed the new video feature with the help of fellow FactCheck.org staffer Justin Bank and the Annenberg School for Communication’s Media Lab, uses the content of FactCheck.org and presents the material in a format – and voice – that is targeted to a younger audience.

Has she built a loyal fan base? You decide. Writes one viewer: “Woohoo! Finally we can cut through all the crap and see the presidential candidates for who they truly are. With a touch of humor – I love it!” ♦



FactCheck staff with their two Webby Awards

Photo: Jeremy Quattlebaum

its had been logged as of the end of July, and the FactCheck team is posting nearly four new items a week to keep pace with the dozens of presidential debates, TV ads and other political claims.

FactCheck’s loyal fan base has been effusive in its praise. “Both the sins of political commission and the sins of political omission need the illumination that FactCheck.org provides,” wrote one. “I rely on your work to get the true story behind politicians’ words. I especially appreciate your impartial, non-partisan perspective,” wrote another.

Former White House Press Secretary Scott McClellan, in his book *What Happened: Inside the Bush White House and Washington’s Culture of Deception*, wrote of FactCheck: “We need more organizations like this one.” Journalists from papers as diverse as *The New York Times* and the *Lewiston (Idaho) Morning Tribune* echoed that sentiment.

Recognition for FactCheck’s work came in other forms as well. FactCheck.org was

# The Leonore Annenberg Institute for Civics

In advance of Constitution Day, which will be observed on September 17<sup>th</sup> this year, video crews, judges and students have been busy, creating a variety of new educational materials to help citizens of all ages better understand the pillars of our democracy. The resources are being produced by

The institute's creation coincides with the growing national effort among educators and civic leaders to engage young people in civic participation through interactive tools such as games. One of the leading proponents of this idea is retired U.S. Supreme Court Justice Sandra Day O'Connor, who

www.AnnenbergClassroom.org. Overseeing the new endeavor is Brenda Curtis, associate director of the institute.

Among this year's offerings are a 10-minute overview of the federal court system with an interactive diagram of the courts, a 30-minute video showcasing landmark Supreme Court decisions, an award-winning video for high school students on the making of a law and a variety of lesson plans for educators.



**Students from Central Islip, N.Y., discuss the Pentagon Papers case during the taping of *Foundations of the Constitution: The Five Pillars of the First Amendment*. The video is part of the Leonore Annenberg Institute for Civics.**

Photo: John Vettese

*Foundations of the Constitution: The Five Pillars of the First Amendment* is a 30-minute video filmed earlier this year at the federal courthouse in Central Islip, N.Y. There, U.S. District Judge Joseph F. Bianco and Magistrate Judge Kathleen Tomlinson joined more than 100 area students to reenact and discuss five landmark Supreme Court cases that address key First Amendment issues. Students played the roles of jurors and lawyers under the guidance of the two judges and other court personnel.

the newly created Leonore Annenberg Institute for Civics, funded by a \$20-million endowment that will underwrite a wide range of multimedia and interactive instructional materials on the institutions of American democracy. The institute is part of the Annenberg Public Policy Center, which produces the materials and oversees their distribution.

"With this generous endowment, Mrs. Leonore Annenberg and the Annenberg Foundation have ensured that civics programming will remain a signature part of APPC's mission and identity," said Kathleen Hall Jamieson, director of the Annenberg Public Policy Center.

believes today's youth don't know enough about their own system of government. To illustrate her point, she often cites survey research from the Annenberg Public Policy Center which shows that only one-third of Americans can name the three branches of government, but two-thirds can name a judge on *American Idol*.

The first Leonore Annenberg Institute for Civics projects will be made available online in coming weeks for use in schools, courthouses, libraries and other public facilities. Plans call for additional online and interactive materials to be created over coming months. The materials will be available for viewing and download at no cost on the Annenberg Classroom website,

*Foundations of the Constitution: The Sixth Amendment* will also be made available online. In this video, U.S. District Judge Cynthia M. Rufe of the Eastern District of Pennsylvania joined students in discussing issues raised by the constitutional guarantee to a speedy and public trial in criminal prosecutions.

APPC's award-winning Student Voices and Justice Learning programs have also been incorporated into the new institute. New materials planned for distribution include student-produced webcasts and podcasts on judicial independence, interactive games and DVDs, first-person accounts of jury service, and interviews with judges, lawyers and litigants in cases involving youth issues. ♦

# The Annenberg Center for Advanced Study

Since its founding in 1993, the Annenberg Public Policy Center has amassed large amounts of research data, only some of which has been analyzed and published. Now, that data will be made available to newly minted postdoctoral scholars as they begin their careers.

The new Annenberg Center for Advanced Study in Communication, which will begin operations in September, will allow three new Ph.D.'s to "mine" the assets of APPC,



**Amy Jordan, director, Annenberg Center for Advanced Study in Communication**

work with experts in data collection and assessment and learn in the process.

"The point of these fellowships is to let the postdocs develop their analytical skills," explained Amy Jordan, director of the Media and the Developing Child sector of APPC, who will head the new program. The first scholars will work on specific data sets with three APPC staff members: Smoking (with Dan Romer), family and the media (with Jordan) and media coding (with Patrick Jamieson). Ultimately, additional fellows will join the center and occupy their own wing of the new APPC building on the Penn campus.

In addition to weekly research meetings, the center will host guest speakers and lecturers on topics that extend the professional development of the new cohort of fellows. This fall, seminars will be held on writing and reviewing manuscripts for publication, preparing grant proposals and qualitative and quantitative data analysis techniques. In addition, because the scholars are trained in disciplines outside of the field of communication, seminars will be held on communication theory, policy and methodology.

"For a young scholar the timing is crucial," said Jordan. "When you finish your Ph.D.,

you're burned out from working on your thesis, so it is nice to have a different data set to work on. However, it takes a couple of years for you to get your own research project up and running, as you work to get on a tenure track. We hope to help them launch their careers by giving them an opportunity to publish immediately."

The new center will offer postdocs "an opportunity to expand their educational foundation in the field of communication," said Jordan. APPC will also benefit. "We will have fresh eyes looking at the data sets and asking questions of them from their unique disciplinary perspectives."

Jordan is eager to start her new duties. "I always feel I learn a lot from my students," she said, referring to undergrads and graduate students. "For me, this just brings it up to another level." And, she added, "This will also cultivate a new generation of communication scholars."

The three new fellows are Cortney Evans, with a doctorate in marriage, family and human development from Brigham Young University; Sally Dunlop, with a doctorate in psychology from the University of Melbourne; and Priya Nalkur, with a doctorate in education from Harvard University. ♦

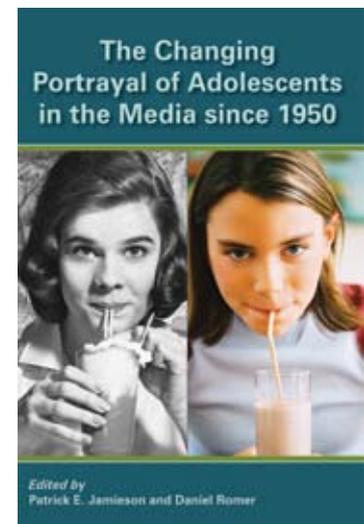
## New Publication

*The Changing Portrayal of Adolescents in the Media since 1950*, edited by Patrick E. Jamieson and Dan Romer, was published in July by Oxford University Press. The book reviews changes in the media representation of adolescents and discusses the effects of the media on the socialization of youth over more than a half-century. It also examines newer media, such as video games and the internet, as unique forms of influence on youth.

Data cited in the book are drawn from the Annenberg-Robert Wood Johnson Coding of Health and Media project known

as "CHAMP," a large multi-year content analysis of health risk behaviors, such as tobacco, alcohol, sex, drugs, violence, mental health and suicide, as well as positive social measures, including suicide intervention and designated driving, contained in the popular media. The purpose of the project is to track trends in risk behaviors as portrayed in the media over time so the potential positive or negative impact on adults and youth can be evaluated.

In addition to the new book, CHAMP data are also available on the website YouthMediaRisk.org. ♦



# On the RECORD

A Publication of the Annenberg Public Policy Center  
of the University of Pennsylvania

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**The new Annenberg Public Policy Center, which will be adjacent to the Annenberg School for Communication on the Penn campus, is scheduled for completion in the fall of 2009.**