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(U) Entertainment Industry Guidelines



(U) The Agency frequently receives requests from members of the entertainment industry for visits, briefings, and general information about the Agency and its mission. The Office of Public Affairs (OPA) has prepared guidelines on this topic for Agency officers—“Management Guidance on Contact with the Entertainment Industry and Support to Entertainment Industry Projects”—which can be found [here](#).

(U//AIUO) The document lays out the factors the Agency’s senior leaders’ use when considering whether to support a project, including the nature of support. It also lays out OPA’s responsibilities when supporting a project as well as the responsibilities of all officers when they interact with members of the entertainment industry.

(U//AIUO)The Agency does not solicit engagement with media representatives on projects under development, but it does engage with certain projects with the goal of getting a balanced and informed portrayal of the hard work done by Agency officers, as many Americans form their opinions on the CIA based on depictions in books, movies, and television shows. The CIA also must make certain that its interactions do not harm Agency equities or put any officers at unnecessary risk.

(U) Please direct questions about the guidelines to OPA [redacted] Liaison officer [redacted] (This article is **UNCLASSIFIED//ADMINISTRATIVE-INTERNAL USE ONLY.**)

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(U) MANAGEMENT GUIDANCE ON CONTACT WITH THE ENTERTAINMENT INDUSTRY AND SUPPORT TO ENTERTAINMENT INDUSTRY PROJECTS

~~(U//AIUQ)~~ **Factors for Evaluating Support to an Entertainment Industry Project:** CIA frequently receives requests from the entertainment industry for visits, briefings, and general information about the Agency and its activities in connection with a wide variety of entertainment projects. The Agency may choose to provide support to these projects on a case-by-case basis. The Office of Public Affairs (OPA) is charged with working with the entertainment industry to ensure that no Agency sources or methods are compromised in interacting on entertainment projects, and to attempt to prevent inaccuracies in the project that could adversely affect the safety of Agency officers or the Agency's mission. The D/CIA, DD/CIA, or ADD/DCIA must provide written approval for Agency participation in major book, television, or feature film projects.

~~(U//AIUQ)~~ Many factors contribute to the Agency's evaluation of and subsequent decision about engaging on a film, television or publication project, including:

- ~~(U//AIUQ)~~ The need—especially in projects that will be widely viewed or read—to protect Agency interests in the public arena (for example, a book on a recent event that involves significant agency equities or puts the Agency or its officers at risk if incorrect information is included.);
- ~~(U//AIUQ)~~ The ability and willingness of the entertainment industry representatives to attempt to convey a balanced and informed image of the Agency, its officers, and its operations in the final film or publication;
- ~~(U//AIUQ)~~ The burden to the Agency of participating in a project;
- ~~(U//AIUQ)~~ The centrality of the Agency, its mission, or its workforce to the project; and
- ~~(U//AIUQ)~~ Demonstrated willingness by the entertainment industry representative to abide by the Agency's conditions for interaction.

(U//~~ATUQ~~) Involvement in Entertainment Projects: CIA provides assistance to entertainment projects only on an “as requested” basis—the Agency does not solicit interaction with the entertainment industry—and the nature and extent of Agency interaction on entertainment projects varies from case to case. In some cases, there will be no Agency involvement. OPA will solicit a general outline of the planned project from the entertainment representative in advance of a decision to interact on a project. The extent of Agency participation in these projects will be clearly bounded and may include:

- **(U//~~ATUQ~~)** Provision of unclassified background information to help entertainment industry representatives better understand the Agency’s mission, its officers, and what it is like to work at the Agency. This may include unclassified publications, information from our website, or in-person background briefings with Agency officers.
- **(U//~~ATUQ~~)** Unclassified responses to specific questions about the Agency, its history, declassified events, and provision of unclassified visual materials that may provide context for the entertainment industry representatives in producing an informed and balanced final project.
- **(U//~~ATUQ~~)** In the very few cases when the Agency allows filming on its grounds, filmmakers must adhere to all conditions prescribed by OPA, in consultation with the Office of Security, Facilities, Office of General Counsel, and other components as appropriate. As a general rule, filming will be limited in duration—usually a weekend day, to minimize disruption to normal Agency work—and confined to the main lobby, adjacent hallways and a few exterior locations.
- **(U//~~ATUQ~~)** OPA continuously will re-evaluate cooperation on projects and can choose to cease engagement on a project at any time.
- **(U//~~ATUQ~~)** OPA will coordinate with OGC on all formal agreements between the Agency and members of the entertainment industry.

(U) OPA Responsibilities Related to Interaction with the Entertainment Industry.

(U//~~ATUQ~~) OPA is responsible for responding to requests from members of the entertainment industry and, after consulting with Agency leadership, authorizing any interaction on entertainment-related activities. OPA is

responsible for arranging access by industry representatives to CIA facilities, personnel, or information. Participation by Agency officers in meetings with entertainment industry representatives is voluntary, but will be considered part of their official duties when authorized pursuant to these guidelines.

- (~~U//ATUQ~~) OPA will prescribe the terms and conditions of authorized contact. OPA must be present for all meetings between Agency officers and the members of the entertainment industry and is the conduit for communications with entertainment industry representatives and participating Agency officers.
- (~~U//ATUQ~~) Officers who are contacted directly by members of the entertainment industry about a matter relating to intelligence, foreign relations, or CIA employment must refer those individuals to OPA.
- (~~U//ATUQ~~) Officers who seek to contact a member of the entertainment industry in their official capacities or in relation to intelligence or foreign affairs must do so only through OPA. Officers may not enter into unauthorized discussions with members of the entertainment industry on issues related to their CIA employment, intelligence or foreign relations.
- (~~U//ATUQ~~) Officers must complete Form 879—Outside Activity Approval Request—if they wish to have unofficial contact with members of the entertainment industry.
- (~~U//ATUQ~~) Per the Standards of Ethical Conduct for Employees of the Executive Branch, an Agency officer may not accept a gift from an entertainment industry representative seeking information or assistance from the Agency, or one offered because of the officer's official position. A gift is anything with monetary value, such as free or discounted attendance at an event, travel payment, or a copy of a script or book. If an Agency officer is uncertain what might be considered a prohibited gift, the officer should request written advice from an ethics advisor by lotus note before accepting the gift.

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(~~U//ATUQ~~) An OPA officer will attend and guide all in-person meetings and telephone exchanges with entertainment industry representatives. Before any interaction, an OPA officer will provide guidance on the parameters of the interaction to entertainment industry representative and to participating Agency

officers. The OPA officer will intervene to provide further guidance as necessary during these interactions.

- (~~U//ATUQ~~) Under no circumstances will any officer divulge classified information or intelligence sources and methods during discussions with members of the entertainment industry. Agency officers should also avoid providing analytical conclusions that may be source-revealing and/or are based on sensitive background information.
- (~~U//ATUQ~~) OPA will prepare a memorandum for the record after each substantive meeting between Agency officers and members of the entertainment industry that documents who was present and summarizes the discussion and ground rules for attribution.
- (~~U//ATUQ~~) Each interaction on a given project will be treated separately; there are no blanket agreements with entertainment industry representatives regarding Agency engagement on a specific project.
- (~~U//ATUQ~~) At the conclusion of authorized contact, OPA will advise participating officers that they are no longer authorized to discuss matters involving the Agency with entertainment industry representatives.
- (~~U//ATUQ~~) IF OPA determines a meeting between Agency officers and members of the entertainment industry must be conducted at a location other than Agency headquarters, OPA will fully coordinate with the appropriate directorate to ensure any operational equities are considered and protected.
- (~~U//ATUQ~~) If, despite these precautions, classified information is inadvertently disclosed, OPA will work with the entertainment industry representatives to gain their agreement to treat the information as privileged, not for publication or broadcast, and, when appropriate, work with OGC to have the entertainment representatives sign non-disclosure agreements.