


**Who is the producer of 13 reasons why**

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Who is the executive producer of 13 reasons why.

Enlarge / back in 2017, the first season of the Netflix 13 series reasons why it pushed controversy on a contagious suicide. Four years later, a new UCLA study offers a Hollywood guide on how to better manage these topics going on. When the 13 reasons for which they debuted on Netflix on March 31, 2017, it was initially encountered for more appreciation from critics and spectators in the same way. The spectators appreciated the frank and sensitive management of the entertainment show so complex as suicide, bullying, rape and depression. A few weeks ago, however, mental health professionals have begun to express strong objections to the treatment of the suicide of the Ya show. In particular, these professionals believed that the representation could trigger suicide thoughts or actions in vulnerable adolescents. It is well known that high-profile suicides can sometimes affect Copycats, but the problem is less clear when it comes to imaginary stories. During the last four years, multiple studies, often often contradictory on that argument appeared. Some of the studies show negative impacts, while others show beneficial effects in young people who have observed 13 reasons why. The series sent his fourth and last season last year, but 13 reasons why he continues to inspire research on the potential impact (positive or negative) of fiction stories on teenage mental health. A new study available today by affiliated researchers in the center of UCLA for scholars and narrators focuses specifically on the third season of the show, and shows that the series as 13 reasons why they can have a positive impact on teenage mental health until I Problems are depicted with precision and empathy. The report also recommends that the appropriate additional resources are provided to the spectators - which is an important challenge, since most viewers do not engage with such resources even when they are available. But if it is a series of streaming or readings that accompany, the researchers of the UCLA center for scholars and narrators firmly believe that media tweens and adolescents consume a crucial role in their development, as it does with any other young demographic: "I went to the movie business because I think the content can change the world," said Yalda Uhls, a former cinematographic executive that continued to earn a research doctorate in the development of children and now leads this three research center years. "We are working to exploit the power of entertainment media for swens, adolescents and young adults and to support social and emotional learning. There is a long story to do this for the public in preschool, like Sesame Street And PPS Kids. I felt there was a gap there. The years Teens e A period of early childhood development is equally important." Advertising (spoiler for 13 reasons below.) The Netflix series act at the center of all this is based on the 2007 novel Thirteen reasons why Jay Asher, in which a high school student called Clay fights after his suicide of Hannah. (Asher was moved to write the book after a closing closureatempted suicide.) Hannah left seven double-sided tapes, identifying 13 people she blames for pushing her into such a desperate act. It's her way of dealing with her tormentors from the underworld. There's the guy who humiliates her after the first date, the girl who spreads rumors about Hannah to hide her homosexual inclinations, a student who betrays her trust, the bully athlete Bryce who rapes Hannah, and the school counselor who turns a blind eye to chronic bullying, and Bryce's violent behavior, just to name a few. Hannah wasn't Bryce's only victim. The tapes are sent to each person on the list in succession. Hannah's story is told in flashback, with current events narrated from Clay's point of view. Asher's novel remained on the New York Times bestseller list for more than three years, despite conflicting reviews, and eventually won several awards. But the story has also generated a fair amount of controversy because of its outspoken portrayal of bullying, sexual assault and suicide. From 2010 to 2019, it was the third most banned book in the United States. The release of the Netflix series brought only renewed attention. Enlarge / Katherine Langford played Hannah Baker, a suicidal teenager. In the first two seasons of 13 Reasons Why. Apart from a few small deviations, the streaming series is very close to Asher's novel. However, there is a fundamental difference. In the novel, Hannah kills herself by swallowing a handful of pills. On the contrary, the TV series originally included an intense and graphic scene in which Hannah cuts her wrists in the bathtub. For the record: I was a fan of the first season, and I found that scene beautifully rendered and emotionally powerful, although extremely difficult to watch. (The two are not mutually exclusive.) So I was genuinely surprised when the backlash started. In hindsight, I shouldn't have. Advertisement The backlash begins With Hollywood standard metrics, 13 Reasons Why was a success. The response and audience were strong enough to generate three successive seasons (which were much less well received). Katherine Langford, who played Hannah, was nominated for a Golden Globe. The series also won a Mental Health America Media Award in 2018 "for elevating the nationwide dialogue among parents, students, and mental health advocates about the epidemic of teen suicide, depression, and bullying". Among those who weren't fans was Washington Post television critic Hank Stuever, who compared the show to One of the old ABC after-school specials. He also objected to the basic plot. "It strikes me as surprisingly, even dangerously naive in his understanding of suicide", he wrote. Over the weeks, rumors like Stuever began to dominate the conversation. The backlash focused on the risk of suicidal contagion (or emulatory suicides) among adolescents. Suicidal contagion is a phenomenon in which exposure to suicide within a family, between or through the media can be associated with an increase in suicidal behavior. Many expressed concern about the fact that the show has glamorous suicide, and these critics have thought that the scene of the tub in particular has violated the current journalistic guidelines for responsible reporting on suicide. In April 2017, the National Association of Psychologists of the School issued a communiqué that warns the potential negative effects of the series, and the organization also sent a letter to the mental health professionals of the school - the first time it embarked on such action. The Society of Clinical Child and Adolescent Psychology (SCCAP) has issued a similar statement and has also criticized the representation of ineffective mental health professionals — in particular, the guidance counselor of the high school Kevin Porter (Derek Luke), who fails Hannah when looking for her help after her rape of Bryce. "From the point of view of public health, the 13 Reasons manufacturers (S1) neglected established science and proof that the approach that had been established on recruitment - showing suicide in a raw and graphic way - would put a project for a vulnerable subgroup, especially those who identified with the main character," said John Ackerman, a psychologist specializing in the prevention of suicides at the Nationwide Children's Hospital. Ackerman is quick to emphasize that it is not anti-Netflix. "I'm not someone who's over the media," Ars said. "Media, play and social media can be part of the solution if done well. However, science was strong enough at the time of knowing that there was a strong potential for damage. There was almost unanimous condemnation of this series by the prevention of suicides and the mental health community. Why? Because they knew what producers did not do — all attention to a problem is not created equal, and modeling suicide as an uncomfortable solution and bullying is dangerous." Page 2 Enlarge / Dylan Minnette acted as Clay Jensen, who had a crush on Hannah and became obsessed with the tapes he left. This is not a trivial concern, and no one supports others. According to the CDC, suicide is the third cause of death among young people between 10 and 24 years. It was not the intention of anyone involved in the creation of the series of glamorous suicide, that is, the opposite, according to producer Jay Gorman (Home Before Dark). She and showrunner Brian Yorkey did their homework even before Netflix greenlit the series, and the team made sure they hired two psychiatrists as consultants to read scripts and advise on how to better address the many sensitive issues portrayed in the show, including suicide. "According to our consultants, We who, if we had not shown the terrible, ugly and painful bridge from life to death by Hannah, then we would have been a glorified suicide," said Gorman Ars. "It has never been destined to be free, and it wasn't. Done only because of some artistic decision. We didn't want the children to hear him die was a light choice. "Light." Wasn't a stranger writing about mental health issues. He won a Pulitzer in 2009 for the penning the Broadway musical Next to Normal, which featured a bipolar protagonist and involved drug abuse, pain, depression and suicide. The different writers' room spanned several generations and included people who had struggled with many of the same problems, including suicidal ideation. A woman on the writing staff credited the 1999 movie Girl, Interrupted, with persuading her not to kill herself. Writer Nic Sheff defended the inflexible portrayal of the series in an op-ed in Vanity Fair, speaking frankly about his past history, which included drug use and an aborted suicide attempt. "It seemed to me the perfect opportunity to show how real suicide really looks à to dispel the myth of the quietness that goes away, and to confront the audience with the reality of what happens when you jump from a burning building into something much, much worse", he wrote. "I find it overwhelming that the most irresponsible thing we could have done would not have been to show death at all. I'm behind what we did 100%. I know it was right, because my life was saved when the truth of suicide was finally required to see in all its horror and reality". Zoom / Justin Prentice played the high school jock Bryce Walker, a bully and serial violent bully. Hannah was one of his victims. Gorman cites the many emails they received claiming the show had triggered severe conversations between teenagers and parents. Rebecca Hendrick, a psychiatrist at Cedars-Sinai Medical Center in Los Angeles, has seen all four seasons of the show and heard positive reports from almost all of her patients who had watched the show. The UCLA Uhls watched the show with their teenage daughter, who confided that one of her friends had been raped. "I'm sure 99.9% would never have told me without us watching the show together", Ars said. "So my experience as a mother was that the show was a positive thing." Ackerman's experience as a psychologist was quite different. Shortly after the S1 debut, "I received calls from therapists and parents in the community indicating that many of their patients (including many middle-to-high students) were struggling after watching the show and many had increased suicidal thoughts", Ars said. "Our emergency department had reported several patients admitted for suicide attempts right after seeing the program. Is that evidence for a causal effect? No. Is it unique for any television series that has been released in the last ten years? Yes." Regarding Sheff's thesis that the graphics scene was intended to act as a deterrent. "We have decades of data in many fields. Behavioral science that such results associated with 'straight poor' (dweeping) do not lead to their expected consequences", Ackerman said. "Suicide contagion has been studied for years, and we know that Suicide method in detail is problematic. We know that showing suicide as the inevitable result of an overwhelming anguish, or serving a function (for example, revenge), is harmful." There have actually been many studies over the years on suicidal contagion. However, until the fictitious representations of suicide can contribute to suicidal contagion remains a question of authentic academic debate. There is also a certain degree of self-selection when it comes to finding expert consultants for movies and television programs, and this seems to have occurred in the case of 13 Reasons Why. Both authors' room advisors expressed similar opinions on the issue, and such opinions reflected in their feedback to showrunners. So the series became unintentionally a lightning bolt for that current debate. "What we learned [after the fact] is that the field of suicide is truly polarized," Gorman said. Dan Romer, psychologist of the Annenberg Public Policy Center of the University of Pennsylvania, where he studies the media and social influences on the health of adolescents. "There is concern [among the experts who disagree] that if they survive in terms of influence in Hollywood, then Hollywood will go mad at this type of content. I feel that we have to make a way here." Enlarge / The representation of the inefficacy school counselor Kevin Porter (Derek Luke) has sparked criticism of childhood psychologists. Goethe and the Werther effect The suicidal contagion is sometimes called "Werther effect", by the young protagonist of Johann Wolfgang von Goethe's 1774 novel, The Sorrows of the young Werther. In the novel Werther falls in love with a beautiful girl, Charlotte, already engaged to another man. Convinced that the only way to solve the romantic triangle is the death of one of three, Werther shoots himself in the head. Shortly after the publication of the novel, the young people began to commit suicide in the same way, causing the ban on Goethe's book in several countries. A couple of studies published in 1985 and 1989 respectively by the University of California, San Diego, the sociologist David Phillips (who coined the term "Werther effect" in the 1970s) concluded that imitating suicides tended to increase after a well-publicized suicide, and that affected people were typically the same age and sex of original suicide. The most sensitive ones are usually young or of intermediate ages do not seem to be hit that much. The strongest evidence of suicidal contagion in the narrative, according to Romer, is a 1998 study that concludes that an episode of the British medical drama Casualty, in which a young man poisons himself with paracetamol, led to an increase in hospital shelters for self-poisoning among young men and women two weeks after the airing.À "Just because you see the story of a dead person for suicide, suicide, you're going out and doing it," Romer said Ars. "The phenomenon of contagion is very limited to people sensitive to this type of information." » "Just because you see the story of a dead person by suicide, doesn't mean you're going to do it." There is also a corresponding "Paçigen effect", which takes its name from the character in love with Mozart's work. The magic flute, which contemplates suicide but then decides otherwise after other characters show him that there are more advantageous ways to solve his problems. For Romer, this is a form of empathy called "prospective", in which a fantasy story can actually produce a decrease in suicides among those who are exposed to it, simply describing the impact of suicide on the community. As for 13 Reasons Why in particular, there have been several studies that claim to demonstrate a harmful effect and several others that support beneficial effects. But it is notoriously difficult to research, and these studies have been everywhere in terms of methodologies, metrics, size of samples, and so on. For example, a 2017 study found a net peak in Google's search terms corresponding to the release of the show. There has been an increase of 26% in the research on "how to commit suicide", an increase of 18% on "how to commit suicide" and an increase of 9% on "how to commit suicide". But the frequency of search terms, although suggestive, cannot really tell us anything about why people were looking for this information on Google. Magnify / Michele Selene Ang plays Courtney Crimsen, a closed student who spread rumors about Hannah to protect the secret of her sexual orientation. A 2018 study conducted by a team at the University of Oklahoma Health Sciences Center found an increase in admissions in a pediatric hospital of patients aged 4 to 18 years for self-harm after the show's debut. Another 2018 study examined the perceived impact of the show on a sample of 87 teenagers (and their parents) admitted into a psychiatric emergency with suicide concerns. That study found that 51% thought that the show increases the risk of suicide, strongly related to what it identified with the female protagonist. Teenagers with stronger depressive symptoms, thinking about suicide more often, were more much likely to identify with the protagonists and experience negative effects during the show's vision. A study published the following year involved only three outpatient girls from Vienna, Austria, who participated in a one-hour focus group after seeing S1. All three suffered from depressive and post-traumatic stress disorders. And all three reported an increase in thoughts about suicide and the intention to get hurt after seeing the show. They said he gave them "ideasresults consistent with the Werther effect, even if derived from a very small sample. On the contrary, a 2018 Northwestern Northwestern (commissioned by Netflix) reviewed responses to the show from 5,400 teenagers, young adults and parents of teenagers in Australia/New Zealand, Brazil, the United Kingdom and the United States. The Northwestern team found that most teenagers in all regions felt the show reflected their concerns, was an authentic representation of their school experiences, and was helpful for them to watch. A significant number of teenagers interviewed also reported seeking information to educate themselves on issues raised after watching the show, and these interviews said it facilitated communication with parents and peers. Between 63 and 79% (depending on the region) agree that the suicide scene "was necessary to show how painful suicide is".According to Uhls, several other studies published between 2018 and 2020 also reported positive effects associated with watching 13 Reasons Why. These included less severe depressive symptoms, a lower incidence of suicidal ideation and self-harm, a decrease in social stigma often associated with mental illness and suicide, and increased awareness of suicide risk factors. In 2019, a particularly damning study appeared in the Journal of the American Academy of Child and Adolescent Psychology co-authored by Ackerman and Jeffrey A. Bridge of Ohio State University, along with several colleagues. Bridge et al. analysed CDC data on suicide deaths for people aged 10-64 years from 1 January 2013 to 31 December 2017. They used a time series prediction method to project future suicide trends and compared these predictions with the suicide death rate in the three months following the show's release. As a check, the team also analyzed homicide deaths during the same period, as these may be influenced by some of the same social and environmental factors as suicide. The results showed a 28.9% increase in suicides among youth aged 10-17 in the months following the release of the first season, while there was no change in homicide rates over the same period. However, when the researchers disaggregated the data by gender, there was a statistically significant increase in suicide rates among males, but the increase for females was not statistically significant, contrary to the authors' original hypothesis that the show's release would have a greater impact on females than males. This contradicted what we know so far about suicidal contagion. However, this was solid quantitative data, compared to the more qualitative approach of some of the previous studies. Authors concluded that caution is needed with regard to the exposure of children and adolescents show. However, Bridge et al. They failed to establish a direct causal link between the publication of 13 Reasons Why and the increase in suicide rates, and therefore could not exclude other factors that influence these rates in the critical period. critic. have noted in an editorial of USA Today that "this scheme of a sharp and significant increase in suicides has all the features of a media contagion event." Enlarge / Brian d'Arcy James and Kate Walsh play the parents of Hannah. Andy and Olivia. In the wake of that study and ongoing concerns, Netflix did something unexpected. In the end, the streaming service disassembled and mounted the original graphic scene of three minutes in 2019, about two years after its airing. The new viewers, on the other hand, see a shocked Hannah looking in the mirror, and then the scene passes to her parents who react to her death. "No scene is more important than the life of the show and its message that we must take care of each other," said Yorkey at the Hollywood Reporter. "We believe that this change will help the show to do the best for most people while reducing the risk for particularly vulnerable young viewers." It could be argued that, in essence, the writers and producers of the show faced a classic trolley problem, where something that goes well to a large group can damage another smaller group, creating a difficult choice. If 13 Reasons Why the sketchy description of a suicide helped 15 teenagers but served as trigger for another suicide, is it an acceptable compromise? Netflix clearly decided not to take responsibility for that risk. "If someone believed that this could harm a child, it was not worth letting that remain in the world, even if we knew it was not true," Gorman said in Ars. "It was a very painful and difficult decision to make, but at that time we thought it was our only choice." Page 3 While Netflix was preparing to air the second season of 13 Reasons Why, Romer and several colleagues saw the opportunity to conduct an analysis of the possible suicide contagion in real time, rather than sifting aggregate data after the fact. For their 2019 study, Romer et al. recruited a panel of 729 young people between 18 and 29 years and interviewed them before the second season. Students then looked at the season, and Romer et al. conducted interviews with them later. The second season dealt with the consequences of S1 events, focusing on the process resulting from Hannah's parents' decision to sue the school district after Hannah's tapes were published online. The results showed some evidence of a Papageno effect, even among the most vulnerable viewers. The viewers who reported beneficial effects also showed more sympathy in helping someone in a suicide crisis than people who stopped watching or didn't look at the show at all. «To be honest,I expected only negative effects, so I was surprised to find out that the show had beneficial effects", said Romer. "There was some negative effect, but people who got angry stopped looking. » Romer was also skeptical of the results of Bridge et al., so he conducted his own reanalysis. He argued thatThe evidence of infection should have been stronger for the girls than for the boys, since the teenage suicidal protagonist of the show was a woman. Moreover, that study did not take into account the wider secular tendencies in suicide, particularly for boys. Suicide rates among teenagers aged 15 to 19 have been on the rise since 2008, and increased by a staggering 20% between 2016 and 2017 alone. Romer wrote: "This was a particularly large increase that probably wasn't the result of a single TV show. "Unless a controlled analysis for that trend, it would be difficult to separate the effects of the spectacle from the secular trend". Romer used a standard auto-regression analysis rather than the time series analysis employed by Bridge et al. His results showed that the increase in teenage suicides reported by Bridge et al. was not greater than the increase recorded in the month preceding the show's release, and that there were no effects in the following months of the same year. However, he found a small increase in suicides among girls in April. "There may have been more Werther effects than Papageno in the first season, but identifying the aggregate effect is difficult", Romer concluded, adding that conducting a more accurate analysis on a weekly basis could be more useful than the aggregate monthly suicide rates. Bridge et al. shot back, contesting Romer's re-analysis in a formal comment. These researchers claimed Romer had failed to articulate how his self-regression analysis was superior to their approach. Among other things, they noticed that one of the male characters had actually thought about suicide after Hannah's death and that this could explain their finding of an increase in male suicides. They also argued that Netflix's marketing campaign in the month before the show's release could explain the increase in teen suicide rates that month. Romer next posted a counter-argument, defending his re-analysis and gently joking claims about the impact of Netflix marketing. "As far as I know, the cause must precede the effect", Romer told Ars. "I think the researchers were anxious to find out, although it was not clear that it was there, because the community was so opposed to the show".He concluded his response with a call not to draw any bold conclusions, given the limited knowledge of the effects of Werther and Papageno on vulnerable audiences. "As suicide researchers and media, we have a responsibility to report and interpret the data weighing on the role of the media without allowing our hypotheses to stand the test", he wrote. View larger / Alisha Boe plays Jessica, another of Bryce's rape victims, who opens a club for survivors of the attacks In the last seasons, UCLA enters the melee as Romer before you, Uhls saw the upcoming debut of S3 as an opportunity to conduct a controlled and randomized experiment with teenagers as they were they were The show to better evaluate impacts on mental health. The wide narrative bow of the third season involved the murder of Bryce and a survey that led to the unmasking of the killer. He also explored the issues of healing after sexual aggression, toxic masculinity and bullying e is acquired an excavation in Bryce's past to explore the creation of a serial bully / repetition and the possibility of redemption. The experience and past contacts of Uhls s to Hollywood have returned useful. The show producers have granted the UCLA team the access to the blocked videos of 53 six weeks before the launch, giving them all the time to make a survey adequate to the contents of the season. Uhls and his companions recruited 157 teenagers (82 females, 75 males) of age between 13 and 17, half of which were invited to watch S3 (À «Showers») and MetÀ not to look at the new season. The subjects completed the investigations at the beginning of the experimental period and its conclusion. Of those who have seen S3, 92% stated that he wanted to have more information on bullying and mental health, while the 88% said he discussed the show and related issues with others, in general friends (63% ) O parents (47%). In fact, 60% of viewers actually looked at the parents show at least once. About a third of the viewers stated that he has explored the resources developed together with 13 Reasons Why, that the authors identified as proof that investing in such resources is not simply performative and can have real positive benefits. Uhls et al. They were also able to identify different moderator factors for particularly vulnerable teenagers. For example, the subjects who reported higher symptoms of depression, or who have known a victim of sexual violence, have more likely commitment to conversations around the questions raised in the show. The more depressed viewers spoke of suicide more often after seeing the show, they searched for information on suicide more often on Google and were less likely to talk to the parents. There have been some warnings with this new study. About a third of the subjects did not follow the protocols for the assigned group, looking at the show when he was supposed to refrain, or not looking at the show even though he had been ordered to do it. They were subsequently reassigned to the appropriate group before being analyzed. The authors also recognized that a larger sample would be desirable. For ethical reasons, the study was limited to adolescents who said they had never taken serious suicide seriously, and therefore did not include the most vulnerable subjects at the Werther effect. All adolescents who participated in the studio lived in the United States, and the investigation has not deepened the specific content of viewer conversations after viewing the show. Looking Forward The question whether 13 Reasons Why have had a net positive or negative effect on its viewers probably will never be completely resolved to the satisfaction of all. everyone. The series has unleashed important conversations, in particular with regard to the moral responsibility of the creators of content and the best way to ensure that the contents focused for adolescents who deal with controversial issues do not risk the most vulnerable members of this public. "We know that creating accurate stories of mental health struggles, humanizing their struggle, while depicting copying and treatment as accessible, it is useful," said Ackerman. UHLS Concorporate Advertising. "Accurate information with the compelling narrative works well," he said. But how, in particular, can writers and producers of fittle movies and television shows aimed at Ya Audiences better protect against the werter effect and favor papageno effect? Enlarge / the third season of the show focused on Bryce's murder. Gorman and writers of him certainly aimed to produce a series that would be advantageous for spectators. Netflix added advisory warnings for rape and suicide before the ninth, twelfth, and thirteenth episode S1, and the company also produced a 29-minute documentary, beyond the reasons. The documentary presented the comment of the cast and crew along with the interviews with the consultants of mental health for the show, although Gorman admitted that, due to the peculiarities of the Netflix algorithms, many spectators are not finding the documentary. (Even the second and third season they also had accompanying documentaries.) Recommended SCCAP post-episode cards informed the spectators where to seek help and get answers to their questions, a practice followed by many TV programs. However, Gorman said that at the moment, Netflix did not have the ability to do so, since the series presented to present at around 200 countries, only 60 of which also Hotline numbers. In 2019, the national action of the Alliance for the prevention of suicide has released its recommendations for the representation of suicide in fictitious stories. First of all it is everything to avoid showing or describe the graphic details on the suicide method. Other recommendations include the transport of numerous different factors that can lead to suicide, showing that help is available, which connects spectators with resources such as national hotlines, portraying the characters that contemplate suicide but then opt for not doing so, depicting The softening process of friends and loved those, consulting with experts in suicide prevention and portray characters that serve as a lifestyle to someone in the middle of a suicide crisis. According to Uhls, everything is still not enough, given how teenagers generally look at their favorite shows these days. "Young people watching a show will have their laptop or phone or tablet in hand," he said. The Team is now exploring how this so-called content of the second screen could amplify positive impacts of a narrative, encouraging more conversations and information on the search for difficult topics. Perhaps there may be a QR code that code viewers may scan during end credits, so adolescents would not even need to type a URL to access information resources. Uhls. Imagine something similar to Amazon's X-ray vision, which reveals more information when playing a scene (cast members, curiosity, and so on). Promote memes or incorporate Easter eggs could be another way to increase spectators' commitment with these resources. Ackerman, from the song of him, does not see the tension that surrounding shows controversial as 13 Reasons Why who dissolve soon. "We absolutely need to share authentic suicide stories, loss of suicide, healing and growth in the media," he said. A «But some of the traditional methods to involve spectators are known to be harmful. We ask that, as in the medical profession, the creatives seek first of all, "do not harm" or at least to clearly clarify the risks that their content entails. In a show aimed at young people talking about suicide, it is essential to share these potential risks with young people and parents to be able to choose with knowledge of cause if looking at or not. "If you or someone you know is feeling suicide or in danger , please call the suicide prevention lifeline number, 1-800-273-TALK (8255), which will contact you a local crisis center.

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