

SIGNAL TO NOISE
Making Sense of Television

*a radio. Without
that it makes no
sense.*

Nov. 12, 1993

Mr. George Gerbner
234 Golf View Rd.
Ardmore, PA 19003

Dear Mr. Gerbner:

Many thanks for your interest in our series SIGNAL TO NOISE: Making Sense of Television. I have enclosed a proposal and a press release, but I must alert you to some of the changes that have happened with the proposal since development has continued. We are focused more strongly than ever on an audience point of view for the series, and now have designed three one hour programs which are broken down roughly as follows:

Show One: 'Making Audience'

This show lays open the meanings of 'audience' from a viewer's perspective and from the TV industry perspective. It will also incorporate more of the history of television's development in this country as a commercial enterprise rather than a public service model.

both parties
① Com
unit
Public-Int
② Corp Unit
See Robert

Show Two: 'TV and Reality'

This program will examine television's claim to provide a 'window on the world', asking how television programs reconstruct 'reality' for viewers. We will focus on reality programs, news and live coverage.

Telecom, MHO, Hammer
why?

Show Three: 'Coming to Terms with Television'


The final hour shows how television is an integral part of our culture, it is in fact an environment which people must individually negotiate, and the ways in which we do so.

*Yes: coming
of the test
period*

SIGNAL TO NOISE

These are still being modified, but you can get a sense of our direction. The structure, staffing, and approach otherwise remain as you will see in the proposal. We look forward to speaking with you about the work you have done in audience research, and are looking forward to meeting with you. Your interest has met with great excitement on the project. Please feel free to contact me at 212-219-3102 at any time previous to our meeting at 5PM on Tuesday.

With many thanks for your time,

A handwritten signature in cursive script, appearing to read "Cara Mertes".

Cara Mertes
Executive Producer
SIGNAL TO NOISE: Making Sense of Television

cc: Ralph Arlyck
Executive Producer
SIGNAL TO NOISE: Making Sense of Television

TELEVISION WATCHES TELEVISION

SIGNAL TO NOISE: MAKING SENSE OF TELEVISION

What is television?

As the world's most dominant medium is transformed from a three-network cathode-ray-tube box to an in-home information/entertainment center with hundreds of channels, perhaps it's a good time for television to take a good look at itself - to discover what TV is, what it does, and how it shapes the way we understand ourselves and the world.

That's the premise of a new three-part PBS series, **SIGNAL TO NOISE: MAKING SENSE OF TELEVISION**. In its three one-hour programs, **SIGNAL TO NOISE** (the title is an engineering term referring to the clarity of a television image) will be the first TV series to clarify the complex link between TV and life by turning the lens on both the makers and the watchers of TV. Stepping back to see how television is constructed -- the *how* and the *why* behind news, entertainment, commercials, even the morning chit-chat -- the series will seek to understand how these "constructions" connect intimately with our lives, and, further, how audiences themselves play a part in creating the culture of television.

(more)

Although the specific content of individual shows is still being determined, the programs will tackle -- with an entertaining mix of strict attention to TV's rich history and not a little humor -- a wealth of topics along the blurry border where programming and audience, celebrity and fan, TV and "real life" meet. Among the kinds of questions the series will explore are:

- How does television tell us what is 'real' and what isn't? *who knows? who really is true*
- How are different communities included or excluded by television?
- How do the many myths about television -- *it's on seven hours a day, it rots your brain, it destroys family life* -- stack up to reality?
- How deeply does TV seep into our lives? *in what?*

Special continuing segments of **SIGNAL TO NOISE** will include tongue-in-cheek looks at our decades-long shared experience with the medium; the confessions of real (and fictional) people, who will talk about their TV passions (happy or otherwise); people's memories of the moments in their lives when television has made a real difference, as well as animated segueways.

Executive producers Ralph Arlyck and Cara Mertes have assembled an exciting group of independent film and videomakers who will bring their distinct, TV-influenced styles to various segments of the series. Their unique visions, *of what?* combined with behind-the-scenes footage, clips from the television archives, the comments of TV creators and experts, and most of all, the first-person accounts of

coherence?

viewers, viewers, and more viewers, will provide **SIGNAL TO NOISE** with a lively, unconventional and always surprising style that reflects the medium of television itself.

The "Crew" of SIGNAL TO NOISE

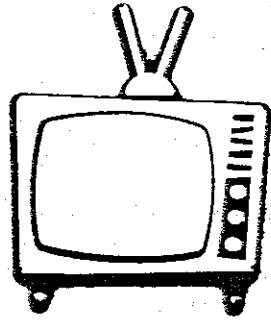
RALPH ARLYCK (Executive Producer) is a veteran independent film producer with 25 years of experience. As well as being broadcast on American and European television, his work has been featured at the New York Film Festival and at major film and television showcases throughout the world. Productions include *Current Events*, *An Acquired Taste* and *Godzilla Meets Mona Lisa*.

CARA MERTES (Executive Producer) is an independent producer, PBS Series Producer of independent film and video, curator and media consultant. Productions include *Independent Focus* for PBS/New York, *New Television* for PBS/National, and independently, *Smyrna's Shadow* and *The Natural Order*.

ALLEN RUCKER (Writer) has been a writer/producer in public and commercial television for over 25 years. Productions include *The Brady Bunch Special* (Co-Producer/ABC), *Urban Homesteaders* (HBO Series Pilot), *Martin Mull: Live from North Ridgeville* (HBO), *The History of White People in America* (Cinemax), and the Top Value Television series for PBS.

SEGMENT PRODUCERS: Louis Alvarez/Andrew Kolker, Clare Beavan, Michael Cho, Educational Video Center & Yo-TV, Art Jones, Not Channel Zero, Frances Negron-Muntaner, Richard Rosen, Jason Simon.

Start-up funding for **SIGNAL TO NOISE** has been provided by the Independent Television Service (ITVS) of the Corporation for Public Broadcasting. ###



Welcome to Signal to Noise, the first real TV Guide.

SIGNAL TO NOISE: Making Sense of Television

An ITVS Original Series Production Proposal

June, 1993

Unfortunately, his script
incorporates some of the worst
features of current docu production
(mixed with a few good ideas).

"Fast-paced"
episodic - "segmented"

Incoherent

Non-ambitious

featuring parts, not the whole
No overall structure, no historic
sweep, no overview

A woman's-eye-view (producer's) not
a bird's-eye-view.

Viewer's view is the best possible, best
possible. Viewer, as such, is the
product of TV, not

SIGNAL TO NOISE: Making Sense of Television

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SIGNAL TO NOISE: Making Sense of Television

*Signal to Noise refers to the engineering term 'signal to noise ratio.'
Successful transmission and reception occurs when the clarity of
the signal overrides any noise or interference.*

Americans love television, but they don't know much about it. For a medium with an insatiable appetite for just about everything, there is almost nothing on TV about TV. Even after three generations of TV saturated minds, TV about TV is still relegated to late night satire and fluff shows like "Entertainment Tonight." This is a profound programming gap; one which SIGNAL TO NOISE plans to fill.

SIGNAL TO NOISE: Making Sense of Television is a series of four one hour programs about living with television, at a time when the television landscape is changing radically, from the network era to the era of five hundred channels. This is not just a shift in programming choices. It is a shift in our connection to and interaction with TV itself. What better time to explore what TV is up to and how we use it in our lives?

SIGNAL TO NOISE will take up the question of television in several ways. The central premise of the entire series is to see television from the audience's point of view, an audience that, for all of its many differences, has TV as a common language. How do we watch TV? What do we think about it? How does it interact with our 'real' lives? By turning our cameras on the viewers as well as the makers of TV, we will blur the line between the programming and the programmed, the celebrity and the fan, between 'us' and 'them'.

Audience to the revolution, not - CM

*Time of our study
Hyppe, NOT so.*

2

Why?

With the audience as a constant reference point, we will also look into:

prevalence? how?
*The business of TV. Television is about nothing if not making money, and it does it in ever-changing, ever-fascinating ways. We all know this -- we accept it as a way of life. What we don't know is why and how we as audiences are being 'sold', from the current fad of anti-commercial commercials to the new 'video catalogue' networks like QVC, or MTV where the ads are the programs. *law? license? Public trustee?*

*Television's paradoxical social effects. It is a box in our homes that both binds us together and keeps us separated. It projects an image of 'the family of viewers' when in fact, it may promote some of the strangest and most self-destructive ideas we have about ourselves and each other. Where do social reality and TV reality meet? SIGNAL TO NOISE will explore how people actually use TV to sort out their own reality. *Yes*

*TV as an instrument of power. Who gets on TV and how does the way they are pictured affect real-life power relations in society? TV reflects the social status quo, with all of its race, class and gender inequalities. What happens to perspectives that don't fit in? SIGNAL TO NOISE will examine whose realities are left out, and whose are included in the television universe.

TV is, in short, our culture -- our channel hopping, Seinfeld-loving, infomercialized culture. SIGNAL TO NOISE is not an attack on TV. We're not going to stand back and poke at it with a stick. Nor will we celebrate it as so much lovable nonsense. We have enlisted the services of a diverse group of independent producers to go out and explore how TV works and how viewers

*What do they know about the system unless studied it systematically?
Worms-eye-view, not the beetle's-eye-view.*

use it to invent and reinforce their own lives. SIGNAL TO NOISE: Making Sense of Television will show TV as a human phenomenon -- something that real people make, real people watch, and that has real consequences.

SIGNAL TO NOISE: Making Sense of Television

APPROACH

SIGNAL TO NOISE will be television from the audience's point of view, made with all of the quirkiness, humor, rage and poignancy found in everyday life. Each of the four hours is structured around 'a day in the life of television', using TV's own programming flow as a way to discover and comment on the many ways viewers interact with it. The series will engage every type of programming - from the network's broadcast to cable's narrowcast, from C-SPAN's unedited Congressional watch to public access, Spanish TV and PBS' approach to better television.

*How about prime time drama
where most of the action is?*

SIGNAL TO NOISE features the talents of a pool of gifted independent producers who have unconventional approaches to television, and whose voices are not often heard on it. These are people who both know how to make TV, and have a critical distance from it. They have long-standing relationships to television -- they've grown up with it, they think about it a lot, and they know how to make it. Through the inventiveness of their approaches, the familiar terrain of television will be made into something new and surprising.

*Why?
How
related
to
audience?
?
This can only be
done through
viewer's eye view*

In keeping with the conceit of a typical TV day, SIGNAL TO NOISE will "program" each program with the kind of signature graphic cues that lead you from segment to segment. The organization of segments will be equally TV-like - moving from humorous to serious and mixing film and video in an array of genres, including first-person documentary, stylized interviews, animation, and experimental video.

*Certainly not your
usual audience
experience*

Each hour will be tightly structured, with two or three longer documentary segments intercut with shorter, thematically complementary segments. The hours will be a hybrid mix of both film segments and video segments, and mixed format pieces (film and video together). In addition, for series continuity, SIGNAL TO NOISE has developed a group of recurring themes and characters which will appear in every show.

or TV? People?

These include a Brief Histories segment, taking a tongue-in-cheek look at our shared history with television; a TV Confessional, where real and fictional people gently remind us of our addictions to the medium; a Viewer's Take, where people talk about moments where, for better or for worse, television has made a difference in their lives; and finally, comedy spots with writer/performer Richard Rosen and his own brand of TV inside-out. The series may also include a What's Not On? segment, offering some thoughts on perspectives ^{whose?} not generally covered, and a TV Class segment, where the question of how people of different economic backgrounds are appealed to and represented by television's programming.

Is this to exhibit indep. producers' ideas or to examine TV as it is?

we have the data on that.

SIGNAL TO NOISE: Making Sense of Television

THE SHOWS

SIGNAL TO NOISE: Making Sense of Television has four one hour segments, each looking at 'a day in the life' of our television culture with specific questions in mind. They are:

- 1) **A FAMILY AFFAIR** (Drama & Comedy)
- 2) **INTIMATE DETAILS** (Talk)
- 3) **SOUNDBITE APPETITE** (News & Events)
- 4) **AMERICAN DREAMING** (Advertising)

*Parse one
orthodox
No part of hospital
units.*

*Not much was
come of that*

A FAMILY AFFAIR will introduce viewers to the central focus of the series -- America's TV audience. In this first hour we'll examine TV's history as a device developed for home use, which identified the nuclear family as America's most powerful consuming unit. We'll look at how television has represented the family over the last few decades, and what that tells us about our society. The show will also introduce some of those viewers who are constantly sorted and counted by the television industry as 'ratings', and ask how people really make use of TV in their daily lives.

Now that the main character, the 'audience' has been introduced, **INTIMATE DETAILS** follows with a search for an answer to the TV industry's perennial question: what do we watch when we watch TV? What do we love about it for those seven hours a day the ratings people tell us it is on. Using the talk show phenomenon as our primary example, the hour will explore the pleasures of voyeurism and identification with television's version of our lives.

everything! whatever is on.

why?

whose?

See form & down etc.

That's not where most info comes from.

Then, **SOUNDBITE APPETITE** looks at how people use TV to get information. The show concentrates on news, sports and events coverage, and also asks how television represents 'reality'. Reality shows and 'shock' TV will be explored in this hour, and the series will also offer ways of thinking about what's missing from news stories, as well as featuring possible alternatives to conventional news coverage.

AMERICAN DREAMING brings it all together, looking at ads that sell ideas about 'the good life' and the television industry's drive to create successful programming product in order to sell other products. **SIGNAL TO NOISE** will suggest some of its own dreams of what television at its best might be. The series will also look at American TV outside of America, and about the future of television.

*Programs sell ideas;
ads clinch it. - &
translate*

SIGNAL TO NOISE: Making Sense of Television

THE WORKING PROCESS

SIGNAL TO NOISE has enlisted the talents of a group of producers, advisors and consultants for the series from a wide range of backgrounds, interests, and approaches to television. We have created an atmosphere of exchange and support, where veteran producers like Allen Rucker and Loni Ding are advisors in the service of the series segment producers, and where professionals who study our television culture like Patricia Williams, Andrew Ross and Leslie Savan have the opportunity to contribute directly to the series conception as advisors.

For all of our differences, the SIGNAL TO NOISE participants have two things in common. We know television both as enthusiasts and critics, and we have committed ourselves to working in a collaborative structure where ideas and input will be respected and encouraged, but where the needs of the series as defined by the Series Producers will remain paramount. (As a note, we anticipate that a few more producers and advisors will join the series as we continue development.)

The SIGNAL TO NOISE Series Producers have drawn on the wide range of resources already established for the project through this development period. We will continue these working relationships, and establish others as we assist the segment producers on the conceptualization, writing, production and post-production of each of the segments. As one of our approaches to series continuity, we will establish a SIGNAL TO NOISE bulletin board file on a national computer network which all participants will have available to them. Part of their work as participants will include taking part in an on-going discussion about the

series, particularly in the development period, as we develop the final hour treatments.

For the segments, the Series Producers will develop an individual schedule with each producer, depending on their segments needs and the series' needs. Series Producers will look at and give feedback to a final written proposal, a paper edit (if appropriate), an early rough-cut, and a fully developed, but not final rough cut. Series Producer(s) will attend the on-line for each segment.

Series Producers, working with Consultants and Segment Producers, will be responsible for developing and maintaining thematic continuity in each of the series hours, for overseeing technical quality, and for designing the overall look of the series with the graphics specialists. If necessary, the Series Producers, with the help of appropriate Consultants, may re-edit or decide not to include any of the Segment Producer's elements, if they are not appropriate for the series. Final decisions on these matters rest with the Series Producers.

SIGNAL TO NOISE: Making Sense of Television

PRODUCTION PLAN

With production funding in place, SIGNAL TO NOISE would complete the development process underway, and set up an office. From September '93 - October '93 we would hire the production team, finalize the production schedule, segment choices, segment production plans, graphic designers, and develop full treatments for each of the hours. Production on the longer segments would begin in December '93, and be staggered through April '94. All of the longer segments (currently Show I: Beavan/Negron-Muntaner; Show II: Arlyck; Show III: Cho; Show IV: Simon) will be completed by August of '94.

Simultaneously, the shorter segments will be mapped out, and production will begin on the earlier segments in November and December. The overall look of the series will be developed in the Spring of '94, after we have seen roughcuts of the segments, and can build the overall look with them in mind. These elements will be ready for inclusion by June, when on-lines for the longer segments and shorter segments will begin, and be done out of one house for technical continuity. Series Producer(s) will be present with segment producers during the on-lines. The series will use September '94 for final adjustments, and plan to deliver the four programs to ITVS by October 1, 1994.

SIGNAL TO NOISE: Making Sense of Television

SERIES NOTES

The following treatments for the four hours of SIGNAL TO NOISE are the results of our six weeks of development thus far. The treatments include descriptions of our decisions about what the longer segments for each hour will be, and examples of some of the shorter segment ideas. Please note that the segments are not necessarily listed in the order in which they will appear in the show, nor are the longer segments broken out to indicate where shorter segments will be interwoven. The linking elements which will be developed are also not indicated.

SIGNAL TO NOISE has identified a number of possible participants for the series who are people we know we can approach. We may or may not pursue these ideas, but they give an idea of the ways we would like to look at the question of celebrity, and incorporate some faces we all know well in the service of SIGNAL TO NOISE.

Robin Williams: SIGNAL TO NOISE would ask him to develop a short monologue or series of monologues about TV and him. The setting would be simple; Robin Williams in front of a TV set, talking back -- or perhaps talking to himself...

Matt Groening (creator of The Simpsons): SIGNAL TO NOISE would ask him to create a short Simpsons insert, where they would appear as 'real' viewers, appearing with our own real 'real' viewers.

Ruth Westheimer: SIGNAL TO NOISE would ask Dr. Ruth to host a short 'in-home' talk show, where she would turn the tables on talk shows by doing her own brand of 'house call'.

Connie Chung: SIGNAL TO NOISE would ask Connie Chung to appear in our news program, doing the 'SIGNAL TO NOISE' news, with Richard Rosen writing.

Barney the Purple Dinosaur: He's the hit of the PBS season, and a little magenta replica is appearing in the arms of millions of children across the country. We'll bring Barney to SIGNAL TO NOISE in our look at children's programming and advertising.

SIGNAL TO NOISE: Making Sense of Television

BUDGET NARRATIVE

The SIGNAL TO NOISE budget has been redrafted to incorporate information we have gained through the development period. This includes the addition of three Series Advisors (Leslie Savan, Marlon Riggs and Patricia Williams); a Series Senior Creative Consultant (Allen Rucker); and legal counsel for the series (Jeremy Nussbaum of Kay Collyer & Boose). It also reflects decisions regarding production strategies.

Since we are still in a development period, it is not possible to prepare detailed segment producer production breakdowns or a detailed segment production schedule. These would come at the end of the development period, which we anticipate to be another six to eight weeks in addition to the six weeks we have just completed.

Project Development covers this additional development period, as we continue working with a writer to finalize each hour. The Producing Unit indicates positions anticipated in the previous budget, with the addition of a Consulting Producers line, which allows the Series Producers flexibility for bringing in a variety of specialists for the project at different points.

Story and Rights figures are based on research into average costs for archival and network footage, and assumes that at the most, approximately 1/3 of each show (about twenty minutes), will be comprised of footage requiring clearances. Talent includes performers fees, if needed, for some segments. If the series

approaches any 'celebrities,' it is understood that their participation would be on an honorarium basis, rather than their usual fee.

For **Production Personnel**, on average, we have estimated producers will be working for 18 weeks. This leaves us some flexibility to work with additional producers, if necessary. Each segment production team has been budgeted for an associate producer and production assistant. In addition to those assigned to segment producers, an associate producer and production assistants are designated for the core production unit, which has responsibility both for general production oversight and for the final production of the four-hour series as a whole, including wrap-arounds. Animators will be used to develop segue elements between segments.

Production Expenses include travel and lodging based on four days per production team, two to four people per team, ten teams. Estimates for film and tape stock (as well as lab and processing costs) reflect the fact that two segments (Arlyck and Negron-Muntaner) will be shot and edited on 16mm film. On-line costs include segments, wrap-arounds and formatting the series as a whole.

In **Production Administration**, we have included an Office Manager to cover the overall needs of the production. Office space estimates are based on New York City real estate rates. Insurance, including Errors and Omissions, is being handled by Ken Cooksey of American Business Insurance (formerly Chandler Insurance) which has a close working relationship with ITVS.

SIGNAL TO NOISE: BUDGET SUMMARY

PROJECT DEVELOPMENT	70,000
PRODUCING UNIT	270,800
STORY & RIGHTS	125,000
TALENT	13,500
PRODUCTION PERSONNEL	514,800
PRODUCTION EXPENSES	141,275
POST-PRODUCTION	224,289
OTHER	10,500
PRODUCTION ADMINISTRATION	214,030
Subtotal	1,584,194
Contingency 5%	79,210
	1,663,404

SIGNAL TO NOISE BUDGET DRAFT 30 MAY 93
4 one-hour shows

Production Schedule September 1993 - October 1994

<u>PROJECT DEVELOPMENT</u>	36,000
Scriptwriter flat fee	10,000
Researcher	
600/wk x 10	6,000
Research Expenses	3,500
Development Costs for Segment Producers	
Scouting/Location 1,000 x 10	10,000
Travel, Meals & Expenses	3,000
Other: Consultants	1,500
	[70,000]

<u>PRODUCING UNIT</u>	
Series Producers	
1,400/wk x 56 x 2	156,800
Advisors	
Honoraria (10)	10,000
Graphic Designer	15,000
Senior Production Consultant	
1,200/wk x 20	24,000
Senior Creative Consultant flat fee	5,000
Senior Editorial Consultant flat fee	5,000
Archival Consultant flat fee	5,000
Consulting Producers fees	50,000
	[270,800]

<u>STORY AND RIGHTS</u>	
Acquired Footage Rights	
1,200/min x 75	90,000
Still Photo Rights	
150/still x 50	7,500
Music Rights	15,000
Search Fees	7,500
Other	
Archival footage transfers	5,000
	[125,000]

<u>TALENT</u>	
Performers fees	8,000
Narrator	2,000
Composer, Arranger	3,500
	[13,500]

PRODUCTION PERSONNEL

Producer/Writers (Segments)		
1,000/wk x 18 weeks x 10		180,000
Associate Producers		
650/wk x 52 (Core)	33,800	
550/wk x 14 weeks x 10 (Seg)	77,000	110,800
Production Coordinator		
1,000/wk x 56		56,000
Production Assistant		
450/wk x 7 weeks x 10 (seg)	31,500	
500/wk x 48 weeks (core)	24,000	
500/wk x 15 weeks (location)	7,500	63,000
Interns		
200/wk x 50 weeks x 2		20,000
Camera Operators (segments)		
600/day x 5 days x 12		36,000
Assistant Camera (2 long segments)		
250/day x 28 days		7,000
Gaffers (segments)		
150/day x 5 days x 12		9,000
Sound Recordists (segments)		
300/day x 5 days x 12		18,000
Animators 5,000 x 3		15,000
		[514,800]

PRODUCTION EXPENSES

(4 days per production team, 2-4 people per team, 10 teams)

Travel		
2,000/team x 10		20,000
Lodging		
1,800/team x 10		18,000
Studio and Location Meals		
800/team x 10		8,000
Craft Service (studio shoot)		
200/day x 12		2,400
Gas, Tolls, Parking, Mileage		
Car Rental 300/team x 10	3,000	
Gas/Parking 300/team x 10	3,000	6,000
Film & Tape Stock		
Beta SP 100 20 min cass @ 20		2,000
Hi 8 50 1hr cass @ 15		750
16mm raw stock 20:1 ratio [50,000']		
7293 \$107/400' roll x 125		13,375
Rentals - Camera Unit, VT Recorders		
200/day x 5 days x 10		10,000
Rentals - Lighting & Grip Unit		
150/day x 5 days x 5		3,750

PRODUCTION EXPENSES (cont.)

Rentals - Sound		
100/day x 5 days x 12		6,000
Location Fees		3,500
Rental - Studios & Soundstages		
1,300/day x 10		13,000
Expendables		4,000
Other (segment producers)		
Office	10,000	
Telephone/FAX	5,000	
Messenger	3,000	
Postage/shipping	3,000	
Fed Express	3,000	
Xerox	6,500	
		30,500
		[141,275]

POST PRODUCTION EXPENSES

Editors		
1,000/wk x 30 (off-line)		30,000
Film and Tape Stock		
3/4" dubs (window dubs for off-line)		
12/dub x 100		1,200
VHS stock (dubs for screening, etc.)		400
Mag Stock 39.50/roll x 42		1,659
Developing, Printing, Coding, Neg Cutting		
Develop/Printing .41/ft x 50,000		20,500
Coding .02/ft x 50,000		1,000
Negative cutting		4,000
Answer and Final Print		
1.28/ft x 2,000'		2,560
Editing Facilities - off-line		
500/wk x 50		25,000
Editing Facilities - on-line		
4,500/day x 15		67,500
Special EFX		
4,000 x 4		16,000
Sound Recording		750
Sound Mix		
2,500 x 12		30,000
Graphics, Titles, Opticals		15,000
1" tape 60 x 12		720
Dubbing, Transfer to Video		
Window Dubs (xfer from BETA/Hi8/16mm)		7,500
Supplies, Disposables		500
		[224,289]

OTHER

Transcriptions	2,500
Closed Captioning 2,000/hr x 4	8,000
	[10,500]

PRODUCTION ADMINISTRATION

Office Staff	
800/wk x 48	38,400
Office Rent	
1,000/mo x 15	15,000
Office Supplies & Expenses	7,000
Telephone/Fax	
15 months @ 800 month	12,000
Office Equipment (Rentals)	
Fax, printer, xerox, computer	9,750
Computer, Software Rental and Purchase	750
Postage and Shipping [inc FedEx]	6,000
Duplication/Copying	3,500
Accounting Services	10,000
Legal Services	30,000
Bank and Payroll Charges	5,000
Insurance	
General Liability	15,840
Workers Comp	5,290
E&O	20,000
VT/Negative	7,500
Staff Travel	
25 RT travel/lodging including Series	
Producers travel for segments, segment	
producers travel to on-line & consultants	
travel	12,500
Other: local travel	5,000
messenger service	3,000
production meals	4,000
miscellaneous	3,500
	[214,030]

SIGNAL TO NOISE: ARCHIVAL RIGHTS AND FAIR USE ISSUES AND STRATEGIES

Visual imagery drawn from film and television is a fundamental part of the series, SIGNAL TO NOISE: Making Sense of Television. As we know, the use of archival film and video can present thorny issues of ownership and copyright, in addition to its sheer expense. Since a significant portion of the series (we estimate up to twenty minutes per hour) will include, refer to, or be composed of film and television images, we have given careful attention to how this material can be acquired and used, within our budget and in accordance with the copyright law.

To develop an overall strategy, we have sought out specialists with cutting-edge experience in both legal issues and production strategies. We have engaged Jeremy Nussbaum--of the law firm, Kay Collyer & Boose--a prominent attorney with long experience in entertainment and publishing law and archival/fair use precedent, to represent this project. His clients include some of the most well-known figures in entertainment and publishing in the nation. Consulting Producer Lance Bird, who is on staff as our principal archival consultant, brings twenty five years of producing skills and archival expertise to the development of our strategies for solving nettlesome issues in this area. His award-winning archival compilation program, AMERICA LOST AND FOUND, was the highest rated show for its season in the PBS series, NON FICTION TELEVISION.

Our basic approach is to ascertain whether the materials are copyrighted and, if so, whether the owner(s) can be located so that rights to copyright materials in all cases can be licensed where they are available and necessary. In situations where the fair use doctrine might properly be invoked, we will follow the principles set out in the copyright law. When in doubt, we will defer to the judgment of our legal counsel, who is a specialist in dealing with fair use issues and determining variables such as: the length of the clip, the character of the use, and the potential effect of the use on the potential value of the copyrighted work.

In addition, the project will be acquiring an Errors and Omissions policy. Putting that kind of policy in place adds another set of checks that will ensure that material that might generate copyright problems does not get broadcast.

In combination with our use of strong legal counsel, SIGNAL TO NOISE is developing production strategies regarding clip usage for the segment producers. These include encouraging segment producers, when it is appropriate, to:

- Seek out footage that doesn't have copyright restrictions, such as promotional reels, movie trailers, publicity photos, etc.
- Present early cuts of the segment to the Series Producers for review, to identify any clips that might be impossible or unreasonable to acquire.
- Consider the use of footage from sources other than major networks and commercial archives, including public access programming, ephemeral film and video, etc.

In order to increase access to archival materials and to reduce costs, we are investigating the possibility of making blanket deals for the use of significant amounts of footage.

Finally, SIGNAL TO NOISE will designate a Director of Research who will be the point person in charge of archival and fair use matters. That person will be responsible for the implementation of the regulations that the Series Producers formulate.

We are in the process of preparing guidelines for Segment Producers, spelling out in detail the terms of the copyright law, the principles guiding fair use, and specific examples of precedents that relate to the project, with ITVS established guidelines in mind. In addition, we will present a series of concrete approaches to locating and acquiring footage within budget limitations and to developing alternative sources.

KAY COLLYER & BOOSE

ONE DAG HAMMARSKJOLD PLAZA
NEW YORK, N. Y. 10017-2299
212 940-8200

JEREMY NUSSBAUM

TELECOPIER: 212 758-0921

WRITER'S DIRECT DIAL NUMBER
940-8357

June 1, 1993

BY TELECOPIER AND MAIL

Signal to Noise
Series Producers
219 East 4th Street, #1B
New York, New York 10009

Re: SIGNAL TO NOISE: Making Sense of Television

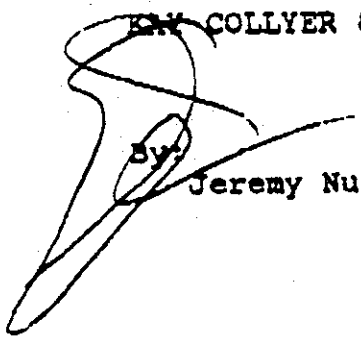
We are writing at your request to confirm that we have reviewed the statement you prepared relating to copyright and fair use issues in connection with your proposed production of the above-titled series. We believe that this statement, in outline, sets forth workable procedures for dealing with potential legal problems in the applicable areas.

We further confirm that this office has agreed to serve as legal counsel for the project, should the necessary funding be secured and the series proceed into production.

If you have any questions on the foregoing, please do not hesitate to contact the undersigned.

Very truly yours,

KAY COLLYER & BOOSE



By
Jeremy Nussbaum

JN/sq

SIGNAL TO NOISE: SHOW ONE

A FAMILY AFFAIR

Theme: A look at the representations of families on television, particularly as seen through TV drama. Here we highlight "audience" and "real lives" as central concerns of the series, as we look at families of all kind, including nuclear, extended, corporate, divorced, "the family of man," alternative, merged, etc.

Structuring Device: A day in the life of television. We begin with daybreak, both in real life (people getting up, ending night shifts etc.) and on television (the morning network shows, placing particular emphasis on interview sound bites with sit-com and drama actors, including Spanish-language.) We go on to families as represented in soaps, prime-time sit-coms, ending with the strange case of the Puerto Rican game show family.

Major Segments:

AMERICAN SOAPS

Clare Beavan, 20:00 - 25:00

Soap operas follow the rhythms of ordinary life, where a woman's work -- like the plot -- is never done. Indeed, seriality can be seen as a parallel to a life of small changes and continuing crises. Despite the arrival of primetime family melodrama with series like "thirtysomething," daytime soap operas remain the genre that pays closest attention to romance, marriage, parenthood, adultery, disease, and divorce. In the 90's, topics like sexuality, addiction, abuse, and the changing roles of women, have come to the fore. In fact, ABC recently got quite savvy, and employed a fortysomething feminist media academic, Jane Feuer,

from the University of Pittsburgh, to advise them on the soaps, in their ratings wars with other networks.

Using her fast-paced, graphic style of reporting, Clare Beavan's segment will accompany Jane Feuer in her conversations with devoted viewers and into the network, examining their sophisticated approach to research and scripting, which allows the soaps to stay one step ahead of whatever cutting-edge issue is on the public mind. Beavan will also talk to producers, writers, advertisers and viewers as they chart and watch the changing plot lines of one of TV's oldest fictional forms.

A PUBLIC HANGING

Frances Negrón-Muntaner (20:00)

Why?

Muntaner will focus on the notorious case of Lydia Echevarría, a Puerto Rican woman who, with her husband and two daughters, was the host of a popular Puerto Rican game show for almost twenty years. She allegedly sent two men to beat her husband up after their separation, and he died from his injuries. Puerto Rican news coverage was incessant, with Echevarría finally receiving a sentence of life imprisonment.

Using a mix of television news footage, game show footage, reenactments in the 'telenovella' style, and interviews with Puerto Ricans about the case-- particularly women the same age as Echevarría, Muntaner does not ask whether or not she was guilty. Rather, Muntaner will focus on Echevarría's earlier media incarnation as an 'ideal mother' in an 'ideal family' on the game show, and the shift to the later Medea-like figure during the trial. Muntaner will look at how 'news' is treated like a soap opera in this case, and how the media's representation of reflect's

society's beliefs. Finally, Muntaner will explore why the media report stories as individual tragedies rather than the results of a larger social problem.

A FAMILY AFFAIR will be interspersed with short segments, including a WHAT'S NOT ON? segment, and a revealing TV Confessional. VIEWER TAKE is a theme which will appear throughout each show. Louis Alvarez and Andrew Kolker have a unique talent for getting people to talk to them. This will not be your standard interview sound bite, which tends to caricature. Alvarez and Kolker will talk to people in a leisurely and respectful manner and will give viewers a sense of how people use TV daily.

This hour's VIEWER TAKE will concentrate on why, for many people, the stories on TV from mid-afternoon til late at night, are more than "just entertainment." Why do people often talk about television dramas and characters as if they were real? Alvarez and Kolker will engage viewers in discussions about the latest developments in the shows they like best, and will try and find out to what extent viewers draw lessons, values, and affirmations from what they watch.

Art Jones will contribute LOST IN TV (5:00-7:00), using his pastiche style of mixing interviews with off-air footage, keyed in figures, rap and audio collage. Jones will tell the story of a middle class African American family who identify with the Cosby lifestyle. While in the middle of an eight hour TV watching marathon, the entire family gets sucked into the TV set and find to their shock that they have entered a nightmare ghetto sitcom, populated by mythic black TV stereotypes. To their horror, they realize they must conform to the stereotypes or risk being 'cancelled' (i.e. non-existence). We follow their struggle to maintain a sense of non-TV identity while they plot their escape.

Education Video Center's Producers will do a quick review of how teens have been portrayed in the past in TEEN TV (3:00). Then, using a scene from one of the current teen programs, an EVC producer will do their own 'read' of the show's characters and situation, looking for clues about what teens think TV offers them.

PROBLEMS AT HOME (3:00) is one of Richard Rosen's contributions to A FAMILY AFFAIR. This is "television's first generic sit-com", where Rosen will create an affectionate spoof on the myriad mixed-race marriages and families that have become such a familiar feature of TV sit-coms. It will contrast the apparently liberal message of interracial togetherness with the absolute vacuousness of the exchanges between characters, and will be interspersed with such things as laugh tracks at inappropriate moments. The announcer will finish the segment by saying something like, "Just half an hour with the Smiths provides every fantasy of family life and doesn't bother you with the specifics. 'Problems at Home' starring actors and actresses."

The second will be a glimpse of narrowcasting's potential future, a network tailored for every individual. This will appear in the form of a program preview by the Entertainment Reporter for the fictional Cable Channel Choice Channel.

Reporter: "Good evening. I'm Richard Rosen with a preview of some of the programming highlights on cable tonight at eight o'clock. "Sensible Swimwear" will be rerun on the English Channel Channel. The Channeling Channel will feature the movie "Access to My Past". You can see a documentary on Catherine Deneuve on the Chanel No. 5 Channel. On the Flannel Channel

tonight, it's "America's Funniest Logging Legends". You can tune in "A Talk with E.L. Doctorow" on the Book of Daniel Channel, "How to Wash a Spaniel" on the Springer Spaniel Channel, or "Structural Engineers Roundtable" on the English Channel Tunnel Channel."

This hour's BRIEF HISTORY by Clare Beavan will employ her fast-paced, witty style to give us a family album of the television families we're grown up with. From the all-white, scrubbed, middle-class households of the 50's, we'll move up through the introduction of Archie Bunker and other working class households, to the wildly multi-cultural and single-parent life styles depicted in the television drama of the late 80's and early 90's. Running under all these vignettes will be the question of alternative families -- those which have never been portrayed in any television generation.

SIGNAL TO NOISE: SHOW TWO

INTIMATE DETAILS

Theme: Talk as the principal mode of television discourse. People all over the country are watching televised conversation. Why do they do it? What pleasure do they take from it?

Structuring Device: Morning to night. We start with the morning talk shows, then move into the "issue shows" of the mid-morning and afternoon. We finish with the late-night talk shows. Throughout the hour, **SIGNAL TO NOISE** will also be trying in various ways to unveil the mystery of the 7-hours-a-day statistic. How do people watch television and how does television break up the day?

Major Segments:

TALK SHOWS: A USER'S GUIDE

Ralph Arlyck (30:00-40:00)

This segment provides a thematic underpinning for the rest of the hour: that all the seemingly "casual" talk on television is actually put together in particular ways for particular reasons -- in most cases to sell something (a book, a movie, a product, a political idea, even a TV show).

TALK: A USER'S GUIDE will examine this pervasive, yet inherently bizarre format (people sitting in real living rooms watching people converse in fake living rooms) from both sides of the screen. The segment will look at how the shows are created by the producers, bookers, agents, and other players who have a stake in who gets to speak on television. Then we'll turn around and see how

viewers absorb all this chatter and use it in their own -- sometimes unpredictable -- ways.

The segment will dissect the fabrication of political talk, celebrity talk, and "issue" talk by watching how a publishing house organizes a book tour for one of its block-buster authors, how a Los Angeles "school" trains guests to present themselves in a pithy two minutes, how publicists and agents fish the talk-show waters for the choicest slots. We'll see how talk is orchestrated for the national shows and how the same forms are replicated in small and mid-size cities across the country. By cross-cutting between the national and local versions, we'll see not only how "big" influences "small" but how the existence of "small" comments on the nature of "big." This segment will be written with the inclusion of the shorter segments in mind.

Short segments for this hour include **THE MERRILL MARKOE SHOW**, where videomakers Louis Alvarez and Andrew Kolker take **SIGNAL TO NOISE** on the adventure of making a talk show. Made of short 'acts' which we will return to throughout the hour, this piece will push the analysis of talk-show construction offered in the first segment one step further by showing how a talk show host is created.

Merrill Markoe is acknowledged by David Letterman to be the primary creative force behind "Late Night with David Letterman." As it happens, the creator of "Stupid Pet Tricks" and "Monkey-Cam" is also a social critic and essayist, having written, for example, about how the Thomas-Hill hearings reflected the culture of eighth-grade boys. Alvarez and Kolker will take Ms. Markoe public. They will offer her up to the consultants whose business is to groom and prepare

subjects for the camera. She will learn to walk, talk, and look the part of a talk show host. She'll learn how to control an unruly guest and how to fluff up a dull one. We'll discover which variation on the couch and easy-chair arrangement creates the most dynamic environment.

Alvarez, Kolker and Markoe will work with marketers on missions and demographics. Once the Merrill Markoe Show has achieved packagedom, it will be time for the final reckoning. The producers will actually take it to the National Association of Television Programmers and Exhibitors Convention and will really try to sell it.

This hour's BRIEF HISTORY by Clare Beavan looks at the history of American talk shows entirely without a word. Beavan will compile moments where the host's personality is revealed in the gestures, mannerisms and postures -- Jack Paar smirking, Steve Allen at the piano, Johnny Carson's golf swing, Oprah with her mike -- as well as using text over this montage of poses to comment on the form.

SIGNAL TO NOISE: SHOW THREE

SOUNDBITE APPETITES

Theme: Using news as a model for a more pointed look at how TV re-presents certain perspectives on reality. The early parts of the show can concentrate on the way we "read" various TV messages. Later we will speculate on how TV might be democratized (people making their own TV).

Structuring Device: The television news day. Again we begin with morning shows (which have both national news, and which then cut away to local news). We pick up CNN and C-Span which broadcast all day long, move into the evening broadcasts (with the "soft" parts from 5 til 6 p.m.) followed by "hard" local news, followed by network news, MacNeil-Lehrer, 11 p.m. news etc.

Major Segments:

TV RASHOMON

Michael Cho (20:00)

Cho employs his stylish mix of associative images and audio collage to look at an event which at one time was thrust into the media spotlight. It will not be a major event with 'larger than life' people, but a local event with ordinary people who have suddenly found themselves to be the object of the media's intense gaze. After the initial attention has died down, TV Rashomon will revisit the participants. By giving key people the opportunity to retell their story, the event will be recreated again from different perspectives. At times, the same piece of news footage could be used to illustrate the different stories -- taking on new

meaning with each use.

Throughout the piece, television's role in shaping the viewer's reception of an event will be brought into question. How does TV relate an event? In what ways does the footage support or contradict the stories told? To what extent are the participants aware of how they will be 'covered'?

Not only does TV report the news, the coverage itself sometimes becomes news. To acknowledge TV's role in the events, TV Rashomon will have a news reporter tell their version of an event. In re-examining such an event, the goal is not to show that the news distorts reality and to arrive at a dramatic revelation of 'the truth'. Instead, TV Rashomon looks at the multiple truths of an event, and tells a story about telling stories, blurring the thin line that divides fact and fiction.

Shorter segments include Richard Rosen's look at the future of news -- when it goes interactive, and we discover what viewer's really want to hear about. Michael Cho's SIZE MATTERS (3:00) looks at how the size of the portable video camera has changed, and asks whether with more of seeing, are we seeing different?

In Art Jones's short spoof called NAKED NEWS (2:00), a Network Anchor undergoes a personality "morph" before everyone's eyes, phasing from straightforward reportage to outrageous lies and distortions, to the horror of his on-and-off camera colleagues who try to maintain a facade of balance. SPORTS IN YOUR FACE (5:00-10:00), where **SIGNAL TO NOISE** will look at sports coverage. Why is it that, in the sports portion of newscasts, the tone is cynical (the way the tone of weathermen is jovial)? The modern sportscaster, armed

with montages of the bumbling plays-of-the-week, acerbic comments about player's huge salaries and their off-field peccadillos, humble our heroes (Where have you gone Joe DiMaggio?) and make us ambivalent about the amount of time we (and TV itself) give to sports. In some large cities, the sniping and ridicule reaches such intensity that the home team's performance is seriously affected by the "pressure," and stars will turn down lucrative contracts in major markets to avoid the media scrutiny there. Then, in TV's self-cannibalizing manner, both the scrutiny and its debilitating effects become more news.

The segment takes apart a major-market sportscast by superimposing text, counter-visuals, and voice-overs that reinterpret what is being said. The segment will visit a locker room and watch the cameras encircle an embattled player, and talk to some black athletes (who never seem to get the words "hustle" or "feisty" attached to their names). Finally, we'll visit households where men and women fight about the amount of time devoted to sports viewing. And just to turn the tables, we'll talk to some women who love sports.

Clare Beavan's BRIEF HISTORIES goes to 'tonight's top stories'. Beavan will examine the history of the soundbite itself, with a montage of news intros through the years, from Douglas Edwards in black and white, reading his 8 1/2 by 11 sheets, down to the snazzy graphics that open modern news broadcasts. The progression will be from the leisurely pace at which news was read in television's early days to smaller and smaller soundbites -- perhaps ending with only isolated phrases.

Nowhere do reporters seem more uncomfortable than when they are trying to talk to young people, especially young people of color. EVC will produce a

special report (5:00-8:00) about news from a teen perspective. A short clip from a local news broadcast will be played -- one that involves teenagers. Then, EVC will rewind it and play it back in slow motion, while a young commentator comments on the 'real' reporter. A clip from a show like 'Cops' will be looked at in the same manner, asking what it is that teens think of the way that 'reality' programs picture youth.

Author, law professor and Series Advisor Patricia Williams will adapt one of her essays for **SIGNAL TO NOISE**. A BENETTON AD (3:00-5:00) is an old story of desire and rejection, but not what you might be thinking. Patricia wanted to buy a gift at Benetton's in Soho, and the clerk would not buzz her in, because she is Black. It's a common event, but you don't often see it on the news. The essay will look at Benetton's image in light of Williams' reality.

SIGNAL TO NOISE: SHOW FOUR

AMERICAN DREAMING

Theme: The many ways in which advertising turns desire into necessity, in many cases by selling us not products, but feelings. In looking at ads, we look at the whole economic structure which underlies commercial television.

Structuring Device: The show begins with the morning show commercials (coffee ads, orange juice ads, cereal ads), then takes a glance at the origin of the word "soap" to describe the contents of shows that were aimed at women. The show will also look at the 'flow' of ads -- the medical ads cluster at the 6 p.m. news, on to infomercials and those bizarre late-night ads. A generic mock-infomercial will also reappear throughout the hour.

Major Segments:

REVOLUTION

Jason Simon (15:00-20:00)

Simon looks at the concept of 'revolution' as shown through advertising's use of the word and one consumer's reaction to product advertising, to South Africa, where a real revolution is taking place, to a revolution in the airwaves as 'satellite owners download directly from satellite broadcasts. In each of these cases, stereotypes are overturned, and a complex set of inter-relationships between individuals and their relationship to television emerge.

This segment is bookended by two short segments representing small subversions of the media. In the first, a consumer triumphs by manipulating

corporate America's market research ploys disguised as "added value" consumer benefits for his own benefit. In the last, a media pirate literally "steals" televised "dump" footage off the airwaves and reserves it for a completely new end use.

In between these two pieces is a longer one dealing with the very human revolutionary effect of American television programming on the tele-viewing public of South Africa. Connecting these three segments are brief ad montages identified with the word "Revolution."

In this hour's shorter segments, Richard Rosen will make several commercials that undress the form in all its brazenness. First he'll do an ad for advertising. He will sell us "selling" as a concept. He will sell us our way of life. Then he'll play a spokesperson. The product will be: the advantageous use of spokespeople in commercials.

Rosen will also make a series of infomercials, that strange mixture of talk-show, game-show, and ad. Their message will be: Television is good for you. They will appear repeatedly in the show; early morning, mid-afternoon, late at night, whenever and wherever air time is cheapest.

In the VIEWER TAKE segments, Alvarez and Kolker ask to what extent are people aware of the ways in which they're being sold. This is, of course, the great mystery. Madison Avenue is loaded with theories about what viewers know and sense. Some of these theories are buttressed by demographics but some are pure speculation. Alvarez and Kolker will talk to people across the country about how they think they're being pitched. The segment will go to

people's homes to show us the products they buy, and hear them talk about whether their purchase had anything to do with the ads.

Art Jones will produce a series of very brief looks at MTV music videos with text and reshot off-air footage, examining the confluence of music as advertising in youth culture. Beavan's BRIEF HISTORIES will be a kaleidoscope of American culture as seen through its advertising. Using an audio montage composed entirely of bits of commercial jingles, Beavan will show pieces of ads through the decades that offer a window on the styles, ways of speaking, and class assumptions of particular eras, using how a particular type of appliance or car has been sold over a forty-year period.

Finally Simon provides another COMMERCIAL DISSECTION (5:00), where he re-presents an original ad, slowed down using the ad agency's original demographics outline behind the production of each.

SIGNAL TO NOISE: Making Sense of Television

Segment Producers:

Louis Alvarez/Andrew Kolker (New York, NY): Independent producers whose work includes: "American Tongues", "Louisiana Boys: Raised on Politics", and "L.A. is it, with John Gregory Dunne."

Ralph Arlyck (see Series Producers)

Clare Beavan (London, U.K., working in the U.S.) British independent producer currently at the BBC's The Late Show. Co-founder of Channel Four's Out On Tuesday gay and lesbian issues series; productions include "Homophobia in Hollywood" and "The Gay Rock 'n' Roll Years."

Michael Cho (Los Angeles, Ca.) Independent Producer, productions include "Animal Appetites", "Anna's Tale", and "Desire".

Educational Video Center/Steve Goodman/Pam Sporn (New York, NY) Youth producers, with the guidance of experienced video makers look at media from a teen perspective. Numerous productions include "AIDS: Facts Over Fears", "Whose Garbage Is It?"

Art Jones (Bronx, NY) Independent Producer and co-founder of the Not Channel Zero collaborative. Productions include "Know Your Enemy" and "Media Assassin."

Frances Negron-Muntaner (Philadelphia, PA) Independent Producer, poet. Productions include "AIDS in the Barrio" and her current film about growing up Puerto Rican and gay.

Richard Rosen (New York, NY) Journalist, Author, Comedy Writer, TV producer/performer. Productions include "The Generic News", writer for PBS' "The Edge", HBO's "Not Necessarily the News", and Saturday Night Live. Novels include Strike Three, You're Dead and Psychobabble.

Jason Simon (Brooklyn, NY) Independent Producer and media curator: Productions include "Artful History: A Restoration Comedy" and "Production Notes: Fast Food for Thought."

SIGNAL TO NOISE: Making Sense of Television

Series Producers/Consultants/Advisors

Series Producers:

Ralph Arlyck: Independent Producer, writer and independent media spokesperson with over twenty years of experience. Productions include "Current Events", "An Acquired Taste", and "Centers of Influence," and have been broadcast on PBS and on European television.

Cara Mertes: Independent Producer, PBS Series Producer of independent film and video, curator and media consultant. Productions include "Independent Focus" for PBS/New York, "New Television" for PBS/National, and independently, "Smyrna's Shadow" and "The Natural Order." Curated programs include 'Dirt and Domesticity: Film and Video, The Whitney Museum of American Art, 1992. President, Media Alliance Board of Directors, 1993-1995.

Senior Production Consultant:

Barbara Abrash: Independent Producer, Writer, Teacher and media consultant for over a decade. Productions include "Margeret Sanger: A Public Nuisance", and "Indians, Outlaws and Angie Debo" for PBS' American Experience series, and "Perestroika From Below" for Channel Four, England.

Senior Creative Consultant:

Allen Rucker: Executive Producer, for over 25 years. Productions include the "The Brady Bunch Special" (Co-Producer/ABC), "Urban Homesteaders" (HBO Series Pilot), "Martin Mull: Live from North Ridgeville" (HBO), "The History of White People in America" (Cinemax), and the Top Value Television series for PBS.

Senior Editorial Consultant:

Patricia Aufderheide: Journalist and media consultant. Regular contributor to In These Times, the Utne Reader, American Film Magazine and The Independent. Her writing is included in numerous books, including Seeing Through the Movies and Watching Television. Aufderheide is on the faculty of American University.

Senior Archival Consultant:

Lance Bird: Independent Producer and archival specialist. Productions have aired on PBS and internationally, and include "Surprise and Remembrance" for the American Experience series, "The World of Tomorrow", and "No Place to Hide," and "America: Lost and Found."

ADVISORS: (fuller bios are available)

Deirdre Boyle: Media critic, curator, consultant and teacher specializing in independent film and video. Publications include Video Classics: A Guide to Video Art and Documentary Tapes, and over 100 essays and articles on independent media. Boyle is a senior faculty member in Communications at The New School for Social Research.

Loni Ding: Independent Producer for over 20 years. Productions have aired internationally and on PBS, and include "The Color of Honor", "Nisei Soldier: Standard Bearer for an Exiled People", and "600 Milleneas: China's History Unearthed."

Lillian Jimenez: Independent Media consultant, curator, and teacher for over 20 years. Teaching includes the Media Network workshop "Seeing Through Aids". Media consultancies include The MacArthur Foundation, the National Endowment for the Arts, ITVS, and PBS.

Marlon Riggs: Independent Producer, Speaker. Productions have aired on PBS and internationally, and include "Ethnic Notions", "Tongues Untied", and currently, "Black Is, Black Ain't."

Andrew Ross: Director of the American Studies Center, NYU, Author, publication include Strange Weather: Science and Technology in the Age of Limits, No Respect: Intellectuals and Popular Culture, and The Failure of Modernism. Ross is a regular contributor to Artforum and Co-Editor of Social Text.

Leslie Savan: Advertising Critic, The Village Voice; twice nominated for a Pulitzer Prize. Appears often on NPR, ABC, CBS, etc. as commentator on media. Regular contributor to various publications including Entertainment Weekly. A collection of Savan's columns is forthcoming in 1994.

Patricia Williams: Author, Lawyer. Publications include The Alchemy of Race and Rights, and the upcoming The Rooster's Egg. A regular contributor on issues of race, media, the law and society for Ms. Magazine and The Village Voice.