



The Media Education Foundation

Executive Director
Sut Jhally

Managing Director
Robert DiNozzi

Board of Advisors

Noam Chomsky

Jeff Cohen

Susan Douglas

Susan Faludi

George Gerbner

Todd Gitlin

Stuart Hall

bell hooks

Jean Kilbourne

Chris Sloboda

Cornel West

John Edgar Wideman

Naomi Wolf

OVERVIEW: OUR PURPOSE AND MISSION IN MEDIA EDUCATION

The media no longer simply influence our cultural environment; they are our cultural environment. The literally thousands of media images and messages which bombard us each day comprise a new, image-based language. The predominance of visual forms of mass communication demands that 'literacy' include not only the traditional forms of writing and reading, but also the new languages of this mass-Mediated environment.

Following the goals of traditional literacy movements, 'media literacy' implies the requisite critical skills to 'read', both analytically and discerningly, the stories being told within the cultural environment; an environment of television, movie, advertising, video, magazine, news and other images which tell powerful stories about how the world works, about ourselves and others, about happiness and aspiration, about right and wrong, and about history and the future. Media literacy also implies an understanding of the institutional and economic imperatives which shape the images and messages of this environment.

Traditionally the extension of democratic participation in political life has been facilitated by the extension of textual literacy. At present, media literacy has become the new prerequisite for effective democratic participation in politics, culture and society as a whole. Within the new Mediated environment, the analogs of traditional critical reading and writing skills, are the abilities to critically deconstruct, and to produce alternative messages, within the new modes of communication.

A literate citizen is able to demand more substance in political discourse, has an intellectual defense against the intent of commercial images, and has the critical resources to read 'between the lines' of the stories and representations of her/himself, others, 'national enemies', global conflict, ethnic groups and so on. A media literate citizenry, is conceived of as a means toward increasing democratic participation in shaping our Mediated environment, and as a more viable alternative to censorship or other forms of regulatory control.

Mediated (The Media Education Foundation), a Massachusetts based 501 (c)(3) organization, was founded in 1991 to develop, produce, and disseminate educational video resources that address diverse issues concerning media, culture and politics with the intent of drawing attention to the increasingly central role the media play in the modern world. The choice of video as a conduit for education in this area is not incidental; video allows one to speak about, and rebut the messages of the visual culture which surround us, on their own terms; to 'quote' images and representations much as a literary critic would quote paragraphs of text; and to engage the interest and attention of individuals from all walks of life who might remain inaccessible to the traditional vehicles of intellectual work (i.e. publications and scholarly books.)

We are convinced that for intellectual work to truly be a social force, rather than an academic exercise, means finding vehicles of expression which interest and impassion non-specialist audiences beyond academe. *Mediated's* experience to date testifies to this. Its first video project, *Dreamworlds: Desire\ Sex\ Power in Rock Video*, critically addressed music video representations of female sexuality, and the impact these representations have on our real-life relationships, attitudes, and female identity.

over...

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Only 2 years old, Dreamworlds has affected at least 250,000 men and women, teenagers and scholars, rape victims and others through informal community resource organizations, crisis centers, and formal institutions of education. Mediated's goal, in short, is to act as a conduit between academic perspectives, and society at large.

This extension of critical intellectual resources beyond the academy is not only imperative, but defines the democratizing mission and potential of media education to empower citizens' ability to understand and impact the stories told within their cultural environment.

In conjunction with this mission Mediated continues to develop and expand its activities in the following areas:

Production: The provision of educational materials in video form to new kinds of educational settings both formal and informal (high schools, churches, sexual assault centers, women's groups, public health groups, community groups, and concerned individuals within communities, in addition to colleges and universities.), will continue to form a central component of Mediated's activities.

Coordinating and Marketing Independent Work: There exists a vast array of independent scholars, film and video makers, grass-roots media activists, and others producing relevant materials in this field. Mediated intends to fill a particular need; to bring these materials together into a central and accessible source for distribution to wider audiences.

Distribution: Recognizing the vital importance of making sure that innovative materials are actually seen by people who would not normally be exposed to these issues, Mediated plans to be centrally involved in the distribution of media education materials both domestically and abroad.

Research: Relevant new work in this area is based on new, emergent knowledge; fostering such emergent knowledge means research. Comprised of scholars, writers and cultural activists, the production of new knowledge lies at the core of what Mediated does. Furthermore the goal is to insert timely research in to current political and cultural debates, as alternatives to mainstream media perspectives, and to impact upon the terms of the debates themselves.

Immediate Video Analysis: Connected very closely with the ability to conduct instant research, are our plans to respond to breaking news events and cultural debates in a video form. The focus will be on the predominant frames being offered by the media for making sense of these events; thus making the media themselves, part of the story. These analyses would highlight perspectives and voices that are omitted from mainstream coverage, and would become alternative resources for parents and other individuals, as well as for education and media activism.

ON-GOING PROJECT LIST

1. ***Dreamworlds: Desire/Sex/Power in Rock Video.*** Completed October 1990.
2. ***Pack of Lies: The Advertising of Tobacco.*** Completed October 1992.
3. ***Getting the Message Across.*** A 30-minute video on how to make a video for low-budget groups. Rather than a technical approach the video, based on a script written by Professor Justin Lewis of the University of Massachusetts, stresses the idea of narrative and story-telling structure to create compelling and memorable messages. Junior-high schools, high schools, colleges, universities, cable community access organizations, etc. will find it very useful in thinking critically about how to construct effective video materials. Completed.
4. ***Deconstructing Advertising: Making Sense of Consumer Culture*** 30 minute video written by Sut Jhally and Professor Stephen Kline of Simon Fraser University in Vancouver, Canada, that argues for advertising as a key cultural component of modern society, powerfully tied up with ideas of democracy and economic growth. Completion date November 1993.
5. ***The Crisis of the Cultural Environment / The Symbolic World of Television.*** A two part series featuring Professor George Gerbner, former Dean of the Annenberg School of Communication at the University of Pennsylvania. Professor Gerbner is one of the leading media researchers of the century and these videos will feature his very engaging and accessible telling of how modern storytelling is integrally connected with the selling of commodities and services and what effect that has on the cultural environment within which we live and think. Shooting of a two-hour interview with Professor Gerbner has been completed. Further shooting of visual materials, editing and post-production awaits funding support. Completion date October 1993.
6. ***Hollywood the Ad: Advertising's Takeover of the Movies.*** Featuring a script based on the work of Mark Crispin Miller, this 30 minute video will focus on the conversion of movies into advertising vehicles through product placement and the general change in the look and makeup of cinema as it comes more and more to resemble and reflect a commercial aesthetic. Susan Sarandon will be approached to narrate. Projected completion date April 1994.

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7. ***This the Partnership for a Drug-Free America Any Questions?*** This 30 minute video critically examines the "war on drugs" and especially the role of the propaganda arm of the war, the Partnership for a Drug Free America, in defining the drug problem as essentially one of individual choice and consumption. In so doing important alternative discussions of social policy and public health (focusing on institutional analysis and broader risk factors) are closed off from serious consideration. Also important is the attempt by the legal drug industry (pharmaceuticals, tobacco, alcohol), by their support of the Partnership, to ensure that that they are not included in the war on drugs. The risk to civil liberties (especially for the minority community) that has been unleashed by the war will also be highlighted. Actor John Cusack has tentatively agreed to host and narrate. Completion date February 1993.
8. ***The Myth of the Liberal Media*** A 30 minute video that demolishes the damaging myth that the media are biased in a liberal/left anti-corporate direction. By an examination of the research evidence the video will demonstrate that far from being liberal, the media are intimately connected to corporate and state power, presenting a very narrow range of views to the American public. Actor David Clennon (thirtysomething) and political satirist Barry Crimmins have agreed to participate. Completion date January 1994.
9. ***The Beauty Myth***: A 30-40 minute video featuring author Naomi Wolf and translating the ideas from her best-selling book into a accessible form for young audiences. Completion date January 1993.
10. ***The Media and Why American Can't Think Straight About Race***: A 30 minute video based loosely on Sut Jhally and Justin Lewis' 1992 book Enlightened Racism. The central focus will be on how the commercial/corporate media confuse how American thinks about race (and especially the solutions to urban poverty) by evading the real issues that need to be urgently addressed. Projected completion date September 1994.
11. ***Media Literacy in an Image-Based Culture: A Conversation Between Neil Postman and Hugh Downs*** A 30 minute video (produced in conjunction with the Downs Media Education Center) featuring the work of communication theorist Neil Postman (interviewed by ABC journalist Hugh Downs) and making an argument for the necessity of media education as a vital component of the modern curriculum. Shooting completed. Projected completion date November 1993.

Completion dates are based upon securing adequate and appropriate funding.



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INTRODUCTION: MEDIA EDUCATION IN A MEDIATED WORLD.

The media no longer simply influence our cultural environment. They are our cultural environment. The literally thousands of media images and messages which bombard the average American comprise a new, image-based language. The predominance of visual forms of electronic mass communication demands that 'literacy' include not only the traditional forms of writing and reading, but also the new languages of this mass-mediated environment.

Following the goals of traditional literacy movements, 'media literacy' implies the requisite critical skills to 'read' analytically and discerningly, the stories being told within the cultural environment; an environment of television, movie, advertising, video, magazine, news and other images which tell powerful stories about how the world works, about ourselves and others, about happiness and aspiration, about right and wrong, morality and punishment.

Media education aims to make citizens savvy of the institutional and economic imperatives which shape the images and messages of their environment, as well as to render them skilled enough to evaluate and challenge them with alternatives. Media education and 'media-literacy' should be a key objectives of any democratic cultural policy that wants to remain relevant as we enter the 21st century.

Mediated (The Media Education Foundation), a Massachusetts based 501 (c)(3) organization, was founded in 1991 to develop, produce, and disseminate educational video resources that address diverse issues concerning media, culture and politics with the intent of drawing attention to the increasingly central role the media play in the modern world. The choice of video as a conduit for education in this area is not incidental; video allows one to speak about, and rebut the messages of the visual culture which surround us, on their own terms; to 'quote' images and representations much as a literary critic would quote paragraphs of text; and to engage the interest and attention of individuals from all walks of life who might remain alienated to the traditional vehicles of intellectual work (i.e. publications and scholarly books.)

We are convinced that for intellectual work to truly be a social force, rather than an academic exercise, means finding vehicles of expression which engage and impassion non-specialist audiences beyond academe. *Mediated's* experience to date testifies to this. Its first video project, *Dreamworlds: Desire\ Sex\ Power in Rock Video*, critically addressed music video representations of female sexuality, and the impact these representations have on our real-life relationships, attitudes, and female identity. Only 2 years old, *Dreamworlds* has affected at least a quarter of a million men and women, teenagers and scholars, rape victims and others through informal community resource organizations, crisis centers, and formal institutions of education. *Mediated's* goal, in short, is to act as a conduit between academic perspectives, and society at large.

This extension of critical intellectual resources beyond the academy is not only imperative, but defines the democratizing mission and potential of media education to empower citizens' ability to understand and impact the stories told within their cultural environment.

THE IMPACT OF MEDIA: STORY-TELLING IN A MASS-MEDIATED AGE.

Stories of the World: Humans live in a physical environment. They also live in a cultural environment comprised of stories and images. In some sense, culture may be defined as the set of stories through which its members make sense of the world, reflecting its core values, and its underlying assumptions. To think about communication at the social level then, is to think about those stories which stand in between and mediate our concrete experiences on the one hand, and how we make sense of, and give meaning to those experiences on the other. To think about our mass-mediated environment in turn, is to penetrate to the essential core of our culture and the system of stories which frame its consciousness; stories through which racial, gender and other forms of identity are constructed; through which history is written and re-written; through which some values are placed over others; and through which events in the real world take on their moral, meaningful, dimensions.

Stories of the Self: Our sense of our own *individual identity*, the answer we give to the question "who am I?", is fundamentally connected to the ways in which a society symbolically represents its core beliefs and aspirations. For example, the proliferating images of perfect female beauty in fashion advertising function as a very specific story of what it means to be 'female' or 'feminine' through which women understand and relate to themselves, and through which men relate to women.

Stories of the Other: Mediated representations are especially important for groups who may be considered minorities, and with whom the majority culture does not have *direct* experience and contact. The images that a culture makes available of its minority populations (i.e. the stories it tells about what the 'essence' of being black, Asian, or Arabic means), are immensely important for how the majority society makes sense of them. These comprise the categories which mediate the majority culture's experience of these groups. Minorities live *inside* these images and are defined to others through the prism they offer. This is the reason that issues of representation and stereotyping are so important for these groups.

The New Field of Representation: Representation is thus a very active and powerful social/ cultural process. To engage in the process of social communication (of 'storytelling') is part of every human culture. However, this process is played out in very specific social contexts, over which some will have more power than others, to represent and define. The 20th century has seen a massive technological revolution in the constitution of these fields of representation; It is the new technologies of mass communication (television being the most prominent) which now dominate the field. Traditional institutions such as schools, the church, and the family have been displaced from their once central story-telling roles, while the essential and defining stories our culture now tells are largely delegated to the electronic mass-media. "For the first time in human history, most of the stories about people, life and values are told not by parents, schools, churches or others in the community who have something to tell, but by a group of distant conglomerates who have something to sell." (George Gerbner)

THE MISSION OF MEDIA EDUCATION:

Mediated's immediate and future goals are to enhance the level of discussion among a broad and varied audience concerning media, cultural politics and identity in an image-based American culture.

Earlier in American history the extension of democratic participation was facilitated by the extension of textual literacy. At present, media literacy has become the new prerequisite for effective democratic participation in politics, culture and society as a whole. A literate citizen is able to demand more substance in political discourse, has an intellectual defense against the intent of commercial images, and has the critical resources to read 'between the lines' of the stories and representations of her/himself, others, 'national enemies', global conflict, ethnic groups and so on. Such a person is in a position to demand more, to demand alternatives, and to have more sovereignty within the modern mass-media marketplace. It is from the individual and grass-roots levels that institutional changes, and changes in the quality of our cultural environment must come -- not top-down, through censorship and regulation.

A media literate citizenry then, is conceived of as a means toward increasing democratic participation in shaping our mediated environment, and as a more viable alternative to regulatory control.

ORGANIZATIONAL BACKGROUND: HISTORY TO THE PRESENT

Mediated was initially created to handle the distribution of the videotape *Dreamworlds: Desire/Sex/Power in Rock Video* (created by Professor Sut Jhally). Addressing the relationship between commercial music-video images, the stories they convey about female sexuality (i.e. 'what women really want'), and attitudes toward sexual violence, the tape was the center of a hot controversy when MTV attempted to halt its distribution. To date approximately 1500 tapes have been distributed with almost every major institution of higher education having purchased a copy. It has been seen by a conservative estimate of over 250,000 people in its brief history. As such, it is probably one of the most successful academic videos ever distributed. The responses to *Dreamworlds* by the national media, parents, teenagers, clergy, students, librarians and others illustrates the degree to which a single video can impact and engender discussion, reflection and analysis of critical topics around current and important social issues. (Please see the attached responses to *Dreamworlds*.)

The success of *Dreamworlds* helped support both the start-up costs of *Mediated* (office equipment and supplies, part-time labor, rent, etc.) and a new videotape entitled *Pack of Lies: The Advertising of Tobacco* (featuring well-known feminist lecturer Jean Kilbourne). The video is a hard-hitting expose of the health issues connected with smoking, the strategies of the tobacco companies in expanding their markets for a deadly and addictive drug, the advertising techniques used to lure people in, and the manner in which the powerless (the young, women, racial and ethnic minorities) are specifically targeted. With a very limited marketing budget, copies have been distributed to over 200 health, educational and other resource organizations over its 8 month history. (Please see the attached sheet for responses to the tape.)

Mediated's next production, titled *Getting the Message Across: A Video About Making Videos* is directed at low budget community groups; at the level of community activism, media 'literacy' implies not only the ability to 'read', but the ability to produce effective messages. The video aims to empower such community groups, students and others by 'de-mystifying' the world of video production, showing them how to produce effective videos of their own, without a lot of fancy equipment. Although completed, the program awaits adequate distribution support. A number of other video projects are currently in process (please see list of projects underway).

Through leasing/loan arrangements *Mediated* has recently acquired video production equipment (a Sony Hi8mm video camera, sound package, lighting package, etc.), an off-line S-VHS editing suite, and equipment to be able to record materials off-air on both S-VHS and Hi8mm formats. This allows us to proceed on at least the initial stages of some of the projects in process while awaiting further funding.

While the first two years of the organization has relied heavily upon the leadership of Sut Jhally it is recognized that the next stage of development will need an expansion of the organizational base. Like many community-based organizations, the current Board of Directors is relatively small -- three directors (Sut Jhally, Dr. Ellen Pader, Dr. Justin Lewis). One of our organizational goals is to extend the board of directors.

Additionally, a Board of Advisors has been brought together which consists of a diverse array of progressive intellectual talents. These include Noam Chomsky, Jeff Cohen, Susan Douglas, Susan Faludi, George Gerbner, Todd Gitlin, Stuart Hall, bell hooks, Jean Kilbourne, Cornel West, John Edgar Wideman and Naomi Wolf. (See attached list for descriptions of advisors.) The board will shape the character and direction, as well as contribute creatively and intellectually, to *Mediated's* future work. All board members are currently, or will be when appropriate, directly involved with *Mediated's* efforts.

Mediated, now planning the next stage of its development, has hired a full-time Managing Director, while a fund-raising consultant, Ms. Diane J. Johnson, has been retained to assist in the implementation of resource and organizational development.

Mediated is now at a key moment as it aims to substantially increase not only the scale of its production, but the scope of its activities. *Mediated* is now prepared, but requires resources, to catalyze itself into a position of networking, coordinating and resource provision for a vast array of independent coalitions, film and video-makers, and others working in the area of media education, at the national and international levels. In this area *Mediated* will emphasize marketing and distribution to new and expanded audiences, by acting as an central, and accessible source for these materials. Having never conceived of itself as an organization to be dependent on the philanthropic sector, funding *Mediated* at this time would mean catalyzing its expansion and development to a new level of self-sufficiency.

THE PRESENT AND THE FUTURE: DEVELOPMENT

At this point in time the creative and intellectual influx being drawn to work with *Mediated* is outrunning the financial capacity to grow and channel those resources efficiently. Until the present, *Mediated* has never relied upon any outside funding, but has rather operated and sustained itself through the sale of its own videos. In order to proceed with a much expanded list of activities, in a more timely and efficient manner, *Mediated* requires an infusion of philanthropic support. All of the following areas constitute *Mediated's* growth and development plan and will characterize its activities at a new level of self-sufficiency as a not-for-profit business.

Production: The concern with the effects of the media is spreading to new kinds of educational settings both formal and informal (high schools, churches, sexual assault centers, women's groups, public health groups, community groups, and concerned individuals within communities, in addition to colleges and universities.) The provision of educational materials in video form to these constituents will continue to form a central component of *Mediated's* activities. Currently the demand for our products far outpaces our ability to supply them; At this time we can not meet the initial investments required to produce new and in-demand projects in a timely fashion, or to supplement those projects with additional classroom instructional materials and teaching guides. Once in a position of having a larger volume of projects whose sales would constitute our revenue base, the start-up capital involved with any subsequent videos would always be accounted for.

Coordinating and Marketing Independent Work: There exists a vast array of independent scholars, film and video makers, grass-roots media activists, and others producing relevant materials in this field. *Mediated* intends to fill a particular need which is currently unmet; to bring these materials together into a central and accessible source for distribution to new and wider audiences, then might have been reached otherwise. Through its work with various organizations such as Fairness and Accuracy In Reporting (FAIR), Women In Film, and the American Film Institute (A.F.I.), *Mediated* is actively creating a mosaic of voices and backgrounds under the media education rubric, with the intent of national and international distribution.

Distribution: *Mediated* thus intends to link various independent and grassroots film and video makers. While coordinating with institutions mentioned above we will, over the next 12-18 months, continue the drive to acquire relevant new works at film and video festivals around the country. In this way we are in the process of creating a mosaic of diverse backgrounds and voices -- from Hollywood to feminism, from the academy to civil rights -- under the media education rubric. But bringing together these diverse talents is only half the effort...

Recognizing the vital importance of making sure that innovative materials are actually seen by people who would not normally be exposed to these issues, we plan to be centrally involved in distribution. *Mediated* will make these available to relevant markets (educators, clergy, counselors, schools, universities, and individuals) while adding to its own revenue base in turn. *Mediated* is now establishing a global network for such distribution.

To set up this acquisition and distribution structure however, will require a major initial investment (in terms of catalogues, mailings and follow up) from outside funding. Once established however, this structure would be self-sustaining and would ensure the long-term provision of media education materials across a wide range of audiences. *Mediated's* future plans include getting its material into video rental stores across the country, as well as directly into the hands of individuals (especially parents) interested in issues which affect themselves and their children.

Research: Video is, of course, only a conduit. Relevant new works are based on new, emergent knowledge; fostering such emergent knowledge means research. Comprised of scholars, writers and cultural activists, the production of new knowledge lies at the core of what *Mediated* does. We envision ourselves as being placed to respond to breaking news events and cultural debates (such as the Lani Guinnier 1, or gays in the military controversies), to conduct research in an efficient manner that addresses such issues, and to insert research findings into the debates surrounding unfolding events and, of course, to have an impact on the debates themselves.

The model for this was a study conducted by the Center for the Study of Communication at the University of Massachusetts during the Persian Gulf War of 1991 that examined the relationship between media exposure, public knowledge of the Middle East, and support for the war. It's funding came from modest proceeds that had accumulated as a result of initial sales of *Dreamworlds*. A quick decision was made and inception to press release (with a report following a few days later) was a period of 2 weeks. The study was immediately picked up by

a large number of news outlets and became part of the discussion (during the war) of how the media were doing their jobs. With a budget allocated for such research MEDIA-T-ED (having access to a large network of the most important researchers in the field) would be able to respond immediately to breaking events. The potential for translating such instant and timely research into video resources for the press, students, and other individuals was the inspiration for an innovative new concept...

Immediate Video Response: Connected very closely with the ability to conduct instant research would be the ability to respond to breaking news events and cultural debates in a video form. The focus would be on the predominant frames being offered by the media for making sense of these events, thus making the media themselves part of the story. These analyses would highlight perspectives and voices that are omitted from mainstream coverage, and would thus become alternative resources for parents, other individuals, education and media activism. These programs would not be fully polished video products (which would defeat their timeliness) but rather, would respond in an innovative form with new and novel perspectives to important events as they unfolded, rather than after the fact; this defines the potential of such resources to play an active role in current events.

A number of events from the recent past illustrate the kind of issues that could be addressed in this form.

- The Los Angeles riots would have been a perfect opportunity to see if the media was finally paying attention to the recommendations of the Kerner Commission in terms of how urban unrest should be most usefully covered -- i.e. less focus on business losses and more on long-term structural basis of violence. In addition, the framing of the riots by the media as a predominantly black/white conflict (as opposed to a black/white/Latino/Asian issues) could have been critiqued to show the way in which media do not simply report but define in important ways the manner in which vital social problems are understood.
- The Dan Quayle/Murphy Brown controversy would have allowed for a discussion of the actual depiction of women on prime-time television and illustrated the very narrow and traditional representations that constitute the vast majority of female images.
- The Lani Guinnier story was about her "radical" views on civil rights. A contrast between her actual writings and the way the media reported on them (relying directly, and almost solely on definitions given by her conservative opponents), would have highlighted the problem of the media's over-reliance on narrow sources.
- The framing of the much anticipated health care reforms has been predominantly in terms of the benefits of "managed competition" and the problems of a Canadian-style single payer system. An analysis that pointed out the unequal coverage this topic was receiving, as well as the connection between the large media and the insurance industry, would have served to show how powerful interests can, almost invisibly, shape the debate on issues of life and death.

- Since the World Trade Center bombing, there has been a renewed coverage of Immigration. Most of this coverage has been dominated by anti-immigrant voices. Immigrant and refugee rights voices have been marginalized. The one-group that has enjoyed the most exposure has been the anti-immigrant Federation for American Immigration Reform (supported in part by the Pioneer Fund -- an explicitly racist organization which the London *Sunday Telegraph* describes as "a neo-nazi organization closely integrated with the far Right in American politics"). Again, the dangers of relying heavily upon one very problematic source would have shown the way in which the media cannot merely reflect opinion, but play a role in constructing that very opinion.

To respond in the manner outlined above will require a full-time person devoted to ensuring the coordination that would be required, on-line editing facilities, as well as resources to be able to publicize in a timely manner the availability of such materials for educational use. The use of computer networks of researchers and teachers would be important here.

BUDGETARY NEEDS:

This particular stage of *MEDIATED*'s organizational development holds special challenges. Since its inception *MEDIATED* has only depended upon revenues from its initial video production to subsidize its projects. However, the programmatic expansion of *MEDIATED* demands that the organization expand its financial resources. For the first time *MEDIATED* will begin a development campaign geared at identifying potential funding sources. These prospective funders include: C.S. Fund, Nathan Cummings, Deer Creek, the Funding Exchange, Haymarket's People Fund, Hitachi Foundation, Massachusetts Commission for the Humanities, Peace Development Fund and the Scherman Foundation. *MEDIATED* hopes to obtain grants that will support both general operating costs and program specific expenses.

The 1993/1994 Annual Budget includes two categories -- operational and program related expenses culminating to \$263,365. Operating costs include personnel and OTPS while program related costs include production, research and video outreach. Operational costs include personnel expenses for two full-time staff members plus part-time administrative assistance and benefits (\$75,000); and the catalogue of expenses for managing and implementing general operations: telephone, office space rental, production of educational materials, travel, advertising, catalog production, marketing costs, dissemination of programs, insurance, professional fees, etc. totaling \$59,370.

The second category of budget costs relate to the actual production and research of *MEDIATED* programs. The \$129,000 includes acquisition and maintenance of hardware which will enable *MEDIATED* to achieve its goals. In order to produce, edit and distribute videos the organization will require substantial resources to procure and maintain sophisticated audio/video equipment; editing facilities rental; permission and release contracts; production travel; video production labor including lighting, sound, production coordination and camera personnel. The costs related to production assume the production of five video projects -- *The Beauty Myth*, *The Symbolic World of Television*, *The Myth of the Liberal Media*, *This the Partnership for a Drug-Free America: Any Questions?* and *Deconstructing Advertising*. Costs associated with the marketing, dissemination and the creation of educational collateral materials are included in the general operating budget.

The line items related to both the **Research** and **Immediate Video Response** categories relate directly to these two projects. The Research portion of the budget includes expenses for data collection, additional staffing, computer time, travel, content analysis and conduction of focus groups. The Immediate Video Response Project includes staffing, telephone, car rental/travel, graphics, distribution, tape distribution and ancillary production costs. Both budget categories for Research and Immediate Video Response require financial support of \$70,000 and \$80,000, respectively.

This annual budget consists of a substantial jump in operating expenses from last year. This increase in expenses reflects the programmatic growth and expansion in *MEDIATED*'s activities. Analyzing the capital that the organization has received from its initial projects *MEDIATED* believes with philanthropic support the organization can indeed make substantive gains in achieving and expanding its mission.

BUDGET FOR MEDIATED INC.

PERSONNEL:

Executive Director	40,000
Associate Director	25,000
Office Labor	6,000
Benefits	4,000

SUB-TOTAL	75,000
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OPERATIONAL COSTS:

Telephone	4,000
Utilities	800
Office Supplies	5,000
Cable Television	240
Rent	5,125
Advertising	5,000
Postage, Bulk Mailing, Printing	20,000
Travel & Entertainment	3,000
Insurance	700
Festival/Conference Screenings	500
Professional Fees (Accounting/Legal)	4,000
Development of Video Curriculum Support Kits	10,000

SUB-TOTAL	59,365
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PRODUCTION: Completion of 5 New Videos

AV Equipment Costs	11,000	
Tape Duplication	6,000	
Blank Tapes	4,000	
New Equipment		15,000 (upgrade present equipment)
or		
New Equipment		50,000 (IMMIX Video Cube)
Permissions	3,000	
Production Travel	20,000	
Production Accomodation and Food	5,000	
Video Production Labor	40,000	
On-Line Editing and Graphics	25,000	
 SUB-TOTAL		 129,000 (upgrade present equipment) 164,000 (with IMMIX Video Cube)

TOTAL FOR GENERAL OPERATING AND VIDEO PRODUCTION \$ 263,365 (with upgrade)
\$ 298,36 (with IMMIX VideoCube)

ADDITIONAL PROJECTS:**RESEARCH: REQUIRES
FOUNDATION SUPPORT**

Research Director	25,000
Research Assistants	25,000
Research Supplies	20,000
 TOTAL	 70,000

**IMMEDIATE VIDEO RESPONSE: REQUIRES
FOUNDATION SUPPORT**

Production Co-ordinator	30,000
Production Costs	40,000
Equipment	10,000
 TOTAL	 80,000