



SCREEN ACTORS GUILD

GILBERT AVILA
Executive Administrator
Affirmative Action

APR 25 JOHN TO

Dr. George Gerbner

VIA FAX

October 30, 1996

Dear Dr. Gerbner,

Thank you for returning my call. My discussion with you was very enlightening and I hope it will result in a specific project which could be mutually beneficial for SAG and yourself.

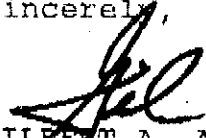
The scenario I outlined is the following: Last week the SAG Women's Committee sponsored a conference regarding Images of Women in the Media. The conference drew representatives from approximately 50 organizations, which were predominantly women's regional and national entities plus other service oriented groups.

One of the main suggestions from the group was that these organizations continue their networking and possibly utilize their memberships as a volunteer force to address a specific project such as monitoring television shows for a certain time frame.

A few days after the conference I met with SAG President Masur and rehashed the ideas that had been presented. He felt that if we could use these volunteers to monitor programming under methodology that would be above reproach, and then have an expert such as yourself process and evaluate the results, it would be a meaningful project for SAG to sponsor.

Your comments regarding updating the last Annenberg Report are certainly interesting and viable. As I indicated, I will check our President's schedule and provide a date for you to consider so that we can all meet and discuss this further. In the meantime I will inform him of our conversation including your comments in reference to training the volunteers. I look forward to working with you in the future.

Sincerely,


GILBERT A. AVILA
Executive Administrator
Affirmative Action



THE
WASHINGTON COURT
HOTEL

◇ ON CAPITOL HILL ◇

1-3 Steve &
Jim Newberg

FAX - 202 633 6700

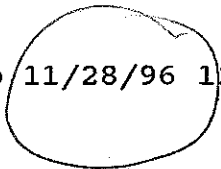
Jim
N X 305

OL AVILA - SAG -
203 549 6643

FAX 203 549 6647

525 New Jersey Avenue, N.W. ◇ Washington, D.C. 20001-1527 ◇ (202) 628-2100
A Harbaugh Hotel

[87] From: nejo@philadelphia.libertynet.org at SMTP-po 11/28/96 12:51PM (3193 bytes: 72 ln)
To: fgg at POST1
Subject: Inventory of Cable programs



----- Message Contents -----

Text item 1: Text Item

Received: by ccm ail from philadelphia.libertynet.org
From nejo@libertynet.org
X-Envelope-From: nejo@libertynet.org
Received: from [207.103.16.112] (philly213.voicenet.com [207.103.16.112]) by philadelphia.libertynet.org (8.6.12/8.6.12) with SMTP id MAA19160 for <fgg@asc.upenn.edu>; Thu, 28 Nov 1996 12:44:40 -0500
X-Sender: nejo@libertynet.org (Unverified)
Message-Id: <v01510100aec37e6bc6ce@[207.103.16.130]>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Thu, 28 Nov 1996 12:46:28 -0500
To: fgg@asc.upenn.edu
From: nejo@philadelphia.libertynet.org
Subject: Inventory of Cable programs

Quick Inventory of the CABLE-ORIGINATED PROGRAMS
that we coded for SAG in the first study

We have 172 general "programs" and 26 children's "programs" coded as Cable-originated programming. These translate into about 119 "general" full-length titles, and perhaps about 10-15 children's shows.

Here's a breakdown of the heavily represented genres by channels (using the "program," rather than the full-length title counts, and without distinguishing between general and children's):

	CRIME-ACT.ADV	SITCOM	COMEDY	DRAMA	OTHER
HBO				13	
SHOWTIME	2	1		2	
LIFETIME	1			9	
MTV		3			
NICKELODEON					6
A&E	3			7	
FAMILY	35	7		6	3
DISNEY	1		9	9	
COMEDY			49		4
USA				23	
	----	----	----	----	----
TOTALS	42	11	58	69	13

This sample appears to be a convenience sample. 75% of the programs come from the year 1991, the rest from 1988 (n=1), 1989 (n=9), 1990 (n=10), 1992 (n=7).

CONCLUSION: In order to really match this sample we should have a bit more info on how the SAG people managed to compile such a big list of programs that were "cable-originated." Plus some info as to the exhaustiveness of this sample: Is this all of the cable-originated programs? If not, what was excluded and why.

Riane Eisler
25700 Shafter Way
Carmel, CA, 93923
Home 408-624 8337
Fax 408-626-3734

Woodside 1218

William F. Fore
P.O. Box 20640
Estes Park, CO 80511
Home 970-586-4463

Woodside 1222

George Gerbner
234 Golf View Road
Ardmore PA 19003
Office 215-387-5202
Office Fax 215 387 1560
Home 610-642 7479
Home voice/fax 610-642-3061
E-mail fgg@asc.upenn.edu

Woodside 1217

Dorothy Butler Gilliam (Friday night only)
J.F.Kennedy School of Government
Harvard University
79 John F. Kennedy Street
Cambridge, MA 02138
Office 619 495 1360
Fax 617 495 1364

White Caps 809

Larry Johnson and Elaine Wynne
315 Georgia North
Golden Valley MN 55427-0314
Home 612-546-1074
Fax 612 525 1566
E-mail

Woodside 1212

Yahya R. Kamalipoor
Communication Department
Purdue University Calumet
Hammond, IN 46323-2094
Office 219-989-2880
Fax 219-989-2008
E-mail kamaliyr@kalumet.purdue.edu

Woodside 1213

Joseph and Barbara Kresse (arr. late Fri.)
1770 Stockbridge Ave.
Redwood City, CA 94061
Home 415 328 7756
Fax 415 328 7785
E-mail

Woodside 1220

I don't think we can afford to spend valuable time for discovering

MADE FROM 100% RECYCLED PAPER



The Founding Convention of the Cultural Environment Movement will be held at Webster University in St. Louis, Missouri, on March 15-17, 1996. For more information call 215.387.5303.

PHILADELPHIA, PA 19104
P.O. BOX 31847

cem
cultural
environment
movement

the liberating alternative

Cees J. Hamelink Director of the Centre for Communication & Human Rights (Amsterdam; the Netherlands); immediate past president of the International Association for Mass Communication Research; author of *Cultural Autonomy in Global Communications*; and *The Politics of World Communication*

Sumi Sevilla Haru Immediate past acting President and currently first national Vice President of the Screen Actors Guild; Executive Vice President of the Los Angeles chapter of the Asian Pacific American Labor Alliance; Vice President of the AFL-CIO.

Mary Lou Huchet Princeton Public School, Princeton, NJ.; consultant on media literacy education.

David Honig Founder and Executive Director of the Minority Media and Telecommunications Council; Director/Counsel of the Association of Black Owned Television Stations; Counsel for the NAACP, LULAC, and the National Rainbow Coalition

Larry Johnson Co-Director of the Key of See Storytellers; winner of the Action for Children's TV National Achievement Award; founder of the OGP (Old Gardening Party) to keep the world safe for children, gardening, and storytelling

Yahya R. Kamalipoor Director of Graduate Studies, Communication and Creative Arts Department, Purdue University Calumet; editor of *Cultural Diversity and the U.S. Media*.

Selena Y. Khan Attorney, Legal Branch, Federal Communications Commission; former Counsel for the Minority Media and Telecommunications Council

Joseph C. Kresse Director, Foundation for Global Community; retired Partner, Arthur Andersen accounting firm, in charge of their work with financial institutions in Southern California.

Kitty Lunn Chair, Performers With Disability of the Actors Equity; member, AFTRA National Board; founder and Executive Director of the Infinity Dance Theater.

Sheldon Margen, M.D. School of Public Health, University of California at Berkeley; Director of the California Wellness Foundation; advisor to numerous national and international agencies on food and nutrition; was a member of the Nestle Infant Formula Audit Commission

Daniel M. Mayeda Co-Founder and Counsel to the Media Action Network for Asian Americans (MANAA); partner in a Los

1) what is cable-originated and what is not, 2) locating them IN ADVANCE, and 3) having them TAPED. Repeat: we CAN do all of that, but it would take allocation of significant human resources on that task, which I am very much unwilling to.

It is best if they can provide us with another, new, taped sample of cable-originated programs that would match the above. Thereby the responsibility for the plausibility of the sample and its comparability to the first sample would at least in part be upon them rather than us!

N.

Oh, we are so coolly underwhelmed.

Sheldon Margen, M.D.
1521 Hawthorne Terrace
Berkeley, CA 94708
Office 510-642-4667
Fax 510-642-2857
E-mail shelly@uclink4.berkeley.edu

Woodside 1216

Brian R. Moir
Moir & Hardman
2000 L. Street, NW, Suite 512
Washington, D.C. 20036
Office 202 331 9852
Fax
E-mail

Woodside 1215

Alex Nogales (One night; through Sat. lunch) Willow Inn 1025
National Hispanic Media Coalition
3550 Wilshire Blvd., Suite 670
Los Angeles CA 90010
Office 213-385-8574
Office personal line 213-384-8494
Home 714 692 0466
Fax 213-384-1505
E-mail

Kathleen O'Reilly
414 A Street Southeast
Washington DC 20003
Office 202-543-5068 or 202-547-5127
Fax 202-547-5784 or 202 547 5065
E-mail kforeilly@nmaa.org

Manzanita 1007

Raul Romero
P.O. Box 560
Glendona CA 91740
Office 213-508-9667 or 213 680 9587 x 271
Home? 818-963-6978 or 7199
Fax 213-488-0328
Beeper 213 508 5961
E-mail

Woodside 1223

Robert Sherman
Surdna Foundation, Inc.
330 Madison Avenue, 30th Floor
New York NY 10017
Office 212-557-0010
Home
Fax 212-557-0003
E-mail rsherman@surdna.org

Willow Inn 1035

THIS MESSAGE ALSO EMAILED.
In case it is not showing up well on fax.

Quick Inventory of the CABLE-ORIGINATED PROGRAMS
that we coded for SBC in the first study

We have 103 general "programs" and 10 "child care programs" coded as
Cable-originated programming. These programs are not about the "general"
full-length titles and genres, but about children's shows.

Here's a breakdown of the coding, categorized genres by channels, using
the "program" device that the database will handle better, and without
distinguishing between general and child genres.

	SPINX-RTV,LLA	ST. URM	WISNET	ESPN	OTHER
ABC				15	
SHOWTIME	1	3		1	
ESPN	1			2	
DISNEY		3			
ESPN2					3
ABC	3			7	
ESPN	35	2		8	3
DISNEY	1		3	9	
ESPN			48		4
ESPN				23	
	---	---	---	---	---
TOTAL	42	11	53	67	10

This sample was made to be a science sample. 75% of the programs
were from the year 1991, the rest from 1988 (n=1), 1989 (n=1), 1990
(n=1), 1991 (n=1).

CONCLUSION: In order to really study this sample we should have a list
like info on the IFC programs listed to compile a really big list of
programs that were cable-originated. But some in that to the
consistency of this sample. Is this all of the cable-originated
programs? If not, what was excluded and why?

Don't think we can afford to spend valuable time for uncovering
if what is cable-originated and when it was. It's costing them IN
ADVANCE, and it's having them OFFER. Repeat: we CAN do all of that, but
it would take allocation of significant time and resources on that task.
With 1 and sample requirements, we can't.

In the case of this sample, we can provide a list of cable-originated
programs that were from the above. It's likely the
responsibility for the phone work on the sample and the responsibility
of the first sample would at least be to be sure that we're what we

|| We hope - we have sample?
|| more sample

George Gerbner

University City
Science Center- One East

3624 Market Street
Philadelphia, PA 19104
Telephone/Fax 215-387-5202

Gilbert A. Avila
Executive Administrator
Affirmative Action
Screen Actors Guild
5757 Wilshire Blvd.
Los Angeles CA 90036-3600
Via fax 213 540 6647

Dear Mr. Avila:

December 2, 1996

Thank you for your letter of October 30 and for arranging the telephone conference with President Masur last Monday. In reflecting on the options we discussed, we came to the conclusion that the most straightforward, credible, economical and scientifically acceptable approach is to bring the 1993 SAG-AFTRA study up to date through 1996.

The 1993 report had a large and successful run. The new report should match or exceed the visibility and impact of the 1993 report. Training amateurs to do the coding would be too expensive and vulnerable to criticism as not comparable to the 1993 study. Our staff of trained coders and supervisors can do the job for its incremental cost, saving the cost of training, and assuring comparability and scientific validity.

We propose one change in the sample. The cable study was problematic and contributed very little to the 1993 report. It was based on 172 full-length programs and 26 children's programs aired from 1988 through 1992, collected in what seems a haphazard fashion and shipped to us by SAG for the analysis. If we were to "update" that sample, we would have to tape and code a matching sample, which would cost as much the rest of the study put together and would have dubious value. If SAG is interested in a new and representative cable-originated program analysis, please let me know and we will propose and budget that separately.

However, we have an alternative suggestion for the new report. We have already taped a sample of the 40 most successful motion pictures released in 1994 and 1995. This sample was partially analyzed for a health-related study for the Robert Wood Johnson Foundation. The analysis could be completed at a low incremental cost for the new SAG report.

Home Office
234 Golf View Road
Ardmore, PA 19003
Telephone/Fax 610-642-3061
Internet FGG@ASC.UPENN.EDU

We are, therefore, proposing a new report entitled "Fairness and Diversity in Television and Movies; an Update of the 1993 SAG-AFTRA report on 'Women and Minorities on Television; Casting and Fate.'" "

The report will provide television trend data ifrom 1982 through 1996. The motion picture section will focus on the 1994-95 sample.

The study will include the research, analysis and preparation of a report on the demography and "fate" of women and minorities (racial, ethnic, sexual, disabled, senior) in television and movies, covering the following program samples:

- 1) Network (ABC, CBS, NBC, and FOX) prime time dramatic programs
- 2) Network Saturday morning children's programs
- 3) Network daytime dramatic programs ("Soaps" on ABC, CBS, and NBC)
- 4) Network prime time news programs (including Fox 10 p.m. news)
- 5) Network talk shows
- 6) Feature movie sample for 1994-95.

An additional important new development will be a "Fairness and Diversity Index." This will be a standardized measure of balance in the representation of women, minorities, disabled, and senior performers in television and movies. The Index is will be a useful advocacy tool to track progress (or the lack of it) toward to goals of fairness and diversity in media employment and portrayal.

We are excited and enthusiastic about the prospects and potential impact of the new report and Index, and pleased to be able to offer it at such modest cost. The budget estimate is attached.

If we can receive your response in December, we can deliver the report for SAG-AFTRA release in the spring of 1997. I look forward to hearing from you soon.

Sincerely yours,



George Gerbner, Dean Emeritus
The Annenberg School for Communication
University of Pennsylvania
Director, the Cultural Indicators research project

Fairness and Diversity in Television and Movies
Including an Update of the 1993 SAG-AFTRA
report on
Women and Minorities on Television; Casting and Fate

BUDGET ESTIMATE

Professional services, report writing	\$1,500
Data processing and management	3,500
Research assistance	5,000
Coding of 1996 television sample	5,000
Completing the coding of the motion picture sample	1,000
Data entry and verification	1,000
Miscellaneous (supplies, secretarial, communication)	3,000
Total Costs of the Study	\$20,000



SCREEN ACTORS GUILD

1997

FAX
213 549
6647

GILBERT AVILA
Executive Administrator
Affirmative Action

Dr. George Gerbner
234 Golf View Road
Ardmore, PA 19003

January 29, 1997

Dear Dr. Gerbner,

As I indicated in our recent telephone conversation, the Industry Advancement and Cooperative Fund Trustees have indicated they would like more information in reference to certain aspects of the proposed new study which the Screen Actors Guild has submitted for funding. Herewith submitted are the questions for your review and response.

1. Which are the main groups that have requested copies of the 1993 report, how has the report been utilized by the public and was there a widespread interest in the report ?
2. Are there certain quantitative measurements in the methodology that will assure that the findings are objective ? Is there a necessity for a Fairness Index ?
3. Will this study generally "follow up" on the '93 report to determine if there have been changes (significant or otherwise) in the general patterns outlined in the '93 report ? Will the same methodology be utilized ?
4. Will both motion picture and television programs be analyzed ?

Please include any other pertinent information that can focus on the objectivity of the analysis results. Thank you for your cooperation in this matter.

Sincerely,

GILBERT A. AVILA
Executive Administrator
Affirmative Action

Sent via
regain
5/16/97



SCREEN ACTORS GUILD

*FAX
213 549
6647*

GILBERT AVILA
Executive Administrator
Affirmative Action

Dr. George Gerbner
234 Golf View Road
Ardmore, PA 19003

January 29, 1997

Dear Dr. Gerbner,

As I indicated in our recent telephone conversation, the Industry Advancement and Cooperative Fund Trustees have indicated they would like more information in reference to certain aspects of the proposed new study which the Screen Actors Guild has submitted for funding. Herewith submitted are the questions for your review and response.

1. Which are the main groups that have requested copies of the 1993 report, how has the report been utilized by the public and was there a widespread interest in the report ?
2. Are there certain quantitative measurements in the methodology that will assure that the findings are objective ? Is there a necessity for a Fairness Index ?
3. Will this study generally "follow up" on the '93 report to determine if there have been changes (significant or otherwise) in the general patterns outlined in the '93 report ? Will the same methodology be utilized ?
4. Will both motion picture and television programs be analyzed ?

Please include any other pertinent information that can focus on the objectivity of the analysis results. Thank you for your cooperation in this matter.

Sincerely,

GILBERT A. AVILA
Executive Administrator
Affirmative Action

*Sent via
egoni
5/16/97*

February 7, 1997

*Richard Meyer SAG
Redwin - Worker - Worker*

Gilbert A. Avila
Executive Administrator
Affirmative Action
Screen Actors Guild
5757 Wilshire Blvd.
Los Angeles CA 90036-3600
Via fax 213 540 6647

Dear Mr. Avila:

I am pleased to respond to the questions of your letter of January 29.

1. I don't use a clipping service, but I know that we sent out hundreds of copies, mostly to media, women's groups, African-American, Hispanic and Asian-American groups and individuals who have requested it. In addition, we receive an average of ten requests a day for information and samples of publications, and frequently enclose a copy of the SAG report. I have cited it and its findings in about a dozen articles I have written (see enclosed list of publications), and published its findings as chapters in three edited books.

2. The measurements are ALL quantitative and objective. The methodology observes strict standards of social scientific procedure. Interpretation of the factual findings is limited to the Conclusions (last two pages).

*Beef
copy.*

3. The update will follow the same methodology, bring the findings up to date, indicate the trends of the last five years on an annual basis, and extend the study to the 40 top-grossing movies of 1994 and 1995.

4. Therefore, both television programs and motion pictures will be analyzed and compared, using the same methodology.

The value of the 1993 study was its objectivity and scientific rigor. That is why it was used and cited in the media as an authoritative statement. Despite some of its challenging findings, there was no criticism of methodology in trade, popular or academic journals or any other media.

We look forward to working with you, SAG, and the Industry Advancement and Cooperative Fund Trustees on this important project. We believe that it will again have a significant impact on fair employment practices and diversity in the industry.

Sincerely yours,

George Gerbner

**University City
Science Center- One East**

3624 Market Street
Philadelphia, PA 19104
Telephone/Fax 215-387-5202

February 8, 1997

TO: Gilbert Avila
From: George Gerbner

The enclosure indicated in my previous fax message is my publications list on which I checked the publications in which I used and/or cited the SAG study as the source of some findings. That was in partial response to the first question you had sent me. The enclosure went by regular mail and you should have it soon. It is not an essential part of the proposal.

I look forward to hearing from you about the "update."

Home Office
**234 Golf View Road
Ardmore, PA 19003**
Telephone/Fax 610-642-3061
Internet FGG@ASC.UPENN.EDU

George Gerbner

University City
Science Center- One East

3624 Market Street
Philadelphia, PA 19104
Telephone/Fax 215-387-5202

February 13, 1997

Gilbert A. Avila
Executive Administrator
Affirmative Action
Screen Actors Guild
5757 Wilshire Blvd.
Los Angeles CA 90036-3600
Via fax ~~213~~ 547 6647
310

Dear Mr. Avila:

Further to my letter of Feb. 8, I am attaching a full description of the methodology of the previous report and the proposed update.

Please let me know if you have any further questions.

Sincerely yours,



P.S. The Rockefeller Foundation has expressed interest in helping to complete the funding of this study and publicizing the results, if approved by SAG. Please let me know as soon as possible

P.P.S. I look forward to hearing from you about our meeting next week.

Home Office
234 Golf View Road
Ardmore, PA 19003
Telephone/Fax 610-642-3061
Internet FGG@ASC.UPENN.EDU

George Gerbner

University City
Science Center- One East

3624 Market Street
Philadelphia, PA 19104
Telephone/fax 215-387-5202

February 13, 1997

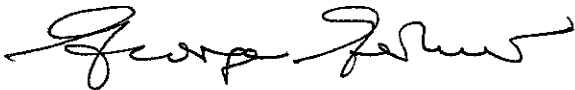
Gilbert A. Avila
Executive Administrator
Affirmative Action
Screen Actors Guild
5757 Wilshire Blvd.
Los Angeles CA 90036-3600
Via fax 213 546 6647

Dear Mr. Avila:

Further to my letter of Feb. 8, I am attaching a full description of the methodology of the previous report and the proposed update.

Please let me know if you have any further questions.

Sincerely yours,



P.S. The Rockefeller Foundation has expressed interest in helping to complete the funding of this study and publicizing the results, if approved by SAG. Please let me know as soon as possible

Home Office
234 Golf View Road
Ardmore, PA 19003
Telephone/fax 610-642-3061
Internet FGG@ASC.UPENN.EDU

Methodology

The methodology of the proposed update, as of the original study, is "message system analysis."

Message system analysis is the systematic, reliable, and cumulative investigation of the unambiguous and commonly understood facts of media portrayal. The analysis has been performed on annual samples of network dramatic (fictional) programs by trained analysts who observe and code various aspects of content. Units of analysis include programs (thematic structure, various program characteristics), characters (every speaking part, coded for demographic characteristics, fate of character, etc.) and activities such as violence, use of drugs, etc.

Samples

The samples consist of major network prime time dramatic (fictional) programs. ("Prime time" is from 7 to 11 p.m., EST.) Each program in the sample is videotaped, logged, and placed in the video-tape archive of the Cultural Indicators project.

The size of the yearly sample is at least one full week of programming. A number of methodological studies has revealed that a week-long sample is as generalizable to a year's programming as larger randomly drawn samples for basic sample dimensions such as network, program format (television play, feature film, or cartoon), program genre, and casting and fate.

Moreover, analyses of variance conducted over seven consecutive weeks revealed no significant differences by week for dependent measures.

Units of Analysis

The three basic units of analysis are (1) the program (story) as a whole; (2) the scene of action; and (3) the characters (all speaking parts).

The scene is defined as action among the same characters. A change in action or characters starts a new scene.

The characters are coded to major and minor parts. Major characters are those portraying roles essential to the plot; minor characters are all other speaking parts. Because minor characters are less developed, only a subset of the recording instrument is coded for them. Results based on all (including minor) characters are included in the report if their inclusion makes a significant contribution different from results based on major characters alone. (Major

characters and all characters are presented separately in the Tables.)

Recording Instrument and Training of Coders

The recording instrument consists of all the definitions and category schemes relating to the three units and the purposes of the analysis.

Coders are trained to do a specialized kind of observation. They must focus only upon what is explicitly presented in the material. Their task is to generate the data for the subsequent analysis that will permit interpretation of the common message elements and structures available to a public of diverse viewers.

The training period requires from two to four weeks of instruction, practice, and testing. The data generated by the coders in the training programs is subjected to reliability analysis. On the basis of these results, instructions and items to be coded will be further discussed and, if necessary, revised, and coder trainees evaluated. The coders who survive this testing process will proceed to analyze the final sample of programming.

During both the training and data-collection phases of the project, the coders can monitor the assigned videotape of the program as often as necessary. During coding and data entry, experienced supervisors are available to further clarify instructions and interpretation as needed, and check all data for internal consistency.

Assessment of Reliability

Reliability measures are designed to assure consistency in coding rather than observer bias or instrument ambiguity. Both types of contamination are correctable by refining the instrument or intensifying coder training; or, as a last resort, by eliminating the unsalvageable item or dismissing the incorrigible coder.

The reliability assessment requires the calculation of an agreement coefficient for each content item in the recording instrument. Five computational formulae are currently available for calculating these coefficients. The variations are distinguished by a difference function, the form of which depends upon the scale type of the specific item. Except for their respective scale-appropriate sensitivity to deviations from perfect agreement, the coefficients make the same basic assumptions as the prototype for nominal scales devised by Scott (1953). Thus, in the case the binary variable, all formulae yield identical results.

The agreement coefficients range from +1.00 to -1.00, where +1.00 indicates perfect agreement and .00 is agreement due solely to chance. A coefficient of .50 indicates that performance is 50 percent above the level expected by chance. Acceptable levels of reliability are defined as follows. Items with agreement coefficients of .80 or above are considered as unconditionally reliable, items with coefficients between .60 and .80 are conditionally reliable, while items whose coefficients fall between .50 and .60 are used only with caution.

Total 10 pages

George Gerbner
University City
Science Center- One East
3624 Market Street
Philadelphia, PA 19104
Telephone/Fax 215-387-5202

February 25, 1997

Gilbert A. Avila
Executive Administrator
Affirmative Action
Screen Actors Guild
5757 Wilshire Blvd.
Los Angeles CA 90036-3600
Via fax 213 540 6647

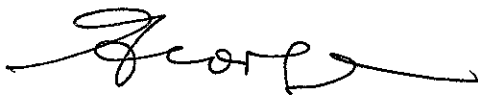
Dear Gil:

Thank you for the help and hospitality. I am faxing you a final draft of the Diversity Index release, and a few clippings I found from our last study, in case these may be of some help.

Tomorrow I am taking off for engagements in Paris and Brussels discussing these issues in a series of consultations with their equivalent of the FCC (which, in the U.S., has never showed any interest - or courage - in tackling content diversity issues). Returning briefly over the weekend (to teach my Monday class), I will be off to Budapest on the same mission, returning on March 9.

I look forward to hearing from you whenever new information is available, or whenever you want to talk. I am out of time, so please do me a favor and share these materials with Sumi Haru, along with my regrets for having missed her in L.A.

Sincerely yours,



Home Office
234 Golf View Road
Ardmore, PA 19003
Telephone/Fax 610-642-3061
Internet FGG@ASC.UPENN.EDU



SCREEN ACTORS GUILD

GILBERT AVILA
Executive Administrator
Affirmative Action

Dr. George Gerbner
234 Golf View Road
Ardmore, Pennsylvania
19003

August 26, 1997

Dear Dr. Gerbner,

Please consider this letter a draft of a Memorandum of Agreement. As I indicated to you recently, the IACF has approved the grant entitled "Fairness and Diversity in Television and Movies- 1997". Under the terms of the grant you will be authorized to commence the work outlined in your previously submitted plan. The fee for your services will be \$20,000.

Please submit the following estimated time schedule for the work:

1. Training of coders: Commencing _____
Ending _____
2. Beginning of monitoring period. _____
End of monitoring period _____
3. Analysis period from _____ to _____.
4. Presentation to SAG of report and conclusions
_____.
5. Please indicate any other schedules or considerations.
6. Please indicate what form of payment schedule you suggest.

As soon as I receive your response I will draft a final Memorandum of Agreement for your review. Thank you for your assistance in this matter.

Sincerely,



GILBERT A. AVILA



SCREEN ACTORS GUILD

5757 WILSHIRE BLVD. - LOS ANGELES, CA 90036-3600 * PHONE (213) 954-1600
Affirmative Action Dept. - (213) 549-6644

AFFIRMATIVE ACTION FAX# (213) 549-6647

DATE: AUGUST 26, 1997

TO: DR. GEORGE GERBNER

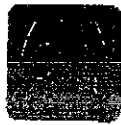
FROM: GIL AVILA

NUMBER OF PAGES (INCLUDING THIS SHEET): 2

MESSAGE: +

Reced 8/29/97

PLEASE FORWARD THIS TRANSMISSION TO THE PERSON NAMED ABOVE AS SOON AS POSSIBLE



SCREEN ACTORS GUILD

TO: MR. GIL AVILA

8/29/97

COURTESY APPEAL
NATIONAL LABOR BOARD
ARIZONA

Dr. George Gerbner
234 Golf View Road
Ardmore, Pennsylvania
19003

August 26, 1997

Dear Dr. Gerbner,

Please consider this letter a draft of a Memorandum of Agreement. As I indicated to your recently, the IACF has approved the grant entitled "Fairness and Diversity in Television and Movies- 1997". Under the terms of the grant you will be authorized to commence the work outlined in your previously submitted plan. The fee for your services will be \$20,000.

Please submit the following estimated time schedule for the work:

1. Training of coders: Commencing SEPTEMBER 10, 1997
Ending SEPTEMBER 30, 1997

2. Beginning of monitoring period. OCT. 13, 1997

End of monitoring period OCT. 19, 1997

3. Analysis period from NOV. 1, 1997 to MARCH 31, 1998

4. Presentation to SAC of report and conclusions
MAY 29, 1998

5. Please indicate any other schedules or considerations.

Pay by check to: CULTURAL INDICATORS, % G. GERBNER, above address.

6. Please indicate what form of payment schedule you suggest.

\$10,000 on or about Sept 10, 1998; \$10,000 upon delivery, May 29, 1998

As soon as I receive your response I will draft a final Memorandum of Agreement for your review. Thank you for your assistance in this matter.

[Handwritten signature]
CLARENCE A. ...

*Analysis will cover Prime Time
major network TV, Daytime
Serials and news.*

Mime-Version: 1.0
Date: Fri, 29 Aug 1997 23:38:34 +0200
To: GGerbner@pobox.asc.upenn.edu
From: nejo@philadelphia.libertynet.org
Subject: SAG form (answers to their questions)

Dr. Gerbner, here's the SAG form, as we agreed. We have some old coders already, and some new ones are being trained. - Nejat

1. Training of coders commencing September 10, 1997 ending September 30, 1997
2. Beginning of monitoring period 1 week in October 1997
3. End of monitoring period _____
4. Presentation to SAG of report and conclusions April-May 1998
5. Any other schedules or considerations Above dates are for an update that focuses on Prime Time, Daytime Serials and News. The taping will be in October (standard CI sample month), but the coding will be scheduled together with other projects. Therefore, it will take place between November '97 and March '98.
6. Payment schedule suggested About \$25,000 to be paid in full at the commencement of training, or coding, or in 3 installments.

Oh, we are so coolly underwhelmed.

MEMORANDUM OF AGREEMENT
Fairness and Diversity in Television
and Movies -1998

This agreement encompasses the terms of accord between the Screen Actors Guild (SAG) and Dr. George Gerbner regarding a media study to be undertaken by Dr. Gerbner and his working entity The Cultural Indicators Project. The study has been funded by the Industry Advancement and Cooperative Fund at the request of SAG.

It is agreed by the parties that the following dates will be dates governing the phases of the work which has been commissioned by SAG:

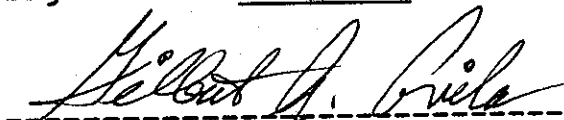
1. Training of Coders : Commencing September 10, 1997.
Ending September 30, 1997
2. Monitoring Period: Commencing October 13, 1997
Ending October 19, 1997
3. Analysis Period: Commencing November 1, 1997
Ending March 31, 1998
4. Presentation of Report and Conclusions to SAG: May 29, 1998

It is agreed by the parties that the total amount of the fee to Dr. Gerbner's work entity , the Cultural Indicators Project, will be \$ 20,000. The fee will be paid as follows:

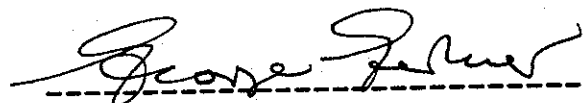
1. Initial payment of \$ 10,000 on or about September 10, 1997.
2. Final payment of \$ 10,000 at time of delivery of completed report (May 29, 1997).

It is agreed by the parties that the analysis within the report will include motion pictures, prime time major network television, daytime serials and news.

Signed this 4th of September 1997 at Ardmore, Pennsylvania.



FOR SCREEN ACTORS GUILD
GILBERT A. AVILA



FOR CULTURAL INDICATORS PROJECT
DR. GEORGE GERBNER



SCREEN ACTORS GUILD

549 6675
Masur

GILBERT AVILA
Executive Administrator
Affirmative Action

Dr. George Gerbner
Cultural Indicators Project
234 Golf View Road
Ardmore, Pennsylvania
19003

September 2, 1997

Dear Dr. Gerbner,

Enclosed is the Memorandum of Agreement regarding the media study which you have agreed to conduct. Since the findings will be announced in 1998, the title has been changed to " Fairness and Diversity in Television and Movies - 1998 ".

As soon as I receive the original Memorandum, I will submit the Check Request for your first payment of \$ 10,000. We are looking forward to your collaboration with the Screen Actors Guild on this important media project.

Sincerely,

GILBERT A. AVILA
Executive Administrator
Affirmative Action

|| Kenneth Moore
Not a director
Coms
213 549 6651
#