

From: Blinson@aol.com
Date: Thu, 14 Sep 2000 23:53:35 EDT
Subject: Re: some points re SAG
To: ggerbner@nimbus.ocis.temple.edu
MIME-Version: 1.0
Status:

Actually, I just sent this as maybe some talking notes for tomorrow's noon conference call.

In a message dated 9/14/00 8:47:35 PM, ggerbner@nimbus.ocis.temple.edu writes:

<< Brian - please send me asap a comprehensive message that I can edit, if needed, and send to SAG. g

>CI has other proposals but at this time SAG's study is the only one, and no
>other current study overlaps.

>
>SAG has historically given small amounts of money. 20,000 is
>not enough to do a thorough job.

>
>In addition, the stalling on a response for over a year, increased the costs
>involved. It's cheaper to do it contemporaneously.

>
>The sad facts: We have recorded, but not coded the 1999 year, and we have

>
>The good news is that our data are very cost-effective. The recent sag
>study, which consisted of a questionnaire, "are you over or under 40" looked
>at 40,000 casting decisions and came up with the same result we did.

George Gerbner
Bell Atlantic Professor of Telecommunication
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----- Headers -----

Return-Path: <ggerbner@nimbus.ocis.temple.edu>
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air-yb03.mail.aol.com (v75_b4.3) with ESMTTP; Thu, 14 Sep 2000 23:47:35 -0400
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Date: Thu, 14 Sep 2000 23:45:31 +0100
To: Blinson@aol.com
From: George Gerbner <ggerbner@nimbus.ocis.temple.edu>

Dr. Gerbner,

I have performed the following verifications, and offer possible explanations for the data.

1. Codebook. The following are the four items used to determine race, ethnicity, citizenship, and country of origin. There is little ambiguity in the identity of characters as "black", and we have found little need for instruction, nor have we come across errors in understanding. Sometimes coders may enter "white" by error, because it is a default code, and therefore any error would result in an undercounting of any minority.

5. RACE

(code only real human races)

- 0 = cannot code (explain) (non-earth races, animals)
- 1 = White
- 2 = Black
- 3 = Asian (includes Pacific islands)
- 4 = Native American ("Indian")
- 5 = Other person of color

6. ETHNICITY

(write in, e.g., Hispanic, Uzbek, etc.)

00 = cannot code (explain)

Enter the character's ethnicity if it can be determined through his/her name (i.e., Carmen Sandiego is a Hispanic name, so *Hispanic* would be written here) and if it can be determined through other clues such as appearance, accent/dialect and/or family/environment (i.e., Higgins on Magnum has an English accent, so *English* would be written here).

For items #7-8, countries can be deduced (in the absence of any other information) from habits of dress, dialect/accent, etc. Include fantasy as well as real places, if indicated. In the cases of characters for whom *citizenship* or *country* may not apply (humanized, non-humanized, non-Earth, etc. creatures), consider *country* to mean *place inhabited by character on regular basis* and *citizenship* to mean *denizenship* (association with a place as an inhabitant).

7. CITIZENSHIP

(write in country)

8. COUNTRY OF ORIGIN

(write in country)

2. Count of characters. I returned to the original data and reviewed the african american characters for errors in coding/accounting. There were no misnamed people, no white people counted as black.

In the above there were no possible introductions of inaccuracy in counting, and no possibility of introduction of extra black characters. The following are **three** categories which may pose a difference, followed by hypotheses.

3. Definition of characters. Cultural Indicators defines character as being both visible, (no off-screen voices) and speaking, unless they are a character who is unable to speak, but able to communicate.

Therefore, no people are counted who don't have speaking parts on-screen. Uncounted are extras, stunt people, people performing in nonspeaking manners (dancing, sports, et cetera), and others (such as unconscious victims of illness or violence, or even characters who appear only as dead people.

The race of people who are in costumes as aliens, and have no determinate race are also not counted.

4. Appearance of characters. Each appearance in each episode of a character represents an individual character. Therefore actors who appear in more than one program are counted more than once as characters.

Actors who are in series which have had episodes throughout the sample period are counted more than once, for each time they appear as characters in an episode of a program.

5. Networks.

All networks are not equal in the eyes of race with CBS at 11.571, and FOX at 15.201.

	CBS	ABC	NBC	FOX
%Black male	6.695	6.786	7.822	9.985
%Black female	4.876	5.233	5.149	5.216

Design and Methodology

The report draws on the Cultural Indicators (CI) research project data archives. CI research began in 1967-68 with a study for the National Commission on the Causes and Prevention of Violence.¹ This update reports on trends from annual weeklong samples of prime time network drama recorded from 1994 to 1997 and daytime serial drama from 1995 to 1997.

Dramatic programs are fictional shows, including series, films, and animated cartoons appearing from 8 p.m. to 11 p.m Eastern Time. In the prime time sample 6,882 characters appeared during 440 episodes of dramatic programs, and in the daytime sample 2,137 characters appeared in 205 episodes of the network serial dramas.

These samples were screened and coded by trained analysts, using an extensively tested instrument of analysis. The testing procedure requires the reliable observation by multiple independent coders of various aspects of plot, theme and characterization. The full tabulation of coded observations can be seen in the Appendices.

The Report

Electronic media have re-shaped the way our children are reared and socialized, the way we manage our lives, and the way we conduct our public affairs. A child is born into a home in which television is on an average of almost eight hours a day. For the first time in human history, most of the stories are told not by parents, schools, churches, or others in the community who have something to tell, but by a group of distant conglomerates that have something to sell.

This is a radical change in the way we employ creative talent, govern our societies, and cast the cultural environment. That historic sea-change has made the cultural environment the new frontier in the struggle for equity and justice. This is one of a series of reports from that frontier.

The Screen Actors Guild commissioned the first study of television and motion picture "Casting and Fate" in 1993. It was a part of SAG's continuing effort to broaden the range of media images of women, racial, ethnic and all age groups, and people with disabilities. That study included an analysis of 10,796 characters appearing in prime time dramatic programming from 1981 to 1991, recorded in annual weeklong samples from ABC, NBC, CBS and FOX (in 1991), and 1,058 characters appearing in daytime serial dramas during the 1991-92 broadcast season.

¹ This report was also supported in part by a grant from the Ford Foundation to study diversity in news and entertainment media. Since its inception in 1968, the Cultural Indicators project has been incrementing its database of information on television content on an annual basis through support Surgeon General's Scientific Advisory Committee on Television and Social Behavior, the National Institute of Mental Health, the White House Office of Telecommunications Policy, the American Medical Association, the U.S. Administration on Aging, the National Science Foundation, The Hoso Bunka Foundation, the National Cable Television Association, the Sloan Foundation, the Ford Foundation, the Robert Wood Johnson Foundation and other organizations. The author of this report is the originator and director of the Cultural Indicators project and co-principal investigator (with Profs. Larry Gross, University of Pennsylvania, Michael Morgan, University of Massachusetts, Amherst, and Nancy Signorielli, University of Delaware) of the research for the television Violence Index. Results and interpretation are the sole responsibility of the project director. For able assistance and coordination, credit is due to Mariaelena Bartesaghi, Brian Linson, Jennifer Luk, and Nejat Ozyegin.

Prime Time

The 1993 report concluded that, by and large, the world of television is frozen in a time-warp of obsolete and damaging representations. The current study finds that little has changed since the 1993 report. Through changes in ownership, management, stars and styles, and small increases in minority representation, the cast of the world of television is much as it was in 1993, or, for that matter, in 1969, when Cultural Indicators began.

Figure 1 and Table 1, below, show relative changes in proportional representation by demographic groups during two study periods. The horizontal line at the 100 percent level in Figure 1 indicates correct proportional representation (where the percentage of all characters is equivalent to percentages from U.S. Census figures). Bars reaching above the 100 percent line indicate overrepresentation; bars below that line show underrepresentation.

Figure 1 shows that while the increase in the proportion of African American characters almost reaches full representation, increases in proportional representation have not been shared equally among groups. Asian/Pacific characters are still less than one half of their proportion of the population, with 2.6 percent of the cast in 1994-1997. Latino/Hispanic characters are represented at less than one third of their proportion in the US. Increases in the number of elderly characters are negligible, while disabled characters, and characters with the lowest incomes have decreased.

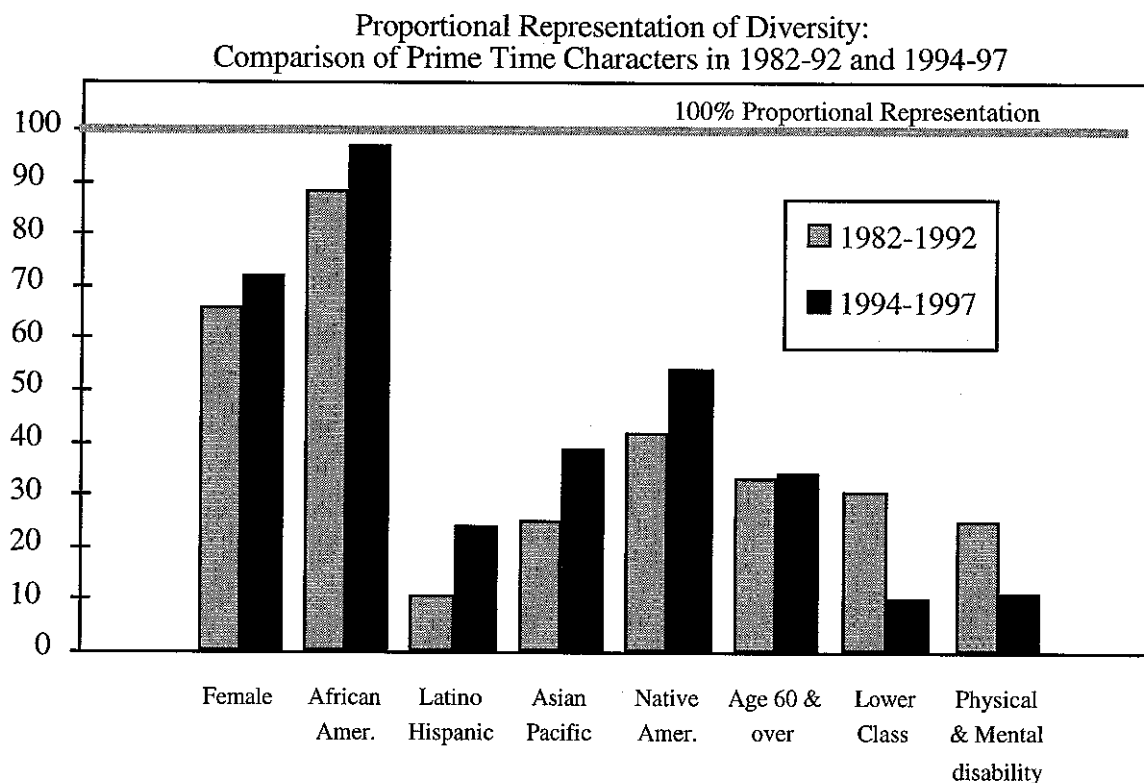


Figure 1. Proportional representation of diversity. Comparison of prime time characters in 1982-92 and 1994-97.

Table 1. Proportional Representation of Diversity in Prime Time

Demographic Categories	1991-1992		1994-1997		Fed Stats
	Percent of TV characters	Proportional Representation	Percent of TV characters	Proportional Representation	Percent of US Population
Female	33.2	64.8	36.7	71.7	51.2
African American	11.0	87.0	12.3	97.0	12.6
Latino/Hispanic	1.1	10.4	2.6	24.0	10.7
Asian/Pacific	0.8	24.5	1.3	38.8	3.4
Native American	0.3	41.0	0.4	54.2	0.7
Age 60 & over	5.3	32.7	5.6	34.0	16.5
Lowest Income*	3.9	30.2	1.4	10.8	13.0
Disability*	5.2	26.2	2.4	12.0	20.0

* Figures are for major characters.

Men were 66.8 percent of the cast in 1992 and 63.1 percent of the cast in 1997. Despite slight progress toward more equitable representation, men still outnumber women two to one.

The rate of disability among characters has declined to almost half of the 1993 figure. When they appear, however, disabled characters do not play "normal" roles; their part is focused on the disability.

Market-driven media have no use for poor people. They are still virtually invisible in prime – or any other – time. The U.S. Census classifies 13 percent of the population (and one-third of African Americans) at or below the poverty level, and many more as low-income wage earners. But on television, during 1994-1997, only 1.4 percent of the major characters in prime time, 1.2 percent in daytime, and half that (0.6 percent) in children's programs were from this group. Overall, these characters are less than 1 percent (0.8) of the total cast.

Figure 2 and Table 2 below show a more detailed breakdown of the television cast by race and gender, and how it has changed annually since 1993. It can be seen that while white male proportionate representation (exceeding the "correct" line), and all female representations (falling short of the "correct" line), remained relatively stable, the representation of African American males in prime time increased each year until it reached 171 percent of its real-life proportion in 1997.

The proportion of African American male characters in prime time has steadily increased, from 5.8 percent in 1994 to 7.8 percent in 1997. That increase is not matched by that of African American women. Their representation grew from 4.6 percent to only 5.2 percent during the same time period.

Annual change from 1994 - 1997

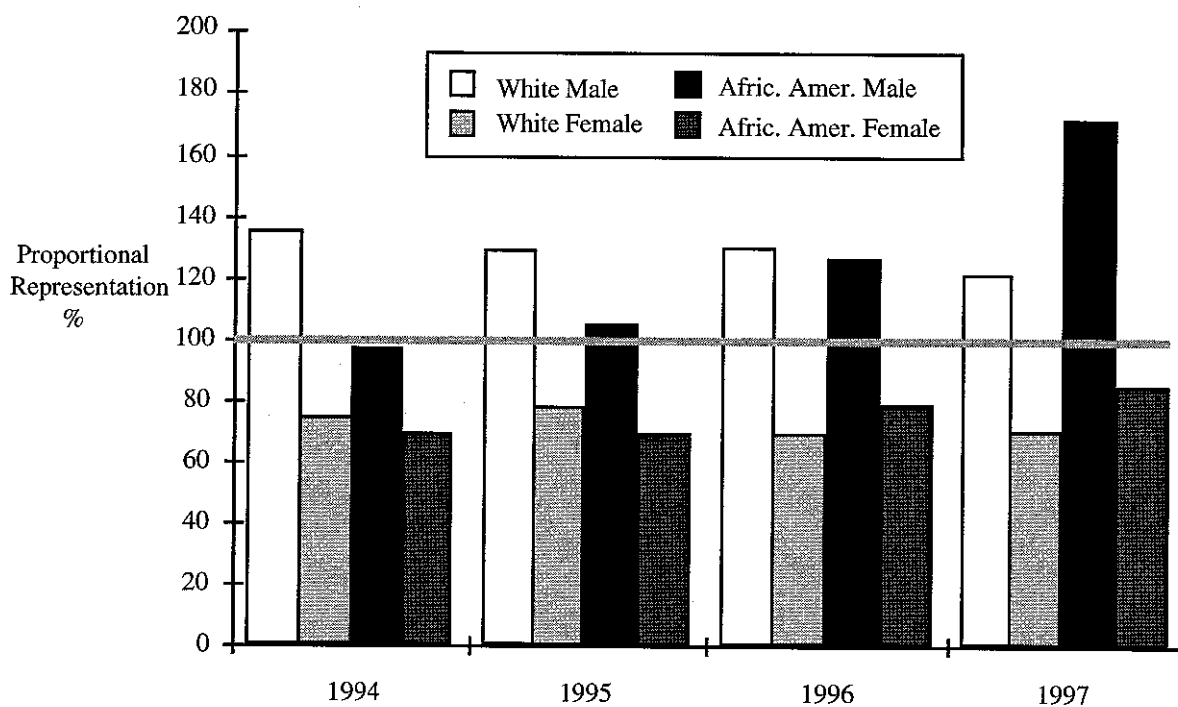


Figure 2. Annual changes in TV gender and race proportionate representation from 1994 to 1997. An index value of 100 percent indicates accurate representation according to the 1996 U.S. Census.

Table 2. Proportional Representation in Gender and Race
Annual percentages from 1994 to 1997

Demographic Categories	1994	1995	1996	1997
White Male	136	129	130	122
Afric. Amer. Male	97	105	126	171
Afric. Amer. Female	69	69	79	85
White Female	75	78	69	70

As well as being more healthy and more wealthy, television characters in the nineties are younger than in the eighties. Figure 3 below compares groups of male and female characters. The nineties saw an increase in the proportion of young adults, especially women. The stage is set for younger women–older men relationships.

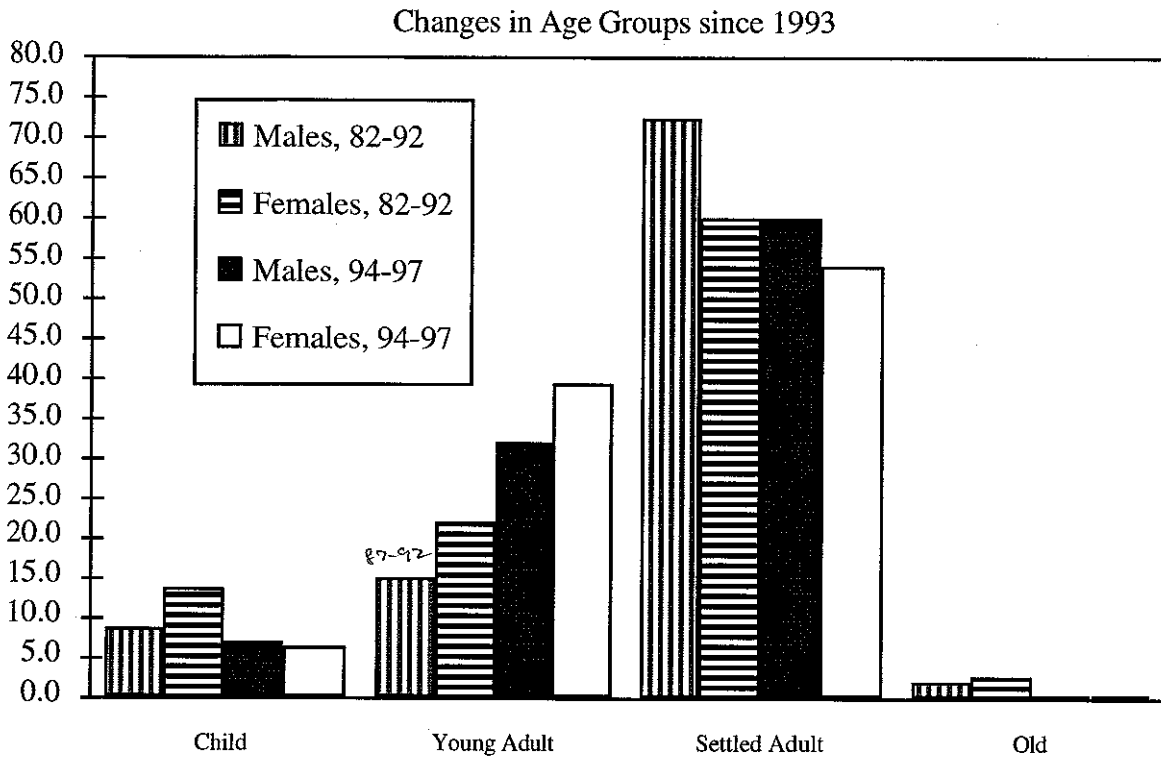


Figure 3. Changes in age groups since 1993. Comparison of prime time casts of 1982-92 and 1994-1997, by age group and gender.

Table 3. Changes in Age Groups since 1993

	1982-1992		1994-1997	
	Males %	Females %	Males %	Females %
Child	8.8	13.6	7	6.3
Young adult	14.8	22.0	32	39.4
Settled adult	72.6	60.0	60.1	54.2
Old	1.9	2.5	0.4	0.2
	100.0	100.0	100.0	100.0

In Figure 4 below, a more detailed breakdown of the age of prime time characters is presented, comparing the population of television with the U.S. population. As can be seen, children are virtually absent in prime time. Young and middle-aged adults, 25-45 years old, dominate the cast with 64.6 percent. As characters age, they drop from view. Characters 60 years and older are only 5.6 percent of the TV population (up from 5.3 percent in 1993). Half of these characters are younger than 65. Characters 65 or over make up only 2.8 percent of the prime time cast, about one-fifth of their true proportion of the population.

The gender imbalance makes these distortions even more glaring. Bluntly put, women age faster than men. Almost nine out of 10 women are below age 46. Their proportion peaks at 30, then drops sharply.

How Men and Women Age in Prime Time Drama

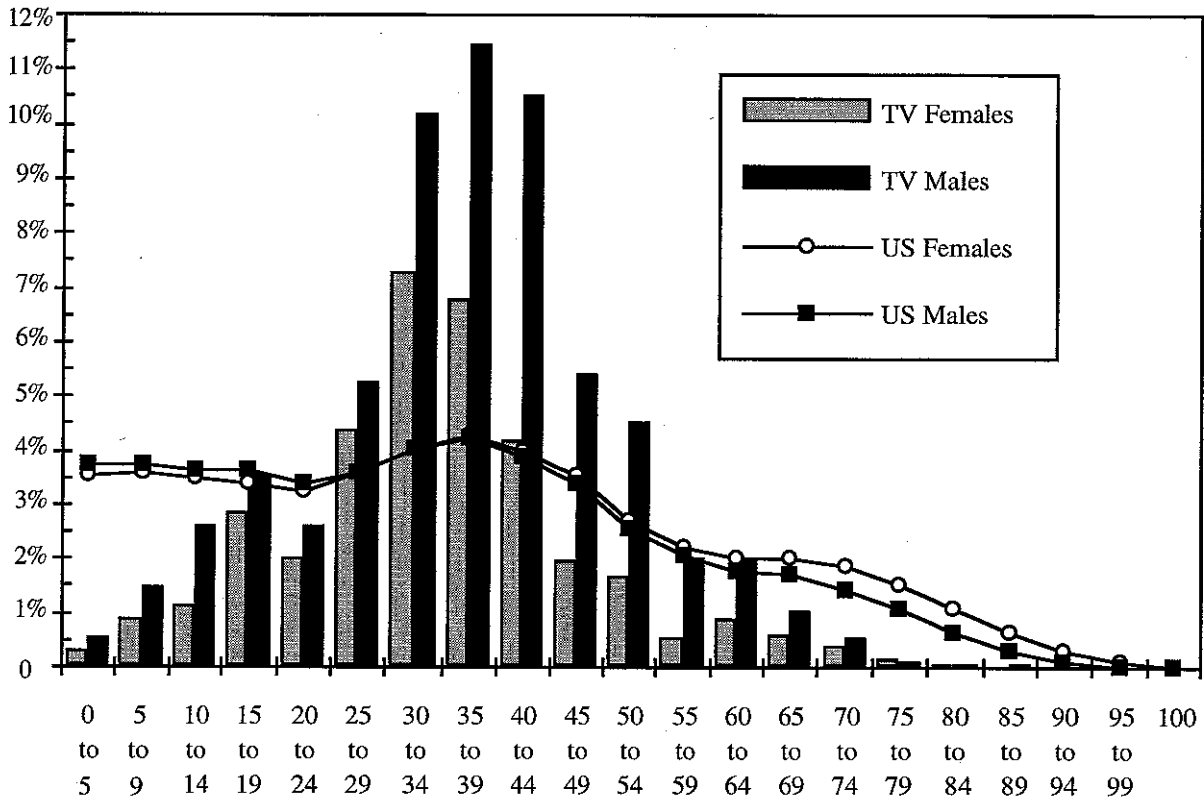


Figure 4. How men and women age in prime time drama. Age and gender distribution of the prime time major network television cast in 1994-1997, compared with U.S. Census figures.

Men age more gracefully. While women begin to vanish from the scene after age 30, men just begin to peak. Figure 4 shows that while the percentages of both women and men between 25 and 35 overrepresent those age groups, men after age 40 decline more slowly than women. For example, the proportion of women at age 40 matches that of the U.S. Census. But the proportion of men at age 40 is more than double that of the U.S. Census. After 40, the women's share drops precipitously while men's declines more gently. At ages 55 to 64, men's representation matches that of the Census, while women's falls far below and disappears soon thereafter.

Before they reach midlife and older age, women's roles are primarily romantic. Female characters under 18 engage in verbal or physical sexual interaction in 25.6 percent of their appearances versus 16.9 percent for males of the same age. Female characters from 18 to 39 years old have sexual interaction in 39.1 percent of their appearances. But for women after 40 such interaction decreases to 21.3 percent, a level lower than female children (17.8 percent decline), while men drop from 27.7 percent to 18.2 percent (9.5 percent decline).

Daytime serials

Daytime drama is more white and more female than prime time. Compared to prime time, female characters have a one third increase to 48 percent of all characters, but minority groups suffer a decrease by a third, to 13.5 percent. As shown in Table 4 below, every group but women and African Americans are represented at less than half their current population, and there were only increases in half of the demographic groups listed below.

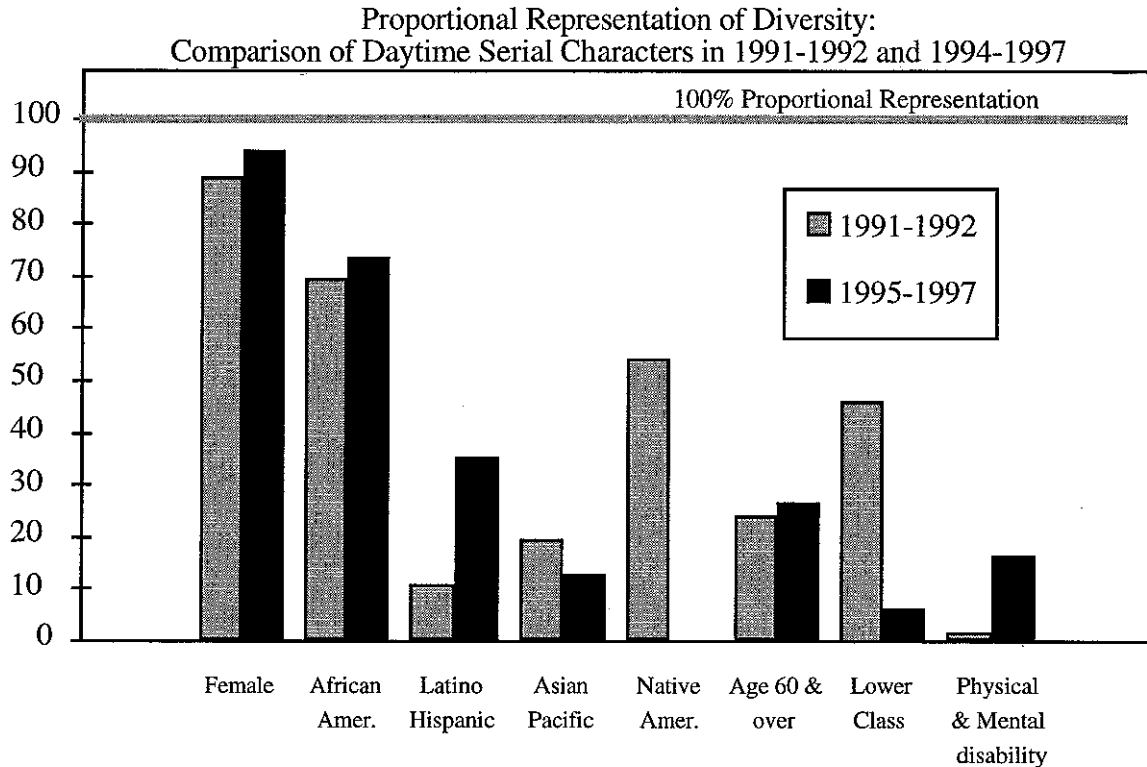


Figure 5. Proportional representation of diversity. Comparison of daytime serial characters in 1991-92 and 1994-97.

Table 4. Proportional Representation of Diversity in Daytime Serial Drama:
Comparison of 1,058 Daytime Serial Characters in 1991-92 and 2,137 Characters in 1995-97

Demographic Categories	1991-1992		1995-1997		Fed Stats Percent of US Population
	Percent of TV characters	Proportional Representation	Percent of TV characters	Proportional Representation	
Female	45.5	88.8	48.0	93.8	51.2
African American	8.8	69.6	9.3	73.5	12.6
Latino/Hispanic	1.1	10.6	3.8	35.1	10.7
Asian/Pacific	0.7	19.5	0.4	12.8	3.4
Native American	0.4	54.0	0.0	0.0	0.7
Age 60 & over	4.0	24.1	4.4	26.7	16.5
Lowest Income*	6.2	47.7	0.9	6.8	13.0
Disability*	0.5	2.5	4.1	20.5	20.0

* Figures are from major characters.

The age curve for daytime serials is presented for a comparison with prime time in Figure 6. Daytime favors men with a longer mid-life span, as does prime time. However, the age distribution is little more even-handed than in prime time. Women do not drop from proportional representation at age 40 as in prime time, but rather at age 55. And men do not enjoy 20 years of comparative overrepresentation. But young females outnumber young males and older males outnumber older females.

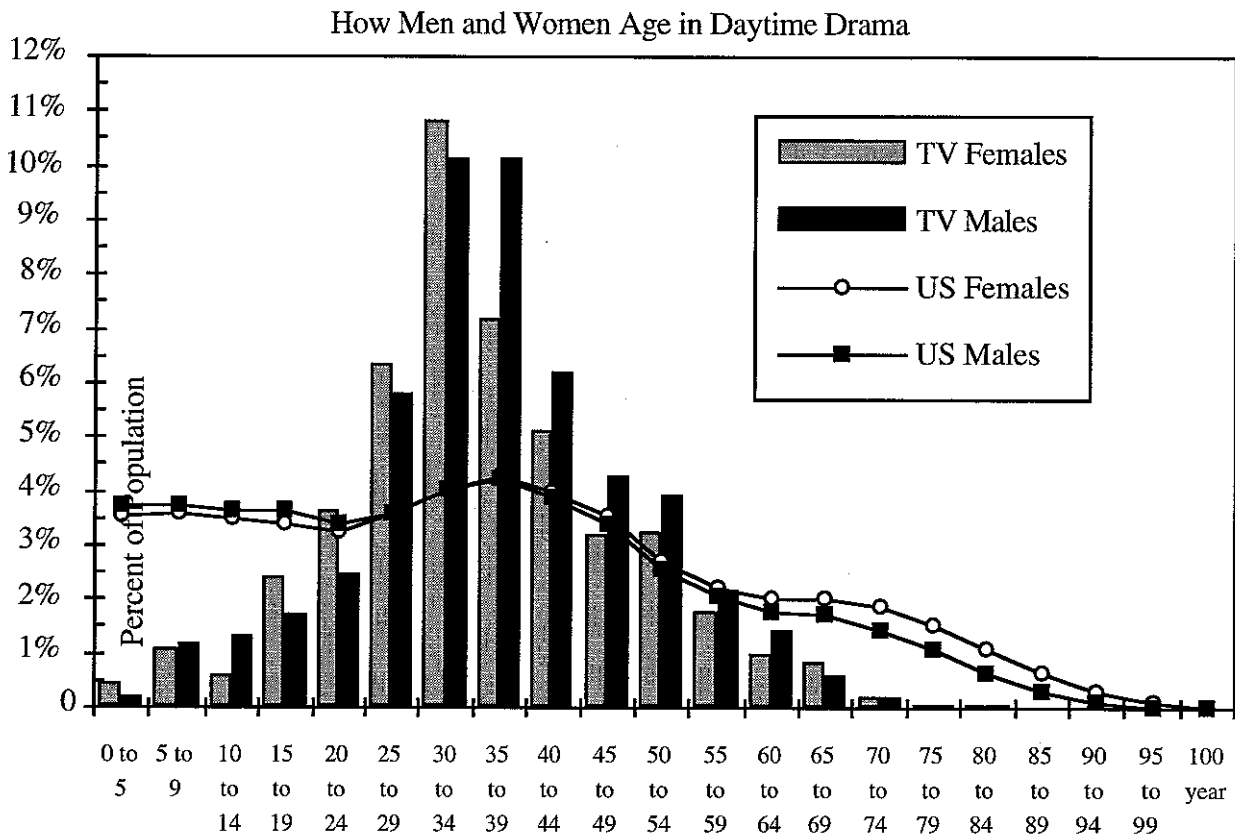


Figure 6. How men and women age in daytime drama. Age and gender distribution of the characters in daytime serial drama (all speaking parts, ABC, CBS, NBC 1995-97) compared to U.S. Census figures for the same years.

Fate

"Fate" is the positive ("good" or "hero") or negative ("bad" or "villain") role and successful ("winner") or failing ("loser") outcome to which they are destined.

Heroes outnumber villains, but the balance depends on gender, age, and other factors. For every "bad" man in prime time there is a "good" man, but for every "bad" woman there are about 4.5 "good" women, in prime-time. In daytime drama male and female heroes both outnumber villains by about two to one.

Villainization of age in prime time is confined to women, and reversed in men. In prime time, one third of female villains are over 44 years old but only one sixth of all female characters are older than 44. Only one fifth of male villains in prime time are older than 45, although one fourth of all male characters are over 45. Older women bear a disproportionate burden of negative characterizations.

Table 5. Prime Time Villains, by Gender and Age Group

	Females		Males	
	Villains	All females	Villains	All males
0-18	14.2	13.5	7.0	12.4
19-30	11.4	35.6	23.9	26.3
31-44	42.9	34.0	48.1	36.9
45-90	31.4	16.9	21.0	24.4
	100.0	100.0	100.0	100.0

"Bad" characterisations on prime time present themselves most obviously with characters who are shown involved in violence or crime. Figure 7 is a graphic comparison of the rates of involvement in these activities by characters from various social groupings. Characters portrayed as suffering from mental illness are depicted as the most dangerous of all demographic groups, with 60.0 percent shown to be involved in crime and/or violence (three times the average rate), perpetuating a stigma of the most damaging kind. By contrast, characters with *physical* disabilities were not cast as villains.

The second most dangerous characters on prime time television are those of foreign origin.

Dangerous People in Prime Time 1994-97

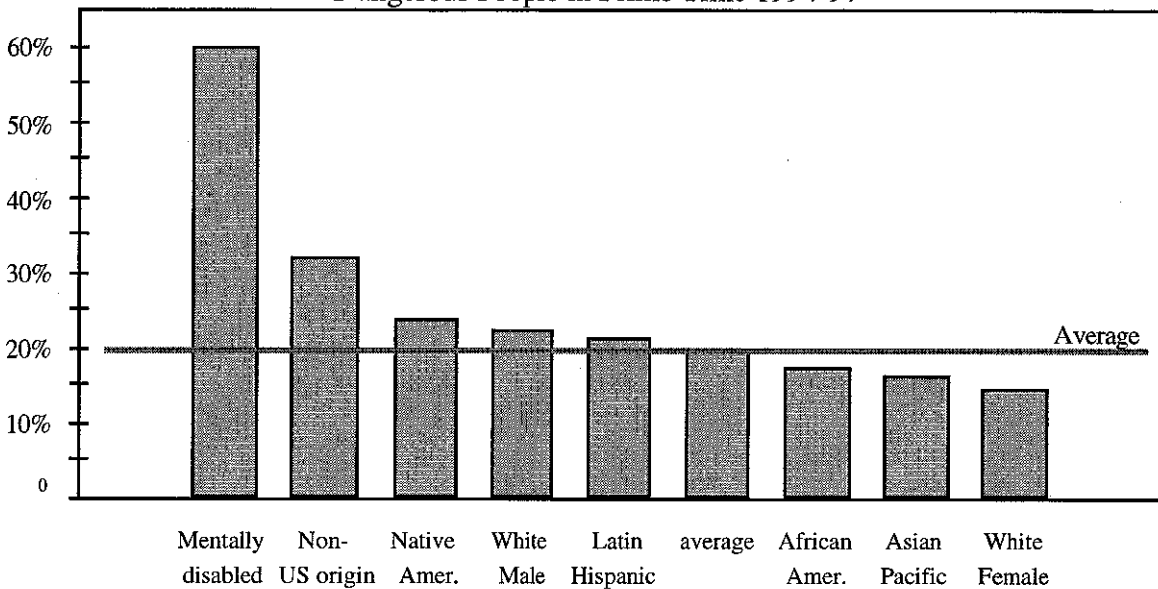


Figure 7. Dangerous people in prime time, 1994-97. Rates of involvement in violence and commission of crime for various demographic groups of 6,882 characters from prime time television samples, 1994-1997.

Success and Failure

Cultural Indicators analysts identify the main goals of characters and judge whether the characters succeed or fail. "Good" characters usually win and "bad" characters usually lose. From the 1994-97 period, of the prime time characters judged "good," 63.4 percent succeed and 6.6 percent fail. Reflecting the stability of television plots over the years, these numbers differ little from our prior study period, at 63.2 and 6.4 percent, respectively. For villains life improved, with 11.8 percent (up from 9.6) succeeding and 59.8 percent (down from 69.9) failing.

The pattern reported in the prior study of casting and fate has changed from casting non-white characters disproportionately in the roles of villains and failures. While Latino/Hispanic and Asian/Pacific characters formerly had higher ratios of failures per success, now the only characters that fail more than white males are those with foreign national origin and those with mental disability. The ratios of failures per success are 1.22 (mental disability), 0.72 (non-U.S. origin), 0.56 (white males), 0.56 (Asian/Pacific), 0.55 (Latino/Hispanic), 0.35 (all women) and 0.33 (African American).

Conclusions

Perhaps the most impressive aspect of the television cast is its stability. The marketing imperative rules television. Advertisers seek novelty but not change. They have no incentive to sponsor programs that undermine the existing structure of power, expose glaring inequities, or feature less powerful, less wealthy, or less healthy customers – except, perhaps, as anomalies or threats. The world of television seems to be frozen in a time-warp of obsolete and damaging representations.

Women consistently play one out of three roles in prime time television. Their representation increased only 3.5 percent since 1993. They fall short of majority even in daytime serials. They age faster than men, and as they age they are more likely to be portrayed as sexless and evil.

Seniors of both genders are greatly underrepresented and seem to be vanishing instead of increasing as in real life. As characters age they lose importance, value, and effectiveness. Mature women seem to be especially hard to cast – and hard to take. They are disproportionately underrepresented, undervalued, and undersexed.

People of color, the vast majority of humankind, estimated to reach a majority in America by the year 2000, are 18.3 percent of the major network prime time cast. African Americans are 12.3 percent of prime time, but Latino/Hispanics, over 10 percent of the U.S. population, are about 2.6 percent of prime time and 3.7 percent of daytime serials. Americans of Asian/Pacific origin, 3.4 percent of the U.S. population, also suffer conspicuously by their virtual absence as 1.4 percent of prime time and 0.4 percent of daytime roles.

As the 43 million disabled Americans gain legal rights of equal access and employment in real life, physical disability is visible in only 1.9 percent of characters, and mental illness in only 1.2 percent of prime time characters. Mentally ill characters are portrayed as bad people who fare badly in all types of programs.

If prime time is a time of macho adventures, family comedies, and societal power-plays, daytime is a time of interior turbulence. Its sexual and marital themes raise female representation but reduce social diversity below that of prime time.

A disproportionate number of ill-fated characters comes from the ranks of poor, Latino/Hispanic and foreign men, and both young and old, African American, and poor women. At the bottom of fate's "pecking order" are characters portrayed as old women and as mentally ill, perpetuating stigma of the most damaging kinds.

These results present a record of television performance and policy. They show not what the industry says or thinks it does but what it actually presents to the public. These results therefore provide a basis for judgment and action regarding employment and programming policies vital to a democratic society.

**APPENDIX I. Demography of Cast of Characters
in Prime Time Dramatic Programs, 1994-97**

CATEGORIES	All Characters			Major Characters			Minor Characters		
	Males	Fem.	Total*	Males	Fem.	Total*	Males	Fem.	Total*
All characters	4340	2528	6882	736	470	1207	3604	2058	5675
	%	%	%	%	%	%	%	%	%
All characters	63.1	36.7	100.0	61.0	38.9	100.0	63.5	36.3	100.0
ETHNICITY									
White	82.0	81.6	81.7	83.6	87.2	84.9	81.9	80.3	81.2
African American	11.6	13.4	12.3	10.3	9.6	10.0	11.9	14.3	12.7
Latino/Hispanic	2.7	2.5	2.6	3.1	1.5	2.5	2.6	2.7	2.6
Asian/Pacific	1.4	1.3	1.4	0.7	0.6	0.7	1.4	1.5	1.5
Fictional, Other	2.4	1.2	2.0	2.3	1.1	1.8	2.1	1.2	1.8
	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
AGE									
Child	11.4	11.7	11.5	7.6	10.0	8.5	12.1	12.1	12.1
Young Adult	29.8	36.6	32.2	30.6	39.1	33.9	29.6	36.1	31.9
Settled Adult	57.9	50.7	55.2	60.7	50.4	56.7	57.4	50.8	54.8
Old	0.5	0.8	0.6	0.5	0.4	0.5	0.5	0.9	0.7
	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
DISABILITY									
Mental	1.0	1.5	1.2	1.4	2.3	1.7	0.4	0.2	0.3
Physical	0.8	0.5	0.7	1.0	0.4	0.7	0.6	0.5	0.4
NATIONAL ORIGIN									
U.S.	92.4	94.4	92.9	90.8	95.1	92.4	92.7	94.2	93.0
Europe	2.7	2.1	2.5	3.7	1.9	3.0	4.8	2.1	3.8
Other	1.4	1.1	1.3	1.4	0.9	1.2	1.4	1.2	1.3

*Total number includes 14 characters for whom gender is not identifiable.

Characters from prime time dramatic programming broadcast on ABC, CBS, NBC and FOX during five weeklong samples from each network randomly selected from 1994 to 1997.

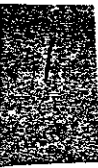
**APPENDIX II. Demography of Cast of Characters
in Daytime Serial Dramatic Programs, 1995-97**

CATEGORIES	All Characters			Major Characters			Minor Characters		
	Males	Fem.	Total	Males	Fem.	Total	Males	Fem.	Total
All characters	1438	1324	2762	282	279	561	1156	1045	2201
	%	%	%	%	%	%	%	%	%
All characters	52.1	47.9	100.0	50.3	49.7	100.0	52.5	47.5	100.0
ETHNICITY									
White	85.4	87.2	86.3	83.7	91.0	87.3	86.2	86.4	86.4
African American	9.4	9.2	9.3	9.6	6.8	8.2	9.3	9.9	9.6
Latino/Hispanic	4.5	2.9	3.7	6.4	1.8	4.1	4.1	3.3	3.7
Asian/Pacific	0.4	0.5	0.4	0.4	0.4	0.4	0.4	0.5	0.5
Fictional, Other	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
AGE									
Child	7.0	6.3	6.7	3.5	3.9	3.7	8.0	7.0	7.5
Young Adult	32.0	39.4	35.5	38.7	32.3	35.5	32.0	39.4	35.6
Settled Adult	60.1	54.2	57.3	64.2	56.6	60.4	59.3	53.7	56.7
Old	0.4	0.2	0.3	0.0	0.4	0.2	0.5	0.1	0.3
	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
DISABILITY									
Mental	1.1	1.7	1.4	1.8	3.9	2.9	0.7	0.2	0.5
Physical	1.1	1.0	1.0	0.7	1.8	1.2	1.3	0.5	0.9
NATIONAL ORIGIN									
U.S.	94.6	99.1	96.7	93.6	98.6	96.1	95.1	98.7	96.9
Europe	4.7	0.8	2.8	6.4	1.4	3.9	4.4	0.7	2.6
Other	0.5	0.2	0.3	0.4	0.4	0.4	0.5	0.5	0.5

Characters from daytime serial drama broadcast on ABC, CBS and NBC.



SCREEN ACTORS GUILD



PATRICIA A. HEISSER METOYER, Ph.D.
Executive Administrator
Affirmative Action

September 15, 2000

George Gerbner, Ph.D.
Cultural Environment Movement
Post Office Box 31847
Philadelphia, PA 19104

*Complete by 6:00
Jan (October - mid)*

Dear Dr. *George* Gerbner:

This letter is in response to your request for a grant from The Board of Directors of the Screen Actors Guild-Producers Industry Advancement and Cooperative Fund (IACF). The Trustees resolve to grant \$20,000 to the Screen Actors Guild, Affirmative Action Department/ Seniors Committee to fund **Project # 1104-Casting the American Scene: An Analysis of Aging on Prime Time Television**. The Senior's Committee and Board of Directors have approved this study with the contingency that it *focuses only on senior and women performers in prime time*. Other studies have been commissioned to examine ethnic and disabled employment trends this year. Because we have never focused on ageism before, your expertise and methodology will allow us to examine this problem and provide tools to executives in our ongoing meetings on diversity.

The grant award check has been forwarded to Loyola Marymount University Accounting Department, our grant administrators. Therefore, in order to be reimbursed, all invoices and/or expense vouchers should be addressed to the Affirmative Action Department, which will complete check requisitions to be submitted to the Loyola Marymount University Accounting Department. (Refer to Affirmative Action Department/Screen Actors Guild/Industry Advancement and Cooperative Fund Copyright and Research Policy Agreement). Publication and press coverage of release of the report will be arranged by the Screen Actors Guild.

According to IACF policies and regulations, the IACF is funded by employers' contributions and is exempt from coverage under the Employee Retirement Income Security Act ("ERISA"). In order to maintain the ERISA exemption, the IACF must not provide "welfare" benefits, which include training and apprenticeship programs and scholarships. Accordingly, the funds cannot be used to provide seminars regarding various career opportunities, information on job search strategies or discussions and activities involved in a particular career vocation. We appreciate your cooperation in assisting the IACF by reporting within the bounds of its restrictions.

Please call me if you have any further questions. I look forward to working with you again this year.

Sincerely,
Patricia Heisser Metoyer
Patricia Heisser Metoyer, Ph.D.
Executive Administrator
Affirmative Action

*Justine Smith
Koranne Lewis
323 419 6699*



SCREEN ACTORS GUILD

AFFIRMATIVE ACTION

**AFFIRMATIVE ACTION DEPARTMENT
SCREEN ACTORS GUILD/INDUSTRY ADVANCEMENT
AND COOPERATIVE FUND
COPYRIGHT AND RESEARCH POLICY AGREEMENT**

A. General Statement

The Screen Actors Guild Affirmative Action Department recognize that inventions, research and discoveries of commercial importance may be the natural outgrowth of projects funded by the Screen Actors Guild/Industry Advancement and Cooperative Fund by academic researchers, members, committees, and consultants, and desire to secure both public and industry benefit from the application of such research and enhancement of the Screen Actors Guild's capacity for such research. Therefore, the Affirmative Action Department of the Screen Actors Guild has adopted this Copyright and Research Policy with the following objectives:

1. to make discoveries or protocols developed in the course of Screen Actors Guild/ Industry Advancement and Cooperative Fund research available under conditions that will only promote the access of employment for 'protected group' members and their effective development and utilization in the public interest at no cost to the entertainment industry representatives, members, or the public. Nor can solicitation of funds from other funding sources be combined with this funding source to extend or expand the utilization research beyond the guidelines of the Industry Advancement and Cooperative Fund (IACF). (See Attached Screen Actors Guild-Producers Industry Advancement and Cooperative Fund Application)
2. to provide detailed recognition and acknowledgement at all times to the Screen Actors Guild and the Industry Advancement and Cooperative Fund. e.g. symposia, workshop, public forums, academic presentations, press conferences, conventions, publications (with prior permission in writing to the SAG Affirmative Action Department/IACF).
3. to advance and encourage research of specialized trends in casting diversity within television, film and commercials; and
4. to recognize the equity of outside expertise in the endeavors of the Screen Actors Guild Affirmative Action Department by granting outside researchers and experts the opportunity by granting limited rights to conduct research, consistent with the guidelines of the Industry Advancement and Cooperative Fund with the Screen Actors Guild's basis Affirmative Action Policy and Objectives outlined above.



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B. The Affirmative Action Department

The Affirmative Action Department Executive Administrator, in consultation with the Affirmative Action Diversity Task Force, and Loyola Marymount University Academic Vice-President will provide administrative oversight function with respect to all funded Screen Actors Guild-Producers Industry Advancement & Cooperative Fund awarded for the Affirmative Action 'protected group' committees. The Affirmative Action Department Executive Administrator shall submit approved grant applications to the SAG Industry Advancement & Cooperative Fund (IACF) to sponsor projects, programs and research, in compliance with adopted guidelines for the **Ethnic Equal Opportunity, Performers with Disabilities, Senior Performers and Women's Committees**. It shall be the function of Executive Administrator for Affirmative Action to review all proposals in case there is a need for more information and then to refer the proposals to the Screen Actors Guild Executive and Associate Directors for sign off. She will then send the proposals to the IACF after Board approval.

1. The Executive Administrator for Affirmative Action is authorized to oversee and maintain a running account of all expenditures and approve requests to adjust budget line items as long as such adjustments do not exceed the total budget.
2. Funds allocated to specific stages of a project should be utilized for that purpose. Funds may not be used to implement one stage at the expense of another. For any stage not implemented the funds will be returned to the IACF.
3. A Check Request Form, which the Executive Administrator for Affirmative Action will complete, must accompany all invoices, requests for reimbursement and original receipts addressed to SAG- IACF Special Projects Trust Account.
4. SAG will not bill the fund for any reimbursement, therefore researchers, project coordinators will submit invoices for services rendered to the Executive Administrator for Affirmative Action, who will then forward the invoice to Loyola Marymount University Accounting for grants management. Loyola Marymount Accounting will then send the check directly to the provider. The original invoices and other reimbursement requests will be maintained by Loyola Marymount to be submitted to Affirmative Action Executive Administrator with final accounting of grant funds.
5. Any funds not utilized will be returned to the IACF, with the final project summary report. To be completed by the primary researcher, coordinator or project manager.



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C. Relationship between Loyola Marymount University and the SAG Affirmative Action Department IACF Grant Researchers, Project Coordinators, and Interns

All researchers, project coordinators, program managers, consultants, academic representatives, and interns, in consideration of their involvement in SAG/IACF sponsored projects, research and programs, and with the approval of this policy by responsible 501(c) 3 and/or academic institutions, agree to handle copyrights and allocated funding as follows:

1. The Screen Actors Guild-Producers Industry Advancement and Cooperative Fund own all rights in any discovery and/or invention resulting from research carried on by any commissioned institution, individual, or group receiving funding
 - in which all or part of the cost thereof is paid from the IACF or from funds administered by Loyola Marymount University on behalf of the SAG Affirmative Action Department;
 - as a direct result of duties, academic or otherwise funded by said grant;
 - in whole or in part through the utilization of the Screen Actors Guild resources.
2. All such discoveries, research, and/or inventions must be disclosed to SAG's Executive Administrator for Affirmative Action as soon as possible.
3. The Executive Administrator for Affirmative Action, after consultation with the Screen Actors Guild -Producers Industry Advancement and Cooperative Fund Board of Trustees, shall determine how such research, discovery or invention is handled.
4. No researcher, project coordinator, program manager, consultant, academic representative or intern may publish research, assign or license, or agree to assign or license an invention developed by an IACF grant without the prior written consent of the appropriate Screen Actors Guild-Producers Industry Advancement and Cooperative Fund Board representative. All such request must be made in writing, notarized, and submitted to the Executive Administrator for Affirmative Action for advisement by the appropriate parties.



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5. When Loyola Marymount University and the Screen Actors Guild enter into an agreement for the University to administer Affirmative Action IACF grant funds or other scholarly endeavors to be conducted in partnership all conditions as outlined herein are duly applicable. All such funds or facilities shall comply with the conditions pertaining to research, discoveries, and/or inventions contained inn said agreement and may be required to agree in writing that they will so comply prior to receiving funding.
6. If a dispute should arise between the grantee and the Screen Actors Guild with respect to the provisions, the IACF Trustees have empowered the Executive Administrator for Affirmative Action to resolve the matter.

D. Distribution of Affirmative Action Screen Actors Guild-Producers Industry Advancement and Cooperative Funds

The IACF is funded by employer contributions and is exempt from coverage under the Employee Retirement Income Security Act ("ERISA"). In order to maintain the ERISA exemption, the IACF must not provide "welfare" benefits, which include *training* and *apprenticeship programs* and *scholarships*. Accordingly, your organization may not use any part of the IACF funding to provide seminars regarding various career opportunities, information, on job search strategies or discussions and activities involved in a particular career or vocation.

The Affirmative Action IACF project expenditures are administered by the Loyola Marymount Accounting Department based on check request received by the Executive Administrator for Affirmative Action who is responsible for coordinating all such projects.

Therefore, the following procedures should be followed for payment:

1. An original invoice for services rendered should be submitted to:

**Dr. Patricia Heisser Metoyer
Screen Actors Guild
Affirmative Action Department
5757 Wilshire Boulevard, 7th Floor
Los Angeles, California 90036**

(No FAX or E-Mail invoices, please)



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2. Check Request Form

- a. For each check to be issued, the Executive Administrator for Affirmative Action must complete a check request form.
- b. On the form, under "Account Title", indicate the type of expense and account code(s), which will be assigned by Loyola Marymount University Accounting Department in accordance with the original budget submitted by your organization to the IACF.
- c. The University will process completed Check Request Form and your invoice and a check will be mailed to you within thirty (30) day after date of submission of invoice(s).

3. Grant Completion Report Form

*Before you receive the final payment for the project, the attached **Grant Completion Report Form** must be submitted to the Affirmative Action Department of the Screen Actors Guild. A copy of this form should accompany the last invoice submitted for payment. This report is critical and must be forwarded to the Screen Actors Guild-Producers Industry Advancement and Cooperative Fund Board of Trustees.*

E. Relations with Outside Sponsors

Research supported by IACF funding is restricted. When the IACF sponsors research it becomes the sole property of the Screen Actors Guild-Producers Industry Advancement and Cooperative Fund. (See *The Screen Actors Guild-Producers Industry Advancement and Cooperative Fund Purpose and Objectives*)

Please call me if you have any questions regarding this agreement. I can be reached directly at 323-549-6643.

Sincerely,

Patricia Heisser Metoyer, Ph.D.

Patricia Heisser Metoyer, Ph.D.
Executive Administrator
Affirmative Action
Screen Actors Guild

**The Screen Actors Guild - Producers
Industry Advancement and Cooperative Fund**
Purpose and Objectives

The Industry Advancement and Cooperative Fund (IACF) awards grants to qualifying organizations in the broad areas set forth in the IACF Trust Agreement. Specifically, the purpose and goals of the IACF are as follows:

- a. To assist performers and Producers in solving problems of mutual concern not susceptible to resolution within the collective bargaining process.
- b. To enhance the involvement of performers in making decisions that affect their working lives, including educational and informational assistance to provide for alternative career opportunities.
- c. To study and explore ways of eliminating potential problems which reduce the competitiveness and inhibit the economic development in the entertainment industry in order to maintain and expand employment opportunities for performers.
- d. To provide performers and Producers with opportunities to study and explore new and innovative joint approaches to achieving organizational effectiveness.
- e. To provide a forum for open and honest discussion of problems confronting performers and Producers in the entertainment industry.
- f. To improve communication between representatives of labor and management.
- g. To provide seminars and showcases to improve and enhance casting procedures, and to maintain and review continued nondiscrimination practices as to employment of performers.
- h. To study and inform Producers and performers as to required safety standards under state and federal laws, and to work toward accident-free work environments.
- i. To study health standards, such as in the use of smoke, as they may affect the well-being and health of performers working on sets and on location.
- j. To study, monitor standards and oversight as to the use and welfare of animals and performers working with animals in motion picture production.
- k. To review policies and procedures as to employment opportunities of American performers and the U.S. immigration laws.
- l. To receive and accumulate data and statistics and all relevant information that will aid performers and the industry in achieving the above objectives of the IAC

To: Blinson@aol.com
From: George Gerbner <ggerbner@nimbus.temple.edu>
Subject: Re: Please add to CEMnet
Cc:
Bcc:

X-Attachments:

I just talked to Pat Metoyer at SAG. They have received your invoice and are expediting the FULL \$100,000 pre-payment. She said it will be mailed to me (as I am the contracting party) before the holidays and as soon as I get it I'll call you and forward it to you. g

>In September SAG promised money, stating that the check would be expedited.
>This has not happened.

>
>Meanwhile, I bought tapes, installed cable in my house, and recorded the
>sample, running 4 VCRs concurrently for a week. I have also trained, and
>readied two other people who will be paid by me.

>
>you have signed all necessary documents, and we owe them a report, I
>believe, one year after they pay.

>
>I invoiced them for roughly 6000 dollars, which leaves 4000 left for us to
>invoice, until the final report is delivered, at which point there is another
>10,000 dollars.

>
>
>In a message dated 11/28/00 2:06:09 PM, ggerbner@nimbus.ocis.temple.edu
>writes:

>
><< Look forward to receiving news about
>SAG, etc. g >>

*We are still
expecting the
\$10,000 payment*