

The Screen Actors Guild - Producers
Industry Advancement and Cooperative Fund
Grant Completion Form

This form is to be submitted upon completion of project or program funded by the Screen Actors Guild- Producers Industry Advancement and Cooperative Fund. Please provide the information requested and answer questions as thoroughly as possible. If additional space is needed, please attach a separate sheet along with this form. If you have any questions, contact Ms. Alice Ortega, Director of Finance at (818) 973-4405

If your project is going to take longer than twelve months to complete, please provide us with a written status update at six month intervals.

1. Name of Organization or Committee: Cultural Indicators Research Project
2. Contact Person: George Gerbner Phone #: 610-642-3061
3. Address: 234 Golf View Rd.
Ardmore, PA 19003

4. Description or Name of Project for which grant was designated: Project #1104 - "Casting the American Scene: An analysis of aging on prime time television"
5. Under separate cover provide a detailed summary of benefits, results and/or goals achieved from project or program. Provide a detailed assessment of the success of the program and/or seminar. If grant was awarded to conduct a conference or seminar, the approximate number of attendees must be provided.

See enclosed report.

6. Grant/Project data:

Total Grant Awarded:

\$20,000
amount

Actual Expenditures (list total):

\$20,000
amount

Identify fiscal period grant was utilized:

Oct 2000 - May 2001
month/year

Project or Grant completion date:

May 2001
month/year

7. Please attach a summary of the actual project or program expenditures, identifying how the grant funds were utilized. In addition, please provide an analysis of the budget vs. actual expenditures. All unused funds must be refunded to the Industry Advancement and Cooperative Fund Office.

See enclosed documentation.

INVOICE

Cultural Indicators Research Project

Final Invoice for Study of Casting and Age

From: Brian Linson
209 Prince Street
Bordentown, NJ 08505
609 324 2885, blinson@aol.com

To: Patricia Heisser Metoyer
Executive Administrator
Affirmative Action
IACF-Screen Actors Guild
5757 Wilshire Blvd.
Los Angeles, CA 90036-3600

c/o Rachelle Bolding

Date: May 28, 2001

Services Rendered:

February - March 2001	Compilation and analysis of data.
April 2001	Draft and revision of draft paper.
May - July 2001	Review and revision of final draft in consultation with SAG.

Amount due: \$10,000

Submitted by



Brian Linson,
Research Director
Cultural Indicators Research Project

Subj: Invoice for Casting Study
Date: Wednesday, July 18, 2001 9:51:28 AM
From: tlewis@sag.org
To: blinson@aol.com
cc: tlewis@sag.org

Hi, Mr. Linson:

I am writing in regards to your June 27, 2001 facsimile to Vicki Shapiro, SAG Legal Affairs. I cannot locate a copy of the invoice previously sent to Patricia Heisser-Metoyer, former Executive Administrator of Affirmative Action. Please kindly forward another copy to my office for review. My facsimile number is (323) 549-6647.

Thank you.

Tawanda Lewis
Interim Associate Executive Administrator
Affirmative Action Department
Direct Line: (323) 549-6644

----- Headers -----
Return-Path: <tlewis@sag.org>
Received: from rly-ye05.mx.aol.com (rly-ye05.mail.aol.com [172.18.151.202]) by air-ye05.mail.aol.com (v79.27) with ESMTP id MAILINYE510-0718125128; Wed, 18 Jul 2001 12:51:28 -0400
Received: from ALADDIN.sag.org (222.208/28.147.9.12.in-addr.arpa [12.9.147.222]) by rly-ye05.mx.aol.com (v79.20) with ESMTP id MAILRELAYINYE510-0718125116; Wed, 18 Jul 2001 12:51:16 -0400
Received: by ALADDIN.sag.org with Internet Mail Service (5.5.2650.21) id <MX2PRSLZ>; Wed, 18 Jul 2001 09:48:35 -0700
Message-ID: <39FDFF069982F34683884D912A847160433DBB@ALADDIN.sag.org>
From: Tawanda Lewis <tlewis@sag.org>
To: "'blinson@aol.com'" <blinson@aol.com>
Cc: Tawanda Lewis <tlewis@sag.org>
Subject: Invoice for Casting Study
Date: Wed, 18 Jul 2001 09:48:26 -0700
MIME-Version: 1.0
X-Mailer: Internet Mail Service (5.5.2650.21)
Content-Type: text/plain;
charset="iso-8859-1"

Subj: Study of Casting and Age Invoice
Date: Wednesday, July 18, 2001 4:57:38 PM
From: tlewis@sag.org
To: blinson@aol.com
cc: tlewis@sag.org

Dear Mr. Linson:

□ Before I can authorize payment of the May 28, 2001 invoice, additional □ detailed information is needed. Please provide a comprehensive explanation of the Study of Casting and Age Invoice, including the name of the SAG person you consulted with from May - July 2001 as referenced on the invoice. Also indicate whether this study was performed as the result of a proposal made to the Industry Advancement Cooperative Fund (IACF). If so, please provide the exact title of the proposal and project number and forward to my attention all supporting documentation for review.

Your cooperation is greatly appreciated.

Tawanda Lewis
Interim Associate Executive Administrator
Affirmative Action Department
Direct Line: (323) 549-6644
Fax No.: (323) 549-6647

----- Headers -----
Return-Path: <tlewis@sag.org>
Received: from rly-zd01.mx.aol.com (rly-zd01.mail.aol.com [172.31.33.225]) by air-zd03.mail.aol.com (v79.27) with ESMTP id MAILINZD32-0718195738; Wed, 18 Jul 2001 19:57:38 -0400
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Received: by ALADDIN.sag.org with Internet Mail Service (5.5.2650.21) id <MX2PR41N>; Wed, 18 Jul 2001 16:54:44 -0700
Message-ID: <39FDFF069982F34683884D912A847160433DBE@ALADDIN.sag.org>
From: Tawanda Lewis <tlewis@sag.org>
To: "'blinson@aol.com'" <blinson@aol.com>
Cc: Tawanda Lewis <tlewis@sag.org>
Subject: Study of Casting and Age Invoice
Date: Wed, 18 Jul 2001 16:54:43 -0700
MIME-Version: 1.0
X-Mailer: Internet Mail Service (5.5.2650.21)
Content-Type: text/plain;
charset="iso-8859-1"

6

Subj: response to questions
Date: Thursday, July 19, 2001 1:23:46 PM
From:
To: tlewis@sag.org, ggerbner@nimbus.temple.edu

TO:
Tawanda Lewis
Interim Associate Executive Administrator
Affirmative Action Department
Screen Actors Guild

FROM: Cultural Indicators Research Project
Brian Linson, Research Director
209 Prince St.
Bordentown, NJ 08505
blinson@aol.com 609 324-2885

Dear Tawanda Lewis,

This letter is in response to your requests for information, which are quoted and numbered below.

1. "The name of the SAG person you consulted with from May - July 2001"

The names of the people and offices communicated with at SAG are: Tawanda Lewis, Patricia Heisser-Metoyer, Rachelle Bolding, and Vicki Shapiro during the time you ask about, to whom we provided copies of the report and invoice.

2. "Whether this study was performed as the result of a proposal made to the Industry Advancement Cooperative Fund (IACF)"

Yes, it was for the IACF.

3. "If so, please provide the exact title of the proposal"

The title of the proposal, according to Loyola Marymount's records, is "Casting the American Scene: An analysis of aging on prime time television"

4. "and project number"

The project number, or the number under which we were paid for the first half of this project by Loyola Marymount University, is 1104.

Brian Linson
Research Director
Cultural Indicators Research Project

cc: George Gerbner, Director, Cultural Indicators Research Project,
610 642 3061

In a message dated 7/18/01 4:57:38 PM, tlewis@sag.org writes:

<< Dear Mr. Linson:

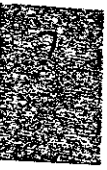
Before I can authorize payment of the May 28, 2001 invoice, additional detailed information is needed. Please provide a comprehensive explanation of the Study of Casting and Age Invoice, including the name of the SAG person you consulted with from May - July 2001 as referenced on the invoice. Also indicate whether this study was performed as the result of a proposal made to the Industry Advancement Cooperative Fund (IACF). If so, please provide the exact title of the proposal and project number and forward to my attention all supporting documentation for review.

Your cooperation is greatly appreciated.

Tawanda Lewis
Interim Associate Executive Administrator
Affirmative Action Department
Direct Line: (323) 549-6644
Fax No.: (323) 549-6647 >>



SCREEN ACTORS GUILD



*Lewis @ SAC. OAR
323 549 6644*

September 19, 2001

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

Re: "Aging on Prime Time TV"

Dear Dr. Gerbner:

This letter is to follow up on my previous request for additional information regarding the aforementioned project. To date, I have received no response to the following:

1. Confirmation of your attendance at the Reception for Dr. Gerbner held in August, 2000;
2. A complete accounting of the \$10,000 check issued to you in December, 2000;
3. A complete accounting of the \$10,000 invoice submitted by Brian Linson.

*1-3
12
} Brian
will
e-mail*

I look forward to receiving this information from you at your earliest convenience. If you have any questions, please call me at (323) 549-6643.

Sincerely,

Tawanda Lewis
Interim Associate Executive Administrator
Affirmative Action

Cc: Vicki Shapiro

Subj: Re: RESPONSE TO SAG LETTER OF 9/19/2001
Date: Tuesday, September 25, 2001 5:11:08 PM
From:
To: tlewis@sag.org, ggerbner@nimbus.temple.edu

In a message dated 9/25/01 11:19:31 AM, ggerbner@nimbus.ocis.temple.edu writes:

<<

3. Linson should call Tawanda Lewis -- was he dealing with Patricia and Rochelle after they left the SAG? If so, give their new address to Lewis (copy to me on all of that.) >>

Dear Tawanda Lewis,

My contact info for Metoyer and Rochelle was your phone number. After they left SAG I had no contact with them anymore. My relationship with them was only professional, not personal, and I have had no involvement with them after they left, so I can not provide you with any contact information or home addresses.

Brian

While your letter of September 19 stated that we didn't answer your previous questions, and was cc'd to Vicki Shapiro, in fact we did answer your questions. This is shown in the copies of emails of questions sent to us and replies sent to you (see below). I would ask that you please acknowledge to me in writing that the earlier impression was incorrect, and copy to Vicki Shapiro.

At no time have you ever asked for a "complete accounting". This is clear from the letter that you wrote us in July.

The accounting is a simple matter. All money was paid for research salary.

Subj: response to questions
Date: Thursday, July 19, 2001 1:23:46 PM
From: blinson@aol.com
To: tlewis@sag.org, ggerbner@nimbus.temple.edu

TO:

Tawanda Lewis

Interim Associate Executive Administrator

Affirmative Action Department

Screen Actors Guild

FROM: Cultural Indicators Research Project
Brian Linson, Research Director
209 Prince St.
Bordentown, NJ 08505
blinson@aol.com 609 324-2885

Dear Tawanda Lewis,

This letter is in response to your requests for information, which are quoted and numbered below.

1. "The name of the SAG person you consulted with from May - July 2001"

The names of the people and offices communicated with at SAG are: Tawanda Lewis, Patricia Heisser-Metoyer, Rachelle Bolding, and Vicki Shapiro during the time you ask about, to whom we provided copies of the report and invoice.

2. "Whether this study was performed as the result of a proposal made to the Industry Advancement Cooperative Fund (IACF)"

Yes, it was for the IACF.

3. "If so, please provide the exact title of the proposal"

The title of the proposal, according to Loyola Marymount's records, is "Casting the American Scene: An analysis of aging on prime time television"

4. "and project number"

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Brian Linson
Research Director
Cultural Indicators Research Project

cc: George Gerbner, Director, Cultural Indicators Research Project,
610 642 3061

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Also indicate whether this study was performed as the result of a proposal

made to the Industry Advancement Cooperative Fund (IACF). If so, please

provide the exact title of the proposal and project number and forward to my

attention all supporting documentation for review.

Your cooperation is greatly appreciated.

Tawanda Lewis

Interim Associate Executive Administrator

Affirmative Action Department
Direct Line: (323) 549-6644
Fax No.: (323) 549-6647 >>

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Subj: accounting question for SAG
Date: Wednesday, September 26, 2001 12:22:31 PM
From: Blinson
To: tlewis@sag.org

Dear Tawanda Lewis,

Regarding your question about the payment of December 2000:

The entire \$10,000 was a one-time payment made to Brian Linson, an independent contractor providing research director services to Cultural Indicators Research Project.

Sincerely,
Brian Linson
Research Director, Cultural Indicators Research Project.
209 Prince St.
Bordentown, NJ 08505
(609) 324-2885
blinson@aol.com

Casting Age and Gender
A report to the Screen Actors Guild from the Cultural Indicators Research Project
George Gerbner, Director,
Brian Linson, Research Director
May 3, 2001

For the first time in human history, a child is born into a home in which television is on an average of more than seven hours a day. This is a radical change in the way we raise our children, employ creative talent, and cast the cultural environment. Most of the stories about people and life are no longer told by parents, schools, churches or others in the community who have something to tell, but by a small group of global conglomerates that have something to sell.

The roles we take and the ways others see us are no longer home-made, hand-crafted, community-inspired. They are produced on the mass media assembly line. Standardization, homogenization, and integration into a global ownership, employment, and marketing process shape the end product. This is a report based on a study of that end product.

The report draws on the Cultural Indicators research project data archives. Cultural Indicators research began in 1967-68 with a study for the National Commission on the Causes and Prevention of Violence.¹ In 1993, the Screen Actors Guild commissioned a study as part of its continuing effort to broaden the range of media images and variety of roles available for women, racial groups, ethnic groups, all age groups, and people with disabilities. In 1998, the Guild commissioned an update of that report. This report, focusing on issues of age and gender, is an update of these two studies, using data gathered from the last available television season: Fall 2000.

SAMPLES AND DESIGN

The results are based on the analysis of 1,024 speaking parts appearing in 57 dramatic television programs, in a sample of prime time programming chosen at random from the Fall 2000 television season. Dramatic programs are fictional shows, including dramatic series, comedies, and films in theatrical release. The samples were taken from ABC, CBS, NBC, FOX on each day of the week, during the period from 8 to 11 p.m. EST.

All programs were viewed and coded by analysts using an extensively tested coding instrument. The coding procedure requires the reliable observation by multiple independent coders of various aspects of plot, theme and characterization.

¹ 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 from the 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 Rockefeller Foundation, the National Institute of Health, the Robert Wood Johnson Foundation and other organizations. George Gerbner is the originator and director of the Cultural Indicators project. Results and interpretation are the sole responsibility of the project director. For supervision of the current research and co-authorship of this report, credit is due to Brian Linson, Research Director of Cultural Indicators Research Project.

The efficacy and economy of a one-week sample to characterize normal television programming has been tested and shown to be entirely reliable. In the past, Cultural Indicators undertook a study comparing the results from an entire run of a season's programming, and the results had no statistically significant difference from any one week sample. This is largely because the cast of any television show is the same as the cast of the next week's episode, with only a small variation in a few guest stars. Any variation in race, gender or age of such guest stars would be regularized across a sample of 57 television programs.

These methods and sampling techniques have yielded the same result as studies undertaken using other methods and samples. For example, in 1999 SAG completed a study of 56,701 casting roles, finding that 63 percent of all roles went to males, while the Cultural Indicators study found 63.1 percent for the same time period.

While the Cultural Indicators project relies mostly on estimates of ages of characters, the SAG study of actual casting data relied on data with only two points, whether the actor was 40 years or older, or under 40. However, even using differing methodologies with their own limitations, both studies achieved essentially the same results.

Stability of results across time and methodologies is easily identified. Our data have shown concurrence with other studies on many points regarding race, age, and gender. As will be seen, there has been little change in patterns of casting in film and television. The one change that was recently noted, an increase of African-American male characters in the early 1990s, was also noted in the report by SAG based on the casting questionnaire data.

AGE AND GENDER IN CASTING

When data collection began for this study, the first program examined featured a character played by an older woman. The researcher viewed the credits for her character's name. It was "old lady." The use of the term "old lady" highlights two themes regarding age and gender in casting women. One is that older women are so scarce that one might reasonably use the term "old lady" to uniquely identify a single character. The other theme lies in the derogatory connotation of the term..

In this quantitative analysis, we will not be able to present a full qualitative depiction of that kind of disrespect, but will touch on four areas consistent with these themes: depiction of women's employment, sexual orientation, sexual interaction, and marital status. It will be shown that women's appearances are more often as an appendage to central male characters, as love interests or spouses, favoring younger women. We believe that the inclusion of more women directors, writers, and producers may result in more women's stories, and more roles for more kinds of women. Until such a time, only hiring policies will bring about any change.

Two-to-one proportion of men to women

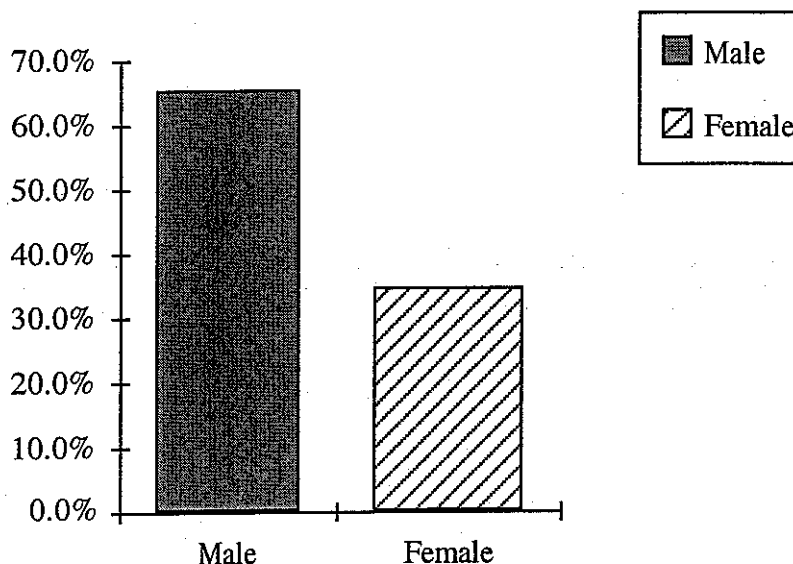


Figure 1: Proportion of Fall 2000 cast that is male and female.

On screen, men have outnumbered women two to one throughout the 1990s. The figures above show measures that differ little from our study in 1998, where we showed that the on screen cast had been stable from 1994 through 1997, with males being an average 63% of the cast each year during the period. Another SAG study of 56,701 casting decisions in 1998 showed a cast that is 63% male. Figure 1 above shows a 66% male cast. Men have been consistently outnumbering women two to one in film and dramatic television for years.

Similarly, as shown below, characters who are 40 and under outnumber characters who are older than 40 by two to one: 68% of characters were identified as aged 40 or younger.

Two-to-one proportion of 40 and under

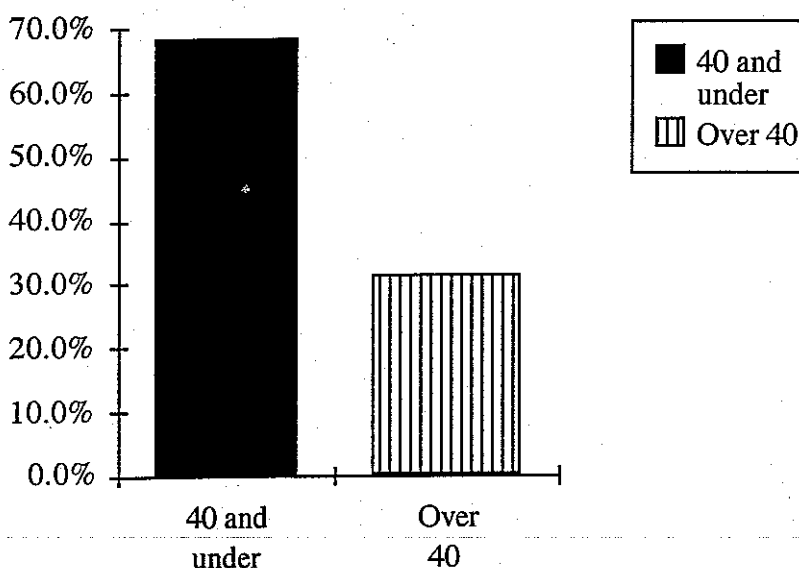


Figure 2: Proportion of Fall 2000 cast that is 40 and under and over 40.

The 1998 casting questionnaire data report also showed similar results, with 63% of all roles going to actors under 40 and 33% to characters 40 and over.

There is a further disparity, however, that highlights a particular inequity for women. If one of three characters is over 40, and one of three characters is female, then one ninth of characters, or 11%, should be females over 40. However, as shown below, that is not the case.

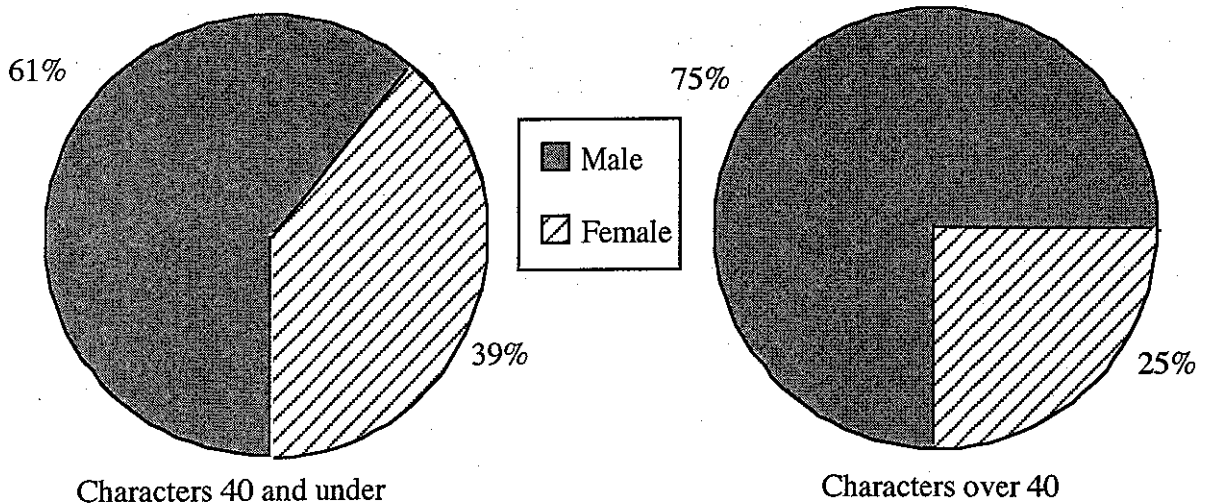


Figure 3: Proportions of male and female characters among characters by age groups.

The figures above show graphically how age gobbles up opportunities for female actors. Only one out of every four characters over 40 is a woman. Moreover, being one quarter of one third of the whole cast, women over 40 make up only one twelfth of the cast, or more specifically, 8%.

According to the most recent statistics from the U.S. Census, the actual proportion of the population who are women over 40 is actually not one twelfth, or one ninth, but over a fifth of the US population: 21%.

It is a well-known fact that the true proportion of people over the age of 40 is roughly one half women, and one half men. This fact and other data are illustrated in a graph showing the breakdown of characters by 5-year age groups compared to real life proportions in the U.S.

How Men and Women Age in Prime Time, Fall 2000

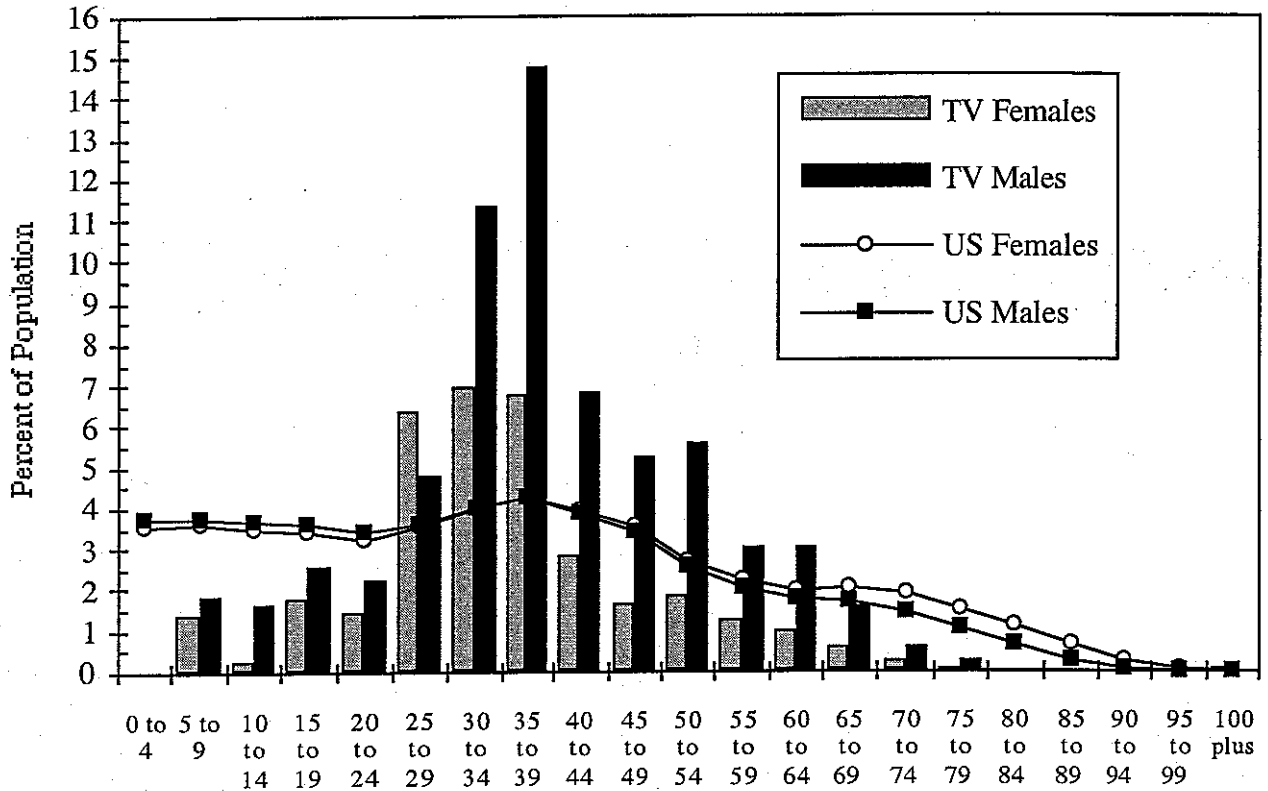


Figure 4: Age and gender distribution of the prime time major network television cast in Fall 2000, compared with U.S. Census figures.

As Figure 4 shows, the proportion of women peaks earlier than that of men, and begins to decline as they reach their forties, and disappears much more quickly than that of men. Males stay proportionately represented until they are 70 years old. While "ageism" in hiring only appears to affect male actors over 70, it affects women when they turn 40.

WOMEN IN PRIME TIME

As we have shown, two out of every three characters are men. We believe that this is related to the fact that most of the the storytellers are men, telling men's stories. Women are conceived more often as girlfriends, or wives, or love interests, and not as protagonists and antagonists.

It follows that female characters are less likely to be shown as having jobs, more likely to be found giving information about their sexual orientation, more likely to be engaged in sexual interaction, and more likely to be spouses.

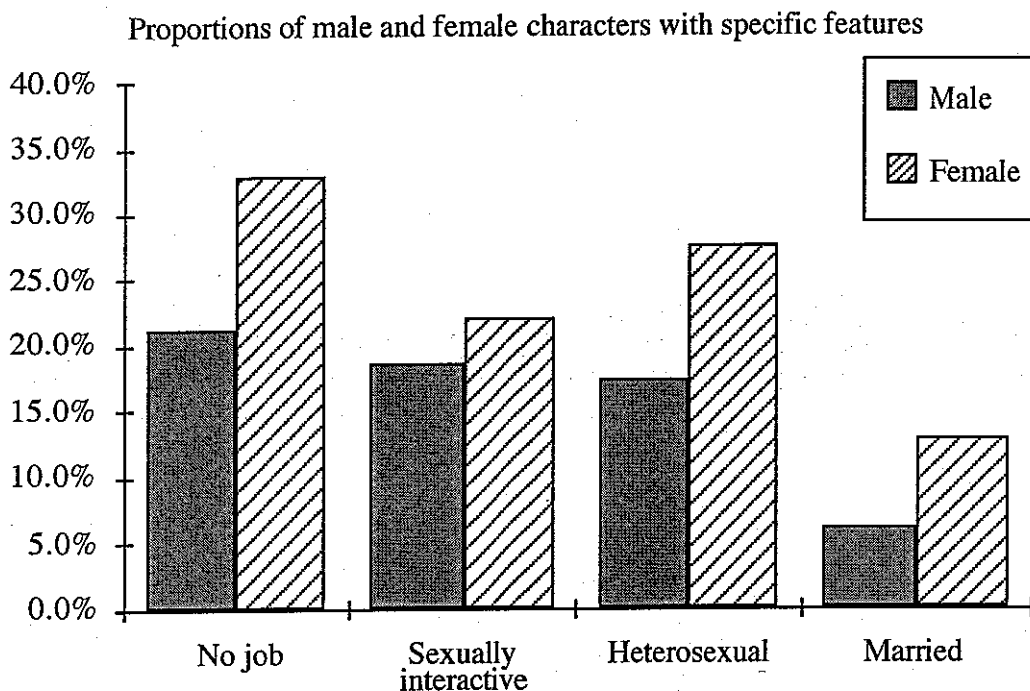


Figure 5: Proportion of male and female characters who are seen or referred to as having a job, who engage in verbal or physical sexual interaction, who are identified as attracted to the opposite sex, and who are shown to be or referred to as married, among all characters in the Fall 2000 sample.

EMPLOYMENT

A greater proportion of female characters in our sample were shown without reference to any kind of employment, than were men. Of the characters of the age of employment (over age 18), 33% of women are not shown as having jobs, while only 21% of men neither have jobs nor make reference to a job during the program.

Within the world of employed characters, women are found to be marginal, trivialized, and underrepresented. For instance, while we have found that there are many women who are cast as judges (eight out of twelve judges this year), such high-profile casting may only hide larger inequities. In all law and government positions together, (including lawyers, prosecutors, police, prison officials, government officials, military, secret service, and federal and local law enforcement) the proportions are similar to the two-to-one proportion that we have found in other samples: 72% men to 29% women.

Stereotypical casting is frequent. For instance, while doctors are 64% male and 38% female, health workers who are not doctors (including nurses, administrative, and support staff) are 46% female. The lower the social ranking of the job, the more women are found. Women are cast as secretaries, receptionists, assistants, personal assistants, and administrative assistants in disproportionate numbers.

SEXUAL INTERACTION, ORIENTATION, AND MARRIAGE

Women characters are more likely to be shown to be sexually interacting, whether verbally or physically: 22% of women engage in some kind of sexual interaction compared to 18% of men. However, when age is considered, the picture is different for women than it is for men. Women aged 40 and over are less than half as likely to be shown engaging in any sexual interaction than are men

women from ages 20 to 39, with 12% for the older, and 27% for the younger group. Women 40 and over make up only 6% of the characters who engage in physical and/or verbal sexual interaction.

A much larger proportion of women than men were shown to be heterosexual, which is related to their concentration in roles related to romantic interests. Of the characters who gave evidence of sexual orientation (22% of the total) there were 11 gay characters. In the Fall 2000 season 9% of all male characters who had sexual interaction were gay. However, all gay characters were men. This is another indication of the more limited range of roles available to women is the concentration men cast in the role of characters who happen to be gay.

The data regarding marriage further illustrate this pattern. Women are shown to be married more than twice as often as are men: 13% for women and 6% for men. The picture of married life on screen is behind the times, with a full 72% of married women shown with no reference to their having employment, well over twice the "unemployed" rate of all women characters put together, and over three times the "unemployed" rate of male characters.

VIOLENCE

Fictional violence is a demonstration of power. A good measure of the power relationship expressed by the role and fate of women characters is the violent aggressor-to-victim ratio. In every study we have made since 1968 we have consistently found that the ratios of aggressor -to-victim has been higher for men than for women. There are 1.8 victims for every user of violence among women, and there are 1.3 victims for every user of violence among men on in the current sample. This represents a decrease from previous years, but continues a pattern of the stereotyped roles of female victims and male heroes.

From: Blinson@aol.com
Date: Wed, 26 Sep 2001 11:12:34 EDT
Subject: regarding tawanda lewis phone call
To: ggerbner@nimbus.ocis.temple.edu
MIME-Version: 1.0
Status:

I wonder if you could generally give me some notes about the tawanda lewis phone call.

I know they asked if you attended a reception in August 2000. I believe you did, because I remember they sent you some money reimbursing you for some expenses in December 2000

No record

You also wrote me the following yesterday, but I wonder if there's anything else. I think there isn't.

1. I will review record; did i attend SAG reception Aug 200? (For their record) (Stand by for this info, coming later).

2. \$10,000 issued to gg in dec. -- need breakdown; please provide.

3. Linson should call Tawanda Lewis -- was he dealing with Patricia and Rochelle after they left the SAG? If so, give their new address to Lewis (copy to me on all of that.)

)?

George Gerbner
Director
Cultural Indicators Research Project
234 Golf View Rd.
Ardmore, PA 19003

Brian Linson
Research Director
Cultural Indicators Research Project
209 Prince St.
Bordentown, NJ 08505

December 26, 2001

Melissa Gilbert
President
Screen Actors Guild
5757 Wilshire Blvd.
Los Angeles, CA 90036-3600

Dear President Gilbert,

In the fall of 2000, the Screen Actors Guild contracted with the Cultural Indicators Research Project to conduct a study of diversity in prime time television, focusing on how the age of an actor affects the types of roles available to that actor in television programs (see enclosure 1). The study was called "Project 1104-Casting the American Scene: An Analysis of Aging on Prime Time Television". It was the second update in a series of reports on television diversity that have been conducted by the Cultural Indicators Research project, following a study in 1993 and a first update in 1998 (see <http://www.sag.com/diversity/gerbner.html>). The first payment of \$10,000 was sent to us at the beginning of the study and the remaining \$10,000 was to be sent at the completion of the report, due in December 2001.

By telephone, in the spring of 2001, Patricia Metoyer, the former Director of the Affirmative Action Department, requested that we perform the work on an accelerated schedule, with the completed study being sent to the Screen Actors Guild in May 2001. As we protested that doing the work on an accelerated schedule would cause extra expenses and force us to postpone other important income-generating work, the Director promised that payment would be sent to us in May 2001.

The Screen Actors Guild has not sent payment, although the report was sent as requested. The report (see enclosure 2) was sent to you along with our final invoice (see enclosure 3) in May 2001.

Since that time, we have made repeated phone calls to the Screen Actors Guild asking for the payment. We have been asked, in response to these phone calls, to resend the invoice, making a total of three times this invoice has been sent to you (see, for instance, enclosure 4).

The invoice remains unpaid.

Instead of payment, the Screen Actors Guild has twice sent written inquiries to which we have responded.

In the first inquiry, the Screen Actors Guild asked basic questions about the study (see enclosure 5) to which we responded with written answers (see enclosure 6). In the second inquiry, the Screen Actors Guild asked questions which were completely unrelated to the study and not part of our obligations with respect to completing the study (see enclosure 7). Again we responded with written responses (see enclosures 8a and 8b).

These inquiries are interesting on at least four counts:

- 1) At no time has the Screen Actors Guild indicated any intention to not pay the remaining \$10,000.
- 2) At no time has the Screen Actors Guild indicated any problem with our report on diversity in prime time television.
- 3) Although several queries were made of the Cultural Indicators Research Project, at no time have we been asked to submit a Grant Completion form, which is an actual requirement for payment of our final invoice. Reviewing the documentation we have just discovered this lapse on our part, while the Screen Actors Guild has never pressed this requirement in any correspondence. The Grant Completion form is included here (see enclosure 9).
- 4) The queries made asked us to provide information well beyond the scope of the report, including contact information for a former employee, and information regarding the travel schedule of our Director, George Gerbner, during dates prior to the establishment of the agreement (see enclosure 7).

At the initiation of the study, Cultural Indicators was not required to submit a budget plan to the Screen Actors Guild. Nor were we required to do so for either of our two prior contracts with the Screen Actors Guild. Nonetheless, having received from the Cultural Indicators Research Project a written accounting of the expenditure (see enclosures 3 and 8a and 8b), the Screen Actors Guild still has failed to make a timely payment. The Screen Actors Guild has raised no problems with either the accounting or the completed report.

Finally, we should like to point out that there is a larger obligation. On May 17, 2001, after receipt of this report, it was touted in a Screen Actors Guild press release as "a resource tool for industry professionals to create access initiatives for senior performers", (see enclosure 10). This press release referred to the value of our earlier studies. The 1998 study generated much coverage for the Screen Actors Guild in a variety of media. This is represented in an April 21, 1999 Screen Actors Guild press release about a panel discussion on ageism (see enclosure 11). The May 17, 2001 press release also referred to an October 2000 press conference that the Screen Actors Guild held, which was reported by Variety on October 23, 2000, announcing the very "ageism" study now under discussion (see enclosure 12).

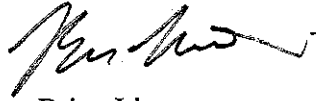
These press and public relations activities indicate that the Screen Actors Guild felt this was important work, intended it to be carried out, and used reports of the work to increase press exposure for the Screen Actors Guild's mission. These press releases represent a promise, not only to the Screen Actors Guild's membership, but also to those that support the Screen Actors Guild from outside the organization.

We believe that we have satisfied all obligations under the contract. Our satisfaction of these obligations has remained unchallenged by the Screen Actors Guild for the entire six months of the delinquency of this account.

We hereby respectfully request payment of the invoice. Payment of the final invoice shall be sent to George Gerbner, Director, Cultural Indicators Research Project, 234 Golf View Rd., Ardmore, PA 19003.

Thank you for your attention to this matter.

Sincerely,



George Gerbner
Director
Cultural Indicators Research Project

Brian Linson
Research Director
Cultural Indicators Research Project

Enclosures:

1. Agreement sent by SAG to Cultural Indicators Research Project, September 15, 2000
2. Casting Age and Gender: A report to the Screen Actors Guild from the Cultural Indicators Research Project, May 3, 2001
3. Final Invoice to SAG from Cultural Indicators, May 28, 2001
4. Email to Cultural Indicators from SAG, July 18, 2001
5. Email to Cultural Indicators from SAG, July 18, 2001
6. Email from Cultural Indicators to SAG, July 19 2001
7. Letter to Cultural Indicators from SAG, Sept 19, 2001
- 8(a,b). Emails from Cultural Indicators to SAG, September 25 and 26, 2001
9. Grant Completion Form
10. SAG press release, May 17, 2001
11. SAG press release, April 21, 1999
12. Story in Variety, October 23, 2000