

### *Objectivity and Balance Policy and Requirements*

Starting in 1992, Congress required that the Corporation for Public Broadcasting (CPB) implement measures to gather public comment to assess quality, objectivity and balance in national public broadcasting programming, and to factor this information into its grant decision-making process.

Section 19 of the Public Telecommunications Act of 1992 directs the Corporation for Public Broadcasting to:

1. Review its efforts to meet responsibilities to "facilitate the full development of public telecommunications in which programs of high quality, diversity, creativity, excellence and innovation, which are obtained from diverse sources, will be made available to public telecommunications entities, with strict adherence to objectivity and balance in all programs or series of programs of a controversial nature." (Section 396(g)(1)(A))
2. Solicit the views of the public in establishing a policy and a set of procedures to:
  - (a) Provide reasonable opportunity for members of the public to present comments to the Board regarding the programming attributes specified under 396(g)(1)(a);
  - (b) Regularly review national public broadcasting programming for the 396(g)(1)(a) attributes, and for any unmet needs;
  - (c) On the basis of information received through such comments and review, take such steps in awarding programming grants to meet the Corporation's responsibility under 396(g)(1)(a); and
  - (d) Disseminate among public broadcasting entities information about CPB's efforts so that such entities can use the Corporation's experience in addressing concerns relating to objectivity and balance within their own operations.
3. Submit an annual report to Congress summarizing its efforts pursuant to these directives.

In response to these directives, CPB's Board and management established the *Open to the Public* initiative. In doing so, CPB strove to achieve a high level of accountability while abiding by Congressional prohibitions on interfering in the editorial decisions of other public broadcasting entities. CPB's initiative also recognized the decentralized nature of the public broadcasting system and respected the strong tradition of localism among its stations.

In 1993, *Open to the Public* began to seek and gather public comment on the quality, objectivity and balance of public broadcasting. This is the Corporation's ninth report to Congress under the Act. It covers CPB's activities related to programming and public access for the period January 1, 2001 to December 31, 2001.

### *The Open to the Public Initiative*

Through *Open to the Public*, viewers and listeners are able to voice their opinions directly to CPB's Board, management and to the public broadcasting system at-large through the following channels:

- A toll-free, 24-hour telephone line (1-800-272-2190),
- A U.S. post office box (P.O. Box 50880, Washington, DC 20091), and
- A dedicated e-mail address (comments@cpb.org).

Consistent with Congressional intent, CPB shares all substantive comments with the public broadcasting system for review and response. CPB also responds to each comment it receives if contact information is provided.

Virtually all of the nation's more than 1,000 CPB-funded public radio and television stations maintain similar audience response services, as do the national organizations — Public Broadcasting Service (PBS), National Public Radio (NPR), Public Radio International (PRI) — as well as many other program producers and providers, such as American Indian Radio on Satellite (AIROS), Satellité, and Radio Bilingüe. CPB provides links to these organizations through its Website, [www.cpb.org](http://www.cpb.org).

In February 2000, NPR appointed an Ombudsman who receives, independently investigates and responds to queries from the public regarding editorial standards in its programming. As NPR's evaluator of fairness, balance, accuracy and good taste, the Ombudsman operates separately from NPR's news and cultural programming divisions, and reports directly to the President and CEO. The Ombudsman writes a weekly Internet column, which is posted at [www.npr.org](http://www.npr.org). The Ombudsman also presents his views on journalistic issues on-air during NPR programs. In 2001, the NPR Ombudsman received over 15,000 e-mail comments.

### *Tradition of Openness*

The *Open to the Public* initiative builds on CPB's 35-year tradition of openness regarding its stewardship of the annual Federal appropriation to public broadcasting, as well as its own internal policies and practices.

CPB's President testifies regularly before Congress and reports to Congress in a variety of written documents. The CPB Board of Directors, which holds regular public meetings, approves the Corporation's annual budget in a public session. Prospective Board members, nominated by the President, are subject to public hearings and must be confirmed by the U.S. Senate. CPB also compiles annually and makes available for public inspection Federal Form 990, which details financial aspects of CPB's operations, including executive compensation.

In addition, the CPB Web site ([www.cpb.org](http://www.cpb.org)) makes annual reports and other information pertaining to CPB activities and programs widely available to the public online.

### *Recommendations for the Future*

In 2001, CPB's Board and officers undertook a comprehensive analysis of its *Open to the Public* policies and procedures to determine their impact and effectiveness. The goal was to explore whether the steps in place were adequate to meet CPB's obligations, as well as provide the information necessary to be accountable to the American people who provide CPB's funding. The review included an examination of the ways in which public broadcasting institutions in Great Britain, Japan, Australia, and Canada ensure accountability to their citizens. CPB also consulted with leaders of America's national broadcasting organizations to explore ways to expand public comment efforts and assure objectivity and balance in programming.

At this time, CPB's Board and officers have identified and are reviewing a number of enhancements to existing *Open to the Public* policies and procedures.

Changes under consideration include eliciting feedback in CPB-distributed publications; distributing analyses of public comments to CPB executives, the Board, and grant recipients on a regular basis; encouraging local stations to develop awareness of *Open to the Public* in their communities; requiring CPB-funded producers to include information that elicits feedback; exploring the use of paid advertising to encourage comments; designating a senior CPB official to act as an ombudsman to whom viewers and listeners can direct comments; conducting focus group research with viewers and listeners; and working with a representative number of local radio and television stations to develop model public feedback mechanisms.

CPB is exploring the effectiveness of each of these recommendations within the constraints of its personnel and financial resources. The Corporation plans to make final decision on the recommendations in early 2002.

### *2001 Open to the Public Comments*

Every year, thousands of hours of programming airs through 176 public television grantees, and 384 public radio grantees across the United States.

Every week, 91 million Americans watch public television, and 22 million listen to public radio. Public radio and television is available to 91 and 99 percent of American homes respectively.

CPB received 1,152 messages from the public through its *Open to the Public* mechanisms. As in previous years, CPB received both positive and negative feedback.

The following is a breakdown of the volume of individual comments received through *Open to the Public* in 2001:

<b>E-mails</b> .....	982
<b>Letters</b> .....	42

<b>Phone Calls</b> .....	128
<b>TOTAL</b> .....	1,152

A detailed categorization of these comments begins on page 9.

CPB received fewer *Open to the Public* letters over the past year, while experiencing a slight upturn in phone calls, and experienced a significant increase in e-mail comments.

In 2001, CPB unveiled a revamped funding credit to air in conjunction with Corporation-supported programming. In the spirit of *Open to the Public*, the new funding announcement includes CPB’s Web site address, directing the public to the site where they may share their comments regarding issues pertaining to public broadcasting. This new funding announcement may have prompted the increase in e-mail traffic in 2001.

### *Addressing Concerns*

According to the most recent programming data, 19 percent of public television programming and 30 percent of public radio programming falls into the category of news and public affairs. Since talk shows and documentaries routinely give voice to a variety of views on controversial issues, it is not surprising that those views, from time to time, generate strong reactions from viewers and listeners.

The Public Broadcasting Act, passed by Congress in 1967, requires CPB to “assure the maximum freedom of the public telecommunications entities and systems from interference with, or control of, program content or other activities.” (47 USC §396 (g)(1)(D)) This powerful language reinforces long-standing law and practices that programming decisions reside within the local community, not inside a centralized national organization.

The same portion of the law that speaks about “maximum freedom” also speaks about balance in controversial programs. Understandably, there is tension between the two. Aggressive pursuit of one principle runs the risk of appearing or actually undermining the other.

In determining whether such comments are simply part of a vigorous public debate or whether further action is called for, CPB reviews:

- The nature of the comments (is it an original, individual communication or part of an organized, preprinted postcard campaign, a petition circulated in connection with fund-raising activities, or a communication of some other order);
- The substance of the concern;
- The airing of other views on the matter in question;
- Whether stations or other public broadcasting entities are receiving similar concerns;
- The number of comments received; and
- Any other relevant information.

When controversial public policy programming generates public interest — as gauged by viewer and listener responses, press reports, Congressional inquiries, or other outside

sources — CPB routinely communicates such comments to the appropriate producer or programmer and seeks further information or clarification if appropriate. CPB will seek information from the presenting station, producer, and distributor of any controversial program including: the number of stations airing the program, whether the presenting entity’s plan encourages community dialogue, or if the presenter conducts special outreach around the broadcast through which other perspectives, or critical voices can be heard.

### *Perceptions of Public Broadcasting's Quality, Objectivity and Balance*

In addition to public comment, CPB considers other impartial indicators, including journalism awards, independent polling data and press reports, to help gauge perceptions of quality, as well as objectivity and balance.

In the past year, many public broadcasting programs and their producers earned recognition for journalistic excellence. Public television programs and producers were awarded seven News and Documentary Emmys, four duPont-Columbia Awards, nine Peabody Awards, and 13 Daytime Emmys for children's programming. Public radio was honored with two duPont-Columbia Awards and three Peabody Awards in 2001. A complete list of specific awards is included at the end of this report.

According to research conducted by Roper Starch Worldwide in 2001, the American people rank public television and radio among the five best values for services received in return for their tax dollars. Public television was rated an “excellent” or “good” value by 60 percent of the respondents, while 58 percent of interviewees believed they receive “excellent” or “good” value from public radio. Only spending on the country’s military defense (63 percent) and medical, technological research (61 percent) rated higher. Spending on police/law enforcement was fifth at 57 percent.

In separate polling for PBS in 2001, Roper reported the following evaluations from American survey respondents:

- 83 percent believe PBS is a valuable cultural resource.
- 82 percent agree it is a valuable information resource.
- 80 percent say PBS provides high quality programming.
- 74 percent agree it offers unduplicated educational services.
- 86 percent believe “PBS is a safe place for children to watch television because of its non-violent, educational, commercial-free programs.”

In polling about public radio, Roper reported that 81 percent of Americans believe public radio is informative and 71 percent agree public radio is relevant to their daily lives. Seventy-one percent of respondents say that public radio is fair and 68 percent see it as credible, while approximately 15 percent have no opinion or don’t know.

### *How Content Is Provided to the Public Radio and Television Systems*

Understanding the structure of CPB and its Congressional funding mandate is essential to understanding CPB's complex role, responsibilities and limitations with regard to oversight of program content. In contrast to commercial television and radio, public broadcasting is very decentralized — every station is locally owned and operated.

Current law prohibits CPB from owning or operating any television or radio station, system or network. Similarly, CPB cannot produce, schedule or disseminate programs to the public. Congress placed control of programming in local stations rather than CPB, to ensure that each local licensee maintains sole authority and responsibility for selecting, presenting or producing the programs that it airs.

Operating within Congressionally-prescribed guidelines, CPB provides financial support and services to 534 licensees operating more than 1,000 public television and radio stations (reaching virtually every household in the country) to provide universal access to public broadcasting's educational services and programming. By statute, Congress also determines how much of the Federally appropriated funding CPB is to allocate for programming. This process is discussed in the following section.

The law states, "In order to achieve the objectives and carry out the purposes...the Corporation for Public Broadcasting is authorized to —

(A) facilitate the full development of public telecommunications in which programs of high quality, diversity, creativity, excellence, and innovation, which are obtained from diverse sources, will be made available to public telecommunications entities, with strict adherence to objectivity and balance in all programs of a controversial nature; 396(g)(1)(a);

(D) carry out its purposes and functions and engage its activities in ways that will most effectively assure the maximum freedom of the public telecommunications entities and systems from interference with, or control of, program content or other activities." 396(g)(1)(d)

Programming content for both television and radio comes from a wide variety of sources, including PBS and NPR, which are entirely independent of CPB. They are station-owned and operated membership organizations that facilitate national program production, acquisition and distribution. Each of their member stations decides which of the programs made available will air locally. Decisions about controversial programs are vested, and in fact — by law — must be vested in individual stations.

Half of public radio listening is to local programming. NPR and PRI are the largest suppliers of national programs. CPB has funded these and other organizations at different times, and in different ways. This is one way CPB fosters diversity, by funding multiple views from multiple program producers and distributors.

PRI distributes programs such as *A Prairie Home Companion*, *Marketplace*, *This American Life*, and *The World* to its 700-affiliate stations throughout the U.S., Puerto

Rico and Guam. PRI also distributes a number of international programs, such as the BBC World Service.

The CPB-supported American Indian Radio on Satellite (AIROS) network is a national distribution system for Native programming to Tribal communities and to general audiences through Native American and other public radio stations as well as the Internet.

CPB also supports Radio Bilingüe, a non-profit national radio network with Latino control and leadership that distributes Spanish-language programming on public radio.

PBS alone provides 2,000 original hours of television programming annually to its member stations. There also are many independent producers of program content.

American Public Television (APT) brings more than 250 series and specials to public television each year, including the *Nightly Business Report*, and *Julia & Jacques: Cooking at Home*. APT serves as an acquisition and distribution option for producers, while offering public television stations program choices, which they elect to broadcast on a title-by-title basis.

### *CPB Program Funding*

By statute, Congress determines how much of the Federally appropriated funding CPB is to allocate for programming. By applying the statutory formula for the CPB appropriation, in FY 2001, CPB budgeted \$82 million for radio and television programming, of which, \$58.5 million was for television and \$23.5 million was for radio.

CPB provides additional support for program expenses not directly related to production, such as music royalties and television satellite interconnection fees.

A complete list of FY 2001 CPB-funded programs begins on page 17.

#### *The process*

- Relatively few proposals are selected from among the hundreds submitted annually to CPB. Program proposals are evaluated on the basis of comparative merit by CPB staff and panels of outside experts, representing diverse interests and perspectives. Balance and objectivity are important criteria for program proposals concerning topics of a controversial nature.
- Any resulting CPB program contract requires that a recipient's production meet all applicable standards of journalist ethics, including issues related to fairness.

### *CPB Priorities*

To help public broadcasting meet the learning and information needs of our changing nation, CPB has focused on funding programs and initiatives that promote its Board mandated

priorities "Diversity," "Education" and an "Agenda for the Future of Public Telecommunications."

In November 2000, CPB launched the "**I, too, am America**" initiative after extensive consultation among parties within and outside the public broadcasting system. Through the initiative, CPB will invest in television programs and content that reflect America's rapidly changing population.

In 2001, CPB allocated \$8 million toward diversity programming including the "**I, too, am America**" initiative. The initiative includes two separate funding streams. The **Diversity Fund** provides resources for creative television projects from individuals, public television stations and organizations. To date, CPB has funded over \$6 million to 12 **Diversity Fund** Projects. The **New Voices, New Media Fund** cultivates diverse perspectives in emerging new media content creation processes, explore new media programming content and support content development across media platforms.

As part of its ongoing activities, CPB is working with the Latino, Native American, African American, Asian American, and Pacific Islander communities to deepen their involvement in public broadcasting. CPB annually supports five Minority Consortia that have been established to develop, acquire and distribute television programming reflective of the experiences of minority communities. CPB also funds ITVS, which brings diverse independent productions to public television.

In 2001, CPB established a \$1 million grant program to fund electronic and new media that constructively engages school-aged children in learning activities. CPB **Digital Kids** stems from the Corporation's strategic plan to enhance programming and content geared for children 6 years old and over. **Digital Kids** was created to ensure that the expansive Internet arena includes safe, quality educational material that appeals to school-aged users.

Through its **Public Service Competitive Fund**, CPB has consolidated its radio grant process to reflect its ongoing focus on the totality of radio's public service. CPB simultaneously supports programming strategies that target specific audiences and strategies that transcend the diversity of America. The diversity of voices is further advanced by CPB's investment in the work of many independent producers as well as producers based at stations and at national institutions. CPB is also committed to supporting efforts to extend public radio's national and local public service using new media, including satellite, the Internet and other emerging technologies.

Airing additional points of view can elevate understanding among individuals of varying class, race, gender, and age differences. Adding more voices remains central to CPB's objectivity and balance activities.

### *Overview of Public Comments*

The following is a listing of the programs and issues about which CPB has received specific comments from the public in 2001. CPB routinely forwards the substance and volume of these comments to the appropriate public broadcasting institutions. CPB also responds to

each comment if the commenter provides contact information. The comments are subdivided into radio, television and general public broadcasting categories.

## **RADIO**

### ***NPR's Middle East Coverage***

*161 comments (105 e-mails, 44 phone calls, 12 letters)*

In 2000, CPB received over 700 *Open to the Public* comments on this issue. Like last year, most of the 2001 responses indicated they were encouraged to contact CPB after reading information published by the Committee for Accuracy in Middle East Reporting in America (CAMERA). CAMERA describes itself as an “educational organization devoted to promoting accurate and balanced coverage of Israel and the Middle East.” CAMERA has cited NPR, along with commercial television and radio outlets, for having what it claims is an anti-Israeli slant.

In 2001, CAMERA issued three written advisories to its membership critical of NPR's coverage of the Middle East, and encouraged individuals to contact NPR and/or CPB. On August 19, a full page CAMERA advertisement appeared in the *New York Times* criticizing NPR's coverage of the Middle East. The ad is included in the Appendix.

### ***NPR's Selection of Analysts***

*81 comments (66 e-mails, 15 phone calls)*

CPB received a number of messages critical of NPR's treatment of terrorism commentator Steve Emerson. The comments suggested NPR had “blacklisted” Mr. Emerson, preventing him from airing his views on public radio programming.

Readers of the Tampa-based *PRIMER* were encouraged to contact CPB regarding this issue. *PRIMER* describes itself as “a not-for-profit, non-partisan grass roots volunteer media watch group, established in 1992 to counter anti-Jewish and anti-Israel written, visual and oral messages through media watch media response and dissemination of complete and accurate information.”

*PRIMER's* article about Steve Emerson is included in the Appendix.

### ***Pacifica***

*Five comments (four e-mails, one letter)*

Pacifica Radio is a community-based public radio network that operates five stations and makes national programming available to affiliated stations across the United States. CPB received comments about both Pacifica's programming and operations.

Two individuals wrote to allege that Pacifica Board meetings were not sufficiently open to the public.

Another listener wrote to complain about Pacifica's “left wing and one-sided” opinions. Another wrote to allege that a member of Pacifica management operates “misogynistic pornographic Web sites.” An individual wrote a short letter regarding Pacifica that included the words “hands off our community radio stations.”

## ***NPR***

### *Five e-mails*

One listener wrote to express her support for both NPR and her local public radio station in Harlingen, Texas.

A listener wrote to request that NPR's Daniel Schorr comment on the present "war on drugs."

An individual alleged that NPR has embarked on a slur campaign against President Bush.

A listener wrote contending "NPR...seems to have a very distorted vocabulary for describing violent activists."

Another individual criticized NPR for its liberal bias.

## ***American Indian Radio on Satellite (AIROS)***

### *Two e-mails*

Listeners wrote in to express their support for Native programming made available on AIROS.

## ***KUNC/Colorado Public Radio***

### *Two e-mails*

One listener complained that the potential takeover of KUNC, a Greeley, Colorado public radio station, by Colorado Public Radio could lead to less diverse programming.

Another listener complained that Colorado Public Radio's change from an FM to an AM broadcast in the Denver area drastically limited local reception.

## ***Biased Coverage***

### *Two e-mails*

An individual wrote to criticize public radio for a perceived bias against conservative causes and politicians.

A listener complained about the "un-American" opinions expressed by a Muslim commentator on public radio.

## ***Wisconsin Public Radio***

### *Two e-mails*

A listener complained about the "degrading" treatment of callers on Wisconsin Public Radio's *Duke Skorich Show*.

Another individual complained that Wisconsin Public Radio news and talk show hosts "shout down" callers that express conservative viewpoints.

## ***WBAI***

### *Two e-mails*

Two listeners criticized New York public radio station WBAI for comments the station general

manager made regarding the events of September 11. The individuals referred to the remarks as “a rotten, vulgar, Communist diatribe against America.”

### **WCVE**

#### *One letter*

A listener complained that the Richmond, Virginia station was not committed to diverse programming, citing the cancellation of the local program *Headset Jazz*.

### **Marketplace**

#### *One e-mail*

One listener criticized the program for overestimating the strength and reach of an Internet virus.

### **The Connection**

#### *One e-mail*

An individual wrote to compliment Christopher Lydon, host of public radio’s *The Connection*.

### **This American Life**

#### *One e-mail*

One listener wrote to complain about the use of “racial slurs” in an episode of the public radio series.

### **Environmental Report**

#### *One e-mail*

An Alabama listener complained about a public radio broadcast of the “comments of a tree hugger lady from Arizona who would ‘supply the matches’ for the next arson of a house she does not want built on legally purchased land in her neighborhood.”

## **TELEVISION**

### ***P.O.V.’s Scout’s Honor***

*710 comments (660 e-mails, 31 phone calls, 19 letters)*

This documentary chronicling a Boy Scout’s campaign to lift the organization’s ban on homosexual members aired on many PBS stations in 2001.

A total of 649 of the comments were critical of the documentary. Most complained that the documentary was one-sided. Many of the writers cited an article published by the American Family Association (AFA) that urged them to voice dissatisfaction with the program. The article is included in the Appendix.

Sixty-one viewers wrote to applaud the producers and public broadcasting for bring the documentary to television.

### ***Sit and Be Fit***

*31 phone calls*

Viewers complimented this exercise program. Some called to request that their local member station air the program, or air it more often. A number of viewers mentioned the

fact that they were senior citizens and greatly appreciated the fact that the program provided a safe way to exercise.

### ***The NewsHour with Jim Lehrer***

*24 comments (17 e-mails, 7 phone calls)*

CPB received 24 comments about the PBS program *The NewsHour with Jim Lehrer*.

Fourteen viewers criticized *NewsHour* commentator Mark Shields for his comments about President Bush's actions in aftermath of September 11.

Three viewers criticized perceived one-sided, liberal reporting on the program.

Two individuals wrote about the appearance of Katrina vanden Heuvel on the *NewsHour*. One appreciated vanden Heuvel's viewpoint, the other viewer did not.

Two viewers commented about a perceived anti-Israel bias on the program.

Another individual wrote that the *NewsHour* did not report fully about the evidence against Osama Bin Laden in the wake of September 11.

One viewer wrote to complain about a perceived change in *NewsHour* format that included interview subjects who represented only one side of an issue.

Another individual claimed that the Archer Daniels Midland underwriting announcements on the program were misleading and detracted from the stature of the *NewsHour*.

### ***America Responds***

*Six e-mails*

Five viewers wrote to thank PBS for its post-September 11 *America Responds* programming.

One viewer wrote to criticize the program for not challenging an *America Responds* interview subject who disputed the authenticity of post-September 11 footage from the West Bank of Israel.

### ***Public Television Programming Suggestions***

*Five e-mails*

CPB received five suggestions about programs to bring to public television.

One viewer suggested a political commentary program that would feature liberal and conservative commentators.

An individual requested a program about the history of the U.S. Coast Guard.

Another viewer asked for public television to air the BBC documentary *The Accused* about the massacres at the Sabra and Shatila refugee camps in Lebanon.

A viewer of Seattle's KCTS-TV wrote to request the station air the *Anne of Green Gables* series.

Another individual wrote to request that *Shining Time Station* return to PBS's program lineup.

### ***Federal Funding for Public Television***

*Three e-mails*

Two individuals wrote in support of federal funding for public television.

Another viewer wrote to complain about the undue burdens imposed by the U.S. Tax code and the IRS, and cited PBS as an example of wasteful spending.

### ***Exxon Mobil Masterpiece Theatre***

*Two comments (one letter, one e-mail)*

A letter-writer criticized what she considered to be an offensive, sexually explicit love scene in *Exxon Mobil Masterpiece Theatre's The American*.

One viewer wrote to request that the series return to its original Sunday evening airtime.

### ***Frontline***

*Two comments (one letter, one e-mail)*

A viewer complemented PBS' *Frontline* for its documentary on Bill Clinton.

A letter-writer criticized *Frontline's* documentary about capital punishment, citing a perceived lack of sympathy for the victims of crime and their families.

### ***Islam: Empire of Faith***

*Two e-mails*

One viewer criticized the documentary for not addressing Islam's expansion into the Indian subcontinent.

Another individual requested that the program be re-broadcast.

### ***Jazz***

*Two e-mails*

A viewer labeled the PBS series as "racist" for not including more content about white contributors to jazz music.

Another individual regretted the late airtime for the series, mentioning that young members of her family were unable to watch and appreciate the program.

### ***McLaughlin Group***

*Two e-mails*

A viewer criticized the host of the program for his alleged characterization of Yasser Arafat as a "stupid loser."

A viewer criticized his local station for changing the program's time slot.

### ***Sesame Street***

*Two e-mails*

A father requested that *Sesame Street* characters use proper grammar.

Another parent asked for more original episodes of the series and complained about an episode that included characters from *The Simpsons*, a program she considers too mature for the *Sesame Street* audience.

***Underwriting***

*Two e-mails*

One viewer in San Diego was critical of his local public television station for its perceived overuse of broadcast underwriting announcements.

An individual in Denver wrote complained that a woodworking program promoted the use of a piece of equipment supplied by an underwriter.

***Chasing the Sun***

*One e-mail*

An individual cited what he considered factual errors in this documentary about the development of the jet engine.

***Faces of the Enemy***

*One e-mail*

One viewer requested that PBS rebroadcast this documentary about propaganda.

***It's Elementary***

*One e-mail*

A viewer lauded this documentary for helping children to understand homosexuality and encouraged public broadcasting to produce more programming about diversity and tolerance.

***Mystery!***

*One letter*

A deaf viewer lamented that the video edition of *Mystery! The Remorseful Day* was not available with closed captioning.

***Vicar of Dibley***

*One letter*

A letter-writer criticized a scene in the program for being “disgusting and pornographic.”

***Television: The First 50 Years***

*One letter*

One viewer of New York public station WLIW-TV criticized the program for not chronicling the history of African Americans in television.

***Abortion***

*One e-mail*

An individual requested that public broadcasting “always oppose abortion, and always promote the right to life.”

***Arthur***

*One letter*

A viewer of Dallas public station KERA-TV complained that an episode of this children's program promoted the occult by featuring a Ouija board.

***American Family***

*One e-mail*

An individual decried the airing of the upcoming PBS series, suggesting many more "deserving" directors and filmmakers warranted an opportunity.

***CPB Board***

*One e-mail*

An individual cited what he believed to be a "drifting to the right wing" in the appointments to the CPB Board of Directors.

***Charlie Rose***

*One e-mail*

A viewer criticized program host Charlie Rose for his "one-sided and non-confrontational" treatment of journalist Christopher Hitchens.

***Elegant Eye***

*One e-mail*

CPB received a complimentary message about this documentary that featured the work of American photographers.

***The First Year***

*One e-mail*

One individual criticized the grammar used in an advertisement for this PBS program about first-year teachers.

***Gun Control***

*One letter*

A letter-writer urged public broadcasting to report fairly on issues relating to firearms.

***Zoboomafoo***

*One e-mail*

A mother lauded this series for its educational content.

***Jay Jay The Jet Plane***

*One e-mail*

A mother praised the series and thanked PBS for bringing it to public television.

***Latino Public Broadcasting***

*One e-mail*

One individual wrote to claim that the existence of Latino Public Broadcasting, one of public broadcasting's five Minority Consortia producing organizations, was "racist."

***Digital Television***

*One e-mail*

A viewer applauded public television for its efforts in bringing digital television service to Americans.

***Washington Week***

*One e-mail*

An individual wrote to criticize the program for its “left-leaning” bias.

***Between the Lions***

*One e-mail*

A mother in Illinois wrote in support of the PBS Kids program, but complained about a specific episode that alluded to evolution.

***NOVA***

*One e-mail*

One individual complimented an installment of this PBS series that deals with invitro fertilization.

***Presidential Addresses***

*One e-mail*

A Clearwater, Florida viewer wrote that it should be mandatory for PBS to broadcast Presidential addresses to the nation.

***Sagwa, the Chinese Siamese Cat***

*One e-mail*

One viewer praised the new PBS Kids program as “lovely and inviting.”

***Sinking the Lusitania***

*One e-mail*

A viewer wrote to point out what he considered factual errors in this PBS documentary.

***Mark Russell***

*One e-mail*

CPB received one suggestion for more Mark Russell comedy specials on public television.

***PBS Opera Programs***

*One e-mail*

One viewer wrote to commend PBS for its opera programming.

**GENERAL**

***The BBC World Service***

*Three comments (two e-mails, one letter)*

Three individuals wrote to complain about a perceived bias in BBC World Service reporting.

### ***Conservative Viewpoints***

*Two e-mails*

Two individuals criticized public broadcasting programming as too politically conservative.

### ***September 11 Programming***

*One e-mail*

A New York State resident praised NPR for its coverage of the September 11 attacks, while complaining that her local public television station did not change its schedule to accommodate breaking news programming on that day.

### ***Senator Jeffords Press Conference***

*One e-mail*

An individual wrote to express her frustration that a press conference by Vermont Senator Jim Jeffords was not carried live by public television or radio.

### ***Clinton Reporting***

*One e-mail*

One viewer wrote to criticize continued news reporting about President Clinton.

### ***CPB-Funded National Programming***

The following is a list of national radio and television programs and related projects funded by CPB during Fiscal Year 2001, showing the breadth of topics, voices and points of view. (Many of these programs are in development and will not be available for several years.)

### **Radio Programs and Related Projects**

#### ***Be Connected***

#### **David Clements, Williamsville, NY**

*Be Connected* is a limited series of short and long form documentaries designed for public radio stations nationwide that explores the changes technology has brought and will bring in the next century. Each story will cover in-depth information on technology, computers and the Internet.

#### ***Earthsongs***

#### **Koahnic Broadcast Corporation, Anchorage, AK**

This weekly, one-hour exploration of contemporary Native music helps public radio listeners connect to and understand the contributions of Native artists. *Earthsongs* provides a window into contemporary Native American culture through both music and interviews for Natives and non-Natives alike.

#### ***Neighborhood Stories***

#### **Katie Davis, Washington, DC**

*Neighborhood Stories* will delve deeply into one urban neighborhood in Washington DC. Through sound portraits, essays and oral histories the concept of community will be explored. What is community at the beginning of the 21st century? Do we still need it? How do we form common identity? This immersion into a single community will allow us to explore the idea of community.

***On The Media***

**WNYC Radio, New York, NY**

The weekly series examines media issues and explores their role in both shaping and reflecting American culture and public policy. *On The Media* combines reporter pieces, commentaries and listener participation to spark provocative discussions with leading journalists, media executives and critics.

***Native America Calling***

**Koahnic Broadcast Corporation, Lincoln, NE**

This one-hour daily talk and call-in program provides a live forum about Native issues. It educates and develops an increasing understanding and respect among Natives of different backgrounds and between Natives and non-Natives.

***American RadioWorks***

**Minnesota Public Radio, St. Paul, MN**

American RadioWorks will produce substantive and intriguing documentaries and in-depth news reports.

***Black College Sports Report***

**Golden Communications, Inc., Atlanta, GA**

This project includes seventy-eight original weekly half-hour programs covering black college sports to be produced over a three-year term.

***Lost and Found Sound***

**The Kitchen Sisters, San Francisco, CA**

This limited series of long-form feature reports utilizes personal recordings and rediscovered audio materials, to create highly intimate stories that are sound rich and reflect on recorded sound, and how it shapes and captures American life.

***Powerpoint***

**Clark Atlanta University, Atlanta, GA**

The weekly two-hour interview and call-in program emphasizes news, issues, and public affairs that are of importance to African-American audiences.

***Rewind***

**KUOW Public Radio, Seattle, WA**

This weekly comedy features news monologues, sketch comedy, poetry, music, people-in-the-street interviews and listener calls.

***Talk To Alaska***

**Alaska Public Radio Network, Anchorage, AK**

This funding supports the research and development of new public service programming for regional and statewide audiences in Alaska.

***Public Radio Weekend***

**Minnesota Public Radio, St. Paul, MN**

This funding supports the research and development of public radio's current weekend programming services in order to strengthen audience service.

***The America Project***

**Alix Spiegel, New York, NY**

By blending investigative reporting with creative documentary production *The America Project* will produce stories which entertain, inform, and educate listeners about some of the most important political and policy issues of today.

***Humankind***

**Human Media, Belmont, MA**

This 52-week limited series of half-hour programs tells the stories of remarkable individuals who struggle to build a greater sense of community based on common ideals such as compassion, service, generosity and equality.

***Open Studio Project***

**Jay Allison Productions, Woods Hole, MA**

The grant supports the production, marketing, and distribution of six original hours of radio programming, produced in partnership with newly-discovered independent radio producers, and made available through national programs and local public radio stations. The Internet will be used to search for and find new producer talent.

***Studio 360***

**Public Radio International, New York, NY**

This weekly radio program explores and illuminates the intersection of art and life, using arts and culture as a lens to explore the world at large. *Studio 360* is designed to appeal to diverse audiences.

***WUNC's State of Things***

**WUNC-FM, Chapel Hill, NC**

The goal of this three-year project is to raise the public service and public support of WUNC through new local and regional programming in the form of the highly-produced daily interview and public affairs program *State of Things*.

***Radio Diaries***

**Joe Richman, New York, NY**

This limited-series documentary features reports by citizens covering their own lives, who use tape recorders to keep a journal and diaries of their daily experiences from which the reports are based.

***Sense of Place***

**Helen Borten, New York, NY**

By connecting social history and contemporary personal experiences that are closely linked to a particular environment in a limited series of documentary reports, *Sense of Place* aims to present authentic portraits of American life with which people of all races, cultures and ages can identify.

***1st Person Radio Stories***

**MediaRites, Portland, OR**

*1st Person Radio Stories* is a series of eight 10-12 minute creative audio stories told in the first person by people going through challenging journeys in their lives. *1st Person* is also a creative/interactive website that solicits stories internationally to distribute via the Web.

***Pacific Time***

**KQED, Inc., San Francisco, CA**

Pacific Time is a new 30-minute weekly public radio program focusing on the deep connections between the United States and Asian communities on the Pacific Rim. KQED plans to produce and distribute the program nationally, enhance its companion Web site, and establish station carriage and audience for the program.

***Wisdom of the Elders***

**Wisdom of the Elders, Inc., Portland, OR**

This series of 26 weekly programs will feature Native American wisdom, folklore, music, humor and storytelling woven together by commentary. Wisdom of the Elders, Inc. has developed this program in collaboration with a host of partners and expects carriage via AIROS and Radio Bilingue and perhaps more mainstream distributors as well.

***Moments to Remember***

**North Star Communications, Washington, DC**

Intended for African American and urban stations, but attractive for general audience stations as well, this three-year series of brief modules will highlight African-American achievements and their role in the American Way of life. North Star Communications is working in partnership with Africana.com, a significant provider of African-American Web content.

***Tavis Smiley Show***

**National Public Radio, Washington, DC**

The new daily morning newsmagazine reports news and information from the cultural, social and intellectual landscape of African-American experiences in America.

***Local Programming***

**KNAU-FM Flagstaff, AZ**

KNAU proposes to produce differentiated, topical, local programming that will be inserted into program streams of each of three repeater stations. The project offers a sustainable—and replicable—aggregated approach to increasing the public service for rural listeners in Prescott, Show Low, and Page, Arizona.

***Rural Area News Coverage***

**WUIS/WIPA-FM Springfield, IL**

WUIS/WIPA will strengthen local programming to its rural listeners in six counties of west-central Illinois by initiating a news and features service based in the Pittsfield/Griggsville area. As an extra benefit, stories originating in rural counties will add a new dimension to the public service WUIS/WIPA provides to its Springfield audience.

### ***Gadsden Project***

#### **Alabama Public Radio, Tuscaloosa, AL**

Alabama Public Radio (APR) will establish a local news service for largely rural northeast Alabama. Working in collaboration with Gadsden State Community College and its station, WSGN, APR will develop talent and deploy them to create a news service that will provide local content to residents in and around Gadsden and augment APR's state news service.

### ***Thin Air***

#### **KOTO-FM, Telluride, CO**

*Thin Air* is a monthly half-hour news program for Colorado and the Four Corners region. Capitalizing on the program-sharing successes demonstrated in the first round of CPB funding, KOTO and its partner stations will strengthen their regional partnership and build the sustainability of the enterprise through a joint underwriting and grant-writing partnership.

### **Television Programming and Related Projects**

#### ***Asian American Odyssey***

##### **NAATA, San Francisco, CA**

This limited series of three 30-minute programs profiles contemporary Asian-American life in the United States. The series is intended for broadcast through the PBS National Program Service. A Diversity Fund Project.

#### ***The Congregation***

##### **WETA, Arlington, VA**

The two-hour documentary provides a probing, substantive examination of the role religion plays in society today as seen through the daily lives of one mainstream Protestant congregation. Using the individual church as a microcosm for all contemporary churches, the film will explore in intimate detail the character and conflicts of one congregation and its clergy in a typical American community.

#### ***The Journey Home***

##### **WETA, Arlington, VA**

The three-hour documentary series traverses the cultural landscape of America in the 21st Century through the perspective of new American voices. Each subject has experienced a childhood interrupted—coming of age in an America grappling with racial and cultural diversity and the dramatic changes of new immigration. A Diversity Fund Project.

#### ***The Meaning of Food***

##### **McLaughlin, Sue, Seattle, WA and Oregon Public Broadcasting, Portland, OR**

The four-hour documentary series explores the identities and values of America's cultures as revealed through our 'foodways'—what we eat, how we acquire it, who prepared it, who's at the table, and who eats first. A Diversity Fund Project.

#### ***American Socrates: The Life of Bayard Rustin***

##### **Question Why Films, LLC**

This 90-minute biography profiles the late civil rights leader, a gay African-American man who laid the groundwork for the civil rights movement through his pioneering work in the 1940s as strategic advisor to Dr. Martin Luther King, Jr. A Diversity Fund Project.

***Carl Forman Letters***

**Whidbey Island Films, Seattle, WA**

This feature-length documentary profiles Carl Forman, director of *High Noon* and other Hollywood films.

***National Memorial Day and Capitol Fourth Concerts at the US Capitol -- Year 2001***

**Capital Concerts, Inc., Washington, DC**

The National Memorial Day and Capitol Fourth Concerts are two live 90-minute specials originating from the U.S. Capitol grounds.

***Race is the Place***

**Paradigm Productions, Berkeley, CA.**

The 90-minute performance special with actors, poets, musicians, and artists from African American, Pacific Islander, Asian American, Native American and Latino communities explores the issue of diversity. A Diversity Fund Project.

***The Rise and Fall of Jim Crow (WT)***

**WNET, New York, NY, Quest Productions, Videoline**

This four-part series will explore the African American experience of segregation from 1865 to 1954. The series—through personal narratives, interviews with scholars, historians and eyewitnesses—recounts how many African Americans took an active role in the struggle for civil rights by finding alternative ways to deal with the segregation and by building institutions to represent them. A Diversity Fund Project.

***Sound Check***

**Benson, Pam; Mogel, Claudia; and Alan McPheely, New York, NY**

A one-hour special that tells the stories of five passionate young musicians — a Mexican-American drummer, a New York City rocker, an Appalachian fiddler, a Native American singer, and a New Orleans jazz trombonist. Through documentary profiles, a cinema verite chronicle of a music retreat and a final concert, the program explores American culture and how young people use music to find their place within it. A Diversity Fund Project.

***The Life and Times of Frida Kahlo***

**Stechler, Amy, Walpole, NH**

This program is a 90-minute historical documentary of Mexican artist Frida Kahlo, considered one of the great painters of the early 20<sup>th</sup> century. The documentary will explore Kahlo's involvement and influence in the cultural, political and artistic circles of Europe and America.

***Visiones: Latino Art and Culture***

**Galan Productions, Inc., Austin, TX, and NALAC (National Association for Latino Art and Culture), San Antonio, TX**

A three-hour television documentary series that captures the rich cultural and artistic expressions of Latinos in the United States. The film will weave a tapestry of paintings, songs, dances,

spoken word, performances and media images to reflect how Latinos have relied on the arts throughout history to express culture in U.S. society. A Diversity Fund Project.

***Talking Back: Video and Digital Letters to POV 2001***

**American Documentary, Inc, New York, NY.**

*Talking Back*, POV's vehicle for viewer response, will produce two segments for broadcast which will be digitized for the Web site. This year, the number of viewer response stations will be expanded, Web-streamed segments will increase, and there will be greater cross-promotional efforts.

***Arab and Jew: Return to the Promised Land***

**Rob Gardiner, Baltimore, MD**

This will be a one-hour update of the 1988 PBS special based on the Pulitzer Prize winning book *Wounded Spirits in a Promised Land* by David Shipler. The producers will be interviewing many of the original people featured in the first documentary to create a unique prism of time through which to examine the emotional landscape upon which Arabs and Jews continue to struggle for understanding.

***Race: The Genealogy of an Illusion***

**California Newsreel, San Francisco, CA**

A three-hour limited series that demonstrates that race is not a biological reality but a social invention. The series will trace the history of the idea of race, explore the science of human variation, and examine the implications of these new understandings of how we view ourselves and others. A Diversity Fund Project.

***Religion & Ethics Newsweekly***

**WNET, New York, NY**

This funding supports Seasons IV and V of the weekly series on religion and ethics.

***Public Square***

**Michael Sullivan, Boston, MA, PBS, Alexandria, VA**

This grant supports the preliminary development of a public interest television series that will draw on talent from both television and radio to convene a lively and interactive national conversation. Co-funded with PBS.

***AFI Collaboration***

**American Film Insititute, Los Angeles, CA**

Support for AFI's Enhanced TV workshop, a six-month collaborative mentoring process in which TV producers and technology firms work together to create interactive TV prototypes. A New Voices, New Media Project.

***Interactive Marcus Garvey***

**Firelight Media, Inc., New York, NY.**

A hybrid DVD/Web interactive version of the broadcast program "Marcus Garvey: Look for Me in the Whirlwind" that was produced as part of the American Experience.

A New Voices, New Media Project.

***Woodrow Wilson Digital Parallel Production***

**KCET, Los Angeles, CA**

A biographical portrait of the 28th American president, produced in collaboration with *The American Experience*. The enhanced version of the program will be constructed on Web and DVD platforms and will offer users greater opportunities to enhance the learning experience. A collaboration with the National Endowment for the Humanities (NEH).

***Interactive Partners of the Heart***

**Spark Media, Washington, DC**

A digital parallel production to the CPB-funded program that examines the partnership between a white surgeon and black technician who jointly developed a surgical solution to the previously fatal conditions known as "blue baby syndrome." The enhanced project will include enhancements accessible during the program and online resources after broadcast. A collaboration with NEH.

***Wavexpress Digital Demonstration, Wavexpress, New York, NY***

Demonstrations of the potential of interactive television using three public television programs: *NewsHour with Jim Lehrer*, *Scientific American Frontiers*, and *Dragon Tales/Parent Tales*. A New Voices, New Media Project.

***Accordion Dreams Online Project, Galan Productions, Inc., Austin, TX.***

Web site to enhance the documentary *Accordion Dreams* as well as to encourage the online audience to explore the world of conjunto music and learn about its roots. A New Voices, New Media Project.

***Poetic License Interactive Web Site***

**New Voices Media Group, Los Angeles, CA.**

Online poetry community to accompany broadcast documentary program.

***Time Warp Trio Interactive Online Adventure R&D***

**WGBH, Boston, MA**

Research and development funding for Web site to accompany children's television program.

***Ralph Bunche Web Site***

**William Greaves Productions, Inc., New York, NY.**

An interactive Web site based on the PBS program *Ralph Bunche: An American Odyssey*. A New Voices, New Media Project.

***EGG Online***

**WNET, New York, NY.**

A Web site that will accompany the first national season of *EGG: The Arts Show*. A New Voices, New Media Project.

***"Coming to Light" Web Component***

**Anne Makepeace Productions, Inc., Santa Barbara, CA.**

Web site that will accompany the broadcast of *Coming to Light: Edward S. Curtis and the North American Indians* through *American Masters*. DIALOGUE, the interactive component of the

Web site, will focus on the complexity of the controversies surrounding Curtis and his work. A New Voices, New Media Project.

***Senior Year Online and Outreach Project***

**KCET, Los Angeles, CA**

Online version of the broadcast program *Senior Year* that will use Web-appropriate resources such as stills, graphics, streaming video, and text to tell stories as in the broadcast. Users will be steered toward organizations that specialize in working with adolescents and helping solve problems. A New Voices, New Media Project.

***Who Owns the Past Web site***

**MondoMedia, LLC, Berkeley, CA**

Web site based on the film of the same name about the fight between anthropologists and Indian tribes for possession of the remains of the Kennewick Man. A New Voices, New Media Project.

***African-American Culture and History Web site***

**WNET, New York, NY.**

Web site designed to aggregate links to sites based on public broadcasting programming related to the African-American experience. Site will also provide narrative historical context. A New Voices, New Media Project.

***Think Tank***

**Oregon Public Broadcasting, Portland, OR**

Research and development project to convene a "think tank" to develop practical, innovative approaches to creating an educational online game. A New Voices, New Media Project.

***3D and I***

**The Doc Tank, Inc., New York, NY**

An online experience for kids based on the concepts of design, media, and new technologies. A Digital Kids Project.

***Backyard Jungle***

**Forum One Communications, Alexandria, VA**

Multimedia concept that will educate kids about ecology and their immediate environment. A Digital Kids Project.

***Club Sandwich***

**Maryland Public Television, Owings Mills, MD**

Interactive Web site for kids based on food and health issues designed to familiarize kids with healthy eating habits and increase awareness of ethnic and multicultural culinary traditions. A Digital Kids Project.

***Don't Buy It***

**KCTS, Seattle, WA**

Robust Web site that will enable 9-12 year olds to think critically about media messages and advertising. A Digital Kids Project.

***ThisIsMyLife.com***

**Castle Works, Inc., New York, NY**

Solution-oriented, information and issue-driven online destination that addresses the needs and interests of 9-12 year olds. A Digital Kids Project.

***American Collection Web--Extension and Transition***

**Hallinan Consulting**

Completion of the development of the *American Collection* Web site and transfer of it to the NCTE (National Council of Teachers of English) server.

***American Roots Music***

**Ginger Group Productions, New York, NY**

A three-part series that summarizes the evolution of American folk music during the twentieth century.

***PBS Hollywood Television***

**KCET, Los Angeles, CA**

A series of four to six dramas of varying length that will be filmed and produced at KCET production studios in Los Angeles.

***Benjamin Franklin***

**KTCA, Saint Paul, MN.**

A three-hour limited special that will explore the life and times of this great American politician, scientist and leader.

***Matters of Race (WT)***

**National Black Programming Consortium/Roja Productions, New York, NY**

A four-hour documentary film series that examines the complex demands of our rapidly evolving multiracial society through the personal memoirs, autobiographies, interviews, and letters of some of America's leading writers. The project is supported by public broadcasting's five national Minority Consortia.

***Coming of Age in Appalachia***

**Sutherland/WGBH, Boston, MA.**

This is a six-hour long-form documentary portrait of four 16-year-old boys from one of the most troubled and least understood parts of the United States. Over three years, filmmaker David Sutherland will follow the four as they make their way through high school and out into the world. The documentary will be complemented by an interactive Web site.

***Changing Stages***

**WNET, New York, NY**

In six one-hour programs, Sir Richard Eyre, one of the world's leading directors, explores his passion for theater and gives his personal view of key moments in the story of the stage and the 20th century through the work of American, British and Irish writers, directors and actors. The series will feature John Gielgud, Arthur Miller, Vanessa Redgrave, Julie Taymor, David Mamet, and George C. Wolfe among many other artists. The series will be complemented by an extensive community and educational outreach plan including a Web site.

***Frontier House***

**WNET, New York, NY in association with Wall to Wall Television**

A six-part observational documentary in which three families will relocate to western Montana to an area that will be an authentic recreation of the 1880s. The families will spend six months in Montana in a “living experiment” that will reveal what life was like for the last pioneers of the American West.

***America at War in Color***

**KCTS, Seattle, WA**

A four-part series that represents the first time the complete WWII American experience has been fully depicted in color motion pictures and still photography.

***American Family***

**KCET, Los Angeles, CA**

*American Family* is a 13-part dramatic series featuring a Latino family living in East Los Angeles. The series chronicles the lives of the Gonzalez family headed by patriarch Jess Gonzalez, a conservative Mexican-American veteran, battling against the ever-changing world.

***Hispanic Heritage Month Package***

**Don Wolf, Alexandria, VA**

Program header, bumps, logo and other interstitial materials to support and promote the Latino programs being offered through PBS soft feed expressly for Hispanic Heritage Month.

***Eyes of Nye***

**KCTS, Seattle, WA**

This is a pilot for a new series of 13 half-hour programs featuring Bill Nye as he looks at everyday experiences and the scientific principles behind them. In this series aimed at young adults, Bill Nye will explore topics combining the “hard” science of physics, mechanics, and chemistry with science’s more social aspects. The pilot will be tested for audience reaction.

***Between the Lions***

**WGBH, Boston, MA**

This grant supports an additional 15 episodes of the critically-acclaimed children’s reading show.

***Washington Week Special Reports--Special Funding in Response to Terrorist Attack***

**WETA, Arlington, VA**

Six thirty-minute special editions of the program, plus one 120-minute program hosted by Gwen Ifill and Bill Moyers entitled "America Responds: A National Conversation."

***Zoom: America’s Kids Respond***

**WGBH, Boston, MA.**

This special speaks to kids' concerns in the aftermath of the terrorist attacks. In addition to footage of some of the ZOOM kids sharing with their families and the viewers how this has impacted their lives, the program includes kids' emails as well as activities, to allow kids across the country to share how they are feeling, what they are thinking and how they are responding locally in their communities and nationally. A special section of the ZOOM website called "ZOOM Responds" has been set up, including advice for kids and parents and caregivers. This special episode does not include news footage of the tragic events.

## **"America Responds" Specials**

**WNET, New York, NY**

Specials in response to the tragedies of Sept. 11, 2001:

### ***New York Voices: The Day After***

Bill Moyers and Dr. William F. Baker, president of Thirteen/WNET, speak with guests Rabbi Rachel Cowan, Director, Jewish Life Program, Nathan Cummings Foundation; Monsignor James Lisante, Director of The Christophers, Pastor of St. Thomas the Apostle Church in West Hempstead, NY; Imam Al-Hajz Talib W. Abdur-Rashid, Mosque of Islamic Brotherhood in New York; and Dr. Arthur Caliandro, Senior Minister of Marble Collegiate Church in New York. This is a call-in program. This local program was reverted for national distribution.

### ***America in Healing from the Riverside Church***

This 90-minute special is a spiritual gathering representing the diversity of religious life in New York City and across the country. Artists Mandy Patinkin, Susan Graham, The Alvin Ailey Dance Company, Thomas Hampson, Lillias White, Dawn Upshaw and others join with religious leaders in a memorial performance and spiritual observance.

### ***Moyers in Conversation--Special Funding in Response to Terrorist Attack***

Six thirty-minute programs hosted by Bill Moyers in response to the terrorist attacks of Sept. 11.

## **National Program Service**

CPB provided funding for the PBS National Program Service, which consists of television programming fed by satellite to member stations across the country. The funds, which CPB provides but does not administer or control, support scores of individual programs and provide continuing support for some of public television's signature series, including the following in 2001:

*The American Experience*

*American Masters*

*Liberty's Kids*

*Great Performances*

*Mister Rogers' Neighborhood*

*The NewsHour with Jim Lehrer*

*NOVA*

*Cincinnati May Festival*

*Utah Symphony*

*Sesame Street*

*Washington Week*

*Zoom*

## **Minority Consortia and ITVS**

CPB provides annual funding support to the Independent Television Service (ITVS), an organization that brings independently-produced programs to television. CPB also funds the Minority Consortia, which select and fund programs in their communities, including African Americans, Asian Americans, Latinos, Native Americans, and Pacific Islanders. CPB pays the

administrative costs of ITVS and Consortia members, but does not control the organizations' programming or production decisions.

### *National Awards*

Public broadcasting has earned numerous awards for quality and journalistic excellence from some of broadcastings' most respected and prestigious competitions. A list of honors received from the 2000-2001 broadcast season follows:

#### **PUBLIC TELEVISION**

##### **2001 Peabody Awards**

*P.O.V. "Regret to Inform"*

*1900 House*

*Frontline "Drug Wars"*

*Napoleon*

*School Sleuth: The Case of an Excellent School*

*Arthur*

*Building Big*

*ExxonMobil Masterpiece Theatre "David Copperfield"*

*Hearts and Minds: Teens and Mental Illness*

##### **2001 News and Documentary Emmys**

*Nature*

- Outstanding Informational or Cultural Programming - Programs

"The Urban Elephant"

- Outstanding Individual Achievement in a Craft in News and Documentary Programming: Directing

"The Urban Elephant"

*The Living Edens*

- Outstanding Individual Achievement in a Craft in News and Documentary Programming: Sound

"Anamalai: India's Elephant Mountain"

- Outstanding Individual Achievement in a Craft in News and Documentary Programming: Sound

"Kamchatka: Siberia's Forbidden Wilderness"

*Frontline*

- Outstanding Background/Analysis of a Single Current Story - Programs

"Drug Wars"

*American Experience*

- Outstanding Individual Achievement in a Craft in News and Documentary Programming: Research

"George Wallace: Settin' the Woods on Fire"

*P.O.V.*

- Outstanding Coverage of a Continuing News Story - Programs

"Blink"

##### **2001 Alfred I. duPont-Columbia University Awards**

SILVER BATONS

*Frontline “John Paul II: The Millennial Pope”*  
*New York: A Documentary Film*  
Abandoned: The Betrayal of America’s Immigrants  
*Frontline/NOVA “Harvest of Fear”*

**2001 Daytime Emmys**

*Arthur*

- Outstanding Children’s Animated Program

*Barney & Friends*

- Outstanding Achievement in Live and Direct to Tape Sound Mixing

*Between the Lions*

- Outstanding Achievement in Single Camera Editing  
- Outstanding Achievement in Art Direction/Set Decoration/Scenic Design  
- Outstanding Achievement in Main Title Design

*Julia and Jacques Cooking at Home*

- Outstanding Service Show Host

*Reading Rainbow*

- Outstanding Children’s Series  
- Outstanding Performer in a Children’s Series  
- Outstanding Achievement in Single Camera Photography (Film or Electronic)

*Sesame Street*

- Outstanding Pre-School Children’s Series  
- Outstanding Writing in a Children’s Series  
- Outstanding Achievement in Costume Design/Styling

*Zoboomafoo*

- Outstanding Directing in a Children’s Series

**PUBLIC RADIO**

**Alfred I. DuPont-Columbia University Awards**

GOLD BATON

”*Massacre at Cuska*” on NPR

SILVER BATON

”*Radio Expeditions*” on NPR

**George Foster Peabody Awards**

*Marketplace*

*The NPR 100*

*Witness to an Execution*

