



OPEN TO THE PUBLIC

A Report to Congress
on Steps Taken by the
Corporation for Public Broadcasting
in Response to
Section 19 of the Public Telecommunications Act of 1992

for the period
January 1, 2003 to December 31, 2003

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Introduction: Objectivity and Balance Policy and Requirements

The Public Broadcasting Act, the 1967 statute that established the Corporation for Public Broadcasting, sets out CPB's goals, purposes and authorities. These include both ensuring "strict adherence to objectivity and balance in all programs or series of programs of a controversial nature," and assuring "maximum freedom of the public telecommunications entities and systems from interference with, or control of, program content or other activities." Balancing these competing – and sometimes contradictory – charges is a significant challenge. As a result, CPB has periodically reviewed and updated its objectivity and balance policy and procedures.

Since 1992, CPB, as required by Congress, has also implemented 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. Specifically, Section 19 of the Public Telecommunications Act of 1992 (Public Law No. 102-356) 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.

To carry out these responsibilities under the statute, CPB designed the *Open to the Public* initiative to "make public broadcasting more accessible, more open to the public it

serves.” Since 1993, *Open to the Public* has sought and gathered public comment on the quality, objectivity and balance of public broadcasting.

This is CPB’s 11th report to Congress under the Act. It covers CPB’s programming and public access activities from January 1, 2003 to December 31, 2003.

Open to the Public Initiative

Open to the Public seeks to make public broadcasting more accessible to the public it serves. Through *Open to the Public*, viewers and listeners are able to voice their opinions about public broadcasting's services directly to CPB's board and management, and to the broader public broadcasting system as well. To encourage submission of comments, CPB maintains a toll-free, 24-hour telephone line (1-800-272-2190) and a dedicated e-mail address (comments@cpb.org). We also accept letters sent directly to CPB, and have posted that address on our Web site as well.

To encourage greater public participation, CPB has taken steps including:

- requiring funded projects to offer hot links to CPB's comment line on their project Web sites
- updating CPB's home page to elicit comments
- working with stations to publicize *Open to the Public's* comment line and e-mail address, and to receive digests of the comments they receive
- providing stations with ready to go artwork for their mailings and Web sites, promoting the CPB comment line.

2003 Open to the Public Comments

In 2003, CPB received 1,311 messages from the public through its *Open to the Public* initiative. These include 1,139 e-mails, 28 letters, and 144 phone calls. Overall, this represents a small decline from 2002's total of 1,381. Both phone calls and letters are down, but e-mail messages increased by about 150.

Not included in this total are nearly 1,000 letters regarding NPR's Middle East coverage. These letters were originally directed to NPR and copied to the Committee for Accuracy in Middle East Reporting in America, or CAMERA, a group that monitors news coverage of the Middle East. CAMERA delivered them to CPB at the end of the year.

The low volume of comments may seem surprising, especially in a time of war and heated political controversy. As mentioned above, however, we believe that most viewers and listeners contact their local stations or a national organization like PBS or NPR to comment on the programming they have seen or heard. In fact, most of the messages CPB received did not involve comments on programming. For example, a large number of letters asked for schedule information, for information on ordering videos or other products, or for advice on obtaining funding for a program.

Comments relating to NPR

As was the case last year, most comments regarding NPR programming were complaints about news coverage of the Middle East. Complaints about general bias in this coverage accounted for 88 e-mails, 28 phone calls, and 9 letters, while there were 18 specific complaints that NPR does not characterize violent Palestinians as "terrorists." We also

received 32 complaints or comments on programming carried by the Pacifica radio stations.

Comments Relating to PBS

NOW with Bill Moyers drew 26 e-mails, 24 of them negative, and *NewsHour* received nine negative and seven positive comments. We received four notes of condolence on the death of Fred Rogers, three positive comments on the Memorial Day concert, and two complaints that Spanish was used during the Democratic Presidential Candidate Debate in New Mexico. As was the case last year, the individual program drawing the most comments was “Sit and Be Fit,” an exercise program for seniors, mostly requests for the program to be carried on local stations.

Responding to Comments and Sharing Concerns

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

In determining the appropriate response to comments, CPB considers:

- the nature of the comments (original, individual communication; postcard campaign; petition; etc.)
- the substance of the concern
- whether other views on the matter have aired
- whether stations or other public broadcasting entities are receiving similar concerns
- the timing of the communication (i.e., before or after the program has aired)
- the number of comments received
- any other relevant information

CPB may also share comments on controversial programs with appropriate producers and programmers, and may seek 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; and whether the presenter conducts special outreach through which other perspectives can be heard.

It is important to note that public broadcasting is highly decentralized, with local stations exercising complete autonomy over the programming that is aired. (A discussion of the sources from which programming is obtained is included at Attachment 1). For this reason, virtually all of the nation’s more than 1,000 CPB-funded public radio and television stations maintain similar audience response services, as do national organizations like PBS, NPR, and PRI. NPR also has an ombudsman who acts as NPR’s evaluator of fairness, balance, accuracy and good taste.

It is important to note that the volume of comments received by CPB is dwarfed by the calls, letters, and e-mails to local stations and national organizations. One point of comparison: the NPR ombudsman received nearly 48,000 e-mail comments during 2003, his fourth year at NPR.

CPB's Proactive Commitment to Objectivity and Balance

In addition to its *Open to the Public* activities, CPB worked to ensure objectivity and balance in a number of other ways.

- **Measuring Public Opinion.** The Public Broadcasting Act directs CPB and its board to solicit public comment regarding how well we are meeting our obligation to ensure objectivity and balance. For this reason, to supplement the unsolicited comments described above, we commissioned two polling firms – the Tarrance Group and Lake Snell Perry & Associates – to conduct a nationwide survey and a series of focus groups to further explore this issue. The studies demonstrate that the majority of the U.S. adult population does not believe that the news and information programming on public broadcasting is biased. The plurality of Americans indicate that there is no apparent bias one way or the other, while approximately one-in-five detect a liberal bias and approximately one-in-ten detect a conservative bias. A detailed summary of the studies' main findings is attached as Attachment 2.
- **Sharing Information.** CPB shared the results of these studies with our colleagues at NPR, PBS, and APTS. We have also shared the results during a number of briefings on the Hill. This distribution supports our statutory mandate to share information with other entities that may draw on it to address concerns about objectivity and balance within their own operations.
- **Ensuring High Standards in Journalism.** For the second year in a row, CPB sponsored a session on “Best Practices in Journalism” at the PBS Annual Meeting, which brings together representatives of local stations. At this session, entitled “Balance in Broadcasting: What’s Fair?,” journalists, editors and executives discussed how they would maintain journalistic independence and high ethical standards in a variety of scenarios. These scenarios – which include the suitability of funders; program and schedule balance; and host commentary – can be found at Attachment 3.

CPB also funded an extensive collaborative effort resulting in a new resource for public radio journalists, *Independence and Integrity II: The Updated Ethics Guide for Public Radio Journalism*. Through this process, journalists worked to identify outstanding issues and new developments since the last edition of the guidebook, which was published in 1995. In March 2003, more than 30 representatives from public radio and the journalistic community came together to consider issues stemming from on-line journalism, collaborations, and other contemporary developments. The public radio system received periodic briefings and opportunities to comment on the draft, and the updated guidebook was field-tested in newsrooms at

three local stations. This guide provides an overview of some of the most important ethical issues that face public radio journalists, and offers principles and standards for ethical practice. The guide is being widely distributed through NPR, Public Radio International, and other public radio organizations, and will be available to both public radio stations and to interested public television stations. The guide is available on-line at <http://www.cpb.org/radio/ethicsguide/>; copies are available on request from CPB and NPR.

- **Reviewing Programming.** The Public Broadcasting Act requires us to regularly review national public broadcasting programming for a range of characteristics (including high quality, diversity, creativity, excellence, innovation, and objectivity and balance) and to identify unmet needs. As part of this statutorily required review, CPB has begun an extensive primetime research project designed better understand the needs, expectations and behaviors of public television audiences. This audience research, the most comprehensive ever undertaken by public broadcasting, and perhaps by commercial broadcasting, consists of three phases – qualitative focus groups and in-depth interviews, a quantitative survey, and a segmentation analysis, with each phase building and refining the knowledge gained in the prior phases. The first phase of the study is now complete, and the second phase is scheduled to launch on January 30. The study will identify the qualities audiences value in public television when it succeeds, and refine them so that they can be applied to the practical, operational parts of our work and reflected in our programming.
- **Focusing Attention, Raising Awareness.** CPB believes that a dialogue between the public and public broadcasting on issues of objectivity and balance can be helpful. It can raise public awareness of the duties of journalists, including that of covering unpopular points of view. And it can help journalists understand how and when they can better serve the public, for example, by making clearer distinctions between opinion and fact. We also are exploring ways to spark a fuller exploration of these issues by devoting a portion of our Web pages to this topic, and by collecting a broader sample of viewer feedback from representative stations that will allow us to track public reaction better.

Other Voices, Other Views

Important as public comment is, it is only one source of information available to us, and we do not rely on it exclusively. We are also mindful of the views of broadcasting and journalism professionals, public officials, commentators, activists, artists and critics, among others. These opinions may be expressed in the public press, in private conversations with CPB board members and other officials, or even in congressional hearings. We value them all, because each helps us build a fuller picture of the diversity of American opinion and the needs of the public we seek to serve.

We define “press” broadly to include not only mainstream print and broadcast entities, but also the many issue-oriented Web sites that closely follow news coverage and

analysis. During the last year, a number of issues involving public broadcasting attracted attention in the press. NPR coverage of Israel sparked criticism, as well as organized protests in major cities. At PBS, Bill Moyers and his dual role as reporter and commentator provoked some unfavorable reaction, including particular attention from Fox host Bill O'Reilly. O'Reilly figured in another controversy when he walked out of an interview with NPR's Terry Gross; NPR's ombudsman, Jeffrey Dvorkin, later agreed with O'Reilly's charge that the interview was unfair. Finally, a number of news stories explored the issue of perceived bias or lack of objectivity, not only in public broadcasting but in the media as a whole.

Members of Congress also expressed opinions about public broadcasting's objectivity and balance. At two hearings during 2003 – one before the House Appropriations Subcommittee on Labor, Health and Human Services, Education and Related Agencies, and the other before the Senate Committee on Commerce, Science and Transportation – some members expressed discomfort with perceived bias in the presentation of news and public issues, including NPR's war coverage and *NOW* with Bill Moyers, while other valued the thought-provoking presentation of different points of views. CPB Board Chair Kenneth Y. Tomlinson also commented publicly on the need to ensure that public television offers balance in its public affairs programming. A digest of congressional comments is attached (attachment 4).

We are also pleased that programs broadcast on public television and radio have received so much critical praise, as well as overwhelming recognition from various awards juries. A list of public broadcasting's award-winning productions is attached (attachment 5). We have also attached a list of all CPB-funded programming (attachment 6).

A 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.

In addition to this report, CPB provides Congress with an annual report, a report on public broadcasting activities with regard to minorities, a report on the Independent Television Service, and a semi-annual report from the Inspector General. These reports, as well as other information on our activities and programs are available at the CPB Web site, www.cpb.org.

CPB's Continuing Commitment

Every year, thousands of hours of programming air through 176 public television grantees and 390 radio grantees across the country. Every week, 94 million Americans watch public television and 26 million listen to public radio. Public radio and television are available in 91 and 99 percent of American homes respectively.

We will continue our efforts to ensure that public broadcasting remains “open to the public,” and continues to reflect the diversity of both the American public and American public opinion.

Attachments

1. How Public Broadcasters Obtain Programming
2. Summary of poll results
3. Best Practices in Journalism: Scenarios
4. Digest of Comments at Congressional Hearings
5. Public Broadcasting Awards, 2002
6. CPB-funded Programs (2002)

Attachment 1

How Public Radio and Television Stations Obtain Programming

In contrast to commercial broadcasting, which is increasingly centralized, the public broadcasting system remains very decentralized. Every public broadcasting outlet is under local control or ownership; increasingly, they are the only locally owned and operated media outlets in their communities. With local governing boards, community advisors, volunteers, and partnerships with local organizations, stations work to provide programs and services responsive to the needs of their communities. Each local station maintains sole authority and responsibility for selecting, presenting, and scheduling the programs that it airs.

Congress placed control of programming with local stations rather than CPB. It ensured this autonomy by prohibiting CPB from owning or operating any television or radio station, system or network, and barring it from producing, scheduling or disseminating programs to the public.

Instead, CPB operates within congressionally prescribed guidelines to provide financial support and services to 560 licensees operating more than 1,000 television and radio stations that deliver educational services and programming to virtually every household in the country. Congress has mandated that a majority of CPB's appropriation be allocated for direct station support. Our obligation to Congress and the American people is to ensure that this money is spent wisely and efficiently in support of balanced and objective programming. Our obligation to stations is to insulate them from the political process, and to ensure that their receipt of federal support in no way interferes with their ability to operate as free and independent broadcasters, as prescribed by law.

In addition to our financial support of stations, CPB complies with the statutory requirement of providing funds to producing entities and independent producers to help them develop a wide range of programming that is then made available to local stations. As encouraged by Congress, CPB provides direct program support to PBS through a high-profile national program service, which includes series such as *Nova*, *American Experience*, *Sesame Street* and *NewsHour with Jim Lehrer*. CPB does not provide direct program support to NPR, which competes with other producers for CPB radio program funds on a program-by-program basis. CPB also provides programming dollars to entities such as the Independent Television Service (ITVS), five separate entities collectively known as the National Minority Consortia, and many independent producers and producing organizations, all of which are entirely independent of CPB. This enables stations to acquire programming independently from a wide variety of sources.

Public television stations choose their programs from the following sources, among others:

- PBS, which provides more than 1,200 hours a year of children's, primetime, educational and cultural programming from which its member stations can choose.

This includes programming produced by stations such as WGBH, WETA, and WNET.

- American Public Television, which acquires programs that may be purchased by stations on a title-by-title basis. APT also maintains the largest source of free programming available to U.S. public television stations.
- The Independent Television Service, which funds, distributes and promotes independently produced television programs.
- The National Educational Telecommunications Association, which annually distributes about 2,000 hours of programming produced by public television stations, other entities and independent producers via satellite to stations nationwide.

Public radio stations also get their programming from a wide variety of sources:

- Each station typically produces about half of its own programming. 36 percent is from NPR, including news and information, cultural and entertainment programming.
- 10 percent is obtained from Public Radio International, which produces and distributes programming.
- 5 percent is from other producers, including programs produced by other public radio stations.

Congress determined a statutory formula for allocating CPB's federal appropriation, including funds for programming. Applying this formula, CPB in FY 2003 budgeted \$91.2 million for programming, \$65.4 million for television and \$25.8 million for radio. A list of CPB-funded projects for 2003 can be found at Attachment 4.

Public perceptions of public broadcasting

~ December 2003 ~

- The Tarrance Group and Lake Snell Perry & Associates have conducted two nationwide public opinion surveys on behalf of the Corporation for Public Broadcasting [CPB] during the last 12 months – one in July of this year and the other in November 2002.ⁱ The foremost objective of these research studies was to accurately measure the extent to which the American public believes there is bias embedded in the news and information programming on public television and public radio.
- Upon completing the most recent survey, CPB commissioned both firms to conduct four focus groupsⁱⁱ to further explore the issue of bias, what exactly people perceive as bias, and whether or not bias is a significant concern.
- The major findings from this latest survey are listed below in bold, with additional evidence outlined in the bulleted sub-points. When applicable, findings from the focus groups are referenced.
- **Both surveys confirm the same thing: The majority of the U.S. adult population does not believe that the news and information programming on public broadcasting is biased. The plurality of Americans indicate that there is no apparent bias one way or the other, while approximately one-in-five detect a liberal bias and approximately one-in-ten detect a conservative bias.**
 - In the latest survey, 21% of respondents indicate that PBS news and information programming has a liberal bias, while 22% say the same thing for NPR.
 - Comparatively, the November 2002 survey revealed that no less than 31% of Americans indicate that the news and information programming on each of the major networks (ABC, CBS, NBC) and CNN has a liberal bias.
 - The focus group research helped confirm a common hypothesis: There is a core segment of the population that will always contend that all news media is biased no matter what. In other words, many people are simply “jumping on the bandwagon” and saying PBS and/or NPR are biased only because they believe all news media are biased and they do not distinguish between specific news organizations and the news media in general.
 - Among those individuals who are “consumers” of news and information programming on PBS and/or NPR, only 22% feel there is a liberal bias in PBS’s programming while 26% feel there is a liberal bias in NPR’s programming.

- The most recent survey finds that 41% of the adult population is a “consumer” of PBS news and information programming (defined as people who watch these programs *at least* once or twice a month). Only 7% of Americans say that they watch news and information programming on PBS every day. In contrast, 34% of the population can be categorized as a “consumer” of NPR news and information programming, with 12% indicating that they listen every day.
 - The sharpest bifurcation is between Republicans and Democrats. Approximately one-in-three Republicans (35%) indicate that PBS news and information programming has a liberal bias, while among Democrats this figure drops to 11%. NPR garners roughly the same numbers between these two groups.
 - Fifty-three percent (53%) of Republicans are “consumers” of PBS and/or NPR news and information programming as compared to 65% among Democrats. However, taking news and information programming out of the equation and looking at all areas of public broadcasting (e.g. educational programming, children’s programming, etc.), this latest survey finds that public broadcasting usage levels between Republicans and Democrats are virtually identical (85% and 87%, respectively).
 - A small handful of Americans believe that the news and information programming on public broadcasting has a conservative bias (12% for PBS and 9% for NPR).
 - The plurality of the population feels that there is no apparent bias one way or the other on PBS and NPR (48% and 38%, respectively), and then there is yet another groups of individuals who simply say they are unsure when it comes to this issue.
 - The war in Iraq (and public broadcasting’s coverage of the war) did not have a major impact on the public’s perceptions of PBS and NPR. The “liberal bias” response for PBS stood three percentage points higher in the November 2002 survey (24% then as compared to 21% now), and for NPR the “liberal bias” response is the same now as it was in the pre-war survey (22%).
- **Fewer than 15% of Americans say that PBS and NPR coverage of the war and/or the Bush Administration is slanted.**
 - The reality is that most people do not feel that they have enough insight on this matter to form an opinion.
 - Even among “consumers” of news and information programming on public broadcasting, anywhere from 43% to 58% of these “informed” individuals indicate that they have no opinion on whether PBS and NPR coverage of the war in Iraq and/or the Bush Administration is fair and balanced or slanted in one direction.
 - The bottom line is that there is only a small percentage of the adult population that believes PBS and NPR unfairly report about the war and the administration.
- **People trust public television to deliver honest and in-depth news and information programming.ⁱⁱⁱ**
 - Over 50% of Americans say that the news and information programming on PBS is more trustworthy than the news and information programming from other sources,

like network television, Fox News Channel, and CNN. Fewer than 15% say that PBS news and information programming is less trustworthy.

- Similar results are observed when respondents are asked if PBS news and information programming is more in-depth and analytical than the news and information programming on network television, Fox News Channel, and CNN.
- **PBS and NPR score high marks on a wide variety of performance indicators that stretch beyond news and information programming.**
 - Despite whatever perceptions people may have regarding news and information programming on public broadcasting, the results from this latest survey would suggest that most adults in this country generally approve of the work PBS and NPR are doing. For example, 90% of respondents indicate that PBS provides high quality programming and 92% say that PBS is a safe place for children to watch television.
 - Survey respondents were presented with several different statements about PBS and NPR and then asked whether they agreed or disagreed with each statement. The following table highlights the results from this series and illustrates the strong performance ratings that both organizations garner. The “agree” ratings for NPR are consistently lower than those for PBS; however, this is because many people simply say they are “unsure” – not because they disagree. This disparity can be attributed to the fact that there are far more adults who never listen to NPR than there are adults who never watch PBS, and therefore a larger percentage of people who have no basis to form an opinion about NPR.

<i>Do you agree or disagree with each of the following statements about PBS / NPR?</i>	PBS		NPR	
	<i>Agree</i>	<i>Disagree</i>	<i>Agree</i>	<i>Disagree</i>
PBS is a safe place for children to watch television because of its non-violent, educational, commercial-free programming.	92%	4%	N/A	N/A
[PBS/NPR] provides high quality programming	90%	6%	61%	9%
[PBS/NPR] is a valuable cultural resource	89%	7%	62%	11%
[PBS/NPR] programs reflect the diversity and character of America	80%	12%	54%	15%
[PBS/NPR] programming is fair and balanced	80%	12%	55%	13%
It is important for the federal government to support [PBS/NPR] financially so that it can be offered to local communities free of charge to its	78%	17%	70%	17%

- **Public broadcasting is something that most Americans feel good about and value.**
 - The overwhelming majority of adults in this country (80%) say that they have a favorable impression of PBS and NPR as a whole.
 - Additionally, there are several indicators throughout the survey that demonstrate the extent to which the public values public broadcasting. For example, only one-in-ten Americans (10%) would say that a per capita expenditure of \$1.30 in taxpayer funds is “too much” for the government to be spending on public broadcasting. Nearly half (48%) say the amount is “too little” and roughly one-third (35%) say the amount is “about right.”

- Even among those who believe that that PBS and/or NPR news and information programming has a liberal bias, a clear majority of this subgroup of the population (65% - 67%) still concedes that the current taxpayer expenditure on public broadcasting is “too little” or “about right.”
- Fewer than 20% of Republicans say that the amount of government funds that goes to public broadcasting is “too much,” and among Democrats this figures stands at only 2%.

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- i. These key findings are drawn from two different surveys, each consisting of telephone interviews with N=1,000 adults 18+ throughout the United States. The margin of error associated with a sample of this type is $\pm 3.1\%$. The most recent survey was conducted June 29 – July 2, 2003. When applicable, results from this most recent survey are sometimes compared to a similar survey that was conducted last year (November 11-14, 2002).
- ii. Two focus groups were conducted in Louisville, KY on September 15, 2003 and two focus groups were conducted in Salt Lake City, UT on September 16, 2003. To qualify for the focus groups, all participants believed that news and information programming on PBS and/or NPR had a liberal bias. The groups contained a mix of regular “consumers” public broadcasting news and information programming as well as “non-consumers.”
- iii. Similar types of questions were not asked about NPR.

Attachment 3

BALANCE IN BROADCASTING

WHAT'S FAIR?

*sponsored by the Corporation for Public Broadcasting
and Best Practices in Journalism
PBS Annual Meeting, Miami, Florida, June 2003*

PANELISTS:

Bob Coonrod, President and CEO, CPB
Joyce Davis, Deputy Foreign Editor, Knight Ridder Newspapers
Bill Hanley, VP of Content, Twin Cities Public Television
Judy Doctoroff O'Neill, Executive in Charge, *NOW with Bill Moyers*

MODERATOR:

David Iverson, Executive Director, Best Practices in Journalism

Scenario: Suitability of Funders

A public TV station has partnered with the local newspaper for a long running series of debates and news and public affairs specials. The state teachers union is an underwriter of the series. The station is about to produce a gubernatorial debate as part of this ongoing project, and the union has endorsed one of the candidates. Should the station reject underwriting from the teachers union for this program?

Scenario: Suitability of Funders

The state chapter of the American Medical Association wants to underwrite a gubernatorial debate. The organization is currently actively lobbying for various health care measures at both the state legislature and in Congress. The AMA also wants to run advertising for the debate which would promote its Web site as a place to go for more health care information. Problems?

Scenario: Program/Schedule Balance

A local independent producer from the GLBT community produces an Emmy Award-winning doc ... a highly sympathetic history of the GLBT community in your town. Your local pro-family group approaches your board chair asking

whether you plan to produce a “balance” program following the show. What’s your response?

Scenario: Program/Schedule Balance

A local independent producer produces a documentary sympathetic to the Ku Klux Klan. You decide to air the film. Your local Urban League group then approaches your board chair asking whether you plan to produce a “balance” program following the show. What’s your response?

Scenario: Host Commentary

In shows that already contain a variety of viewpoints and opinions ... what are the arguments for allowing the host to give his/her opinion?

Scenario: Outside Pressures

A university licensed station, which receives funding through the state legislature, is producing a series of stories that investigate spending overruns and financial irregularities in state government. The chair of the legislative Higher Ed committee has heard about the program and has privately voiced concerns to station management that airing the documentary would undermine support in the legislature for digital conversion funding. How should the station handle the situation? Should the series air?

Scenario: Host Fairness & Balance

A station wants to do a weekly program featuring local “heroes,” people whose good deeds are benefiting the community. The station is considering have the host for the program be the spouse of the local mayor. She’s very involved in community activities, well known and well liked. She’ll also help secure underwriting for the series.

- The Mayor’s term runs another two years, but he is not planning to seek reelection.
- It’s not clear whether either the Mayor or the spouse might be candidates for other offices in the future.
- The spouse has also been active in fund raising efforts for other candidates of her party.

Should the station hire the Mayor’s spouse as host?

Scenario: Outside Pressures

For many years a station has partnered with the League of Women Voters to produce its local congressional debates. Now the station wants to move in a new direction with a format that's different than the League's. After lengthy discussions, the station decides to end its affiliation and produce the debates on its own. The League is not happy, and contacts the candidates who also object. The candidates say they will only debate if the League is involved. What should the station do?

Attachment 4

Hearing before House Subcommittee on Labor, HHS, Education and Related Agencies, March 2003

“This weekend I was listening to public broadcasting and all I heard were people who were giving reasons why we should not go to Iraq. And there was one lukewarm speaker that commented on the others side ... Now whether you are for or against it is not the point. The point is the role of public broadcasting is to be neutral...”

“Surely ... in a society as large as ours and with a variety of opinions, there are people that can be found on both sides of every issue if you want to present a balanced account.”

“I am actually very supportive of public television. I actually like what you do ... I don't always agree with it... [A]t least your programs make me think.”

“I guess part of the difficulty of getting public funding is that you take public criticism both good and bad ... some of it justified, maybe some of it not justified, and you probably take it from both sides.”

Hearing before the Senate Committee on Commerce, Science, and Transportation, November 2003

“[T]he Corporation for Public Broadcasting Board is a very important responsibility, and I want to be quick to acknowledge that most of the public television programs have a high standard of excellence, and particularly children's programming.”

“I don't think that the Corporation for Public broadcasting has fulfilled its responsibilities [for objectivity and balance] sufficiently ... I know you've been trying to kind of smooth out the rough edges and work with that, but the perception is still, of a lot of people, me included, that you still have some programs that clearly are not balanced and objective, and they're not balanced on the individual program, and they're not balanced overall.”

“I specifically want to refer to *NOW* with Bill Moyers... I certainly think he's the most partisan and unobjective person I know in media of any kind.”

“I feel good about the state operations ... [M]y own state ... has refused to run some of the programming over the years if they thought it was offensive. So that is being done, I guess, state by state. The problem is still up here, I think. Some of the stuff that's fed down there still needs a lot of review and a continuing effort to balance it ... [Y]ou still have a way to go.

Attachment 5

NATIONAL AWARDS

PUBLIC RADIO

The Alfred I. duPont-Columbia University Silver Baton for Excellence in Broadcast Journalism for NPR's 250 hours of war coverage, including Anne Garrels' report about an Iraqi teenager who thrust a container of human remains at reporters and John Burnett's investigation of the bombing of civilian targets.

Peabody Awards for:

THE SONIC MEMORIAL PROJECT

Lost and Found Sound from the Kitchen Sisters Productions, presented on NPR and SonicMemorial.org

THE YIDDISH RADIO PROJECT

NPR and Sound Portrait Productions

STORIES OF HOME

Chicago Public Radio/WBEZ

PUBLIC TELEVISION

National Medal of Arts, presented to Austin City Limits by the President and First Lady Laura Bush. Evan Andrew Smith, Chairman of the Board of KLRU, the PBS station in Austin, accepted the National Medal of Arts.

The Alfred I. duPont-Columbia University Gold and Silver Baton for Excellence in Broadcast Journalism :

GOLD

FRONTLINE, produced at WGBH, Boston, for a series of riveting programs on PBS about the origin and impact of terrorism by Islamic militants.

SILVER

Faith and Doubt at Ground Zero, a two-hour *Frontline* documentary exploring the impact of the attacks on people's spiritual lives.

Dangerous Business, a *Frontline* documentary about work-related injuries, several of them fatal, at foundries owned by McWane Inc. The New York Times and the Canadian Broadcast Company collaborated with Frontline on this film.

Failure to Protect, a *Frontline* series examining problems in the American child-welfare system.

Two Towns of Jasper, an independently produced documentary about race in America and is also part of the PBS series "P.O.V."

Ansel Adams: A Documentary Film included in the history series *American Experience*.

Peabody Awards for:

AMERICAN EXPERIENCE: Monkey Trial
Nebraska ETV and AMERICAN EXPERIENCE, WGBH, Boston

BRINGING DOWN A DICTATOR
York Zimmerman, Inc., presented on PBS

EGG: THE ARTS SHOW
Thirteen/WNET New York

EXXONMOBIL MASTERPIECE THEATER: Othello
WGBH Boston and London Weekend Television

EXXONMOBIL MASTERPIECE THEATER'S AMERICAN COLLECTION: Almost A Woman
WGBH Boston and ALT Films (Based on Esmeralda Santiago's bestselling memoir)

FRONTLINE: SHATTERED DREAMS OF PEACE: THE ROAD FROM OSLO:
A production by SET Productions and C-films for WGBH Boston in association with France 2, Abu Dhabi Television, and Tel-AD Israel.

THE RISE AND FALL OF JIM CROW
Thirteen/WNET New York, Quest Productions, and Videoline Productions

STAGE ON SCREEN: BECKETT ON FILM
Thirteen/WNET New York

NEWS AND DOCUMENTARY EMMYS

FRONTLINE: An Ordinary Crime

NOVA: Galileo's Battle for the Heavens

NOVA: Shackleton's Voyage of Endurance

Ansel Adams: A Documentary Film

The Secret Life of the Brain

NOVA: Why the Towers Fell

THE LIVING EDENS: Big Sur, California's Wild Coast

International Documentary Association Awards:

THE RISE AND FALL OF JIM CROW

Thirteen/WNET

AMERICAN EXPERIENCE: The Murder Of Emmett Till

WGBH Boston, PBS

BERGA: SOLDIERS OF ANOTHER WAR

Guggenheim Productions, Inc.

Thirteen/WNET New York

Attachment 6

CPB-Funded Projects 2003

Television Programming and Related Projects

AFI Enhanced Workshop 2003

American Film Institute, Los Angeles, CA

To explore and experiment the use of "new media" technologies, DVD, Interactive television and the Web, for content and service development by bringing together the producers of television projects with established technologists in the field of enhanced TV (Sony, Microsoft, etc.).

African American World Interstitials

WNET, New York, NY

Interstitial materials for broadcast to increase awareness of public TV's commitment to diversity, the African-American world portal Web site and African-American programming.

Lewis & Clark: The Journey of the Corps of Discovery Web Site Expansion

PBS, Alexandria, VA

Expand the Lewis & Clark program Web site for enhanced interactivity, introduction of locally-contributed station content, expanded information on Native Americans, updates on contributors to the original program and introduction of information about bicentennial events and related organizations.

Memorial Day and Capitol Fourth Concerts

Capitol Concerts, Inc., Washington, DC

Two live, 90-minute performance specials originating from the U.S. Capitol grounds featuring the National Symphony Orchestra conducted by Eric Kunzel.

News Crewz

Global Kids, New York, NY

To develop on-line dialogue technical capabilities to support the NewsHour Extra and Global Kids' Current Events Youth Circle.

NewsHour Extra and Global Kids' Current Events Youth Circle

MacNeil/Lehrer Productions, Arlington, VA

Special online content to engage high school students in a four part series of Current Events Youth Circles developing a greater interest and understanding about current events by introducing them to NewsHour Extra's weekly stories and the NewHour's daily news coverage.

POV: Talk Back 2003

American Documentary, Inc., New York, NY

Viewer response segments about P.O.V. episodes, offering a unique venue for Americans from all walks of life to exercise one of our most cherished rights—freedom of speech—and challenge the notion of television as a passive medium.

Reading Rainbow Village

WNED, Buffalo, NY

Web site based on the PBS children's programming series Reading Rainbow, in which students apply their literacy and creative problem-solving skills to authentic learning projects that are fun and exciting.

Religion and Ethics NewsWeekly, Seasons IV-III

WNET, New York, NY

Hal-hour weekly series in the magazine-style format on the topics covering religion and ethnics across America for national broadcast on PBS.

Town Hall Meeting on Two Towns of Jasper

American Documentary, New York, NY

90-minute town hall meeting in Jasper, Texas, hosted by ABC *Nightline*'s Ted Koppel to be broadcast the night after the premiere of the *Two Towns of Jasper* on P.O.V.

Wide Angle, Season II

WNET, New York, NY

The second season of the global affairs series covering the events, policies & conflicts in foreign countries and how they impact the U.S.

Special TV Programming Projects in Collaboration with PBS in Response to the Events of September 11

Crisis and Conflict: 108th Congress

MacNeil/Lehrer Productions, Arlington, VA

NewsHour with Jim Lehrer special to capture issues and conflicts surrounding the start of the 108th Congress post 9/11.

News Hour with Jim Lehrer Iraq War Coverage

MacNeil/Lehrer Productions, Arlington, VA

Extended *NewsHour with Jim Lehrer* coverage for the War with Iraq in spring 2003.

Reporting America at War, Embedded Reporters Segment

Insignia Films, New York, and WETA, Arlington, VA

To include timely topic of "embedded reporters" during the recent war in Iraq as part of the Reporting America at War series.

Road to Recovery Pre-Production

Great Projects Film Company, New York, NY

Pre-production activities including filming of events as they occur for efforts to rebuild, through a major international competition, the Ground Zero.

Washington Week Iraq War Specials

WETA, Washington, DC

Special features and elements for Washington Week to cover the 2003 war with Iraq as events developed.

Primetime Programming Projects in Collaboration with PBS

American Family, Season II

El Norte Productions and KCET, Los Angeles, CA

The second season (13 episodes) of a contemporary drama about a Latino family in Los Angeles.

Art for 21st Century, Season II

Art 21, Inc., New York, NY

The second season of the four-part (60 minutes per episode) series exclusively devoted to contemporary visual art and artists working in the United States today.

Auschwitz and the Nazi State

KCET, Los Angeles, CA, and BBC, London, England

Six-part (60 minutes per episode) documentary series about the design, operation and business of Auschwitz.

Colonial House

WNET, New York, NY, and Wall to Wall Television, London, England

Eight-part (60 minutes per episode) series of an experiment in living history, tackling head on an iconic moment in American history when power began to shift from the old world to the new, with 25 people sharing five single-roomed houses that are replica of the Colonial time.

CS Lewis and Sigmund Freud: Contrasting World Views

Tatge/Lasseur Productions, New York, NY

Four-part (60 minutes per episode) documentary that explores the two world views of C.S. Lewis and Sigmund Freud.

Culture Clash Pilot

CamGracily, Inc., Burbank, CA

Pilot of the proposed Public Affairs weekly half-hour series hosted by Michael Medved that examines pop culture stories and issues that have significant impact on our daily lives..

Living Machine

National Geographic Television & Film, Washington, DC, and Sea Studios, Seattle, WA

Four-part (60 minutes per episode) science and natural history series that explores some of the most challenging environmental issues of our time, global climate change, loss of biodiversity, invasive species, and global health—a series about discovery that chronicles a new era of science as we try to understand the earth as a global system in all its interconnectedness.

Madison Square Garden

Zipporah Films, Cambridge, MA

120-minute documentary film about the Madison Square Garden as part of America's consciousness and cultural history.

Oil 2003: The World over a Barrel

WNET, New York, NY

Three-part (60 minutes per episode) series that explores the global oil industry in the form of a journey, using first person narrative to draw together the disparate threads of the story.

On Point (wt) with Tucker Carlson Pilot

WETA, Arlington, VA

Pilot of a proposed Public Affairs series hosted by Tucker Carlson that features interviews and news analysis that brings new frames of reference and fresh perspectives to the stories and events shaping our lives and world.

Perilous Fight (aka America at War in Color)

KCTS, Seattle, WA

Extended broadcast rights in perpetuity for PTV audiences for *Perilous Fight* program that chronicled war experiences using first-ever color footage.

Secret Files of Inquisition

Inquisitions Productions, Toronto, Canada

Four-part (60 minutes per episode) series tracing the history of the Inquisition over six centuries that describes the western world's most potent religion and its determination to maintain power at any cost.

The Blues

Off Line Entertainment Group, New York, NY

Seven-part (90 minutes per episode) documentary series about the evolution of African-American music, the blues, executive produced by Martin Scorsese, offering a series of impressionistic and iconoclastic films that are individually directed. Each director explores the music through his own personal connections and aims to capture the essence of the music and its emotional resonance that so deeply influenced people world over.

Primetime Programming Projects in Collaboration with PBS and Carlton Television

Age of AIDS

WGBH, Boston, MA

Six-part (60 minutes per episode) documentary series on the history of AIDS, chronicling the epidemic from its roots in Africa to its status today as a global crisis.

Broadway

Ghost Light Productions and WNET, New York, NY

Six-part (60 minutes per episode) performance series that explores and celebrates how the Broadway musical came into being, how it changed over the course of the 20th century, and what it tells us about America.

Skinwalkers - Thief of Time

Wildwood, Park City, UT, and WGBH, Boston, MA

The second episode of the Mystery! series based on Tony Hillerman's novels about the two detectives in a Native American community in the American Southwest.

Skinwalkers - Coyote Waits

Wildwood, Park City, UT, and WGBH, Boston, MA

The third episode of the Mystery! series based on Tony Hillerman's novels about the two detectives in a Native American community in the American Southwest.

National Program Service (NPS)

CPB provides funding for the PBS National Program Service in support of children's and primetime television programming fed by satellite to member stations across the country. CPB investment in the 2003 NPS supported the following public television's signature series and specials:

American Experience

American Masters

Arthur

Clifford

Cyberchase

Great Performances

Mister Rogers' Neighborhood

NewsHour with Jim Lehrer

NOVA

Reading Rainbow

Defiant Requiem

Sesame Street

Washington Week

Zoom

ITVS and Minority Consortia

CPB provides annual funding support to the Independent Television Service (ITVS), an organization that acquires, funds, and presents to public television independently-produced programs from diversity of sources. CPB also funds the Minority Consortia, which develop and fund programs of particular relevance to their communities, including African Americans, Asian Americans, Latinos, Native Americans, and Pacific Islanders.

RADIO PROGRAMMING AND RELATED PROJECTS

Let the Good Times Roll

Alexis Gillespie, Washington, DC

Second season funding for Let the Good Times Roll. Gillespie will create 13 new hour-long programs for the series, which explores the history of R&B, the post WWII African-American music that became rock and roll and fostered social change. Soul singer Jerry Butler will host the series.

In their Own Words

David Schulman, Takoma Park, MD

This series of first-person features about touring musicians will provide listeners direct ways to experience music from diverse traditions. The project will reach national audiences through NPR newsmagazines and local audiences through stations in cities where talent will perform live.

American Sound Portraits 2003

Sound Portraits Productions, New York, NY

Sound Portraits Productions (New York, NY) - Award-winning producer David Isay, known for his cutting-edge audio profiles of men and women surviving in the margins of society, will create two half-hour documentary specials as part of the American Sound Portraits series broadcast on NPR's All Things Considered. Told with care and dignity, the works depict the lives of Americans living in communities often neglected or misunderstood. The funds also support the creation of extensive Web content and outreach.

OchoTEEN

Ethel Productions, Inc., Cambridge, MA

Melissa Giraud, a teacher turned public radio producer, will weave archival recordings, stories and letters from her first 4th grade class of mostly Mexican-American children, with contemporary audio from the same students who now are 18 years-old. The limited, short-form radio documentary series will reveal individual stories about fitting in and growing up in America.

Day to Day Project

NPR, Washington, DC

To help NPR develop and launch a midday newsmagazine, its first offering of a nationally produced newsmagazine program for this underserved time period. The hour-

long broadcast will provide breaking news coverage, comprehensive domestic and international reporting and a mix of diverse voices and viewpoints in a daily exploration of American ideas, beliefs and behaviors. It will originate from NPR West, NPR's west coast production facility located in Los Angeles.

Hearing Voices 2003

Tundra Club, Bozeman, MT

CPB will provide funds to this consortium of leading veteran, independent producers (Jay Allison, Andre Codrescu, Sarah Vowell, Larry Massett, Nancy Updike, Barrett Golding, and Scott Carrier) to create up to 80 five-minute documentary-style segments to air on established programs and as a series of stand-alone specials. Some of radio's top producers will weave first person narratives of everyday people, their stories and memories to document how Americans openly share and accept multiple viewpoints.

Radio Tag

David Miller, Brooklyn, NY

Funds to produce four episodes and a companion Web site for a pilot featuring the interrelated stories of real people. Reminiscent of 'serial radio,' each Radio Tag episode will relate to the one that came before it to create a compelling linear story.

Despues de las Guerras / Central America After the Wars

Gracias Vida Productions, Austin, TX

Between 1980 and 1990, more than one million Central Americans fled to the United States to escape political instability and repression. Veteran producer Maria Martin will produce 26 pieces - to be distributed via NPR's Latino USA and Radio Bilingüe's Línea Abierta - to inform both English- and Spanish-speaking public radio audiences about the continuing impact of the civil strife that rocked Central America 20 years ago.

Nevada Matters

KNPR-FM - Nevada Public Radio Corporation, Las Vegas, NV

To produce a new daily local public affairs program about issues of concern to the Las Vegas region, featuring news, interviews, commentary, and listener call-in. This programming initiative responds to CPB's Local Service Initiative and will serve to help increase listening and listener sensitive revenues

Neighborhood Stories - Phase II

Katie Davis, Washington, DC

To complete series and create an audio blueprint of a neighborhood. Davis also will set up an Oral History Booth as a tool to find new stories. In 2004-2005 Neighborhood Stories will incorporate as a non-profit to strengthen future projects in the public radio system.

LOST & FOUND FOOD: Stories of Land, Kitchen & Community

The Kitchen Sisters Productions, San Francisco, CA

To produce Lost & Found Food (working title), a series of between eight and twelve original programs that will explore American life and culture through food. The series

will appear on NPR's Morning Edition or All Things Considered beginning in January, 2004.

Northwest Regional News Project

Northwest Public Affairs Network, Seattle, WA

To expand an existing regional reporting cooperative among eight public radio institutions to reach key underserved regions of the Northwest. Two strategically-placed one-person news bureaus will be established in important population centers that lack adequate local/regional public radio news coverage. An additional roving news correspondent will provide coverage in rural areas of Idaho, Oregon and Washington, and an existing Olympia bureau will increase its output. In addition, the project will utilize an innovative revenue model, to become a national case study that demonstrates the benefits of cooperative fundraising and cost-sharing to finance regional news coverage. NPAN members broadcast on 49 stations throughout the region, including three stations in the top-25 Arbitron markets (KUOW & KPLU, Seattle and KOPB, Portland), and have listeners as far south as Mendocino, California and as far north as Vancouver, Canada.

Public Radio Collaboration Phase II

Minnesota Public Radio, St. Paul, MN

With CPB support, a group of station, network and independent producers along with national and international partners last year created a new programming model that immerses public radio listeners in coverage of vital national issues. The model brings public radio's vast editorial assets (news reports, features, call-in programs and documentaries) to bear, covering a single topic of national significance over the course of a week. The Collaboration will focus on 'Democracy in America' with a week of special coverage exploring the health and vitality of our democracy. This new funding will help the collaboration refine its model and test a self-financing mechanism built upon a fund-raising collaboration.

Special War Related Coverage

Public Radio International, Minneapolis, MN

To provide special Middle East news coverage and to broaden reporting in that part of the globe. In particular, PRI will examine the issues that underlie the conflict with Iraq - the social, cultural, and political realities that influence opinions, shape relationships, and motivate actions away from the battlefield and around the globe.

Special Coverage of the War in Iraq

NPR, Washington, DC

To help support special radio and web-based news coverage of the War with Iraq and its aftermath.

Public Radio Weekend Phase III

Minnesota Public Radio, St. Paul, MN

Public Radio Weekend (PRW) will strengthen public service on weekends via a live, national program service that combines news and cultural programming presented in a style that matches audiences' weekend listening patterns. This innovative approach was

developed through considerable research and system consultation, supported by \$330,965 in CPB grant funding. During the course of this preproduction and piloting phase, PRW will partner with stations and other producers, including NPR, PRI, and independent and minority producers, to conduct additional research and experiment with various models of localization.

American Radioworks - Phase III

Minnesota Public Radio, St. Paul, MN

American Radioworks (ARW) is a series of issues-driven and investigative documentaries produced for radio and the internet by MPR. This grant supports the deepening of partnerships with stations, independent producers, and other credible news organizations and institutions, and explores the development of new revenue and distribution models. ARW was developed and launched four years ago with CPB support as a new model for the regular production of high quality documentary work for radio and the internet, sheltered by the resources of Minnesota Public Radio and alliances with other news organizations including NPR, Frontline, and the Center for Investigative Reporting. CPB has contributed a total of \$824,421 in previous grant funding, yielding over 40 hours of highly acclaimed documentaries and a host of major broadcasting awards including: duPont-Columbia Gold Baton, Investigative Reporters and Editors Award, Overseas Press Club Lowell Thomas Award, Robert F. Kennedy Award, American Women in Radio and Television Gracie Award.

Mandela: An Audio History

Radio Diaries, New York, NY

A three-part series to air in April 2004 to mark the 10th anniversary of Nelson Mandela's election as President of South Africa. With no formal narration, this series will be produced in the style of past Radio Diaries projects, weaving together home recordings, archival interviews, and historical news audio - some of it never heard before - along with contemporary interviews with Nelson Mandela and other eyewitnesses, to create an intimate and sound-rich portrait of one of the 20th century's greatest leaders.

Studio 360 Phase II

Public Radio International, Minneapolis, MN

To continue national production and distribution of Studio 360, a weekly arts and culture program which explores all forms of creative expression through a mix of stories, interviews, documentaries, and commentaries. This second round of funding also supports new audience research, and activities to help stations produce high quality local arts and cultural reporting and programming. During the project term, CPB funding will decrease over time.

Pacific Time Phase II

KQED, Inc., San Francisco, CA

To continue to support the growth and refinement of Pacific Time, CPB funding shall allow KQED to produce 104 weekly, half-hour installments of this program which focuses on the deep connections between the United States and Asian communities on the Pacific Rim. Phase One of this programming project has met station carriage goals (50)

and achieved broadcast in 6 of the top 10 radio markets. The marketing efforts in this second phase hope to increase carriage by 50%, concentrating on major- and middle-sized markets where academic, business and other connections with the Asian-Pacific region would make Pacific Time an attractive addition to station schedules (especially such markets as Chicago, Houston and Philadelphia).