

## Objectivity and Balance Policy and Requirements

From its establishment in 1967, the Corporation for Public Broadcasting has worked to ensure that public broadcasting meets a stringent standard of objectivity and balance, while also protecting public broadcasting from interference or control. Balancing these competing – and sometimes contradictory – goals is often difficult. As a result, CPB has periodically reviewed and updated its objectivity and balance policy and procedures.

In 1992, Congress required CPB to 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 (Pub. L. 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.

With the passage of these provisions, CPB began an initiative to meet its new statutory obligations. The *Open to the Public* initiative was designed to “make public broadcasting more accessible, more open to the public it serves.”

In 1993, *Open to the Public* began to seek and gather public comment on the quality, objectivity and balance of public broadcasting. This is CPB's tenth report to Congress under the Act, covering CPB's programming and public access activities from January 1, 2002 to December 31, 2002.

### ***Open to the Public – 2002 Enhancements***

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). Until this year, we also maintained a U.S. Post Office box, but we closed it in the summer of 2002 due to light volume. We continue to accept letters sent directly to CPB, and have posted that address on our Web site as well.

In late 2001, CPB undertook a comprehensive review of all of the activities underway at that time to comply with the statutory requirements for objectivity and balance. We hired a consultant, Robert Ottenhoff, to lead the review and develop a set of recommendations.

Those recommendations were presented to the CPB Board in February, 2002 and unanimously adopted. The memorandum to the Board is attached.

Since that time, we have taken the following steps to strengthen *Open to the Public*:

- Encouraged greater public participation by:
  - 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
- Developed new tracking system for comments received through *Open to the Public*
- Designated a senior official at CPB to whom viewers and listeners can direct unresolved complaints
- Conducted a national opinion poll in order to develop objective measurements of public perception and level of satisfaction of public broadcasting. This first poll will become the benchmark for year-to-year comparisons.
- Sponsored two sessions of a workshop at the PBS annual meeting on ethical conflicts in fundraising in conjunction with Best Practices in Journalism.

- Agreed to fund an update of *Independence and Integrity: A Guidebook for Public Radio Journalism*. NPR, in consultation and partnership with Public Radio International and Public Radio News Directors, Inc., will spearhead a process for review and update of this significant system resource. Following the blueprint for the origination of the document, NPR will convene a national forum, jointly led by NPR Ombudsman Jeffrey Dvorkin and Professor Alan Stavitsky, Associate Dean of Journalism and Communication, University of Oregon.

Update:  
 CPB Releases  
[Independence and Integrity II](#) on  
 January 20, 2004

- Began exploring possibilities for sponsoring additional workshops on journalistic ethics and best practices.

The board remains deeply committed to CPB’s fulfilling its obligations to the Congress and to the public. In November 2002, the board unanimously adopted a resolution restating its commitment to the statutory mandate of treating controversial subjects in a fair and balanced way (Attachment 2). The board continues to monitor CPB’s efforts to ensure objectivity and balance while avoiding editorial interference, and is prepared to make further significant changes to CPB’s policy and procedure, if warranted.

**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](http://www.cpb.org).

**How Content is Provided to the Public Radio and Television Systems**

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 or producing 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. 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 contractual negotiations for 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.
- 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:

- Local productions typically account for about half of programming.
- 36 percent is from NPR, including news and information, cultural and entertainment programming.
- 10 percent is obtained from PRI, which produces and distributes programming.
- 5 percent is from other producers, including 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 2002 budgeted \$91.2 million for programming, \$65.4 million for television and \$25.8 million for radio. A list of CPB-funded projects for 2002 can be found at Attachment 4.

### **Addressing Concerns**

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.

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

Controversial programming often generates public interest expressed in viewer and listener responses, press reports, congressional inquiries, or other ways. CPB communicates these comments to the appropriate producers and programmers, 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; and whether the presenter conducts special outreach through which other perspectives can be heard.

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. He received about 40,000 e-mail comments during 2002, his third year at NPR.

### **2002 *Open to the Public* Comments**

In 2002, CPB received 1381 messages from the public through its *Open to the Public* initiative – 976 e-mails, 178 letters, and 227 phone calls to our comment line. This increase – almost 20 percent higher than last year's total – was a goal of our 2002 improvements. Not included in this total are 954 letters regarding NPR's Middle East coverage. These letters were directed to CAMERA (a group monitoring news coverage of the Middle East) and delivered to CPB at the end of the year.

As always, individuals offered both positive and negative feedback. Highlights among the comments included:

### ***NPR***

Most letters concerning NPR programming were complaints about coverage of the Middle East. Complaints about general bias in this coverage accounted for 232 e-mails, 68 phone calls, and 4 letters. A newscaster's mischaracterization of Palestinian gunmen as commandos sparked another 150 e-mails. We also received 170 letters protesting the use of tax dollars to fund NPR, given the perceived bias against Israel. Terrorism expert Steve Emerson's alleged "blacklisting" by NPR received another 17 e-mails.

Comments on other topics covered the range of NPR programming – from a letter protesting a segment on juggling to one urging more criticism of the administration's economic policies.

### ***PBS***

The departure of Louis Rukeyser from "Wall Street Week" drew 50 e-mails (all negative), the most comment received on any TV program. We received 44 phone calls on "Muhammad" (27 positive, 17 negative), as well as 2 negative letters. "Now with Bill Moyers" received 19 comments by e-mail, 17 of which were negative, as well as six letters, which were evenly divided. News reports about the addition of an HIV-positive Muppet to the cast of the South African version of "Sesame Street" generated 6 e-mails. Charlie Daniels' decision to withdraw from the Fourth of July concert drew another dozen.

Programs not in the headlines also drew viewer response. We received 35 comments regarding "Sit and Be Fit," an exercise program for seniors, mostly requests for the program to be carried on local stations. "Frontier House," a recreation of American pioneer life, received eight comments. "Wide Angle," an international documentary series, drew seven comments.

### ***General Public Broadcasting***

CPB received 38 inquiries about employment; 21 requests for the CPB directory; and 39 requests for information on grants, certification or financial reporting guidelines. We also received 57 comments regarding the performance of individual stations, which we shared with the stations in question. Finally, we received 47 proposals or suggestions for future programming.

If you would like more information regarding individual comments, please contact CPB.

## **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.

The communications received by CPB represent only part of audience reaction to public broadcasting. They do not include the greater volume of calls, letters and e-mails directed to PBS and NPR, both of which also track and respond to public comments, or those sent to local television and radio stations by viewers and listeners within their communities.

We have already taken steps to work more closely with our public broadcasting colleagues in collecting and analyzing comments, and 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. Report to Board on New Initiatives Regarding Objectivity and Balance (February 2002)
2. Board resolution on Objectivity and Balance (November 2002)
3. CPB-funded Programs (2002)

## Attachment 1

### REPORT FROM CPB MANAGEMENT TO CPB BOARD OF DIRECTORS ON:

#### THREE NEW INITIATIVES REGARDING OBJECTIVITY AND BALANCE

##### **A. Listening and Learning from the American People**

###### **The Context**

Public broadcasting exists to serve the American people. In return for public and voluntary support, public radio and television organizations pledge to provide programming and services that “educate, inform, and enrich.” CPB supports these efforts by facilitating the development of programs and services.

Since 1992, Congress has required CPB to gather public comment in order to assess the quality, objectivity and balance in national public broadcasting programming and to recognize the needs and interests of the public when making decisions about programming and resources. In response, CPB established the *Open to the Public* initiative, whereby it seeks to elicit public comment and opinion through:

- A toll-free, 24-hour telephone line (800-272-2190)
- A U.S. post office box (P.O. Box 50880, Washington D.C. 20091)
- A dedicated e-mail address ([comments@cpb.org](mailto:comments@cpb.org))

Most public radio and television stations maintain similar audience response services and CPB provides links to these organizations through its website.

In the year 2000, CPB received 1,081 messages from the public through its *Open to the Public* efforts.

###### **New Recommended Priorities and Initiatives for 2002**

(1) Promote greater public participation in the “Open to the Public” initiative.

There are a number of steps that can be taken which should result in an increased number of comments from the public. Management recommends the following actions:

- Request stations to mention CPB's email address in their publications.
- Elicit feedback in all CPB distributed publications.

(2) Increase utilization of the public comment information CPB receives from its “Open to the Public” initiatives.

In addition to increasing the number of comments, it is critical to increase the awareness and utilization of the comments received from the public. Management recommends the following two actions:

- Distribute monthly summaries of public comments to senior management, CPB Board and recipients of CPB programming grants.
- Present an analysis of public comments twice per year to the CPB Board.

(3) Designate a senior official at CPB to whom viewers and listeners can direct unresolved complaints.

An essential element of any meaningful effort to solicit public comment is making sure that communication from the public is responded to quickly and appropriately. Management believes that it can improve CPB's responsiveness by designating a senior officer as the primary point of public contact, and tasking this officer with coordinating all incoming and outgoing communication with the public.

(4) Public comment is one important useful measurement of public opinion. But it is by nature subjective, vulnerable to campaigns, and not always representative of general sentiment. Therefore, management also recommends increasing the use of professional opinion polls in order to develop objective measurements of public perception and level of satisfaction of public broadcasting that can be "benchmarked" for year-to-year comparisons.

- Commission an annual poll on subjects of public broadcasting and programming to ask questions on key attributes of characteristics that we believe distinguish public broadcasting (such as satisfaction, distinctiveness, relevancy and objectivity and balance);
- Coordinate formal exchange of information with other national organizations that undertake public polling; and
- Distribute these findings to CPB Board, CPB management and key public broadcasting executives

(5) Explore the possibility of a project to work with a representative number of radio and television stations to create "model" public comment feedback systems.

CPB has had good experience with developing "best practices" among stations. This effort would analyze stations with successful feedback systems, provide reports to the system on our research and identify ways to replicate these successes among the broader station community.

### **Intended Results**

By undertaking these activities, it is expected that:

- The public recognizes that CPB is actively seeking public comments and opinions

- The public develops a better understanding and appreciation for the mission and activities of CPB and public broadcasting
- CPB and the public broadcasting community improve their service to the public

### **Key Performance Indicators**

- In 2002, CPB will double the number of comments it receives from the public from the proceeding year.
- CPB will participate in or undertake at least one professional opinion poll.
- The CPB Board and management will include review of public comments as a frequent item on meeting agendas.
- CPB will designate an officer to be the primary point of contact for unresolved public comments.

## **B. Demonstrating Accountability**

### **The Context**

Public broadcasting enjoys a privileged and important position in American society, and must therefore be accountable for its actions - in its strategies, its programming and its use of resources. The CPB Board recognizes this obligation and in 1999 adopted a Mission Statement which states that “the Corporation is accountable to the public for investing its funds in programs and services which are educational, innovative, locally relevant, and reflective of America's common values and cultural diversity.” Reporting to the American public on its strategies and performance measurements is one way the CPB Board and management can ensure that the public interest is being fully represented.

### **New Recommended Priorities and Initiatives for 2002**

Over the next year, Management recommends that a number of steps be undertaken to enhance our efforts to demonstrate and measure accountability. All three of these recommendations would utilize existing resources and would not require any additional people or budget:

- Establish a process with management and the Board to adopt an annual plan with measurable goals and publicly report on the plan and the results to the system and the public at large.
- Conduct an annual survey of public broadcasting performance "benchmarks", that can be compared year-to-year, which measure CPB's highest service priorities and goals in programming, efficiency and effectiveness (this could be combined with the polling done for the *Open to the Public* process).
- Put more emphasis on CPB's accountability and performance issues in the Annual Report.

### **Intended Result**

- Greater public recognition and appreciation for the goals of public broadcasting.

- Public recognition that public broadcasting is concerned about accountability, efficiency and performance.
- Greater recognition within the public broadcasting community that accountability is part of our obligation to the American public.

### **Measuring Performance**

- Adoption of plan with measurable goals that is publicly reported.
- Conduct an annual survey of public broadcasting “benchmarks”.
- Re-focus the attention of the CPB Annual Report to deal more with issues of accountability and performance.

## **C. Developing Best Practices**

### **The Context**

While CPB plays a key leadership role in developing public broadcasting programming and services, it works in conjunction with many national and regional public broadcasting organizations and more than 1,000 public radio and television stations. CPB does not produce programs nor operate stations and has neither the statutory authority nor the resources to regulate or monitor all that takes place in public broadcasting. The Public Broadcasting Act of 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.” At the same time, Section 19 of the Act requires CPB to assure that public broadcasting demonstrates “strict adherence to objectivity and balance in all programs of a controversial nature.” One way that CPB can meet this dual mandate is through promoting, and if necessary, helping develop professional standards among personnel employed by national organizations and local public radio and television stations.

### **Initiatives to Be Considered for Future Action**

*Management has identified two worthwhile, but relatively expensive, activities that we believe would improve journalistic practices within the system.*

- Sponsor/initiate/fund workshops in conjunction with existing public broadcasting journalism organizations to review/improve/teach journalistic policies and practices.

Ideally, this effort would involve working with the national organizations and several station-oriented journalistic organizations to enhance training and teaching capabilities.

- Initiate and/or fund a review and update of existing journalistic standards and practices handbooks

In addition to training existing personnel, we need to improve our efforts at codifying our practices and standards and ensuring that this knowledge is transmitted to all personnel. A common way to do this is through handbooks that can be used by personnel at national

organizations, stations or independent producers. A number currently exist, but they may need updating or improvements.

**Intended Results**

- Be able to successfully demonstrate to Congress that CPB is taking pro-active steps to assure objectivity and balance of system producers and programmers
- Increase the awareness and sensitivity of system producers and programmers to the issues of objectivity and balance
- Develop a body of work on standards and practices that can be utilized on an ongoing basis by system producers and programmers

**Attachment 2**

**RESOLUTION  
THE BOARD OF DIRECTORS  
CORPORATION FOR PUBLIC BROADCASTING  
WASHINGTON, D.C.  
November 19, 2002**

*unanimously*

WHEREAS,

It is especially important in these extraordinary times for public broadcasting to provide information to the public about issues of national import in a manner that represents multiple points of view; and

WHEREAS,

The Public Broadcasting Act recognizes the need to treat subjects of a controversial nature in a fair and balanced way. (47 U.S.C. 396(g)(1)(A))

NOW THEREFORE, BE IT RESOLVED,

That the Board of Directors hereby reaffirms its commitment to carrying out this mandate; and

BE IT FURTHER RESOLVED,

That CPB Management must ensure that programming CPB funds comports with this statutory mandate. Management also must continue to work with the system to collectively ensure that all programming is produced in a manner consistent with the high editorial standards that the public expects of public broadcasting.

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## Attachment 3

### CPB-Funded Projects 2002

#### RADIO PROGRAMMING AND RELATED PROJECTS

##### *Keeping the Public Informed in a Time of Crisis*

###### **NPR, Washington, DC**

NPR was awarded support for expanded and special programming to help inform and connect diverse audiences across America and around the world in the wake of September 11, and as the U.S.-led campaign against terrorism continues. Grant from CPB helped support unexpected and unbudgeted costs for this critical coverage.

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

###### **Native American Public Telecommunications, Inc., Lincoln, NE**

This grant supports the American Indian Radio on Satellite Network production of national programming including a series of Native Health Specials; coverage of select major Native American events around the country such as the New Orleans Jazz Festival Native Stage; and the long-running Native Sounds, Native Voices music series.

##### *Weekend Alaska*

###### **Alaska Public Radio Network (APRN), Anchorage, AK**

This new weekly, one-hour newsmagazine reflects Alaska's cultural, regional, and ethnic diversity and enables the different regions and cultures of Alaska to get to know each other better. The program, produced and distributed by APRN to the statewide network of public radio stations, will entertain, yet still take on substantive issues and pressing current events.

##### *Speaking of Faith*

###### **Minnesota Public Radio (MPR), St. Paul, MN**

CPB supports the development of Speaking of Faith, a new production of MPR News that employs the lens of faith and theology to explore American public life and current events, into a regular weekly offering on radio and the Internet.

##### *Next Big Thing*

###### **WNYC Foundation, New York, NY**

WNYC will produce, market and distribute this new weekly one-hour radio series, which will reflect the diversity of artistic, literary, social and intellectual life of America through imaginative collaborations with local arts and cultural organizations.

***Worlds of Difference: Cultural Diversity in a Global Age***

**Homelands Productions, Ithaca, NY**

A limited series of reports will explore the impact of globalization on local cultures worldwide through 36 documentary features to be aired on public radio newsmagazines, and as part of six thematic hour-long programs. The goal is to stimulate national discussion on the challenge of cultural diversity in an increasingly global age.

***Moments to Remember 2003***

**North Star Communications, Washington, DC**

North Star Communications will provide 365 evergreen, two-minute features to increase public understanding of African-American history. This program, hosted by Henry Gates, highlights unknown facts about African-American people who have played an important role in the development of American culture and history.

***HOMEPLACE***

**Long Haul Productions, Chicago, IL**

A limited series of eight long-form documentaries that will examine the meaning of home to Americans living in communities struggling to survive.

***Then I'll Be Free to Travel Home***

**EVT Educational Productions, Inc., New York, NY**

A 13-part radio documentary series that will take a chronological sweep from 1612 to 1863 to examine how the modern issues and battles to preserve the New York African Burial ground paralleled the early struggles for freedom and full citizenship, and inspired other grassroots preservationists to champion their own local causes. Through storytelling, this project explores the myths of American slavery being just on southern plantations.

***Powerpoint 2002***

**Clark Atlanta University, Atlanta, GA**

Since 1998, this weekly two-hour national call-in and interview program has been fostering topical discussions special interest to the growing African-American public radio audience. This represents final funding for this program, which is anticipated to be self-sustaining by 2005.

***Independence and Integrity: Guidebook for Public Radio Journalism, Part 2 – Update***  
**NPR, Washington, DC**

To update and distribute a journalism standards and new media ethics guide for the Public Radio Community and general public (original guidebook published in 1995).

***LIVES IN BOLD***

**Mary Beth Kirchner Productions, Santa Monica, CA**

A limited series of stories about people experiencing life at “heightened” moments – when life is often most vivid and illuminating, such as from the edge, at rock bottom, or from on high. Stories will seek to shed light on issues of national significance--widowhood, homelessness, mental illness, and poverty in America, among others.

***Count Basie Centennial Radio Project***

**Newark Public Radio, Inc., Newark, NJ**

From the producers of the award-winning CPB-funded centennial celebrations of Duke Ellington and Louis Armstrong, the Count Basie Centennial Radio Project documents the life of Count Basie.

***Beyond War***

**Far Reaching Communications, Inc., Belmont, MA**

Independent producer David Freudberg will produce a three-part documentary series that attempts to consider fundamental questions of war and peace: Does warfare achieve its stated goal of increased safety and security? Are alternatives to war fully exhausted before it is chosen as a course of action? Is non-violence a practical or an ineffectual approach to global conflict resolution?

***Outright Radio***

**KXCI-FM, Tucson, AZ**

Outright Radio provides first-person narratives of remarkable people who are gay, in an effort to foster understanding in the straight population while giving gay people a sense of belonging in American society. CPB funds will support production and marketing of 12 specials, which will be distributed to stations by PRI and aired on PRI's Sirius channel.

***Hidden Treasures Radio Project***

**Reel Women Productions, Seattle, WA**

This series of 26 five-minute audio features tells the stories of unique museum items rarely or never displayed.

***Young America***

**Susan Burton, New York, NY**

*Young America* will document teenage life as it's currently lived in this country, sometimes by putting minidisc recorders in the hands of teenagers themselves. These documentaries will focus on adolescent communities in transition or under pressure, situating personal and local stories in the context of broader social, economic, and political shifts.

**Television Programming and Related Projects**

***Accordion Dreams Interactive R&D Project***

**Galan Productions, Inc., Austin, TX**

Innovative project to migrate PTV content from the CPB-funded NPS documentary "Accordion Dreams" to popular and growing interactive platforms.

***AFI Enhanced TV Workshop 2002***

**AFI, Los Angeles, CA**

Annual support of the AFI Enhanced TV Workshop, in which digital prototypes are developed and new opportunities for collaboration with the technology and television industries are presented.

***American Stories***

**Florentine Films, Walpole, NH**

Licensing agreement for several Ken Burns programs, including Jazz, Baseball, and the American Lives series.

***Armies of One***

**Whidbey Island Films, Studio City, Ca**

Two-hour special about the recipients of the Congressional Medal of Honor. Told by the recipients themselves, the show reflects the broad mix of experiences behind the Medal as well as the heroism and broader social history.

***Between the Lions--15 additional episodes***

**WGBH, Boston, MA/Sirius Entertainment**

Support for an additional 15 episodes of the children's reading show "Between the Lions."

***Beyond the Dream: Rediscovery of California***

**Lyn Goldfarb Productions, Los Angeles, CA**

Four-part documentary series exploring the dynamics of culture, identity and civic engagement within the most multi-ethnic state in America—California in the last thirty years.

***Borders Web Site***

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

Inventive web-only series from POV that showcases thought-provoking point-of-view stories and interactive elements about contemporary issues. The series aims to encourage civic engagement as well as build new audiences and communities.

***Breaking the Cycle***

**Public Policy Productions, Palisades, NY**

Two-hour special about poverty in America. The producer documents the struggles of 12 families who are either welfare recipients or members of the working poor.

***Children's Hospital Online for Parents***

**Oregon Public Broadcasting, Portland, OR**

Website for the new PBS Parents online portal which will provide valuable health and safety information and compelling first-person stories for parents interested in the children's health.

***Chisholm for President***

**Realside Productions, New York, NY**

One-hour documentary about Brooklyn Congresswoman Shirley Chisholm's campaign for the Democratic party nomination in 1972.

***ColorVision***

**NAPT/National Minority Consortia, Lincoln, NE**

Six-part limited anthology series that is made up of the works for Asian American, Pacific Islander, Native American, Latino and African American filmmakers.

***Cosmopolitan***

**Gigantic Pictures, New York, NY/KTEH San Jose CA**

An one-hour drama that tells the story of a first-generation Indian-American adjusting to life in the suburbs after his wife leaves their marriage taking his daughter with her.

***Cringely Downloadable Video Pilot Project***

**Robert X. Cringely, Santa Rosa, CA**

Online tech columnist Bob Cringely will create a set of web-based programming components to be distributed. The components will include an interview program and related short video features dealing with technology subjects and issues, featuring luminaries from the world of technology and hosted by PBS columnist and television on-air talent Bob Cringely.

***Election 2002 and Beyond***

**National Center for Outreach/Best Practices in Journalism, Madison, WI**

Multi-part initiative designed to foster collaborative partnerships in support of local and national news and public affairs programming and outreach.

***Every Vote Counts***

**Paul Stekler, Austin, TX**

Program about Texas politics and the 2002 campaigns which reflect the changing political battlegrounds in a demographically changing America.

***Global Connections Web Site***

**WGBH, Boston, MA**

Web site that will offer a template for an expandable, evergreen online resource to integrate and contextualize the rich body of public broadcasting resources within a flexible site that provides a global and historical perspective to help teachers, students, and the general public explore and understand seminal events of national and international significance.

***Heaven on Earth: The Rise and Fall of Socialism***

**New River Media, Washington, DC/BJW, Inc. Washington DC**

Two-hour documentary that chronicles the rise and fall of Socialism. The story will be told through key individuals, both thinkers and activists, who exemplify a critical stage in the evolution of the movement.

***Horatio's Drive***

**Florentine Films, Walpole, NH**

One-hour documentary about the saga of Horatio Nelson Jackson who in 1903 became the first person to drive an automobile across the continent.

***Independent Lens***

**ITVS, San Francisco, CA**

One-time only support of the Independent Lens series that will present 29 one-hour shows featuring independent works of various genres.

***Jack Johnson***

**Florentine Films, Walpole, NH**

One-hour documentary about Jack Johnson, the first black heavyweight champion in the history of boxing.

***Know Your Neighborhood***

**NewVoices Media, San Francisco, CA**

An intergenerational oral history project that exposes youth to the rich history of their communities by asking them to become active participants in its storytelling.

***Lance Loud: A Death in an American Family***

**WETA, Arlington, VA**

Final chapter in the Loud Family's public television history, which began with the 1973 landmark series An American Family.

***Life 360 – Season II***

**PBS, Alexandria, VA**

A cultural documentary and public affairs series that reports on contemporary life in America.

***Los Angeles Film Project***

**Phillip Rodriguez, Los Angeles, CA/KPBS, San Diego, CA**

Artful evocation and investigation of the city of Los Angeles as it comes of age and redefines its future and its past.

***Misadventures of Maya and Miguel***

**Scholastic Entertainment, New York, NY**

Educational television series about two children, their adventures, and their diverse group of friends.

***Muhammad***

**Kikim Media, San Carlos, CA**

Two-hour documentary special that tells the relevant and timely story of the teachings of the prophet Muhammad, whose original teachings and religious practices of the 7th century are still held dear today in America and around the world.

***National Memorial Day and Capitol Fourth Concerts 2002***  
**Capital Concerts, Inc., Washington, DC**

Two live, 90-minute performance specials originating from the U. S. Capitol grounds featuring the National Symphony Orchestra directed by Erich Kunzel. This year's Memorial Day concerts commemorated those who lost their lives in the Sept. 11 terrorist attacks.

***Native Americans in the 21st Century***

**NAPT, Lincoln, NE**

Two 90-minute documentaries that tell the contemporary stories of urban and reservation Native Americans.

***Not in Our Town Web Site***

**The Working Group, Oakland, CA**

Web site based on the television programs of the same name that deal with race-based hate crimes and prejudice and the solutions to combat them.

***Phase 3 Promotion of Digital Kids Web Sites: 6 promo spots***

**Dan Wolf, Arlington, VA**

Five thirty-second promos for each of the 5 web sites funded under the Digital Kids initiative, plus a sixth that incorporates all sites.

***Play Ball!***

**Pennsylvania State University, University Park, PA**

Ninety-minute documentary on Little League baseball and the millions of American children who have grown up through its ranks.

***Poof!***

**Kentucky Educational Television, Lexington, KY/Fred Barzyk**

60-minute drama based on a short play by and African American playwright that deals with the issue of domestic violence in a contemporary American setting.

***Ralph Ellison Educational DVD Project***

**New Images Productions, Inc, Berkeley, CA**

Innovative, interactive DVD-based educational resource based on the recent CPB-funded documentary "Ralph Ellison: An American Journey, " to be developed especially for classroom use.

***Redemption***

**Nomadic Pictures, Chicago, IL**

Feature-length documentary that will speak to the question "why is recidivism in America so high--particularly among African American men?" The program will tell the real-life dramatic stories of three African American men about to be released from prison to go back to their homes in Baltimore's most crime-ridden neighborhoods.

***Religion & Ethics Newsworthy – Seasons 6, 7 and 8***

**WNET, New York, NY**

Support for the weekly series about religion and ethics for three seasons.

***Science and Its Appeals Web Site***

**Backbone Media, San Francisco, CA**

Web site to accompany the PBS television show that will serve as a long-standing educational resource. It deals with the timely subject of how our society deals with the complicated legal issues raised by ongoing developments in biotechnology.

***Sesame Street Reinvention Season 33***

**Sesame Workshop, New York, NY**

Reinvention of the Sesame Street program format to recapture audiences and re-assert Sesame Street as the most effective teaching tool for preschoolers.

***Sonic Memorial***

**Picture Projects, New York, NY**

Innovative multi-media online project captures and commemorates the experience of the WTC disaster in a powerful and thought-provoking way.

***Stand Up***

**Kyra Thompson, Los Angeles, CA**

60-minute documentary centered around the lives of a diverse group of inner city LA youth who have used their participation in a comedy camp to heal their own psychological wounds and broken family lives.

***Sweet Honey in the Rock***

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

One-hour film about the ground-breaking African-American female acappella ensemble, Sweet Honey in the Rock.

***Talking Back: Video and Digital Letter to POV 2002***

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

Renewal funding of "Talking Back," which provides opportunities for viewers to respond to programming in the POV series. Video letters, e-mail and phone calls from viewers are used to create segments that are aired as part of the regular season following select broadcasts.

***The Appalachians***

**Evening Star Productions, Ltd., Akron, OH**

Four-hour documentary (4x60) that examines the diverse history of Appalachia through personal interviews, journals, diaries, and archival photos and film.

***The New Americans Interactive Media and R&D Project (NAIMP)***

**Kartemquin Films, Ltd., Chicago, IL**

An online companion to the six-part "New Americans" series scheduled to air on PBS in 2003.

***The Teachings of Jon***

**Waking Heart Films, Durham, NC**

Personal documentary about the filmmaker's family and how her brother, a 40-year-old man profoundly retarded with Down's syndrome, has taught them so much about life and love.

***Vote 2002, Online NewsHour Local-National***

**MacNeil/Lehrer Productions, Alexandria, VA**

A Web hub included in the Online NewsHour to present local coverage of the 2002 election campaigns.

***Wars of the Future***

**Manifold Productions, Inc., Chevy Chase, MD**

Two-hour documentary that will examine the heated debates that are taking place in the Pentagon, think tanks, war colleges, and in the private sector high-tech world regarding the national security of the United States.

***Who Counts? Lessons from the 2000 Vote***

**Issues TV, Bedford Hills, NY**

The program is an examination of our electoral process that includes recommendations by politicians and experts for a more fair, efficient, and accurate process.

***You Decide***

**KQED, San Francisco, CA**

An innovative model for the distribution of original online content of 24 You Decide modules for use throughout the year by other public TV and radio stations. Each module is designed to spark civic engagement and dialogue surrounding the most provocative and relevant ethical issues in contemporary life.

***Zoom Local/National***

**WGBH, Boston, MA**

Local inserts will be developed by stations to put into the "Zoom" national children's show.

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

***America Rebuilds***

**Great Projects Film Co., New York, NY**

A documentary on the demolition, excavation and reconstruction process at "Ground Zero."

***Bio-Terror: Coping with a New Reality***

**WETA, Arlington, VA**

A 30-minute documentary hosted by NPR's Scott Simon with experts on the field of bioterror.

***By the People***

**MacNeil/Lehrer Productions, Arlington, VA**

A multi-faceted project that seeks to enlarge the nation's foreign policy dialogues utilizing local and national commercial and public television stations.

***Caught in the Crossfire: Arab-Americans in Wartime***

**Lumiere Productions, New York, NY Lumiere Productions New York NY**

One-hour documentary about the experience of Arab-Americans since September 11.

***FRONTLINE***

**WGBH, Boston, MA**

FRONTLINE specials on terrorism, international conflicts, etc., in response to the events of September 11.

***FRONTLINE: Campaign on Terror***

**WGBH, Boston, MA Brook Lapping Productions**

A Frontline special on terrorism.

***Heros at Ground Zero: New York's Bravest***

**Channel 4, London, England**

A documentary about the courageous and brave of the September 11 events.

***New York***

**Ric Burns, New York, NY**

A final part to the New York series incorporating the events of September 11 and reactions to them.

***NewsHour Coverage***

**MacNeil/Lehrer Productions, Arlington, VA**

NewsHour special coverage after the immediate events of September 11 and one year anniversary.

***Rebuilding the World Trade Center (WT) R&D***

**Great Projects Film Co., New York, NY/Great Projects Film Company, New York, NY**

Research and development for work on a program about the activity and rebuilding at Ground Zero.

***Requiem for September 11 Concert***

**WNET, New York, NY**

Performance of Verdi's "Requiem" from Liberty State Park in New York, as a remembrance for the attacks of Sept 11, 2001, to be broadcast Sept 11, 2002.

***Stranded Yanks--A Diary Between Friends***

**KCTS/Lark, Alexandria, VA/KCTS, Seattle, WA**

Hour-long documentary about the American passengers on planes that were diverted to Canada on September 11 and the warm welcome they received.

***Zoom: America's Kids Remember***

**WGBH, Boston, MA**

Programming for the anniversary of the September 11 attacks as a follow up to "America's Kids Respond."

**Primetime Programming Projects in Collaboration with PBS**

***American Family Back Order--Nine Episodes***

**KCET, Los Angeles, CA/El Norte Productions, Los Angeles, CA**

Additional 9 episodes for the American Family Series, a contemporary drama about a Latino family in Los Angeles.

***Commanding Heights***

**WGBH, Boston, MA/CERA/INVISION Productions**

A series that examines the ongoing evolution of the world's economy and its input on societies and the balance between government and the market.

***Endgame: Ethics and Values in America***

**Scott Goldstein, Sherman Oaks, CA**

A pilot program that deals with how people answer moral and ethical questions.

***On Stage: Mark Twain Prize***

**WETA, Arlington,**

A performance series from John F. Kennedy Center for the Performing Arts in Washington, D.C.

***Wide Angle***

**WNET, New York, NY**

A public affairs series that reports on international events, issues, and politics and their impact on the U.S.

**Primetime Programming Projects in Collaboration with PBS and Carlton Television**

***AIDS: A Television History R&D***

**WGBH, Boston, MA**

Research and development for a six-hour documentary series that chronicles the history of the global AIDS epidemic.

***Ancient Greek Olympics***

**Carlton Television, London, England**

To mark the 2004 return of the Olympic Games to Athens, this series will look at the original ancient Greek Olympics.

***Churchill***

**Carlton Television, London, England**

Three-part series about the life of Winston Churchill.

***Malaria Mission***

**Carlton Television, London, England**

Two-part documentary about the challenge of finding the first ever vaccine against the malaria parasite.

***Skinwalkers***

**Wildwood, Park City, UT/WGBH, Boston, MA**

Taken from the novel by Tony Hillermann, a detective story about two policemen with the Navajo Tribal Police confronting a killer who is using Navajo witchcraft as an M.O.

***Watergate Plus 30: Shadow of History***

**Carlton Television, London, England**

Two 60 minute documentaries about how the events of Watergate changed America.

**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 2002 NPS supported the following public television's signature series and specials:

*American Experience*

*American Masters*

*Clifford*

*Cyberchase*

*Great Performances*

*Mister Rogers' Neighborhood*

*NewsHour with Jim Lehrer*

*NOVA*

*Reading Rainbow*  
*First Family of Jazz*  
*Sesame Street*  
*Washington Week*

**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.