

**Corporation for Public Broadcasting
Appropriation Request and Justification
FY 2024/FY 2026**

*Submitted to the Labor, Health and Human Services, Education, and Related Agencies
Subcommittee of the House Appropriations Committee
and
the Labor, Health and Human Services, Education, and Related Agencies Subcommittee of the
Senate Appropriations Committee*

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This document with links to relevant public broadcasting sites is available on our Website at:

www.cpb.org

Table of Contents

FINANCIAL SUMMARY 1

NARRATIVE SUMMARY 3

SECTION 1 - CPB FISCAL YEAR 2026 REQUEST 5

 Response to House Committee Report 117-403, Continued Access to
 Public Broadcasting 47

 Response to House Committee Report 117-403, Diversity and Inclusion 48

 Interconnection and System Support (6%) Request..... 52

 FY 2026 Proposed Appropriations Language 54

SECTION II – INTERCONNECTION FISCAL YEAR 2024 REQUEST 56

 FY 2024 Proposed Appropriations Language 64

SECTION III – CPB FISCAL YEAR 2024 REQUEST FOR READY TO LEARN..... 65

 FY 2024 Proposed Appropriations Language 71

APPENDIX A – INSPECTOR GENERAL BUDGET 72

APPENDIX B – CPB APPROPRIATIONS HISTORY 73

APPENDIX C – FORMULA FOR ALLOCATING CPB’S FEDERAL APPROPRIATION..... 75

APPENDIX D – CPB MONEY TREE WITH PROJECTS AND CONTENT 76

APPENDIX E – HIGHLIGHTS OF PUBLIC MEDIA SERVING DIVERSE COMMUNITIES..... 81

APPENDIX F – LEGISLATIVE HISTORY OF CPB’S ADVANCE APPROPRIATION 89

APPENDIX G – INTERCONNECTION AND FUNDING HISTORY 90

APPENDIX H – READY TO LEARN RESEARCH AND EVALUATION STUDIES 94

APPENDIX I – STATE FUNDING PROFILES..... 101

APPENDIX J – PRESIDENT’S FY 2024/2026 BUDGET REQUEST 138

**FINANCIAL SUMMARY OF THE CORPORATION FOR PUBLIC BROADCASTING'S
(CPB) BUDGET REQUESTS FOR FISCAL YEAR 2024/2026**

FY 2026 CPB Funding

The Corporation for Public Broadcasting requests a \$575 million advance appropriation for Fiscal Year (FY) 2026. This is a \$40 million (7.4 percent) increase compared with CPB's FY 2025 appropriation.

First proposed by President Ford as a five-year advance, the two-year advance appropriation, in place since 1976, serves as a firewall that protects public media's independence from political influence and helps public media achieve its status as the most trustworthy media outlet in America. It makes possible the long-term planning required to ensure public media's educational and public affairs programming meets the highest academic and journalistic standards. This rigorous and comprehensive approach to educational programming has helped children from low-income families achieve the educational level of their more affluent peers.

CPB Annual Funding History, FY 2020 through FY 2026 (in millions)

	FY2020	FY2021	FY2022	FY2023	FY2024	FY2025	FY2026
General Fund	\$445	\$445	\$465	\$475	\$525	\$535	\$575 Request
Interconnection	\$20	\$20	\$20	\$60	\$60 Request	TBD	TBD

FY 2024 Public Broadcasting Interconnection Funding

CPB requests \$60 million, level funding compared with the FY 2023 appropriated funds, to continue maintaining and modernizing the public television and public radio interconnection systems ("public broadcasting interconnection system"), and other technologies and services that create infrastructure and efficiencies within the public media system. Interconnection is the backbone of our nation's public broadcasting service. CPB requests Congress's support in updating the public broadcasting interconnection system and investing in systemwide infrastructure and services that benefit the American people.

Congressional support for interconnection originates in the 1967 Public Broadcasting Act. The Act authorizes the "establishment and development of one or more interconnection systems to be used for the distribution of public telecommunications services so that all public telecommunications entities may disseminate such services at times chosen by those entities" [47 USC 396 (g)(1)(B)]. Since 1988, Congress has supported a separate appropriation for public media's interconnection needs.¹ Beginning in FY 2018, Congress endorsed an annual appropriation, administered by CPB, to facilitate the dynamic upgrading of the interconnection system. CPB is now reporting regularly to Congress on the ongoing strategic application of the interconnection and infrastructure funds.

¹ Public Telecommunications Act of 1988 (P.L., 100-626)

Audit and Inspector General Reports

The Corporation continues to receive clean financial statement audits from an independent certified public accountant. The most recent [audit report](#), dated February 15, 2023, states that “the combined financial statements referred to above present fairly, in all material respects, the financial position of Corporation for Public Broadcasting and Affiliate as of September 30, 2021 and 2020, and the changes in their net assets and their cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.”

In 1988, Congress established the Office of Inspector General (OIG), an independent office within CPB. The Inspector General (IG) is hired by and reports to the CPB Board of Directors. OIG’s mission is to promote the efficiency, effectiveness, and integrity of CPB initiatives and public media operations by conducting independent and objective audits, investigations, and other reviews. Public Law No.115-414 requires CPB to report on public recommendations from OIG that are more than one year old and for which no final action was taken. As of March 1, 2023, CPB’s IG has confirmed that there are no “open” or “closed, unimplemented” recommendations that are more than one year old.

NARRATIVE SUMMARY OF THE CORPORATION FOR PUBLIC BROADCASTING'S (CPB) BUDGET REQUESTS FOR FISCAL YEAR 2024/2026

The Corporation for Public Broadcasting is the steward of our nation's investment in a public media system that serves all Americans every day with free informational, educational, and enriching content. CPB supports a healthy and vibrant network of public media stations that play an essential role in education, journalism, public safety, and civic leadership in communities across America.

Through key initiatives such as American Graduate, Move to Include, Coming Home: Connecting to Community, local and regional journalism collaborations, Ready To Learn, and support for public safety communications, CPB encourages local public media stations throughout the United States to serve their diverse communities and strengthen our civil society, locally and nationally.

CPB's education mission encompasses all ages and grade levels from early childhood to elementary and secondary education, as well as adult and continuing education, including workforce development, and lifelong learning. Public television, through the Ready To Learn program at the Department of Education, helps millions of young children develop the basic early learning skills needed to succeed in school. Hundreds of millions of children have benefited from public broadcasting's decades-long commitment to this early learning program.

PBS LearningMedia, a partnership of PBS and the GBH Educational Foundation (Boston), and funded in part by CPB, provides free elementary and secondary school education resources to approximately 2.2 million educators, students, and homeschoolers each month.² The service offers teachers and parents access to more than 31,000 individual learning materials with videos, images and interactive features, bundled for ease of teacher use media galleries and collections to enrich classroom instruction and to aid remote learning. PBS LearningMedia content includes standards-based, curriculum-aligned, interactive digital learning content drawn from the best of public television programming (*NOVA*, *Nature*, *American Experience*, and more), as well as excellent source material from the Library of Congress, the National Archives, The National Gallery of Art, the Smithsonian Institution, NASA, the National Science Foundation, and other leading educational and cultural institutions.

CPB's [American Graduate](#) initiative is public media's long-term commitment to supporting community-based solutions to help young people succeed in school and in the workplace. Building on years of success, American Graduate has evolved from helping young people stay on the path to a high school diploma to addressing the skills gap and the education and training needed for high-demand careers of today and in the future.

Throughout the past three years of challenge and uncertainty, CPB support has made it possible for public media to cover and contribute to the national discussion about the pandemic and the economy. Between 2011 and 2019, prior to the pandemic and its economic fallout, public radio stations had expanded local newsrooms and added more than 1,100 journalists. Today, public

² Source: Google Analytics, August 2020-May 2021.

radio has more than 2,900 journalists³ working at local public radio stations, bringing reliable local reporting to communities across the country – including to those that have become “news deserts” due to the loss of local newspapers. Public media remains a calm, steady source of trusted daily news and information during these disruptive times.

Public safety is another core aspect of our public service, and it goes well beyond local news coverage and participation in the Emergency Alert System by radio and television stations nationwide. Through PBS WARN, public television stations serve as the fail-safe alternate distribution path for the nationwide Wireless Emergency Alert (WEA) system. Separately, NPR and the Public Radio Satellite System’s MetaPub service enables about 12 percent of local public radio stations to issue text and image alerts and other information to mobile phones, “connected car” smart dashboards, HD radios, and online streams. Covering nearly 99 percent of the U.S. population, public television and radio stations ensure on-air delivery of lifesaving alerts and information during local and national emergencies.

Public media programming continues to earn the nation’s most prestigious awards—including seven Peabody awards, plus the Institutional Award for “Fresh Air with Terry Gross” and 284 Regional Murrow awards in 2022. Public radio claimed 275 awards – 84 percent of the 326 awards in the U.S. radio categories. In September 2022, PBS NewHour’s Judy Woodruff was honored with an Emmy Award for Lifetime Achievement in Television News. Public media is a forum for civil discourse, cultural enrichment and educational instruction reaching virtually every household in America.

CPB, as the steward of the federal appropriation, will continue to support public media’s essential role as a promoter of civility and mutual respect, providing lifelong learning and fact-based journalism, as we engage with and serve new, diverse audiences and apply our funds in ways that are of value to all Americans. Congress’ support of increased funding will allow public broadcasting to remain true to this longstanding commitment.

³ CPB station data July 2022.

Section I

CPB Requests a \$575 Million Advance Appropriation for FY 2026

The Corporation for Public Broadcasting (CPB) requests a \$575 million advance appropriation for Fiscal Year 2026. The two-year advance is the most critical part of the congressionally constructed firewall that protects public media's independence from external interference and control.

CPB's FY 2026 request provides the support for CPB to carry out its statutory mandate to provide a resilient and trusted service to all Americans. Federal funding remains an irreplaceable part of the fabric of the national-local, public-private partnership that is the foundation of public media's success. Numerous studies, including an investigation and report by the Government Accountability Office, have shown that there is simply no alternative to the federal investment to accomplish the public service mission that Congress assigned to public broadcasters and that the American people overwhelmingly support. For the 20th consecutive year, PBS continues to be one of the most trusted institutions and is considered the best value for the American tax dollar.⁴ NPR ranked #1 as trustworthy among news providers in 2022, and NPR Member stations reach more people weekly than the total combined daily print circulation of the top 71 national newspapers in the United States, including *USA Today*, *The Wall Street Journal*, and *The New York Times*.⁵

Overview of the Corporation for Public Broadcasting

CPB is the only entity in public media that has a single viewpoint with which to assess the overall economic health, changing media environment, infrastructure and technology needs, and challenges and opportunities for both public television and radio. CPB works closely with PBS and NPR to support a healthy public media system, but only CPB is in a position to assess whether stations and content producers, as a whole, are effectively and efficiently serving the American people. In this role, CPB seeks to support stations and producers in delivering content on new platforms to engage new, younger, and more diverse audiences, diversify the public media workforce, and increase the use of nationally shared infrastructure so that stations can focus on creating content and serving their communities.

As the steward of the federal appropriation, CPB supports 1,207 public radio stations and 357 public television stations, serving nearly 99 percent of the American population living in rural, small town, and urban communities in all 50 states, the District of Columbia, and four commonwealths and territories. Public media is a trusted source of information, education, and culture for millions of Americans, including, in disproportionately large numbers, underserved populations such as rural Americans, minorities, older Americans, lower-income families and individuals with disabilities.

CPB's funding flows through a statutory formula, which apportions approximately 71 percent of funding directly to stations. CPB's administrative expenses are capped at 5 percent. Thus, 95 percent of the appropriation managed by CPB provides essential services and programming to

⁴ Marketing & Research Resources Inc. (M&RR) March 2023.
⁵ E-Poll Research, E-Score Brand Mar-Oct 2022.

local communities; addresses current issues in an objective, fair, and balanced manner; bolsters the American Graduate initiative to help young people succeed in school and in their careers; enables stations to enhance their local emergency alert services; and supports diverse informational, educational, and cultural content and services.

The federal investment through CPB is the foundation on which the entire public media system is built. Undermining this foundation would put the entire public media structure, and the services it provides, in jeopardy. Local stations leverage CPB funding to secure vital support from other sources. More than six nonfederal dollars are raised for each dollar appropriated to public broadcasting. Although private donations and existing sources help defray considerable costs for the much-honored programming and services, the federal investment is essential to sustain the operations and public service mission of local public broadcasting stations.

Further, smaller stations that serve rural communities do not have the affluent donor base from which to raise major funds as compared with their more urban counterparts. In rural many areas, public broadcasting stations may be the only local source of news, weather, emergency alerts and other critical community services. The federal investment in public media keeps these services commercial-free and available to all Americans free of charge.

More than a decade ago, CPB created a strategic framework called the “Three Ds”—Diversity, Digital, and Dialogue, to reflect our commitment to inclusion, innovation, and community engagement. Since then, we have applied our resources to ensure public media content is delivered over multiple media platforms and embraces inclusion and diversity in terms of age, ethnicity, race, gender, socio-economic background, geography, points of view, and differing abilities/disabilities—at all levels of public media. Diversity, Digital, and Dialogue continue to shape public media’s future through the content, filmmakers, programming, and initiatives we fund.

An Educational Treasure

Service to the Nation’s Youngest Learners Ages 2-8

Education is the heart of public media, and our contribution to education—from early childhood through adult lifelong learning—is well-documented. With a mandate to provide content and resources that educate and inform, public television and radio stations have a proven 50-year track record of improving educational outcomes for all children, especially those from high-need communities. Our content is regarded consistently as “most trusted” by parents, caregivers, and teachers, built on the success of foundational television programs such as *Sesame Street*, *Reading Rainbow*, and *Mister Rogers’ Neighborhood*.

PBS KIDS is an important resource parents turn to for preschool video content, to improve critical literacy and math skills in young children as demonstrated by efficacy studies of PBS KIDS content

CPB’s appropriation makes this research-based, educational content possible, on-air, through free digital platforms and interactive games to every child in the nation. Over the past several years, CPB has supported award-winning shows that support children’s readiness for school in a

variety of subjects, such as *Daniel Tiger’s Neighborhood*, which focuses on helping young children (ages 2 to 5) manage emotions and develop key social skills; *Donkey Hodie*, which supports children’s problem-solving skills and perseverance; *Rosie’s Rules*, which introduces pre-school children to social studies concepts including the basic economic, civic, and democratic principles that will help children learn to navigate and appreciate civil society; *Elinor Wonders Why*, which encourages pre-school children to follow their curiosity about science and learn about the natural world around them; and *Molly of Denali*, which teaches kids ages 4 to 8 about informational text through video content and interactive games. Understanding informational text (oral, written, or visual text designed to inform) is a critical literacy skill, and independent randomized controlled trials have demonstrated that access to *Molly of Denali* resources improved children’s ability to use informational text to solve real-world problems.⁶

The content on PBS KIDS reflects the diversity of the United States. The two newest series on PBS KIDS, *Rosie’s Rules*, and *Alma’s Way*, both feature young Latina girls as protagonists and were produced with Latino talent throughout the productions. The Imagen Award-winning *Alma’s Way* features a Puerto Rican family living in the Bronx, while *Rosie’s Rules* depicts a Mexican American blended family living in Texas. Both showcase the diversity within America’s Hispanic/Latino community.

Molly of Denali, produced by GBH (Boston), is the first nationally distributed children’s series to feature an Alaska Native lead character. CPB funding for *Molly of Denali* supported the inclusion of Alaska Native talent in every part of the production, including a scriptwriters’ fellowship for Alaska Native writers and a series of voiceover workshops to cast Alaska Native youth in the series. In addition, with CPB’s support, GBH convened a group of five rural-serving public media stations to create and pilot the *Molly of Denali* Family Game kit, an educational engagement initiative designed specifically to meet the needs of rural families in communities throughout the country. Following this pilot, GBH worked with 53 stations to distribute more than 5,000 Family Game kits across the country in 2021. Research showed that after playing the games, participating families demonstrated increased knowledge of informational text and of Alaska Native culture and language. In fall 2022, *Molly of Denali* premiered a new series of short-form videos, “The Big Gathering,” which follow Molly and her friends across Alaska as they prepare to attend an event modeled on the real-life Alaska Federation of Natives Convention.

Recognizing the importance of a strong foundation in critical thinking skills, CPB supported *Alma’s Way* (produced by Fred Rogers Productions), a series for preschoolers that premiered in fall 2021. *Alma’s Way* was created by Sonia Manzano (*Sesame Street*’s Maria) and was produced with a team of Latino writers, animators, producers, casting directors, voiceover actors and musicians. *Alma’s Way* depicts a relatable American family and models responsible decision-making as young Alma learns to think and understand other people’s points of view. When *Alma’s Way* premiered on PBS KIDS, it was broadcast along with a digital short-form series called *Jelly, Ben, and Pogo* (produced by Primal Screen), also supported by CPB through our longstanding support to PBS KIDS for innovations in children’s digital media production. This

⁶ Kennedy, J. L., Christensen, C., Maxon, T., Gerard, S., Kook, J., Garcia, E., Hupert, N., Vahey, P., Pasnik, S. (2021). The efficacy of digital media resources in improving children’s ability to use informational text: An evaluation of Molly of Denali from PBS KIDS. Education Development Center, Inc., & SRI International.

short-form series shows characters employing collaboration and critical thinking to solve challenges they encounter, often using STEAM skills, and features Filipino-American culture based on the experiences of the series creator.

A new short-form video series, *City Island*, premiered in late 2022. Produced by Brooklyn-based Future Brain Media, *City Island* takes early elementary school-aged children to visit a living city where objects are people. *City Island* is based in a civics framework that emphasizes how communities work together to solve problems.

Two upcoming series supported by CPB will introduce children to computational thinking, a way of thinking that enables children to solve problems, express themselves, and accomplish tasks using the practices, processes, and ideas at the core of computer science. For pre-school children, *Work It Out Wombats!*, an animated series for kids ages 3 to 6 from GBH, premiered this month. For early elementary age students, *Lyla in the Loop* will premiere in 2024. Lyla, a young Black girl and aspiring inventor, along with her fuzzy blue sidekick Stu, that together spotlight creative problem-solving and critical thinking skills while working collaboratively to help others in their neighborhood. Further on the horizon, CPB is supporting children's content producers to create content that responds to changes in audience need, including the need to reflect children's different learning strengths and challenges. An upcoming series depicts neurodiverse characters and encourages children to build friendships with those who may not think the same way that they do.

CPB's support for local stations, and our support for PBS's digital innovations, has ensured that PBS KIDS content is available wherever children and families are—on air and online. PBS KIDS is available on station broadcast and on safe, free digital platforms, with no subscription required, including pbskids.org and the PBS KIDS Video and Games app. The PBS KIDS website, pbskids.org, is a popular destination for educational interactive games, especially in schools. The PBS KIDS 24/7 channel and live stream provides kids throughout the country with high quality educational programming, available through local stations and on PBS KIDS streaming video platforms any time of day or night.

PBS and public television stations support children's content with interactive games, social media and resources for parents and local events and engagement activities for families. For two decades, CPB support for PBS KIDS digital innovations has enabled PBS KIDS to keep pace with the children's media marketplace, to ensure that children seeking content online are able to find video and games that are educational, non-commercial, and designed to meet their developmental needs.

In this endeavor, children's privacy and safety are held as a top priority. PBS does not collect information from children that directly identifies them. Consistent with its privacy policy, PBS and its service providers collect information about how PBS KIDS products and services are used to ensure they work properly, to support the internal operations of PBS KIDS, and to determine which features are most popular. PBS does not link this information with other information to try to identify the child's name or other personal information.

CPB support has included the original funding for digital streaming infrastructure on pbskids.org, experiments with web-original short-form video and educational interactive games, and has supported discovery of public media content on digital platforms. Traffic across PBS KIDS digital platforms includes 7.4 million average monthly visitors to pbskids.org, 5.4 million average monthly users of PBS KIDS-owned Video and OTT apps, and 2.6 million average monthly users of the PBS KIDS Games app.⁷ The collection of more than 42 mobile apps has been downloaded 110 million times.⁸

Ready To Learn is an Important Partnership with Public Media and the US Department of Education for Children Ages 2-8

Since Ready To Learn's (RTL) inception, public media has produced and disseminated an extensive collection of evidence-based content to advance the school readiness skills of children, particularly those in low-income communities. We are unique in this role, as Congress recognized public media's ability to reach all children with proven content, effective engagement strategies, and trusted local service to low-income communities.

Each year, CPB and PBS collaborate with hundreds of local stations and their partners to implement literacy, math, and science resources with children, families, and educators. Using nationally created content for broadcast, digital, and mobile platforms, local stations work with community partners to extend learning and target resources where they are needed most. The demand for community-based Ready To Learn funding exceeds the program's current targeted efforts and financial resources.

The 2020-2025 grant cycle is enabling the production of research-driven content and resources to support family learning and skill development for children in literacy, critical thinking, and collaborative problem solving, while providing opportunities to explore world of work knowledge and skills in age-appropriate ways. Content includes *Work It Out Wombats!*, *Lyla in the Loop*, and a new literacy property to be identified in summer 2023.

Through RTL, CPB and PBS KIDS are also experimenting with creation of new media formats for young children, such as short-form video series, podcasts, and integrated video-game content. Children's podcasts, the fastest-growing segment of this audio format, offers potential for off-screen supplemental learning on-the-go or while families are engaged in other activities. To explore this potential, CPB and PBS formed a unique partnership with podcasting leaders at PRX, a non-profit public media company specializing in audio journalism and storytelling. This partnership has resulted in a comprehensive RTL Podcast Accelerator training program for diverse new producers. Following the first PRX training program in summer 2021, PBS North Carolina's podcast concept was selected for full production with support from Ready To Learn. It will launch in 2023.

PRX also delivered the RTL Podcast Accelerator program to four teams of public media producers from stations across the country to develop educational audio programming for

⁷ Source: Google Analytics pbskids.org, PBS KIDS Video iOS and Android, PBS KIDS OTT, PBS KIDS Games App, Oct '21 - Sep '22.

⁸ App downloads (AppFigures Jan 2011 – Sept 2022).

children ages two to eight and their caregivers. As part of this effort, stations in the podcast accelerator received up to \$12,000 in funding and 16 weeks of intensive virtual podcast training led by PRX. Participating public media audio creators in the Ready To Learn Podcast Accelerator include the following:

- Ball State PBS in Muncie, IN—“Daycare Detectives,” an interactive, educational, and fun mystery podcast for childcare providers and young children to listen to together.
- East Tennessee PBS in Knoxville, TN—“Parenting in Progress,” a conversational podcast that dives into the reasoning behind parenting practices, helping parents understand what they can do to support their children’s education and well-being.
- KERA in Dallas, TX—“¿Cuál es tu sueño?”, a Spanish and English language podcast designed to help children 4-8 process the big feelings they experience at home and at school.
- The WNET Group in New York, NY—“The Plate Show,” a fictional talk show podcast for ages 5-8, featuring guests and foods from around the world.

To deepen and extend the use of Ready To Learn content across children’s homes, communities, and early learning and school settings, CPB and PBS are supporting local PBS stations across country to form “Learning Neighborhood” partnerships. These partnerships with schools, early childhood centers, libraries, museums, local chambers of commerce, and other local stakeholders in low-income communities will improve local early learning access and quality. By 2025, CPB anticipates that there will be a total of 40 RTL Learning Neighborhoods across the country, expanding the current network of 22. RTL-funded content is leveraged in activities such as family learning programs, story time events at local libraries, and professional development workshops for educators. These experiences equip local parents and caregivers, preschool educators, and community collaborators to foster continuous learning through media.

Within the Ready To Learn Initiative, public television stations play a unique and essential role in leading the project’s engagement efforts on the ground. Local stations have the community connections to identify local partners that help bring Ready To Learn content to the children and families who need it most. Ready To Learn local station engagement activities have included:

- educational after-school programs and summer camps for kids who do not have extracurricular and other out-of-school opportunities;
- mobile learning labs that bring digital learning devices to under-resourced neighborhoods;
- local training for teachers and early childhood educators so they can make the most of the Ready To Learn media resources; and
- virtual, hybrid, and in-person engagement experiences for children and families who need learning opportunities, in general, or because of disruptions to learning caused by the pandemic, and ongoing efforts to accelerate learning in these post-pandemic times.

CPB, PBS, and the U.S. Department of Education’s RTL program also invest in extensive research that demonstrates the effectiveness of its content in both formal and informal educational settings. For the 2015-2020 round of RTL, independent, third-party researchers conducted a number of studies to assess the impact of RTL resources on children’s learning, and

rigorous new content studies are planned during the RTL grant round 2020-2025. Please see Appendix H for more information on Ready To Learn research studies.

Service to Tween and Teen Audiences

Public media’s contributions to education, over decades, have made a difference in the lives of millions of young people. But unlike previous generations, today’s youth are digital natives—proficient and comfortable with changing technologies, and able to access all kinds of content, including some that may be detrimental to their well-being. In this environment, public media is providing important services to tween and teen audiences to ensure that they have access to high quality content and learning experiences that meet their educational, civic, and career-readiness needs, including helping young people build the media literacy skills needed to navigate today’s complex media environment. CPB’s support for tween and teen audiences includes initiatives such as American Graduate and By/With/For Youth, PBS NewsHour Student Reporting Labs, and many local station projects.

CPB’s American Graduate Initiative

Building on its reputation as a trusted media provider and community convener, public media through the CPB-funded American Graduate initiative is focused on helping young people succeed in school, career, and life. The American Graduate initiative was designed to connect the mission and capacities of public media—its local stations and national organizations—to increase awareness, understanding and access to solutions.

Beginning in 2011, CPB and American Graduate partnered with Civic Enterprises and the Everyone Graduates Center at Johns Hopkins University on America’s Promise Alliance’s *Building a Grad Nation* to increase the high school graduation rate, especially among underserved students and students of color who have been disproportionately affected. In January 2019, Civic Enterprises analyzed the National Center for Education Statistics’ district-level graduation rates where CPB’s American Graduate initiative is active. The results were impressive. More than 88 percent of the communities in which public media stations have worked on the high school dropout crisis had an increase in their four-year graduation rate. Specifically, American Graduate communities had an average 9.7 percent increase in their graduation rate, compared with the national average of 5.5 percent. As students complete their schooling and enter an uncertain workforce, they will need support as they navigate educational opportunities and build in-demand skills to start their careers.

Through American Graduate, public media stations have been addressing the nation’s workforce skills gap by partnering with businesses, education, and workforce-related organizations; convening gatherings; creating content about the state of the workforce; highlighting career pathways; and telling stories of job opportunities and skills needed to meet local industry needs.

- Connecticut Public works with more than 50 businesses and local organizations to highlight workforce development issues within the state. In its “Path Forward” digital series, the station highlights stories of young talent and their career aspirations in the manufacturing, healthcare, and technology industries. The station also produced [CUTLINE: The State of](#)

[Work](#), which explored the fundamental ways work has — and has not — changed as a result of the global pandemic.

- Kentucky Educational Television (KET) created Workplace Essential Skills – an online, on-demand, instructional system utilizing videos, interactive learning tools and quizzes to guide learners to develop skills for high-demand careers and provide them with a completion certificate. Skills include instruction in reading, writing and math content, presented with real-life work examples and videos. KET has launched courses in Health Care, Manufacturing, Transportation/Logistics, Construction, Information Technology, Marketing, Sales & Service, Hospitality and Tourism. Recent evaluations of the Workplace Essential Skills program showed 97 percent of participants learned new skills from the content and 85 percent say the coursework helped them achieve goals.
- Nine PBS (St. Louis) conducted a panel discussion with local businesses, community college and school district leaders about the “State of the Workforce 2022 – The Pathway to Job Growth.”
- Idaho Public Television produced “[Journey to Education](#),” a digital series that raises awareness of different paths young adults can take to further their education and find success in their chosen career. In 2021, Idaho Public Television produced 26 digital stories promoting high-demand career pathways for youth. Partners include the State Board of Education, Idaho Department of Labor, Idaho Workforce Development Council, and Idaho Career and Technical Education.
- WXXI-TV in Rochester, NY, helps audiences explore career options by raising awareness of successful career pathway opportunities offered in the region. A sampling of local partners includes the New York State Education Department, Adult Literacy agencies, Finger Lakes STEM Hub, Finger Lakes Advanced Manufacturing Enterprise, Monroe Community College’s Economic and Workforce Development Center, Rochester Mini Makers Faire, the MAGIC Center at RIT and Workforce Development Boards. Last year, WXXI’s local journalism and podcasts explored local youth training programs, how to build a local pipeline for traditional trades, and the growing demand for careers in optics and healthcare.
- KUEN-TV (Utah Education Network) in Salt Lake City, aims to improve capacity for Utah learners to make well-informed decisions by reducing the stigma of technical education and working with local partners to address the skills gap. KUEN features online courses in partnership with Vegas PBS and WHRO in Norfolk, Virginia, to create career-focused interstitials and update its UtahFutures portal with job comparison capabilities. Local partners include the Governor’s Office of Economic Development, the State Department of Heritage and Arts, the Department of Workforce Services, the State Board of Education, and the GEAR UP program.
- Alaska Public Media (KAKM) brings awareness to the state of the workforce through a multiplatform promotion of Alaska’s unique culture and infrastructure by highlighting change-makers and solutions, and hosting community events focused on problem solving, innovation and skills gap training. Local partners include the Anchorage Economic

Development Corporation, the University of Alaska Workforce Programs, Cook Inlet Tribal Council and Best Beginnings.

- Alabama Public Television (APT) produces local content and partners with business, education, and workforce-related organizations to highlight the state of the workforce and career pathways. In 2021, APT partnered with the Alabama Association of School Boards on the “Road to Success” video content. Students participating in the contest create short videos about the experiences that inspire students to graduate fully prepared for any “road to success” they choose. Further, the station connects job seekers with public media resources through a needs assessment, provides information on job opportunities and skills required to meet local industry needs, and collects data for local and national impact measurement.
- For more than a decade, Vegas PBS has run a worker certification and job training center providing learners with access to hundreds of online instructor-led certification courses. These courses range from Cisco IT certifications to veterinary assistant to medical records technician to home energy audit inspector to paralegal assistant to pharmacy technician to supply chain warehouse manager to food service manager to alcoholic beverage server. During the pandemic, Vegas PBS developed virtual field trips to connect students and young adults with possible career opportunities. Local partners include the City of Las Vegas, CCSD Career and Technical Education, Las Vegas Chamber of Commerce, the Governor’s Office of Economic Development, and the United Way.
- WHRO in Hampton Roads, VA, has produced a social media series titled “[Work Like a Girl](#)” to create awareness of the great opportunities for young women in skilled careers. “Work like a Girl” Facebook Live sessions were also produced and included interviews with young women describing how they entered their careers. WHRO also created a series of online learning modules, Workplace Ready, which employers and schools can offer to help prepare those seeking to enter the workforce.
- GBH (Boston), with CPB funding support, produced a digital series, “Career Hacks” to support the emerging young workforce whose first experience in the workplace might be virtual. Younger job seekers and workers may have savvy technical skills but are not necessarily adept at presenting themselves and interacting in the workplace professionally. “Career Hacks” provides young people with accessible video resources to guide them through the unanticipated challenges of job searching, interviewing, and work.
- New Hampshire PBS partners with New Hampshire Department of Education, Bureau of Career Development, and others on the “I Build NH” initiative, which profiles local, in-demand, trade careers and the pathways to attain those jobs.
- New Hampshire Public Radio’s daily news talk show, *The Exchange*, explored how New Hampshire’s workforce shortage affects the economic and social fabric of life in the state, with a special broadcast series In Depth: New Hampshire’s Workforce Challenges.
- WQED’s (Pittsburgh, PA) “Future Jobs” initiative addresses the region’s changing workforce needs and highlights the training and education needed for local, in-demand jobs. The

initiative includes a 25-part digital series, four broadcast documentaries, and two virtual events.

- The Ohio stations' American Graduate collaborative (ideastream, CET, and Think TV) launched a series called "From Here to Career" featuring young people sharing their stories from school and training programs to quality employment. CET (Cincinnati) launched a series of shorts called "Finding Your Pathway" in aviation, electrical engineering, and advanced manufacturing in Cincinnati.
- The SCETV (South Carolina) series "Let's Go! CAREERS" introduces students to the work environment through career profiles and 360 videos, especially in industries that need skilled workers.
- KENW-TV partners with New Mexico Workforce Connection to broadcast "Employment Opportunities," a daily two-minute public service broadcast announcement of job openings in the broadcast area.

American Graduate Helps Close the Skills Gap and Directs Teens to Local Resources

As the examples above illustrate, CPB's American Graduate initiative responded to the nation's need for a skilled workforce by starting to raise awareness about the skills gap, and the essential education and training needed for the high-demand careers now and in the future. In 2020, as the job and education market continued to change, and the COVID-19 pandemic disrupted classroom education and the job market, American Graduate focused on helping young people face this difficult environment and pursue their educational and employment goals.

With CPB support, WNET (New York) performed research with workforce experts, business leaders, educators, and young people to determine effective strategies for delivering engaging, actionable content to young people about career opportunities in their communities and how best to connect them with training and a clear path to a fulfilling career. American Graduate: Jobs Explained, the newest phase of American Graduate, will launch in 2023. CPB will provide grant support to WNET and 10 stations around the country to create 3,000 short videos for distribution on social media platforms. These informative and engaging videos will focus on in-demand careers in industries such as manufacturing, healthcare, green jobs, trades, information technology, and hospitality—some of the fastest-growing and most needed jobs in today's economy. A website will provide related career development resources and industry-specific information.

By/With/For Youth: Inspiring Next Generation Public Media Audiences

In 2020, CPB engaged the Joan Ganz Cooney Center at Sesame Workshop to help public media identify ways to connect with youth between the ages of 8 and 18. This project, called By/With/For Youth: Inspiring Next Generation Public Media Audiences, was designed to do two things: provide an understanding of how youth are using media today; and to identify ways in which public media can be a platform to meet tweens' and teens' educational, civic, and career-readiness needs. The project initially included interviews and strategic conversations with youth, stations, and programming leaders; and the development of a white paper to chart a path forward.

In May 2021, the Joan Ganz Cooney Center released the white paper, [The Missing Middle: Reimagining a Future for Tweens, Teens, and Public Media](#). The paper reflects the input of media producers, stations, researchers, and young people to help provide public media with a detailed understanding how youth use media today, as well as how to engage and build an audience of tweens and teens. CPB built upon this work by providing funding to stations and producers to test out models for producing content “by, with and for” youth. However, the demand for funding to develop educational content by, with, and for teens and tweens exceeds existing financial resources. In 2022, more than 40 stations applied for content creation support, but there were funds available to award only 12 station grants. The 12 funded stations along with their project focus are:

- KBTC-TV (Tacoma, WA) “Ability Awareness,” a series of short videos were produced with neurodiverse youth and youth with disabilities, addressing life skills needed for transitioning to the workplace and independent living.
- KWMR community radio (Point Reyes Station, CA) produced a pilot radio show, “Indigenous YOUth Nation,” made by and for Native youth, with support from native media professionals. The pilot will be broadcast via Native Voice One: The Native American Radio Network and PRX.
- South Carolina ETV “Conversations with Crescent” will be an animated educational series featuring and co-developed with Black high school girls.
- WSHU (Westport, CT) “Higher Ground Season 2,” an eight-episode podcast on climate science, was co-produced with eighth graders in Bridgeport, CT.
- WFPL (Louisville, KY) “Engaging Youth in Local Civic News” included youth voices in the award-winning talk show In Conversation.
- WUNC North Carolina Public Radio (Chapel Hill, NC) “LaboraStory” students at a local North Carolina high school produced issue-driven PSAs that aim to drive change in their schools and community.
- Vegas PBS (Las Vegas, NV) “In Our Opinion” is a student-created, student-hosted, student-led, and social-media-driven show spotlighting weekly current affairs from a youth perspective that will be a featured segment in local programming.
- WBUR (Boston, MA) “WBUR Youth Takeover” invited Greater Boston youth to participate in a series of live events on issues that matter to young people today; these conversations were edited and broadcast as segments on Morning Edition.
- Twin Cities PBS (St. Paul, MN) HYPE 2.0 trained BIPOC students to craft their own narratives by producing their own short videos.

- Mississippi Public Broadcasting “MPB Student Council” tapped students across the state to participate in storytelling workshops and produce a podcast series about social issues that affect them.
- WQED (Pittsburgh, PA) “Building Bridges and Bridging the Gap” incorporated Steeltown Film Academy, recently acquired by WQED, to host two Learning Labs, in which youth media makers and adult producers collaborated to create master classes with a youth perspective.
- The WNET Group (New York, NY) “Youth Collective: The Amplify Series” commissioned digital video content from five Gen Z creators to feature on the station’s Youth Collective social media channels with mini grants to foster young, diverse talent.

PBS NewsHour Student Reporting Labs

The long-running PBS NewsHour Student Reporting Labs (SRL) is a national youth journalism program that trains high school students across the country to produce and tell the stories that are important in their communities, through their eyes and from their perspectives. SRL operates local labs at 81 Title 1 schools and 104 schools that are either Title 1 or low-income schools (over 35 percent free and reduced-price lunch). Educators who set up Labs in their schools use Storymaker, a learning platform that houses projects, lesson plans, storytelling resources and tutorials to help them guide their journalism students. Educators also rely heavily on mentorships with public broadcasters within their communities. An annual SRL Academy and Teacher Workshop, held separately, brings together student journalists and educators for intensive weeks of learning that revolve around student journalism. SRL reaches 4,000 students per year and has reached more than 30,000 students since 2009. Student-produced content has appeared on more than 50 local public media station social, digital, and broadcast platforms, and over 100 stories produced by and with students have aired on national PBS NewsHour evening broadcasts. SRL also produces the “On Our Minds” podcast, a student-hoisted podcast about teen mental health.

Local Stations Engaging with Youth to Gain Skills and Knowledge

Local station examples of services to tweens and teens include programs that teach young people about media production, build their media literacy skills, and provide a platform for youth voices to reach public media’s broad audience:

- KQED’s Above the Noise, the only PBS Digital Studios series produced specifically for a middle- and high-school audience, helps students learn about both sides of debatable, trending topics. Each episode models how to ask thoughtful questions, consider solutions, and put forward an idea backed with evidence. Through KQED’s classroom platform, KQED Learn, Above the Noise is used in California classrooms as the basis for assignments that have students investigate topics, consider evidence, and present their findings by producing their own media. KQED also hosts a series of Youth Media Challenges, in which students across more than 40 states have created thousands of short media pieces for an online showcase. KQED also works with students in the Bay Area to produce the station’s annual Youth Takeover, in which content produced by and with students are heard by more than 1.6 million listeners on broadcast and digital platforms. KQED also created KQED Teach, an online professional development learning platform that supports educators’ growing media

literacy needs by helping them develop the media skills necessary to bring media production to their learning environments. The courses, offered to teachers across the country are free, self-paced, and instructor-led. They come with certifications that can be used for required teacher professional development hours. KQED and PBS also partnered to create the PBS Media Literacy Educator Certification program, which certifies PreK-12 teachers to support students' media literacy knowledge and skills.

- WFDD's Radio 101 program at a local high school in Winston-Salem, NC, is a yearly for-credit, honors level class that teaches students how to produce audio content. In 2021, student reporters conducted research, interviews, and local surveys to develop *Dispatches From Within*, a series focused on some of the biggest issues affecting teen mental health including a lack of equitable access to resources, perceived pressures from society, perceptions of self-worth, and substance use. The series received a Regional Edward R. Murrow Award for Excellence in Innovation, among other acknowledgements.
- Northeast Indiana Public Radio's "Next Generation Media" program provides internships and educational experiences to high school and college students who are interested in journalism and media production. In addition to creating short news stories and full-length features, students also help develop podcasts, which have more than 6,000 total downloads.
- KUOW's (Seattle) RadioActive Youth Media is a journalism and audio storytelling program for young people. KUOW has served more than 6,000 youth through this program, giving them access to the skills, community, and institutional resources to spur their growth as media makers.
- Public radio station KALW (San Francisco), hosts "tbh" a podcast that looks at the world through the eyes of high schoolers. Made by, about, and for high schoolers, the podcast is produced as part of KALW's Summer High School Podcasting Institute.
- Austin PBS's "Look Up!" is a media literacy program, designed by high school students with guidance from Austin PBS, focused on teens and tweens' media habits, and how to move from consumption to analysis, curation, and creation.
- KXCI Community Radio (Tucson) hosts the Youth Broadcasting Workshop, a free week-long camp for tweens and teens in Southern Arizona to learn about media curation and broadcast, including an introduction to using broadcast equipment, creating music sets, reading station announcements, and talking with listeners about the music they love.
- WXPR Public Radio's (Rhinelander, WI) Student Storytellers project partners with local school districts to host programming that highlights the voices of young people in the community.
- KBDI's (Denver) Generation G.R.I.T is a journalism series discussing hard-hitting topics from the firsthand perspective of today's youth with a panel of topical experts and representatives from Colorado nonprofit organizations.

Public media's service to tweens and teens also includes programs related to career-readiness and job skills:

- In Bowling Green, KY, WKU Public Broadcasting, in partnership with the Western Kentucky University Suzanne Vitale Clinical Education Complex, established the David Brinkley Student Employment Fellowship Program for WKU students with autism spectrum disorder (ASD). Since 2018, 13 students with ASD have been hired by WKU public broadcasting and have participated in and contributed to multiple pieces of media content. CPB funding also provides WKU Public Broadcasting with an opportunity to learn from the students' neuro-diverse perspectives on how to generate content for and by individuals with ASD. Students and staff created a 4-part podcast series that discusses how young adults with autism consume media. WKU has also offered up their experience and insights to fellow public broadcasters in order to help them improve their own neurodiversity efforts.
- In Philadelphia, WHYY's Pathways to Careers offers specialized training programs for students to help them advance their media skills and learn how to market themselves as freelancers. The summer program, building on a WHYY Media Labs pilot project, allows youth to put their media skills directly into action as they pitch work, get feedback on drafts and rough cuts, and ultimately see pieces published through the media organizations with which WHYY works. WHYY provided the students with equipment including cameras, microphones, and tripods, which the students can keep, helping them launch their own freelance businesses.
- Nine PBS in St. Louis, working with the Regional Youth Employment Coalition, created a Financial Literacy Guide complete with educational resources to help young adults gain the skills and knowledge to make informed and effective financial decisions.
- WKAR's (Lansing, MI) "Curious About Careers" is a program for tween audiences that puts curious kid reporters to work exploring careers with women working in STEM-related fields, ranging from airline pilots to firefighters and more. Curious About Careers has received two Michigan Emmy awards for children/youth content.
- PBS Reno's "STEM Works Digital Shorts" are engaging short videos for 9–17-year-old students, focused on STEM careers available in northern Nevada. Working with area businesses, PBS Reno highlights employees including women, Spanish-speaking, and people of color, showcasing a variety of voices in STEM fields.
- CET-Think TV's (Cincinnati and Dayton, OH), "Engineering Your Future" program features real stories from young professionals about in-demand engineering careers, through digital platforms including PBS LearningMedia and YouTube.

Public media's service to young people also includes programs related to local history, community culture, and civic education:

- PBS Wisconsin’s “Wisconsin Hometown Stories Youth Media” project works with high school students in Wisconsin to produce local history content and learn about their local communities.
- WOUB’s (Athens, OH) Our Ohio High School Documentary Film Festival challenges high school students to learn about independent documentary film, Appalachian cultural identity, media literacy, and multimedia storytelling. WOUB worked with more than 100 students at 5 high schools over the course of the school year, resulting in a film festival with 34 films produced by students.
- KSPS’s (Spokane) Civics Bowl is a televised civics knowledge tournament for high school students. Teams of students from the Spokane area answer questions about national, state, local, and tribal civics, and government. The Civics Bowl is hosted in partnership with the League of Women Voters of the Spokane Area.
- Cincinnati Public Radio’s “Democracy & Me” project is a program to help high school students understand the role journalism plays in our democracy, with a curriculum for teachers and a student-led podcast called Democracy & Z.
- KET’s (Kentucky) longstanding News Quiz program for middle school students is a weekly, current events show for students, which brings important stories to young people in an easy-to-understand format, including news from Kentucky, the U.S., and the world.

Other public media programs for tweens and teens respond to important supplemental learning needs of schools and educators:

- OETA’s (Tulsa) Art Club is a media-based program for middle school students. Working with schools and educators, Art Club provides opportunities to learn about art in connection with OETA’s award-winning program “Gallery America.”
- Detroit Public Television’s Michigan Learning Channel has a program called “Extra Credit,” which targets middle school students and features a cast of teens from across Michigan who host and help produce the content. Extra Credit includes short, interactive lessons around creative writing, math, fitness, and art.
- Georgia Public Broadcasting’s “Hope Givers” program is an Emmy award-winning series spotlighting hope and resilience, aligned with health education standards for students in grades 6-12. Showcasing real stories, animated shorts, student films, and musical guests from Atlanta’s music industry, “Hope Givers” explores important topics including mental health, addiction, suicide prevention, and more.

National and Local Services for Schools and Educators

From its earliest days, public media has focused on creating and delivering high quality educational content. From educational programming on broadcast, taped lectures for instructional purposes, closed circuit educational television direct to the classroom, supplemental educational content on video cassettes, CD-ROMS, and DVDs, public media has been delivering

educational content for decades. Today, digital technology allows educators to find and use content to provide engaging, effective instruction. Increasingly, school systems and individual educators turn to educational technology tools to help them teach difficult topics and tackle the many standards they must cover in a school year.

At the national level, PBS LearningMedia is a free digital learning website that supports teachers and helps students learn and understand complex concepts through engaging media, and contains more than 40,000 educational media resources, including videos, learning games, interactives, self-directed lesson plans, audio, and primary source materials. Since 2012, CPB has provided funding to support content and the digital infrastructure of PBS LearningMedia, which serves more than 1.5 million users each month. The site includes content from PBS series like *NOVA*, *FRONTLINE*, and *American Experience*, as well as from national partner organizations including the National Archives, and from local stations.

Recent survey research from GBH (Boston) found that 91 percent of history and civics teachers use video clips in their classroom multiple times each month. In FY 2021, CPB funded GBH to create a new collection of U.S. History resources for PBS LearningMedia that emphasizes critical thinking skills. The U.S. History Collection on PBS LearningMedia launched in fall 2022 and spans 16 eras of U.S. History from Pre-Colonial America to the 21st century. It offers self-paced lessons, digital maps, timelines, interactive images, teaching tips, and discussion questions. The collection contains content from local stations and PBS series including *American Experience*, Ken Burns documentaries, *FRONTLINE*, and *American Masters*, aligned to topics and themes covered in most standard middle and high school U.S. history classes. CPB is planning new investments in the creation of educational content and supplemental resources for educators that are focused on civics and media literacy to help America's youth better understand democracy, its institutions, and norms, and be able to think critically as citizens.

During the pandemic, math teachers expressed a need for video-based digital math lessons that are easy to use both virtually and in the classroom. Responding to that need, and with CPB funding, PBS LearningMedia increased its offerings of interactive math resources, teacher-presented video lessons, and assignable student activities. Today, these resources include GBH's Math at the Core collection, which includes nearly 400 engaging videos, interactive media, and integrated activities, designed for students in grades 5-8, and Illustrative Mathematics, which is based on 96 teacher-led video lessons for students in grades 6-8 that were developed by the Louisiana Department of Education and first broadcast by Louisiana Public Broadcasting.

More than 95 percent of all local public television stations leverage PBS LearningMedia as a turnkey educational service by featuring this resource on station websites, offering local professional development to teachers in how to use the media resources in the classroom and more, underscoring their significant role as community builders and local leaders in education. This locally driven approach to delivering standards-aligned, digital content for classroom use has served as a best practice for states and educators wanting to tailor content to the unique learning needs of their students.

By providing local school and educators with the tools and training they need to integrate educational media into classroom instruction effectively, public television stations have a direct impact on teacher and student success.

Public media also works with homeschoolers across the country to help meet their specific needs and educational goals of each student. Federal funding through CPB grants empowers stations to create solutions and reach students with engaging educational content and experiences.

Providing high quality educational content to underserved communities is central to public media's mission. While schools have reopened for in-person learning, the educational materials and resources created by public media in response to the COVID-19 pandemic remain relevant. In response to the pandemic's impact on our education system, public media stations in all 50 states leveraged investments in public media content, services, and technology to offer educational resources for students, families, and teachers. This was especially valuable for students who do not have reliable access to technology or broadband Internet.

Stations, often partnering with local and state education agencies, adjusted their broadcast programming schedules to offer curriculum-aligned, grade-specific blocks of educational public media content. These efforts have built on public media's investments in research-driven content in new and innovative ways to increase equity and support the learning goals of teachers and districts across the country.

With the requested increase in CPB's FY 2024/2026 funding, stations could expand educational resources as well as their services to rural communities. Current examples of stations' educational services include:

- Georgia Public Broadcasting's Georgia Studies Digital Textbook teaches state history, culture, and geography in the context of American history and government. The book is updated regularly to make sure the content is relevant and aligned to the most recent Georgia Performance Standards. To complement the digital book, GPB offers Georgia Studies videos and primary source materials, 30 virtual field trips and created "Race Through Time" – an online history adventure game aligned to Georgia Standards of Excellence for 8th-grade social studies. In addition, GPB's Live Explorations is designed to bring interactive learning experiences to classrooms across the state, especially underserved areas where students are not able to take field trips. Live Explorations has allowed students to visit peanut farms, Gray's Reef National Marine Sanctuary, Okefenokee Swamp, the Atlanta Symphony, and Georgia Tech's Innovation Studio.
- PBS Wisconsin's K-12 multimedia educational content connects to Wisconsin's academic standards, spans all curricular areas, and is vetted by the state's educators. "Meet the Lab" helps students relate to people in science careers and learn about the real-world problems that research works to solve. "Wisconsin Biographies" connects children in grades 3-8 with figures from Wisconsin's past and "Jo Wilder and the Capitol Case" is an adventure game for children in grades 3 through 6 that engages students in critical thinking and inquiry about Wisconsin state history. Wisconsin PBS also partners with the Wisconsin Department of Public Instruction and Wisconsin Indian Education Association to produce a collection of

resources and authentic educational materials for teaching about the American Indian Nations of Wisconsin. These resources assist educators in fulfilling the statutory requirement that all school districts provide instruction in the history, culture, and tribal sovereignty of the American Indian nations in the state.

- Alabama Public Television’s Yellowhammer History Hunt is a treasure hunt through Alabama’s past, exploring the places and people that define Alabama today, from archeological sites to airfields. This digital series is aligned with Alabama State Department of Education standards for 4th graders learning about state history.
- PBS North Carolina’s SciNC produces and distributes engaging and educational STEM content – on air, online, and in person. The project aims to inspire and educate the next generation of scientists with originally produced, interactive, free digital lesson plans aligned with elementary and middle school science standards.
- Iowa PBS offers STEM teacher externships to Iowa teachers who work with educational media producers. With CPB support, Iowa PBS created a series of 200+ media-based instructional resources about local science phenomena for use in Iowa classrooms, with an emphasis on science phenomena that represent concepts that are relevant or unique to Iowa. The station has created a website whose goal is to “create, curate, collect, and share a growing collection of user-generated, media-based, standards-aligned science phenomena resources for use in Iowa” elementary, middle, and high school classrooms. Iowa PBS continues, via the website, to support teachers’ implementation of phenomena-based and place-based teaching practices in order to engage students in STEM and science education.
- Nine PBS’s (St. Louis) “Drawn In,” is a literacy short-form series, website, and local educational engagement program that leverages children’s enthusiasm for comic books to get them excited about reading and building essential literacy skills that will help them succeed in school. With support from CPB, Drawn In premiered in fall 2022 on digital platforms and on broadcast.
- Louisville Public Media’s (WFPL) “The Music Box” podcast is aimed at tweens, explores fundamental music concepts, and is hosted by two local music educators. Each episode gets listeners involved in making music.
- Michigan public television stations, in coordination with Michigan Department of Education and local education associations, support the [Michigan Learning Channel](#), a statewide public television partnership offering instructional content to support the education of students and to provide alternative resources for families and teachers. The weekly calendar of on-demand, educational content and resources can be used at home or in the classroom. All the content is free to school districts and parents.
- Arkansas PBS, building on the success of the first season, is creating Season 2 of “Rise and Shine,” a six-week educational program designed to boost summer learning and help elementary school students retain academic learning targets. Leading these engaging lessons will be Arkansas Teachers of The Year. Students will learn by visiting more than 30

locations throughout the state, including the Arkansas Travelers, Arkansas 4-H Center, Arkansas State Capitol, Arkansas Railroad Museum, Bull Shoals Caverns, and Petit Jean State Park.

- For the last three summers, CAMP TV, produced by The WNET Group (New York) with CPB support, premiered a daily public television series for elementary school children that brought the day camp experience to homes nationwide. Episodes featured content from nationally recognized cultural and educational organizations such as the Guggenheim Museum, Carnegie Hall, National Dance Institute, NASA, and local organizations in partnership with stations. The series helped children keep learning through the summer months. In 2022, WNET, via CPB funding, provided grants to 10 public television stations to help them support key local literacy initiatives. The 10 stations (East Tennessee PBS, WFSU, Prairie Public Broadcasting, WHUT, WPBS, Rhode Island PBS, WUCF, Valley PBS, WKNO, and KERA) produced *Tell Me A Story* segments to be included in the nationally broadcast episodes, featuring a young, local reader, sharing a favorite story.
- Montana PBS covers 95 percent of the state’s population and airs educational children’s content 24/7. The station provides educational technology access through workshops and community events with the Montana PBS Education Mobile Lab. Equipped with iPads and Chromebooks, the Mobile Lab offers access to educators, families, and community members to explore PBS KIDS and PBS LearningMedia. The station also provides professional development for rural teachers to help integrate education technology into the classroom.
- Kansas City PBS’s Black & Veatch Mentoring program has been in place for 8 years, mentoring more than 5,000 5th graders in 85 elementary schools in the Kansas City MO metropolitan area. The program brings engineers into classrooms, focusing on electricity, water, and structural engineering topics.
- WVIA’s (Scranton, PA) “Careers That Work” program was developed with the Charles B. Degenstein Foundation and provides media and curricular resources focused on preparing middle and high school students for well-paying jobs that meet the growing employment needs of the Scranton region.

Moreover, every day, local public radio stations offer listeners the opportunity to discover, learn about and enjoy new music selections, genres, and artists—including local musicians, emerging artists, and regional genres. These public radio music stations uplift local culture, arts, and artists not featured on national platforms across classical, jazz, blues, Americana, bluegrass, urban alternative, and regional genres. Across the United States, 697 public radio stations, reaching 14.9 million listeners weekly, feature music as a primary or significant part of their formats. These stations offer interviews and performances, classroom music education, instrument donation drives, and other educational and cultural activities in their communities.

Public radio music supports noncommercial music, local artists, musical discovery and preservation, and the local music economy while also fulfilling its unique mission of providing community service, education, and culture. On the third annual Public Radio Music Day, more

than 85 noncommercial stations from 36 states showcased their broad collection of music styles and regional genres.

Serving Communities Diverse in Race, Heritage, Gender, and Geography

In the words of the Public Broadcasting Act, one of public broadcasting's greatest priorities is to address “the needs of unserved and underserved audiences, particularly children and minorities.” CPB’s commitment and funding for diverse filmmakers and storytellers spans decades and has resulted in content that educates, informs, and inspires mutual understanding and respect. One way that CPB meets the needs of diverse communities is by providing funds to five entities that make up the National Multicultural Alliance (NMCA): Center for Asian American Media (CAAM), Latino Public Broadcasting (LPB), Black Public Media (BPM), Pacific Islanders in Communications (PIC) and Vision Maker Media (VMM). CPB’s support helps these organizations provide much-needed content about diverse communities, created by diverse filmmakers, to the public television system and viewers across the country. CPB further supports other producers providing unique programming for radio listeners. Please see Appendix E for more highlights on how public media is serving diverse communities.

CPB support to local public media stations allows stations to elevate the diverse voices of their communities through inclusive content and engagement. CPB provided initial funding for the expansion of [Move to Include](#), a successful initiative developed by WXXI and the Golisano Foundation in Rochester, NY, that promotes inclusion in all facets of life for people with intellectual and physical disabilities. Five public media stations —WFYI (Indianapolis, IN), OPB (Oregon), WGPU (Fort Myers, FL), WCNY (Syracuse, NY) and Iowa PBS (Iowa)—joined WXXI in this initiative focused on the needs of people with disabilities. The stations all produced and curated content to encourage community awareness and dialogue about disability issues, including educational resources to help educators and parents support the success of children with disabilities in the classroom, distributed through PBS LearningMedia. This work was informed by stations’ relationships with local disability communities and provided a platform for people with disabilities to tell their own stories. As a result of the CPB funded work to establish a scalable model for Move to Include, in fall 2022, WXXI announced a new grant from the Golisano Foundation that will allow them to expand this important work to up to 40 additional stations and communities.

In addition, public media stations host reading services for the visually impaired and print challenged. Examples include:

- In Jacksonville, FL, WJCT’s Radio Reading Service provides individuals in Northeast Florida and Southeast Georgia who are visually impaired and print challenged with commercial-free readings of local and national newspapers, magazines, books, and more, 24 hours a day, seven days a week.
- Kentucky public radio stations provide content, staff, and technical support free of charge to the [Central Kentucky Radio Eye](#), a non-profit reading service that serves more than 9,000 blind and physically disabled listeners statewide. Radio Eye airs a locally produced broadcast

in which volunteers read local, state, and regional newspapers and magazines. The service also broadcasts health and exercise programs.

- Kansas University’s “The Audio-Reader Network” is a reading and information service broadcast by public radio stations to blind, visually impaired, and print challenged individuals in Kansas and western Missouri. Service volunteers read daily newspapers, magazines, and best-selling books on the air and online, 24 hours a day. Audio-Reader also offers automated newspaper readings by telephone. Services are provided free of charge to anyone unable to read printed material.
- Vegas PBS (Las Vegas) hosts and maintains the Described and Captioned Media Program, a statewide collection of media programs and services for deaf, hard-of-hearing, blind, or visually impaired students beyond the closed-captioned and audio-described programs broadcast on public media channels.
- Sun Sounds of Arizona, a service of KBAQ and KJZZ, provides audio access to print information to people who cannot read or hold print material due to a disability. Sun Sounds broadcasts 24/7 the reading of more than 200 local and national publications by trained volunteers from studios in Tempe, Flagstaff, and Tucson.

CPB provides Community Service Grants to 147 minority public radio stations and additional support for these stations through funding to Native Public Media and other organizations that help supplement station capacity. These organizations assist stations with fundraising, programming, and other efforts to enhance public service to diverse communities. Funding for these services provides needed capacity to stations operating in unique and challenging environments. For example, in Native American communities, CPB provides community service grants to 73 local public radio stations that transmit tribal culture and languages, electoral information, health and economic news, and serve as emergency lifelines. Tribal lands are among the most remote and least connected areas in the nation. Without CPB’s support for these stations, many Americans would lack access to information and basic educational services.

To foster an inclusive and diverse workforce and on-air talent, over the years CPB has funded projects such as:

- GBH’s Next Generation Leadership Program, the Firelight Documentary Lab for diverse and emerging media makers, and the Jacquie Jones Memorial Scholarship Fund to support media projects created by diverse filmmakers.
- WNYC held several “Werk It” podcast festivals, which aimed to increase the number of female audio hosts in public radio.
- The Public Media Village at the National Association of Black Journalists and Unity Conferences to recruit journalists of color into public media.

- Association for Independents in Radio’s (AIR) mentorships, fellowships, seminars, and New Voices scholarships, which connect early-career and professional content creators to professional development opportunities.
- Public media participation in industry conferences such as the National Association of Latino Independent Producers (NALIP) Media Summit and AFI Docs, which bring together diverse content creators and industry leaders to explore trends in media and filmmaking.

To attract diverse audiences to public media, CPB supports the development of innovative content and formats including:

- **Urban Alternative Public Radio.** In 2015, CPB began supporting development of a new music format that would be built by and for a new, younger, multicultural generation of public radio listeners. The new format specifically targets an audience between the ages of 18 and 44 and build an innovative service connecting urban audiences through music and community engagement. Grounded in research, the format, called the Urban Alternative, mixes music and information to meet the interests of millennials and Generation X. CPB supported the launch of this format in Denver at KUVO (The Drop) and in Norfolk at WNSB (Hot 91) in 2018, and in Houston at KTSU (The Vibe) in 2020. In 2021, CPB awarded grants totaling \$1.3 million for three public radio stations to implement the Urban Alternative format. Radio Milwaukee launched “HYFIN,” Minnesota Public Radio launched “Carbon Sound,” and WJSU (Mississippi) at Jackson State University (HBCU) launched “The Sipp.” CPB is in the process of identifying new Urban Alternative stations and anticipates new grant announcements in spring 2023.
- **Audio content for young and diverse audiences.** Latinos make up nearly half of the Los Angeles region. With CPB support, Southern California Public Radio (SCPR) is developing new ways to reach younger, Latino audiences by increasing Latino on-air hosts, producers, and production staff. Seventy-one percent of LAist Studios podcast hosts and 69 percent of its podcast voices are from diverse communities. There were 4.6 million downloads of the LAist podcasts created under the CPB grant. LAist Studios, SCPR's podcast development and production division, is empowering up-and-coming content creators to produce innovative, on-demand content and engage audiences seeking connection, information, and entertainment.
- ***Code Switch*,** NPR’s signature podcast on race and identity, is expanding its presence on the radio, through live and virtual events and on social media with a \$600,000 grant from CPB in April 2022. With the addition of a new host and a senior editor, the *Code Switch* team is increasing its production of short, news pieces featured on NPR’s flagship news programs, as well as longer features written and produced by influential journalists and scholars, member station contributors, and *Code Switch* fellows. NPR has offered *Code Switch* as a public radio show since 2021. It is now carried by 222 stations with an average weekly broadcast listenership of 652,000.
- **IndiJ Public Media,** an independent non-profit news organization that owns ICT, formerly known as Indian Country Today, received a \$500,000 grant from CPB in June 2022. The

two-year grant supports “ICT Newscast with Aliyah Chavez,” the go-to source of trusted news and information by, for, and about Native Americans, which is carried daily by 40 public television stations across the country.

CPB’s television programming funds also support the work of an independent television service as provided for in the Public Telecommunications Act of 1988. With this funding, the Independent Television Service (ITVS) provides independent producers with financial, production, and promotional support for their projects which, in turn, provides non-fiction broadcast and digital programming to the public media system. ITVS curates the primetime broadcast series *Independent Lens*, public television's largest showcase of original documentary films, and expands the documentaries' impact through targeted engagement strategies. In fall of 2022, CPB finalized a multi-year funding contract with ITVS, providing the organization a \$5,824,667 increase over three years.

Strengthening our Civil Society through Content and Journalism

At a time when trust in institutions continues to decline and political polarization and the spread of misinformation and disinformation are increasing, public media continues to be America’s most trusted institution for news and educational programming. Together, public media is working to strengthen our democracy through content that inspires lifelong learning and helps Americans understand and participate in our civil society. CPB has made a long-term commitment to this effort — over the past 15 years, working with PBS, NPR and public television and radio stations, CPB has invested more than \$150 million to increase the capacity of local and national newsrooms, and support international journalism.

In 2022, public media became involved in a new initiative called “More Perfect.” Partners include The Partnership for American Democracy (PFAD), the American Academy of Arts and Sciences, the University of Virginia’s Karsh Institute for Democracy, and eight presidential centers, libraries, and foundations, all of which are seeking ways to strengthen and renew American democracy as we approach 2026, the 250th anniversary of the nation’s birth.

As part of this initiative, CPB awarded the America Amplified engagement journalism initiative an additional \$375,000 to help public media stations across the country ensure that American citizens had the facts they needed to participate in local, state, and Congressional elections last fall. The additional support to America Amplified provided resources and editorial guidance for participating stations to help them develop Frequently Asked Questions about the latest voter registration procedures, deadlines for absentee ballots, and other vital, basic information on voting. Further, it enabled America Amplified to provide basic voting information in at least 25 states for the 2022 mid-term elections and will serve as a pilot for a 2024 Election Engagement initiative aimed at helping Americans in all 50 states understand how to cast their votes and what’s on the ballot in the 2024 election.

In addition, building on the success of the CPB-funded “1A Across America” in 2020, which established strong editorial relationships with station partners and elevated local journalism through compelling content, community engagement, and live broadcasts for a national audience, in 2022, CPB provided a \$750,000 grant for “1A Remaking America.” The grant supports

focused coverage on the growing political divide throughout the country. The series examines critical concerns around political polarization, the dissemination of misinformation, and public media's role in restoring trust in public institutions. Station partners for the Remaking America initiative are KMUW/Wichita, KS; KUNC/Greeley, CO; KUT/Austin, TX; KVPR/Fresno, CA; WBHM/Birmingham, AL; and WFPL/Louisville, KY.

In the summer of 2021, recognizing station efforts to provide news and public affairs coverage of state government, CPB commissioned a first-of-its-kind station survey to better understand the breadth and depth of this coverage in public media. The survey found that public media stations in all 50 states provide original, weekly news and information about statehouse issues during legislative sessions.

Informed by coverage gaps and opportunities identified in the subsequent report on State Government Coverage in Public Media, CPB published an RFP seeking innovative statewide news collaborations that increase the coverage and reach of reporting on state government politics and policy. This effort will encourage station content partnerships that strengthen the local news ecosystem, with a focus on sustaining this increased reporting capacity over the long-term. On January 18, 2023, CPB received 20 proposals for state government coverage from more than 40 public radio and television stations in 19 states, totaling over \$6.5 million in requested funds. Notably, eight proposals involved requests for resources to support Spanish language content.

In addition to supporting local journalism, CPB supports many of the major public media news producers, including *PBS NewsHour*, *FRONTLINE*, *Washington Week*, *ICT News*, *Native National News* and NPR. The exceptional journalism that public media provides requires immense and steady financial support. CPB's FY 2024/2026 request will help increase the capacity of stations and national organizations to produce local, state, regional, national, and international journalism.

Local and Regional Journalism Collaborations

Today, the challenges we face as a nation require both innovative thinking and application as well as effective collaboration. CPB funding is a driving force in the growth and innovation of public media journalism. With the reduced capacity of local newspapers and the diminished footprint of commercial broadcast journalism, there is a widely recognized gap in local reporting and editorial standards. Public media is stepping up to fill this critical civic information gap. Public television and radio stations currently employ approximately 4,150 journalists – an increase of 1,380 journalists between 2010 and 2020.

With a \$575 million appropriation, CPB would increase the capacity of public radio and television stations to create local, fact-based, original journalism by supporting collaborations among public media stations. The purposes of these collaborations are twofold: to marshal resources of small and remote stations in ways that improve coverage and strengthen relationships between public media stations; and to create a new focus on station-selected, under-reported news topics. CPB believes that encouraging stations to produce news coverage collaboratively strengthens public media's position as a trusted source of fact-based journalism.

When news organizations pool resources, share lessons learned, and work together on in-depth and time-intensive projects, the result is stronger than the sum of its parts.

CPB continues to see the benefits of its two-year partnership with Report for America (RFA). In 2021, CPB provided funding to support 10 new full-time local reporters at 10 public radio stations. Launched in 2017 in response to the crisis in local news, RFA matches journalists with news organizations that want to address local coverage gaps. The 10 public media stations receive the benefit of RFA’s salary contributions as well as training and editorial support, core performance and excellence guidance, and local sustainability and fundraising resources, along with other grant management and support services. The stations funded through the partnership, most serving communities in rural and small markets where more reporters are needed, are: KUCB (Unalaska, AK); Marfa Public Radio (Marfa, TX); KCAW (Sitka, AK); WFAE (Charlotte, NC); WITF (Harrisburg, PA); WPLN (Nashville, TN); WSKG (Binghamton, NY); WUFT (Gainesville, FL); WYSO (Yellow Springs, OH); and Yellowstone Public Radio (Billings, MT).

A February 2019 Knight Commission Report on Trust, Media and Democracy recognizes public media’s successful role in national-local journalism. It stated: “These regional collaborations among news entities in the public broadcasting field are valuable. It is now time to bring the learning from the current regional-local initiatives to an alliance for national-local collaborations. By partnering national and local public broadcasters, this initiative would enhance the public broadcasting model by further expanding local news coverage and by giving national organizations greater ability to cover local aspects of larger stories.”⁹

Through years of strategic investments, CPB has laid the groundwork for a network of local and regional public media news organizations that, in partnership with national producers, strengthens public media’s role as a trusted news source. Leveraging public media stations’ local ownership as a foundation for nationwide collaborations, CPB has invested more than \$44 million since 2009 to help launch 41 local, regional, and single-topic collaborations as well as joint regional newsroom operations. These partnerships connect 150 public media stations in 42 states, providing the basis for a vibrant multimedia network of journalism.

By allowing public radio and television stations to better coordinate and share their reporting expertise and resources, stations can undertake more ambitious journalism projects in multimedia formats. The collaborations also contribute stories to national public media programs such as *PBS NewsHour* and, in 2021, 110 stations contributed more than 12 percent of the stories on NPR’s *Morning Edition*, *All Things Considered*, and *Weekend Edition*. The percentage of station stories on NPR’s leading news magazines as well as the total number has increased every year since 2016—from 1,129 stories in 2016 to 1,490 stories in 2021.

The collaborations include:

- [Ohio Valley ReSource](#) – Six public media stations in Kentucky and Ohio, along with the non-profit news organization Mountain State Spotlight in West Virginia, cover the

⁹ Knight Commission on Trust, Media and Democracy, *Crisis in Democracy: Renewing Trust in America*, Washington, D.C.: The Aspen Institute, February 2019.

economy, energy, environment, agriculture, infrastructure, the opioid epidemic, and health issues in the Ohio Valley region. Louisville Public Media is the lead station.

- [Alaska News Collaboration](#) – Five Alaska public media organizations collaborate on coverage of statewide issues. KTOO Public Media (Juneau) is the lead station.
- [Kansas News Service](#) – Four stations provide a statewide news service with a focus on statehouse politics, health, education, natural resources, rural life, and agriculture. KCUR (Kansas City) is the lead station.
- [Mountain West News Bureau](#) – Six stations in Idaho, Colorado, Nevada, Wyoming and New Mexico focus on natural resource management, Indian Country, public lands, small towns, the rural West, and expanding growth in cities. Boise State Public Radio is the lead station.
- [Indiana Public Broadcasting News](#) – Nine public media stations in Indiana form a statewide news network to cover government and politics; economics and business; environment and energy; health, science and technology, and education. WFYI (Indianapolis) is the lead station.
- [New England News Collaborative](#) – Nine public media stations in Massachusetts, Maine, New Hampshire, Connecticut, Vermont and Rhode Island focus on energy, climate, transportation, infrastructure, and immigration in the six-state region. Connecticut Public is the lead station.
- [Texas Newsroom](#) - Four major public media stations (Dallas-Fort Worth, Austin, San Antonio, and Houston) coordinate multi-station and statewide reporting projects and editorial resources from NPR and public broadcasting newsrooms across Texas.
- [California Newsroom](#) – Public radio stations across California have teamed up with NPR in newsroom collaboration to increase coverage of statewide issues and boost reporting from and for underserved areas across the state.
- [Gulf States Newsroom](#) – Public media stations in Alabama, Louisiana and Mississippi share resources and reporting, covering regionally important stories on health care, criminal justice, economic justice, and more. The collaboration with NPR aims to better serve the existing listeners while making a multi-platform push to reach new, diverse audiences. In 2021, the Gulf States Newsroom played a crucial role in supporting Louisiana stations by providing editorial resources in support of on-the-ground reporting on Hurricane Ida and its aftermath.
- [Side Effects Public Media](#) – Public media stations in Indiana, Missouri, Ohio, Kentucky, Iowa, and Illinois join this public health-focused collaboration led by WFYI (Indianapolis). During the pandemic, Side Effects Public Media has been partnering with the Indianapolis Recorder, one of the oldest Black newspapers in the country, to reach underserved communities.

Content Sharing & Co-Creating Partnerships with Non-Public Media Entities

Public media stations are also experimenting with new models of journalism collaboration, where their institutional resources are leveraged to strengthen the backbone of the local news ecosystem. Examples include:

- Chicago Public Media acquired the Chicago Sun Times in January 2022, pairing the city’s award-winning, top-rated news station with an established newspaper to grow and strengthen local journalism in the Windy City.
- In September 2022, KERA (Dallas, TX) announced plans to acquire the Denton Record-Chronicle, a long-running newspaper in Denton, Texas, with the goal of turning it into a non-profit and expanding local reporting.
- Kansas City PBS and KCUR are two of six founding members of the [KC Media Collective](#), a local non-profit collaboration dedicated to supporting and enhancing local journalism.
- New Hampshire PBS and New Hampshire Public Radio are the only broadcast partners that participate in the [Granite State News Collaborative](#), a statewide multimedia news collaboration of more than 20 New Hampshire-based-news entities that “draws on and amplifies the strengths of its members to expand and add missing dimensions to coverage of issues of concern to the NH public as a whole, as well as to particular communities.”
- WFAE, the NPR news station in Charlotte, is part of the [Charlotte Journalism Collaborative](#), and has joined with [La Noticia](#), the largest Spanish language newspaper in North Carolina, to hire a [Report for America reporter](#) to cover issues facing the Latino community. WFAE has also partnered with the Charlotte Mecklenburg Library and Digital Public Library of America.

Some public media stations have struck agreements with their university licensees to staff their newsrooms with college students.

- Arizona PBS produces a nightly television newscast Cronkite News, featuring reporting by students at the Walter Cronkite School of Journalism and Mass Communication at Arizona State. The daily show covers a range of beats including Capitol Hill developments impacting the region, state legislative affairs, and news out of Navajo Nation.
- WUFT, which is run out of the University of Florida’s Innovation News Centers, recently launched a statehouse news service called “[Fresh Take Florida](#).” The in-depth feature stories are distributed not just with Florida public media stations, but more broadly with the Associated Press, CNN, Gatehouse/Gannett, Tribune Media Company, McClatchy, and TEGNA, published as far away as Australia.

Coverage of the War in Ukraine

Helping Americans understand the implications of the war in Ukraine for our country, including the atrocities being committed against civilians and the resulting humanitarian crisis, is a critical role of public media. To support this vital work and to counter the spread of misinformation and disinformation by Russia, CPB has provided additional support to cover the increased costs associated with protecting the lives of public media journalists who are providing trustworthy, in-depth, fact-based reporting in Ukraine war zones and other high-risk areas.

In total, CPB has distributed \$2.48 million to NPR, *FRONTLINE*, *PBS NewsHour*, and PRX's *The World* for their coverage of this geopolitical crisis and its rippling impacts around the world. When Russia first invaded Ukraine in February through the end of April, NPR published 458 digital stories about the war, garnering 43.1 million story views on NPR platforms. Each story averaged 47,000 page views – twice the usual amount – with 43 percent of the audience new readers and 57 percent returning. Other notable statistics regarding the reach of NPR's initial Ukraine coverage include:

- Instagram reels drew 42.5 million views for 61 videos, with 2.2 million likes, 53,000 saves, 34,000 comments, 160,000 shares.
- Audio is included in 443 of the stories published digitally, and there have been over 16.8 million story listens on NPR platforms.
- The Ukraine Live Blog has had 4.4 million pageviews, with 24 percent new readers and 76 percent returning.
- Ukraine Picture Show stories have had 4.5 million views for 31 stories.
- State of Ukraine podcast has 472,000 average weekly downloads and 109,000 average weekly users.

Overall, between January and November 2022, NPR ran nearly 1,300 stories on its news magazines, *Morning Edition* and *All Things Considered*, for a total of 115 hours of programming. Over 2,000 news spots aired on the NPR hourly newscast, and NPR published over 1,000 stories on NPR.org. Since Russia's invasion NPR has sent dozens of volunteer reporters to chronicle the war's rippling humanitarian costs throughout Ukraine and the region, which has been flooded by refugees and faces increased fuel prices. In November 2022, NPR announced the establishment of a permanent Ukraine bureau in Kyiv.

NPR is also dedicating resources to delivering major news updates on the war in Ukraine to Telegram, a messaging app that has experienced explosive growth globally in recent months and has become a major communication hub for Ukrainians. The aim is to expand the reach of NPR's journalism and provide verified reporting of the war to all those who seek it.

Since the beginning of the war, [PBS FRONTLINE and the Associated Press](#) have been partnering to gather, verify and document evidence of potential war crimes in Ukraine. A result of this partnership in October 2022 was FRONTLINE's premiere of "Putin's Attack on Ukraine: Documenting War Crimes." This documentary uncovers atrocities committed by Russian soldiers across the Kyiv suburbs, such as Bucha.

Overall, FRONTLINE’s Russia/Ukraine coverage on YouTube has received more than 29 million views, with more than 200,000 streams in Russia and 37,700 streams in Ukraine, according to YouTube analytics. This journalism represents nearly 10.3 million hours watched. To put that number in perspective, in Q1 2021, FRONTLINE received 9.7 million hours watched across all content on the channel. FRONTLINE gained 92,600 new subscribers as a result of its Russia/Ukraine films, which have been shared more than 307,000 times.

Editorial Leadership and Integrity

Public media stations – television and radio – currently employ approximately 4,150 full-time journalists, enjoying an increase of 1,380 journalists between 2010 and 2020. Nearly 600 of them are in editorial leadership roles. These editors and newsroom leaders are responsible for maintaining editorial ethics and standards that preserve public media’s reputation as a trusted source of news. As public media newsrooms continue to grow and the media landscape continues to evolve, news leaders need training to ensure their newsrooms continue to uphold the highest standards of editorial excellence and rigor.

In 2018, CPB funded the first iteration of Editorial Integrity and Leadership Initiative (EILI) by awarding a \$1.1 million grant to Arizona State University’s Cronkite School of Journalism and Mass Communication (Cronkite School). The Cronkite School designed and led a successful program to train 100 public media journalists with a customized curriculum of onsite and virtual training, coaching, and activities. In October 2022, the CPB board approved funding support for the next phase of the EILI in which the Poynter Institute will train 50 current and emerging leaders in public media newsrooms to ensure that public media upholds the highest editorial standards in producing reporting that underpins an engaged, informed civil society. The first cohort of 25 will meet in St. Petersburg, FL, in Fall 2023.

In April 2022, CPB and the John S. and James L. Knight Foundation provided financial support for FRONTLINE, PBS’s flagship investigative documentary series, to increase the number of newsrooms across the country in its Local Journalism Initiative. Last year, FRONTLINE supported investigative journalism projects by The Post and Courier of Charleston, South Carolina; The Public’s Radio in Rhode Island; WFAE, a public radio station and NPR affiliate in Charlotte, North Carolina; and The Texas Newsroom, which is leading a collaboration of public radio stations across Texas.

The grant is enabling FRONTLINE to help pay journalists’ salaries, provide newsrooms with editorial guidance, advice about digital or video storytelling, and expertise about how to connect journalism with diverse audiences. The initiative promotes sustainable, public interest journalism in communities where local news organizations have been hit hard by financial pressures. The initiative also is increasing diverse representation in newsrooms in underserved communities by working with editorial leadership to think intentionally about their hiring practices, the stories they tell, and how they choose to tell them.

In April 2022, CPB also provided another round of support to the Public Media Journalists Association (PMJA) Editor Corps. The Corps provides editing assistance to public media newsrooms, with priority given to newsrooms in small markets and rural areas, as they cover the evolving pandemic, natural disasters, and the 2022 mid-term elections. The Editors Corps helps

ensure that small and rural public media newsrooms have access to seasoned editors who can apply their skills in critical news situations and provide support for significant reporting projects. This grant will enable PMJA to develop a sustainability plan for the Editor Corps.

National Content Highlights

One of CPB's goals is to strengthen the quality of public media's content and services and to deepen the engagement with audiences and users. In 2019, CPB provided two-year grants to WNET to support the digital transformation of *Nature* and *American Masters* from broadcast-centric series into year-round multiplatform publishers that reach younger and more diverse audiences. The project, which ended in May 2021, has been successful in creating change not only within the series, but across all WNET national productions.

Specifically, both brands made significant strides in attracting younger audiences on YouTube, Facebook, and Instagram in the final months of the grant period (June through December 2021). More than 60 percent of user engagements with *Nature*'s Facebook, Instagram, and YouTube channel were between 25 and 54. *Nature* has also developed relationships with new partners while deepening engagement with existing partners like NOVA and the National Park Service. *Nature*'s social media accounts have grown rapidly, assisted greatly by these partnerships.

American Masters surpassed its goal of having 50 percent of digital engagements coming from a younger audience. The brand leveraged its new social media accounts to feature original content around broadcast episodes, such as a compelling day-in-the-life video with a student at the Alvin Ailey American Dance Theater. In addition, as evidenced by the full episode streaming data, creating accessible versions of content can attract more viewers overall. The episode *Becoming Helen Keller*, directly funded by CPB and presented with additional accessibility features, was the most streamed episode of *American Masters* during this period. *Becoming Helen Keller* received 163,885 streams, of which 32,077 were viewers who watched the extended audio-described version. Based on this experience, *American Masters* will create extended audio-described versions of all full-streaming programs.

In 2022, CPB renewed its funding support for The American Homefront Project – an award-winning public media journalism collaboration focused on the lives of military personnel, veterans, and their families. The American Homefront Project chronicles the challenges and successes of the American military, emphasizing the changing nature of military service and the transition of recent veterans into civilian life. The collaborative also has a reporting fellowship for veterans transitioning into careers in public media and works in close cooperation with NPR's National Security Desk by sharing stories of national interest with NPR's newsmagazines. Station partners include WUNC-FM (Chapel Hill, NC), KCUR-FM (Kansas City, MO), WSHU-FM (Fairfield, CT), KPBS TV/FM (San Diego, CA), WUSF-FM (Tampa, FL), and Texas Public Radio (San Antonio, TX).

In fall 2022, PBS stations across the country premiered the Twin Cities PBS (TPT)-produced documentary "Facing Suicide." With major support from CPB and PBS, "Facing Suicide" seeks to harness the power of public media to demystify and destigmatize the topic of suicide and to equip friends and family to take appropriate action when someone close to them may be at risk.

Leading up to the premiere, TPT hosted an information session for stations on the launch of 988, the new three-digit suicide and crisis response phone number with representatives from the Substance Abuse and Mental Health Services Administration (SAMHSA) and the Actional Alliance for Suicide Prevention.

In addition to the nationally broadcast documentary of “Facing Suicide,” [CPB grant funding](#) to local stations enabled stations across the country to localize the broadcast and online content as well as host events, screenings, and expert panel discussions, all produced in collaboration with leading suicide awareness organizations. The designated stations were KEET-TV (Eureka, CA), WNET (New York, NY), WOSU Public Media (Columbus, OH), Iowa PBS (Johnston, IA), South Carolina ETV (Columbia, SC), WVIA (Pittston, PA), WGCU (Fort Myers, FL), WNMU-TV (Marquette, MI), Nebraska Public Media (Lincoln, NE), and PBS North Carolina (Durham, NC).

CPB received 27 public television station requests for grant funding totaling more than \$433,000. Only 10 proposals, totaling \$172,000, were accepted based on funding constraints. An increase in CPB’s appropriation would allow CPB to support more local station engagement around content of great consequence.

While not directly funded by CPB, WETA public media (Arlington, VA) is two years into a multiplatform, multi-year campaign called, “Well Beings,” that seeks to address critical health needs – physical and mental – in America through original broadcast and digital content, engagement campaigns, and impactful local events. “Well Beings” projects, planned through 2028, will address youth mental health, rural health care, survival of childhood cancer, caregiving and more. The documentary *Hiding in Plain Sight: Youth Mental Illness*, which premiered on PBS in June 2022, follows 20 young individuals who speak courageously about their personal experiences with mental health challenges — including anxiety, depression, anorexia, bipolar, schizophrenia, psychosis, addiction, self-harm, and suicide. The documentary shows the stark reality that many young people face and provides viewers the opportunity to find empathy and relatability in these real, everyday experiences. WETA is also working with partners to develop a toolkit for educators to help them recognize the most common mental health challenges faced by adolescents and teenagers. “Well Beings” virtual events have been viewed more than 1.7 million times.

StoryCorps

Since its inception in 2003, more than 600,000 Americans in all 50 states have engaged with StoryCorps – recording stories about their lives and connecting with individuals and communities through shared experiences. The recordings, archived at the American Folklife Center at the Library of Congress, make up the largest single collection of human voices ever gathered. CPB support, specifically, has enabled StoryCorps to work in more than 215 cities across the United States, partner with 189 local public radio stations, and record over 42,000 interviews with approximately 68,000 participants. Many of these interviews were recorded in CPB-funded mobile booths that travel across the country, in studios at public radio and TV stations, and in the homes of participants. Selected stories are shared through StoryCorps’ weekly NPR broadcasts, podcast series, animated shorts, and on its digital platforms.

“Stories have the power to remind one another of our shared humanity, to strengthen and build the connections between people, to teach the value of listening, and to weave into the fabric of our culture the understanding that everyone’s story matters.” – Dave Isay, Founder and President of StoryCorps

In January 2018, StoryCorps launched One Small Step, which is designed to help bring together a politically divided United States by recording conversations between people with different political viewpoints. One Small Step, with continued support by CPB, inspires the participants and those who hear these conversations to remember our common humanity and our duty, as Americans, to listen to others.

In December 2022, CPB provided StoryCorps additional funding to support its 2022-2023 Military Voices initiative tour. This year, StoryCorps is honoring veterans and members of the military community by gathering and preserving their stories in three states through: Georgia Public Broadcasting, Maine Public Broadcasting Network, and Alaska Public Media. They will record at least 120 interviews and conduct community outreach to engage with local organizations serving military and veteran populations. Each partner station will distribute locally-produced content and host listening sessions to give civilians opportunities to engage with veterans and service members in their communities. Since its launch in 2012, the Military Voices Initiative has gathered nearly 2,000 of these stories with approximately 3,400 participants.

Coming Home: Connecting to Community (Rural Initiative)

The CPB-supported Coming Home: Connecting to Community is a public media collaboration that celebrates the people, culture, and stories of rural America through authentic local voices and talent. Harnessing the power of public media through a national/local network of storytellers, producers and distributors, public media stations are elevating stories about what home means, the contributions and significance of America’s small towns, and the shared values, traditions, aspirations, struggles and what it means to be an American.

In 2021, after receiving ten proposals for multiplatform, local-to-national projects, CPB provided funding to advance the development and distribution of two projects through the WORLD Channel: WHRO’s (Hampton Roads, VA) *Against the Current*, which offers a look at how the lives of Virginia’s Eastern Shore residents are tied to the surrounding bodies of water; and Pioneer PBS’ (North Dakota) *The Alt-Meat Food Revolution*, which looks at the impact of the alternative to meat food revolution in rural America.

Emergency Alerting and Public Safety Communications

Locally managed and operated public media stations are trusted partners with public safety officials, working with law enforcement, schools, businesses, and others to provide real-time support in times of crisis. Currently, in many states and local communities, public media stations’ digital and broadcast infrastructure provides the backbone for emergency alert, public safety, first responder and homeland security services. CPB has invested in building local station capacity to assist emergency service providers.

PBS WARN uses the public broadcasting interconnection system and member stations' broadcast infrastructure to provide an essential distribution path for the Federal Emergency Management Agency's (FEMA) nationwide Wireless Emergency Alert System. Wireless Emergency Alerts (WEA) are emergency messages sent by authorized government alerting authorities to cell phones. The WEA system relies upon public broadcasters to ensure delivery of messages that include imminent threats to life and safety, AMBER Alerts, and Presidential Alerts during a national emergency. For example, between January 1, 2022, and January 1, 2023, nearly 9,000 WEAs were issued by state and local authorities and transmitted over the PBS WARN system throughout the country – a 27 percent increase over the same period last year, demonstrating the growing utility of this life-saving technology.

To address the needs of emergency management as use of the WEA system has grown, PBS WARN developed two situational awareness tools: Eyes on IPAWS and warn.pbs.org. The utility of Eyes on IPAWS was recognized by the FCC's Communications, Security, Reliability, and Interoperability Council's (CSRIC) VII in 2020:

“PBS and its member stations are already integrated as a key component of the WEA system, providing a national over-the-air feed of all WEAs as a robust, redundant alert source available to wireless carriers. PBS has leveraged its WEA feed to create Eyes on IPAWS, with the goal of providing stakeholders with increased knowledge and transparency of issued alerts. Sourced directly from IPAWS, the alerts are delivered over broadcast airwaves by local PBS member stations and are not subject to network congestion or typical outages. Alert Originators, emergency managers, and any other stakeholders can use Eyes on IPAWS to determine active WEAs nationwide; confirm transmission of issued WEAs; gain awareness of WEAs issued by other agencies; view alerts based on location, alert type, or date; and analyze the impact of WEAs using the data from Eyes on IPAWS in after-action analysis.”¹⁰

Gary Timm, chair of the Wisconsin EAS committee, provided unsolicited praise for PBS WARN tools:

“PBS WARN [is] “on the big screen” in the Wisconsin State Emergency Operations Center (SEOC), so that alone will attest to the value they put on your website... With your new addition of being able to see the Update and Cancel messages associated with an initial message, this gives much more clarity to what transpired in each WEA incident... This data will be a good teaching tool, showing when [alert originators] forgot to Cancel a WEA, issued overlapping messages so both were being broadcast by the cell towers, and instances where an incident ended and the [alert originator] Canceled the alert (which sends no text to the public) and then issued a new message to the public on the All Clear rather than just doing an Update message when the event ended eliminating the additional message... None of this would be possible without the PBS WARN website, and your continuing improvements.”

¹⁰ CSRIC VII Report on “Standard Operating Procedures for Emergency Alerting Communications” (September 21, 2020) <https://www.fcc.gov/files/csric7reportstandardoperatingprocedures-alertingpdf>

Through innovative partnerships, public media stations customize the use of their infrastructure to support public safety in a variety of other critical ways. Examples include equipping police cars with the ability to receive school blueprints when a crisis arises, providing access to 24/7 camera feeds for public safety challenges, connecting public safety agencies in real time and much more. Many stations serve as their states' primary Emergency Alert Service (EAS) hub for weather and AMBER Alerts.

“How do you communicate with people once they got on the road [in a hurricane evacuation]? Public radio became the answer. Have you ever noticed the evacuation signs on the interstate or highways, do you always notice what’s at the base of that? It’s a radio station, right? Every one of them is a public radio station. Florida public radio network got together and said, ‘we’ll be that voice when people evacuate’ to give them updated information about what’s going on, but more importantly where they are going ... The only signal that can get through in a disaster is a radio signal ... that radio may save your life.”
--Craig Fugate, Former Administrator of the Federal Emergency Management Administration

The FCC’s CSRIC Working Group 2, June 2018 final report on “Comprehensive Re-imagining of Emergency Alerting,”¹¹ referenced above, identifies three ways NextGen TV, and specifically public television, can support and improve emergency alerting. Section 6.4 of the Report states:

“PBS and local public television stations play a crucial role in protecting communities by using datacasting to deliver essential information to individuals and first responders. These benefits are all made possible by public broadcasting stations’ unique reach, reliability, and role across America, and are especially vital in rural and underserved areas.”

Supporting CPB’s appropriations request of \$575 million would allow stations to provide enhanced public safety communications capabilities, particularly during emergencies. Further, continued funding could help stations translate their emergency alert information into a wider range of languages, helping stations better reach their diverse local communities with emergency alerts and vital information. A sample of the services stations offer includes:

- WHUT-TV in Washington, D.C., partners with the U.S. Park Police to distribute video services during large-scale events in the city. This has been proved to be critical during Presidential inaugurations, the Fourth of July, and other events.
- Leveraging the TV broadcast “one-to-many” multicast delivery, Houston Public Media (KUHT) can support an unlimited number of public safety users with minimal bandwidth concerns. The station can deliver secure, encrypted IP data to targeted, multiple users while continuing its television broadcast service. For example, police can watch a helicopter aerial feed, firemen can watch a dashboard camera, another entity can send building blueprints and television viewers can watch a program all at the same time. Houston Public Media has

¹¹CSRIC Final Report on “Comprehensive Re-imagining of Emergency Alerting.” June 2018
<https://www.fcc.gov/files/csric6wg29junereportcomppdf>

provided these resources to several local and national public safety officials during numerous events in the past several years including the Republican Primary Presidential debate in Houston, the Final Four and Super Bowl sporting events, and Hurricane Harvey.

- The Florida Public Radio Emergency Network (FPREN), a collaboration of 13 public radio stations headquartered at the University of Florida’s WUFT-FM/TV in Gainesville, provides statewide multimedia updates during hurricanes or other emergencies to stations across the state, their websites, social media channels and on mobile devices via the Florida Storms app. The free app provides geotargeted information such as live hurricane forecasts, evacuation routes and shelter details, in addition to live streaming the closest Florida public radio station — a particularly valuable feature for those evacuating from one part of the state to another. FPREN also partners with the Florida Division of Emergency Management on the statewide communications initiative, “Know Your Zone, Know Your Home.” The PSA campaign emphasized the importance of knowing where you live and how that affects your hurricane evacuation plans.
- South Carolina Educational Television (SCETV) entered into a partnership with FPREN and launched a new emergency preparedness/weather tracking initiative called the SC Emergency Information Network (SCEIN). SCETV serves as the liaison and media agency of record with the South Carolina Emergency Management Division, producing and coordinating the Governor's live briefings on all its channels.
- California’s public media stations partner with Listos California and the California Governor’s Office of Emergency Services on a statewide media campaign called “Building Resiliency with Emergency Preparedness.” The cultural and linguistic appropriate campaign is designed to reach diverse and underserved populations and encourage them to plan for wildfires and other natural disasters.
- Ohio Educational Television Stations, Inc., partnered with the Ohio Emergency Management Agency (EMA) and the state’s Broadcast Educational Media Commission (BEMC), in an initiative to strengthen the state’s emergency messaging infrastructure. They created Ohio Digital EAS (OEAS), an alternative, secure IP-based delivery system for the dissemination of emergency information to the public and first responders that utilizes all 12 of Ohio’s public television stations, reaching virtually all 11.5 million Ohioans. Specifically, the initiative provides an alternate pathway for delivering all existing EAS, IPAWS (Integrated Public Alert & Warning System) and National Weather Service emergency messages to the public. It aggregates all emergency messaging from the Federal Government, the state of Ohio, including the state EMA headquarters in Columbus.
- Through three CPB grants to NPR, 73 public radio stations across 23 states can provide text alerts and graphic alerts to listeners and viewers before, during, and in the aftermath of emergencies, serving approximately 12 percent of the public radio system. These emergency messages can be heard and seen in cars—on smart radios through “connected car” devices, as well as on HD radios, Radio Data System displays, and online audio streaming on tablets and laptops. Since 2016, six California public radio stations (Capital Public Radio, KCBX, KCRW, KQED, KPCC and KPBS) have tested the use of MetaPub alerting during the state-

run Great California ShakeOut earthquake drills. Another 32 public radio stations across 10 Midwest states vulnerable to tornadoes received the hardware, software, and training to connect with MetaPub. For example, Iowa Public Radio and KGOU in Norman, OK, have been able to issue live text alerts warning listeners and viewers as tornadoes occurred, giving them time to seek shelter. The third grant helped enable alerts at 35 stations in the southeastern United States, including along the Gulf Coast areas that are prone to hurricanes.

- The first MetaPub alert for a non-weather event was issued by WVIK-FM, in Rock Island, Illinois. The station, which serves the Quad Cities area, alerted listeners and viewers to COVID-19 information.
- A grant from CPB to NPR enabled the Public Radio Satellite System (PRSS) to assemble and test three portable transmitter kits and two portable studio kits that can be shipped quickly in emergencies to public radio stations that have suffered damage to their facilities or that are unable to use their facilities. Based on the successful use of that equipment, a second grant to add three additional transmitter kits and two portable studio kits was awarded earlier this year. This loaner equipment assists stations in continuing or restarting broadcast operations in the event of natural or other disasters, such as tornadoes, hurricanes, floods, wildfires, mudslides, or chemical spills.
- South Dakota Public Broadcasting serves as the emergency alert service hub for the state as well as the primary outlet for AMBER Alerts and weather warnings.
- Tennessee public television stations WKNO (Memphis); WLJT (Lexington); WNPT (Nashville); WCTE (Cookeville); East Tennessee PBS (Knoxville); and WTCI (Chattanooga); use part of their broadcast spectrum to deliver encrypted videos, files, alerts, and other data (datacasting) to officials statewide, as needed, during emergencies and natural disasters.
- Vegas PBS is airing a variety of PSAs between programs, covering topics including personal safety messages about hand washing and social distancing. The station is also running spots by local organizations that provide information about where and how to access food, medical, mental health, legal and financial assistance services. More than 100 public service messages air each week.

Public Media in the Larger Media Landscape

This budget request comes at a time of great media fragmentation and technological transition. Americans are seeking more in-depth, factual information. While there are more media outlets today than there were 50 years ago, very few of them provide the in-depth, local content that public media is committed to delivering consistently.

Over the past 50 years, public media stations have been early adaptors, anticipating and responding to the changing ways Americans choose to receive media. What has not changed is our commitment to high-quality content and services that improve the lives of all citizens, that honor the stories of our country, educate our youngest citizens, and deliver lifelong learning to

all Americans. CPB’s appropriation will help the public media system respond to the quickening pace of technological change and the evolving ways Americans are consuming and engaging with media.

ATSC 3.0 (NextGen TV)

The broadcast television industry is undertaking a major technology transition, moving from the current broadcast standard Advanced Television Systems Committee (ATSC) 1.0 to an Internet Protocol-based ATSC 3.0, or the Next Generation (NextGen TV) television standard. In February 2018, the Federal Communications Commission (FCC) published the standard for voluntary adoption by both public and commercial television broadcasters, and it is expected that the new standard will be widely adopted by the industry and by viewers over the next five to ten years.

CPB’s goal, as it was during the FCC-mandated spectrum auction, is to provide the public television system with accurate, balanced, and objective analysis that will help inform the decisions and investments stations will need to make as they consider their service in a changing media and technology landscape.

There are several potential public service benefits of NextGen TV: interactive educational children’s programming; enhanced remote learning through datacasting; public safety; telemedicine; and accessibility. Strengthened signal propagation and penetration will improve the reach of public broadcasting and access to its noncommercial services, in addition to visual and audio enhancements to the viewer experience.

Children’s Programming. By creating the opportunity for interactive broadcast programming, NextGen TV creates the possibility for children’s television programming to incorporate activities that reinforce the learning objectives of that educational content.

Public Safety. The features and functionality of the new standard are particularly well-suited to advancing the public safety work of public television stations. For example, the NextGen TV standard will enable enhanced geo-targeting of emergency alerts and could provide comprehensive auxiliary data, such as evacuation routes and weather maps. The standard also allows broadcasters to “wake up” receiver devices when an emergency alert is transmitted, which will facilitate the dissemination of critical information, particularly at night, when severe weather or other emergencies may occur.

The FCC’s Communications, Security, Reliability, and Interoperability Council’s (CSRIC) Working Group 2 June 2018 final report on “Comprehensive Re-imaging of Emergency Alerting”¹² identifies three ways NextGen TV, and specifically public television, can support and improve emergency alerting. Section 6.4 of the Report provides an example of how a public television station can use the new broadcast standard to improve emergency alerting:

“NextGen TV: Saving Lives One Alert at a Time, UNC-TV (North Carolina) won first place in the National Association of Broadcasters (NAB) Pilot Innovation

¹²CSRIC Final Report on “Comprehensive Re-imaging of Emergency Alerting.” June 2018
<https://www.fcc.gov/files/csric6wg29junereportcomp.pdf>

Challenge for a proposal that uses datacasting technology in broadcast television to update outdated first responder emergency pagers. Initial stages show potential to decrease a fire station's time to respond to a given alert by nearly one minute for each notification. The project currently uses ATSC 1.0 to reach fire stations across the state. Once ATSC 3.0 broadcasting is implemented, updated receivers connected to mobile devices will allow mobile paging for first responders, even in areas where LTE service does not reliably reach.”

The Report further states, “we believe that PBS stations and first responders can find even more ways to identify and utilize opportunities presented by ATSC 3.0.”

PBS North Carolina (PBS NC) has continued to build and deliver on this promise. In 2018, PBS NC reported that the first successful emergency announcement from a 911-dispatch center via the new ATSC 3.0/NextGen TV system was broadcast over-the-air in Raleigh, North Carolina. The successful delivery resulted from an alliance among PBS NC, commercial broadcaster Capitol Broadcasting Company/WRAL-TV, the North Carolina Department of Information Technology (NCDIT), and a local Public Safety Access Point (911 dispatch center). The breakthrough was evidence that NextGen TV offers new capabilities through advanced transmission and audio/visual coding techniques that extend its functionality beyond consumer uses to include the public safety community.

In 2019, PBS NC joined the NCDIT and the Wireless Research Center of North Carolina in developing the North Carolina Public Safety Research Center partnership. This agreement was to “explore the development and operation of the Public Safety Research Center...initially focused on NextGen TV applications.” PBS NC commissioned its NextGen TV lab as a foundation of the Public Safety Research Center, a fully functional environment containing the systems needed to create a NextGen TV broadcast.

In 2020, PBS NC and the NCDIT were awarded a grant by the U.S. Department of Homeland Security (DHS) to continue the development of a new emergency digital paging system over public television. The emergency digital paging system utilizes ATSC 3.0 technology to deliver an affordable paging structure to improve situational awareness and response time for first responders across the state of North Carolina. The system will provide first responders with greater coverage area and penetration, reduced delays, and a secure and reliable means for transmitting emergency alerts.

Accessibility. NextGen TV could also allow public broadcasters to better serve those who are hearing or visually impaired. For the first time, stations could transmit closed caption sign language alongside their broadcasts to hearing impaired viewers. In addition, the system would be able to provide greater dialogue intelligibility by allowing users to independently adjust the non-dialogue elements of a program's audio track. Closed captions and subtitles could also be offered in multiple languages and could transmit through either broadcast or broadband.

For public television to provide these expanded public services and stay relevant, competitive, and viable, stations will have to undertake this costly technology transition. During a panel discussion in February 2021, Madeleine Noland, president of ATSC, told audience members that updating a single transmission tower to ATSC 3.0 would cost approximately \$600,000 for

minimal upgrades, but the cost could increase to \$3 million if significant tower work is needed.¹³ Unfortunately, many public television stations have been forced to push their infrastructure and equipment beyond its optimal end of life due to financial uncertainties. As a result, the cost of the upgrade to ATSC 3.0 may be on the higher end of this range.

Providing resources that foster technical innovation is a critical part of CPB's leadership role in the system. Public media stations and national organizations are continually innovating, using new platforms and technologies to ensure high-quality content is reaching all Americans. Unlike commercial entities, CPB has a responsibility to serve Americans who do not have access to or cannot afford broadband service, in addition to those who cannot afford the latest technology or a cable or satellite subscription. This is especially true as the technology gap between urban and rural communities continues to grow. As media and technology evolve, CPB must strategically invest so that public media's content is available to all Americans free of charge and free of commercial influence, wherever and however they choose to consume it.

As of January 2023, 17 of the 158 TV CSG recipients are broadcasting in NextGen TV including four community, one state, and six university licensees. Phoenix was the first NextGen TV market to launch in the country with PBS station KAET joining the local commercial stations in July 2020 in offering a NextGen TV service to its viewers. Other public television stations offering NextGen TV service to their viewers include: WCVE (Richmond, VA), WMHT (Troy, NY), WHUT (Washington, DC), KUHT (Houston, TX), KCPT (Kansas City, MO), KPTS (Wichita, KS), WUCF (Orlando, FL), KNME (Albuquerque, NM), KET's WKMJ transmitter (Louisville, KY), Maryland Public Television, PBS North Carolina, and Oregon Public Broadcasting.

With the support of the NextGen TV Collaborative in the Washington, D.C., market, WHUT at Howard University serves as the host station for NextGen TV broadcasts from PBS (WHUT), ABC (WJLA), CBS (WUSA), FOX (WTTG), and NBC (WRC). Further, a Media Technology Innovation Learning Lab is being formed in partnership with participating broadcasters and the professional equipment and consumer technology companies that are involved with the Learning Lab. The Lab will foster industry collaboration, showing how the myriad capabilities of NextGen TV could be best applied for future public service objectives and to entertain and inform audiences throughout the Washington area and the nation.

Public media stations will continue to meet the challenges of the rapidly changing media environment and the needs of the American people, but success will not occur independently. Increased financial support from the federal government is critical in ensuring that public media makes this transition.

Collaboration, Capacity Building, and Adapting to Change

The Corporation for Public Broadcasting continually seeks to promote collaboration and capacity building within the public media system to help stations achieve efficiencies while increasing services to local communities. Our collaboration grants seek to strengthen investments in direct audience services, including local content creation, and more cost-effective technology

¹³ <https://www.tvtechnology.com/news/noland-details-atsc-30-transition-costs-for-public-tv-stations>

infrastructure; to maximize efficient use of scalable technology, reduce costs, and increase long-term relevancy and sustainability. In this challenging fiscal environment, these best business practices are more essential than ever.

During the past three years, public media stations have experienced a dramatic rapid acceleration in digital transformation as they found themselves operating remotely. The heavier reliance on digital channels for content distribution, revenue generation, and audience engagement, along with a corresponding spike in audience growth on digital platforms, created a heightened sense of urgency for digital culture transformation. The economic impact of the pandemic has also driven the rapid adoption of digital technologies and is forcing change in public media entities' operations.

This new normal increases the urgency and demand for CPB to increase its support of public media stations and its leaders to adapt and lead in the digital world. Helping public media organizations build employees' skills in emerging technologies will result in more agile operations, resulting in new and innovative content and services. These leaders will be able to create a long-term, unique value proposition of their local station and community.

The appropriation provides CPB a leadership role in helping fund and foster a culture of innovation at local stations, which directly benefits the American public and advances civil society. Over the past five years CPB has made deliberate strategic investments in several multi-year digital transformation professional development programs and initiatives for the system to help public media leaders adopt new strategies for long-term, organizational culture change to advance their digital maturity, meet local audiences' expectations and increase relevancy and sustainability. Through these programs station leaders have begun to adopt digital best practices and new processes and ways of working that foster a culture of agility and innovation and begin to leverage data analytics and insights to inform business decisions to execute on their long-term strategic plans in support of their local mission.

Building on this work, CPB continued its assessment of the system's digital infrastructure needs and corresponding investments in those solutions and platforms. To date, CPB-supported stations and system-wide projects include:

- More than 200 stations participated in a digital capacity and technology infrastructure maturity assessment. The project identified and analyzed both public media's infrastructure current and future needs and evaluated public media's readiness to serve the American public's changing media consumption patterns. Based on the findings and recommendations from this project, stations and national organizations are working collaboratively to build out and deploy the first system-wide infrastructure solutions to create a shared technical foundation. This will strengthen the technology foundation for public media's digital future to meet the anticipated and evolving audience needs as well as enable the use of data to inform business and content decisions and strategies.
- In 2022, CPB funded the "Regional Digital Centers of Innovation," a program with PBS Digital Studios to transform PBS member stations' digital infrastructure. PBS North Carolina, Houston Public Media, and Rocky Mountain PBS are partnering with other local stations to produce 12- 15 new digital series.

- The PBS Digital Immersion Program, which is funded by CPB, is designed to provide mid-level public media digital personnel with the information, strategies, and best practices needed to help them transition their broadcast-centric stations to multiplatform operating organizations that grow and engage new audiences as well as increase revenue. Staff at PBS stations participate in either a 10-month digital immersion professional development initiative through in-person and virtual sessions with coaches or a self-paced online learning track where they can access the curriculum and courses. By the end of the three-year Phase 3 program in February 2023, a total of 560 participants representing 83 percent of PBS stations will have participated in the program since its initial launch in 2017.
- In 2022, CPB supported a separate, virtual, nine-month educational program for 75 public media station leaders as well as leaders from the National Multicultural Alliance (NMCA) organizations. The 75 public media stations accepted into the program are a strong, varied mix of station types and sizes including small, medium, and large stations geographically dispersed across the country. These include: 40 radio-only stations; 16 TV-only stations; and 19 joint licensees. The program is accelerating their digital transformation through the development of digital business strategies and best practices required to reach and engage broader, diverse audiences and better serve their local audiences' needs. As of October 2022, 79 public media leaders and 460 public media station personnel from varying public media station types across 33 states and Washington DC are currently participating in one of the nine-month program cohorts. The program will end in October 2023.
- Leaders at 22 public media stations continue to participate in a phased two-year program to accelerate their digital transformation by helping them master digital best practices across all station departments and foster cross-departmental cooperation and new agile ways of working. Throughout the course of the program, station leaders have executed projects in core digital domain areas, including email and social media marketing, to acquire new and diverse audiences, increase audience engagement, and help convert audiences to loyal members and donors.

The program has already produced several identifiable and lasting outcomes for station leaders and their teams, including:

- Helping stations develop an audience-centric mindset for new digital content creation and distribution;
- Working in new ways that increase cross-departmental collaboration leading to faster execution of projects and innovation;
- Learning how to evaluate and adjust to the changing digital space to optimize online platforms to reach and engage new audiences; and
- Recognizing the importance of using data and digital analytics to set metrics for measuring digital program performance and informing business decisions.

In the first year of the program, the specific projects were email marketing (e.g., newsletters) and social media marketing -- two growing channels on which younger, more diverse audiences are discovering, engaging, and consuming public media content. The impact of the email marketing strategy and optimization project has resulted in increased opportunities for revenue generation. In year two of the program, each station is pursuing station-specific

projects that apply lessons learned in year one to accomplish a key strategic goal related to growing audience reach, deepening cross channel engagement, and increasing revenue from digital channels.

As technology evolves amid this hyper-fragmented landscape, the needs and expectations of audiences will continue to change. Rising to that challenge requires public media to invest in shared technology that reduces redundancy throughout the system, while enabling stations to engage more effectively with audiences across the rapidly growing range of digital channels—from websites to apps, new streaming video platforms to smart speakers.

CPB is investing in new technologies and organizational change to ensure that the public media system remains relevant in the 21st-century. However, an increased appropriation is needed to improve the system's efficiencies, increased growth, and sustainability. With additional funding, CPB can invest in new foundational technologies and digital infrastructure that benefits the entire system, so that stations can then strategically focus their limited resources on continuing to create relevant local content and services. This investment will enhance our ability to deliver content and experiences to audiences on the digital platforms of their choice, thus enriching their relationship with their local public media station.

Conclusion

Nearly 55 years after the passage of the Public Broadcasting Act, this uniquely American public-private partnership is keeping its promise to the American people by providing a safe place on-air and online where children can learn; providing high-quality educational content for teachers in the classroom, learners at home and on the go; and providing reliable and trusted news and information. Public media is clearly making a difference in the lives of individuals and communities across the United States as a trusted provider every day, including in emergency situations.

Private donations and existing funding sources can and do help defray costs for the much-honored programs of public television and radio. However, the federal investment is indispensable to sustaining the operations of public broadcasting stations, capitalizing on the benefits of an integrated system, fostering stations' public service mission and community-based accountability, and ensuring the universal access to which the Public Broadcasting Act aspires.

Response to House Committee Report 117-403, Continued Access to Public Broadcasting

House Committee Report 117-403 states, “*Continued Access to Public Broadcasting*. — The Committee recognizes the importance of continued access to public broadcasting in local communities. The Committee directs Federally funded public radio stations to engage in public-private partnerships with State and local entities, including nonprofits, in this effort. The Committee looks forward to information in the fiscal year 2024 Congressional Budget Justification on how public private partnerships may be used to ensure continued access to public broadcasting in underserved areas.”

The entire public media system is built upon a public-private partnership, both nationally and locally. Locally, the establishment of a public broadcasting station begins in a community. After identifying available radio broadcast spectrum or a local radio station for sale, a local, non-profit organization can move to obtain a noncommercial educational license from the FCC for the station. In addition to identifying a new public radio entity, the community organization or not-for-profit institution license holder must raise funding (from public or private sources) to support the purchase of a new public radio license and the operational costs of the station.

CPB supports existing locally managed and operated public radio and public television stations that are supported by their community. Per the Public Broadcasting Act, CPB is to “ensure that all citizens of the United States have access to public telecommunications services.” Section 396(k)6(B) of the Act prescribes how CPB should financially support public television and radio stations, stating that Community Service Grant (CSG) funding must be “distributed to licensees and permittees of such stations in accordance with eligibility criteria (which the Corporation shall review periodically in consultation with public radio and television licensees or permittees, or their designated representatives) that promote the public interest in public broadcasting, and on the basis of a formula.” Annually, all CPB-supported stations must raise non-federal financial support (NFFS), the “private” part of public media’s public-private partnership, in order to be considered for CSG support.

The Public Broadcasting Act limits the federal share of the total revenues for public broadcasting to 40 percent. This cap was enacted not only to protect against undue governmental control, but also to act as a guarantee of continuing support. With a stable and continuous source of federal funds, it was felt that public broadcasting would be able to leverage additional donations from other sources. Historically, the federal share of funding has never approached the 40 percent envisioned in the Public Broadcasting Act. After reaching its highest peak of 18.8 percent in 1994, the federal share has declined to approximately 10.9 percent in FY 2021.¹⁴ In large part, this is a testament to public broadcasting’s success in leveraging the federal appropriation. However, federal funding remains an irreplaceable part of the fabric of the national-local, public-private partnership that is the foundation of public media’s success.

¹⁴ CPB Station Revenue Report FY 2021.

<https://cpb.org/sites/default/files/Annual%20Revenue%20Workbook%20FY2021.pdf>

Response to House Committee Report 117-403, Diversity in CPB Funded Programming

House Committee Report 117-403 states, “*Diversity in CPB Funded Programming.*— Diversity in CPB Funded Programming.—The Committee recognizes the importance of diversity and inclusion in federally funded public media in television and radio programming. The Committee requests CPB include in its fiscal years 2024/2026 Congressional Budget Justification information on its diversity and inclusion efforts, including programming supported by funding from the Corporation, as well as professional development opportunities and services provided by CPB for individuals from underrepresented communities.”

Public media stations and national organizations are trusted providers of news and educational and cultural programming that serve our diverse nation and help inform civil discourse, which is essential to American society. In the words of the Public Broadcasting Act, one of public broadcasting's greatest priorities is to address “the needs of unserved and underserved audiences, particularly children and minorities.” CPB is committed to maintaining a public service media system that draws on the broadest possible range of cultural and social perspectives of the individuals who make up our nation. To achieve this mission/goal, CPB supports and encourages the development of content that addresses the needs of unserved and underserved audiences.

As noted above, more than a decade ago, CPB’s Board of Directors and management worked together to develop a strategic framework to steward the federal appropriation. It is called the “Three Ds”— diversity, digital, dialogue – and reflects its commitment to inclusion, innovation, and community engagement. CPB is committed to fostering inclusion, ensuring that public media connects to the lives of all Americans in terms of race, ethnicity, gender, geography, socioeconomic status, ability, and viewpoints. CPB uses this “Three D” framework to guide its grant-making decisions and help public media remain true to its mission and values.

CPB helps America's public media organizations and stations support and encourage filmmakers and storytellers to reflect the diversity of our nation and stations' local communities through the content they develop and the voices and stories they feature. Through these investments, CPB strives to promote a sense of connection to and belonging in the public media system.

One way that CPB meets the needs of diverse communities is by providing funds to five entities that make up the National Multicultural Alliance (NMCA): Center for Asian American Media (CAAM), Latino Public Broadcasting (LPB), Black Public Media (BPM), Pacific Islanders in Communications (PIC) and Vision Maker Media (VMM), as well as other producers providing unique programming for radio listeners. Generally, the NMCA works to increase the amount and quality of content by and about underrepresented groups within the public media system and helps train and develop diverse talent.

The NMCA play a vital role within public media, within their communities, as well as in the careers of the filmmakers they support. Each Alliance member takes the needs of their community into account when developing their organizational goals and strategies. NMCA organizations provide production funding for content and are often the first funding diverse filmmakers will ever get for their project. The NMCA also help producers interface with the

public media system by introducing them and their projects to local stations, PBS, and major series such as FRONTLINE, NOVA and American Experience. This is an important pathway for diversifying public media's national broadcast and digital offerings. In addition, they are public media's trusted cultural navigators providing insight into the multiplicity of perspectives that exist within their communities. For instance, Vision Maker Media works to give voice to tribes across the country, and a pillar of CAAM's work is discovering and supporting Asian American stories and storytellers from the South and rural communities.

Another important part of their work is bringing diverse audiences into public media by developing strategies that directly engage communities. For example, Latino Public Broadcasting has built a network of stations that activate their communities around LPB content. *Latinos are Essential* has been used across the country to discuss the important role Latinos have played and continue to play during the pandemic. The Center for Asian American Media is developing resources to help stations use the series *Asian Americans* to hold conversations on rising hate crimes, and Black Public Media is working with five cities to develop media strategies to improve vaccination rates among Black adults.

Further, a distinguishing feature of the NMCA is that there are many filmmakers that they have supported from the very early stages of their careers through to more advanced levels of executive producing. With that broad level of support, many filmmakers that they have mentored over the years are called upon to mentor others.

With the "Three D's" ever present in CPB's decision-making, the NMCA is one key way CPB invests in authentic storytelling, but it is not the only way.

CPB also supports:

- The Independent Television Service (ITVS), provides independent producers with financial, production, and promotional support for their projects which, in turn, offers non-fiction broadcast and digital programming to the public media system. ITVS curates the primetime broadcast series *Independent Lens*, public television's largest showcase of original documentary films, and expands the documentaries' impact through targeted engagement strategies.
- The WORLD Channel, whose mission is to tell the personal stories behind the headlines that help us understand conflicts, movements and cultures that may be distinct from our own. WORLD Channel is not only committed to distributing diverse content but they also work closely with filmmakers to develop content and to provide introductions and funding where necessary;
- Radio Bilingüe, the leading Latino public radio network and content producer for the public media system;
- The Koahnic Broadcast Corporation, located in Anchorage, strives to be the leader in bringing Native voices on radio to Alaska and the nation; and

- Firelight Documentary Lab, a flagship mentorship program that seeks out and develops diverse filmmakers providing filmmakers with one-on-one support, funding, professional development workshops, and networking opportunities. Their digital content has been distributed nationally through an investigative fellowship with FRONTLINE and a series with American Masters called MASTERS IN THE MAKING that focused on up-and-coming diverse creative artists who are making an impact. Firelight also supports regional content creation by connecting stations with local diverse makers.
- The Public Radio Satellite System ® (PRSS®) continues to provide in-kind support for distribution of diverse content from the African-American Public Radio Consortium (AAPRC), Radio Bilingüe, and Native Voice 1 (NV1) as it has for more than two decades.

Further, CPB provides Community Service Grants to 147 minority public radio stations and provides further support to these stations through funding to Native Public Media as well as for other organizations that provide stations with additional capacity. These organizations assist stations with fundraising, programming, and other efforts to enhance public service to diverse communities. Funding for these stations' services provides needed capacity to stations operating in unique and challenging environments. For example, in Native American communities, CPB provides community service grants to 73 local public radio stations that transmit tribal culture and languages, electoral information, health and economic news, and serve as emergency lifelines. Without CPB's grants to stations such as these, many Americans would lack access to information and basic educational services.

To foster an inclusive and diverse workforce and on-air talent, CPB has funded projects such as:

- FRONTLINE'S Investigative Journalist Equity Initiative (IJEI), a new initiative in 2023 to support mid-career journalists from minority communities who are interested in long-form investigative documentary storytelling. FRONTLINE is partnering with the five CPB-supported National Multicultural Alliance organizations.
- GBH's Next Generation Leadership Program, the Firelight Documentary Lab for diverse and emerging media makers, and the Jacquie Jones Memorial Scholarship Fund to support media projects created by diverse filmmakers.
- WNYC's Werk It podcast festival provided training, opportunities for employment, and additional support to women in podcast production with the goal to diversify public media and podcasting. The CPB-funded Talent Quest Public Radio competition discovered Glynn Washington, host of Snap Judgment, which airs on over 400 public media stations, and Al Letson, creator and Executive Producer of State of the Re:Union and host of Reveal, from the Center for Investigative Reporting and PRX.
- Public media participation in industry conferences such as the National Association of Latino Independent Producers (NALIP) Media Summit and AFI Docs, which bring together diverse content creators and industry leaders to explore trends in media and filmmaking.

- Public media stations in Ohio, New York, Michigan, and Pennsylvania (ideastream in Cleveland; WNED/WBFO in Buffalo; Detroit Public TV; and WQED in Pittsburgh) have formed a Public Media Workforce Collaborative to leverage their shared resources and financially sustain and grow their operations by hiring, developing, and retaining a diverse and highly skilled workforce. The stations will work collaboratively to develop new approaches to workplace programs, policies, and practices to address common challenges and opportunities in workforce development and organizational culture, including establishing diversity, equity, and inclusion (DEI) as a priority area for their work.

To attract diverse audiences to public media, CPB supports the development of innovative content and formats including:

- Urban Alternative public radio. With support from CPB, Chicago Public Radio implemented a new format in its Vocalo programming stream in 2007 to connect with young, multicultural audiences through an appealing mix of new and local music complemented by fresh on-air talent, community engagement, and community-based programming. CPB has supported the launch of this format in Denver at KUVO (The Drop) and in Norfolk at WNSB (Hot 91) in 2018, and in Houston at KTSU (The Vibe) in 2020. In 2021, CPB awarded grants totaling \$1.3 million for three public radio stations to implement the Urban Alternative format. Radio Milwaukee launched “HYFIN,” Minnesota Public Radio launched “Carbon Sound,” and WJSU (Mississippi) at Jackson State University (HBCU) launched “The Sipp” in 2022.
- Audio content for young and diverse audiences. Latinos make up nearly half of the Los Angeles region. With CPB support, Southern California Public Radio is developing new ways to reach younger, Latino audiences by increasing Latino on-air hosts, producers, and production staff. LAist Studios, SCPR’s podcast development and production division, is empowering up-and-coming content creators to produce innovative, on-demand content and engage audiences seeking connection, information, and entertainment.

A listing of diverse content and content produced by minorities can be found at <https://www.cpb.org/diverseaudiences>.

The Corporation for Public Broadcasting is an equal opportunity employer that does not discriminate on the basis of race, creed, color, religion, national origin, ancestry, age, disability or handicap, sex, gender identity, marital status, sexual orientation, or any other characteristic protected by applicable federal, state, or local laws. CPB's Board of Directors reviews and approves an annual affirmative action plan for CPB management and staff, and CPB hiring practices include an emphasis on diversity in recruitment and interviewing.

Public media has a long track record of supporting diverse content and producers, and we are committed to ensuring that the public media system remains relevant by fully embracing diversity and inclusion as we continue to respond to the educational, informational, and civil society needs of all Americans.

FY2024 Interconnection/System Support (6%) Request

As the steward of the federal appropriation, CPB is responsible for ensuring taxpayer funding is spent efficiently and effectively. CPB's request of Congress to allow CPB to use the interconnection appropriation as the primary means to fund CPB's statutory 50 percent interconnection operations obligation would increase the impact of CPB's funding. Should the interconnection appropriation be unavailable or insufficient, CPB would use its 6% fund to fulfill its statutory obligation in supporting the interconnection systems. Since NPR's operating costs are not currently funded by the 6% fund, this funding modification would not have an immediate impact on the PRSS operational budget.

CPB currently pays \$4 million to public television stations out of the 6% fund to fulfill its statutory obligation to pay half of interconnection operations. In addition, the Public Broadcasting Act also specifies that CPB support music royalties (a growing cost that already represents the largest single claim on the 6% fund), grants for non-English station broadcasts, and station employee training from the 6% fund. In accordance with the Act, CPB also supports many projects and activities to enhance public broadcasting, as available funding permits from the 6% fund, including ITVS and WORLD Channel operations, investments in PBS LearningMedia, local and regional journalism collaborations and other education initiatives, support for digital immersion and digital culture accelerator initiatives, system and station collaborations and consolidations, public safety projects, system-wide professional development, and other initiatives aimed at fostering sustainability.

CPB has funded the operational costs of the television interconnection system from the 6% fund based on a 1981 Congressional mandate, which was established before the separate interconnection appropriation was contemplated. In recent years, as content distribution technology has evolved, interconnection costs have shifted away from capital expenditures (CAPEX) toward primarily operational expenditures (OPEX). CPB needs to address this transition as the Public Broadcasting Act delineates between the two types of expenditures and how each is funded. Today, for example, the Public Radio Satellite System (PRSS), based at NPR, funds public radio's interconnection operating costs, in part, by leasing excess satellite capacity. In the future, as PRSS decreases its reliance on satellite distribution, that revenue stream will diminish, and PRSS may need CPB to fulfill its statutory obligation to pay 50 percent of its interconnection operating costs. Without this proposed change, CPB must cover the 50 percent interconnection operating expense solely out of the 6% fund.

Allowing the operational costs for interconnection to also be financed out of the separate interconnection appropriation is necessary for the long-term health of the entire public media system. This move would allow CPB to make further investments in local and regional journalism collaborations, public safety projects, and professional development initiatives from the 6% fund.

Further, allowing the statutory requirement to fund 50 percent of interconnection operational costs from the interconnection appropriation, in addition to the 6% fund, would aggregate all costs for interconnection (operational and capital) in interconnection budget proposals and provide helpful transparency and flexibility to address the systems' needs. This proposal would

not only provide a more direct and transparent accounting of interconnection costs to OMB and Congress, but also to the public media system.

Background: History of Interconnection Operations and CPB System Support (6%)

When Congress amended the Public Broadcasting Act in 1981, it included a provision that reduced television Community Service Grant (CSG) funding from 80 percent to 75 percent. To counter the loss of funding directly to stations, Congress added a provision requiring CPB to pay for 50 percent of the cost of interconnection facilities and operations out of the 6% fund.

In 1988, Congress again amended the Public Broadcasting Act. One amendment established the Satellite Interconnection Fund, a separate appropriation that CPB used to fund the capital costs of the satellite interconnection system from FY 1991 until Congress ceased appropriations to the Satellite Interconnection Fund over a decade ago. Since then, Congress has made separate appropriations for the capital costs of periodic interconnection system replacements and upgrades.

In 1981, public radio stations voted to assume full financial responsibility for the operating cost of public radio interconnection and approved an agreement among NPR, CPB and stations. This vote eliminated public radio's reliance on CPB's 6% appropriation to fund annual interconnection operating costs. Since then, the Public Radio Satellite System (PRSS) has covered its own operating expenses using income derived from fees paid by participating stations and program producers. This revenue is supplemented by sales of excess satellite capacity funded by the federal investment in PRSS to non-public radio customers that help to offset costs to public radio users.

FY 2026 PROPOSED APPROPRIATIONS LANGUAGE

Federal Funds

CORPORATION FOR PUBLIC BROADCASTING

For payment to the Corporation for Public Broadcasting (“CPB”), as authorized by the Communications Act of 1934, an amount which shall be available within limitations specified by that Act, for the fiscal year [2024] 2026, \$575,000,000: *Provided*, That none of the funds made available to CPB by this Act shall be used to pay for receptions, parties, or similar forms of entertainment for Government officials or employees: *Provided further*, That none of the funds made available to CPB by this Act shall be available or used to aid or support any program or activity from which any person is excluded, or is denied benefits, or is discriminated against, on the basis of race, color, national origin, religion, or sex: *Provided further*, That none of the funds made available to CPB by this Act shall be used to apply any political test or qualification in selecting, appointing, promoting, or taking any other personnel action with respect to officers, agents, and employees of CPB.

In addition, for the costs associated with replacing and upgrading the public broadcasting interconnection system, including the costs of interconnection facilities and operations under subsections (k)(3)(A)(i)(II) and (k)(3)(A)(iv)(I) of section 396 of the Communications Act of 1934, and for other technologies and services that create infrastructure and efficiencies within the public media system, \$60,000,000: *Provided*, That such amount shall be in addition to any other funds available for such purposes.

Report Language

The Committee recommends \$575,000,000 as an advance appropriation for fiscal year 2026, an increase of \$40,000,000 over the fiscal year 2025 advance and \$10,000,000 more than the fiscal year 2024 budget request. In addition, the Committee recommendation includes \$60,000,000 in fiscal year 2024 for continued support of CPB in replacing, upgrading, and maintaining the public broadcasting interconnection system and further investing in system-wide infrastructure and services.

Diversity in Public Media. According to the Public Broadcasting Act, one of the greatest priorities of public broadcasting is to address the “needs of unserved and underserved audiences, particularly children and minorities.” Programming that reflects the histories and perspectives of diverse racial and ethnic communities, as well as independent voices, is a core value and responsibility of public broadcasting. Congress encourages CPB to continue to support the Independent Television Service (ITVS) and the National Multicultural Alliance (NMCA) and encourages CPB to expand its support through other established and emerging intermediaries that fund and support diverse filmmakers and production of diverse content. The Committee further encourages CPB to continue fulfilling its Congressional mandate to enrich the public media landscape with diverse content on broadcast and digital platforms by funding more content creators and producers from underrepresented backgrounds.

Journalism Collaborations. The Committee recognizes the support that CPB has provided to state and regional journalism collaborations, at a time when local news resources are increasingly

diminishing. This support for collaboration enhances the capacity of public radio and television newsrooms, supports the development of journalists within the public media system, and broadens access to news and information across all platforms for communities that may otherwise be underserved. Further, it supports efficiency within the public media system in the development and distribution of news and programming. The Committee encourages CPB to continue funding journalism collaborations among public media entities to enhance the availability of trusted local news, particularly in rural communities or areas with news deserts, and strengthen journalism partnerships across the public media system.

SECTION II—Interconnection Funding Request

For FY 2024, CPB requests a \$60 million appropriation for the further costs associated with replacing, maintaining, and upgrading the public broadcasting interconnection system, both television and radio, and for other technologies and services that create infrastructure and efficiencies within the public media system.

This request, if fully funded, would continue to signify a landmark investment in the public media system. A \$60 million appropriation in FY 2024 would help ensure that every public television and radio station, no matter its size or location, could provide its community a public media experience on par with the technology used by commercial media.

The \$60 million appropriation would support continued investments in the public television and radio interconnection systems and new shared technologies and services including: cybersecurity; data analytics and business intelligence; and a content delivery network (CDN). During a system consultation discussing this request, one participant referred to these proposed shared infrastructure projects as “fundamental building blocks” for our nation’s public media service.

In response to OMB and Congress’ request for more regular appropriations for interconnection, CPB has moved to an annual, separate appropriation for interconnection. Working with PBS, NPR, and system leaders, CPB is planning for future stages of interconnection work and additional investments in digital infrastructure that will create efficiencies within the public media system. A \$60 million interconnection and technology appropriation in FY 2024 will enable CPB to continue necessary investments in the public media system’s backbone infrastructure, ensure current investments in digital technologies realize their full capacities, and allow CPB to begin making critical investments in cybersecurity tools.

A \$60 million appropriation in FY 2024 – level with FY 2023 – would cover all interconnection costs, including half of public television operations cost (if approved by Congress), as well as some early, essential investments in new shared infrastructure. Further, a fully funded interconnection and infrastructure account indirectly increases local stations’ budgets. By providing the digital services and technologies outlined below at scale, stations could reduce or eliminate funding currently allocated for these projects. This will also enable stations to focus on providing educational, informational, and public safety services to their communities rather than individually procuring technologies that could be shared across the system. Moreover, small stations and rural stations would greatly benefit from larger investments in shared infrastructure as they do not have the resources to assess and acquire these technologies.

Public Television Interconnection

As the steward of the federal appropriation, CPB seeks to ensure that federal appropriations for public broadcasting are spent in the most cost-effective and technologically efficient manner possible on behalf of the public media system and the American people. CPB and PBS, in working with outside technology experts, review strategic technology opportunities when planning for a practical and flexible interconnection system that meets the system’s needs today and tomorrow.

The ongoing modernization of PBS' television interconnection system is based on updated technology that leverages broadband Internet Protocol (IP) networks, cloud solutions and software-based architecture. These technologies provide the public television system with the ability to meet new business requirements and take advantage of innovations in content delivery. Correspondingly, the deployment has been broken into various program parts: Stage 1, which is completed, included transitioning the non-linear, non-real time (NRT) file delivery portion of the interconnection system to a terrestrial, cloud-based system; Stage 2, which is underway, adds the delivery of linear and live content, with later stages to be defined as business and technology needs evolve. Each stage uses and builds upon the previous Stage, creating an efficient and flexible interconnection infrastructure to meet present and future needs.

In June 2020, PBS submitted a proposal to CPB requesting funding to continue the services it has been providing in Stage 1, and for the development and deployment of three new essential services in Stage 2: support for select NPR sites to utilize the terrestrial network built in Stage 1; the delivery of live/linear content over the terrestrial network built in Stage 1; and the delivery of station channels to digital partners.

Currently, PBS is working with NPR to provide terrestrial transport services to 38 public radio sites that are co-located with public television stations, all of which are joint licensees. In addition, PBS is moving forward to migrate the primary delivery of live/linear content from satellite to terrestrial. In Stage 2, PBS has added the ability of stations to deliver live streams of their channels to digital partners as an essential new service, while maintaining satellite stream delivery as a backup to their terrestrial system. This will ensure the continued relevance of public media as audiences access streamed content at rates greater than ever before.

As this work is undertaken, PBS is also mindful that significant technological developments will require infrastructure changes on the part of PBS, stations, and distributors. The broadcaster transition to the Advanced Television Systems Committee (ATSC) 3.0 or NextGen TV digital transmission standard will require the interconnection system to support and deliver supplemental content and functionality, such as multicast channels and access to related information, enhanced public safety alerting, expanded accessibility for the hearing impaired, and higher quality audio and video. As part of this, an upgrade to signal processing and related technical modifications will be necessary to accommodate the distribution of media in the emerging format of 4K Ultra HD.

Public Television Interconnection Finances

In continuing to steward these dollars efficiently, CPB employed One Diversified, LLC in 2019 to act as CPB's independent expert on interconnection. During the past four years, Diversified conducted financial, structural, and functional assessments of the existing interconnection systems operated by PBS and PRSS. It evaluated the technical infrastructure of these systems for efficiency, effectiveness, and present and future adaptability.

Generally, Diversified found PBS's approach to be "reasonable, appropriate, and consistent with industry standards." Specifically, Diversified found a high level of station satisfaction with the current system. It also found near unanimous station support for the implementation of sIX Stage

1, PBS’s management of the project, and the customer support they received from the managed service vendors. In July 2020, the CPB Board of Directors authorized CPB management to enter into an agreement for Stage 2 deployment with PBS, providing up to \$71.1 million.

The Stage 2 budget, which covers four years of expenses, breaks down as follows:

Ongoing Maintenance and Management Services	\$50,357,258
System Deployment and Product Activities	\$8,725,854
PBS Project Staff and Contractors	\$9,427,504
Occupancy Expenses	\$603,854
<u>Indirect Expenses</u>	<u>\$1,983,038</u>
Total Grant Budget	\$71,097,508

Public Radio Interconnection

The federal appropriation allows the current satellite-and-Internet delivery system to be refreshed, rehabilitated, and maintained with next-generation equipment and software. More efficient design and improved technologies have enabled development of a cost-effective system.

CPB management has been in negotiations with NPR for two years to reach agreement on funding for the next stage of public radio interconnection services that would run through September 30, 2024. Since NPR’s initial proposal in June 2021, CPB has worked closely with Diversified to engage NPR on developing cost effective, forward-thinking, short- and long-term strategies for radio interconnection.

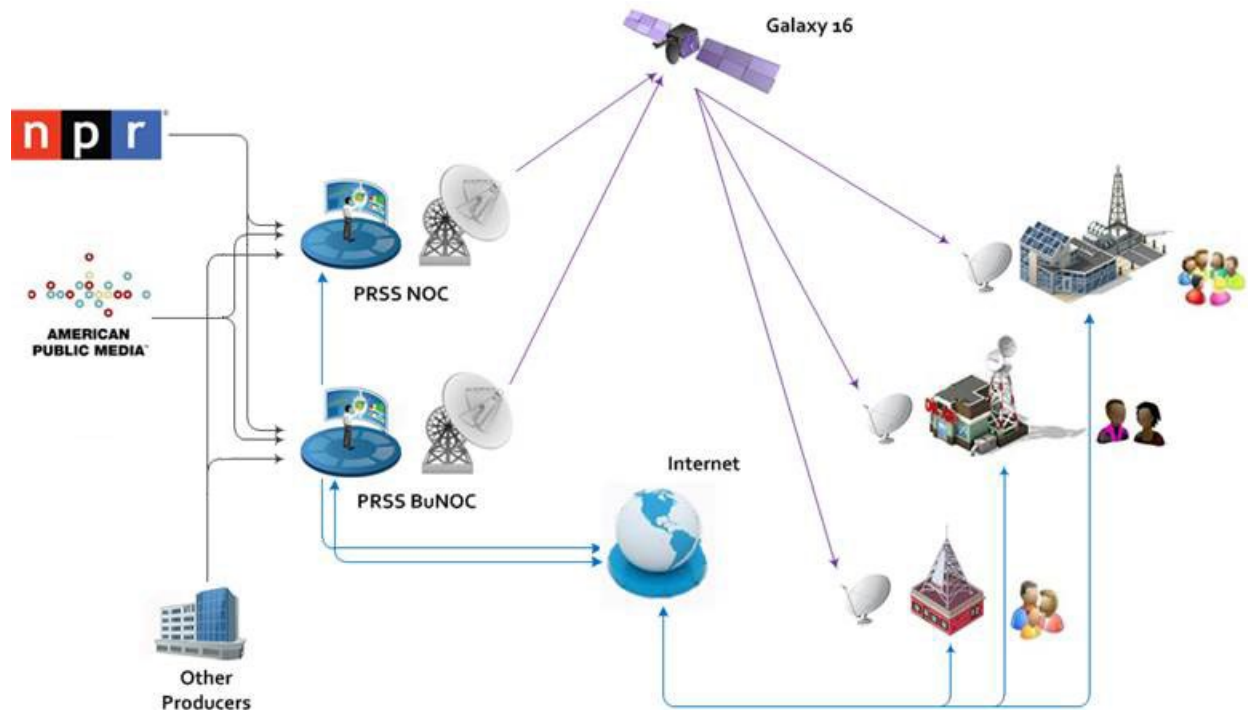
This new two-year agreement will continue radio interconnection services and require NPR to undertake a comprehensive planning process to create a roadmap for the future of the public radio interconnection system. The end of this agreement will coincide with the end of the current public television interconnection agreement, giving CPB the ability to directly explore opportunities for greater efficiencies in and between the two systems.

During the first stage of refreshing the interconnection system, the number of C-Band satellite transponders was reduced from four to one, resulting in significant cost savings. Improvements in compression technology have allowed one transponder to serve all individual PRSS public radio stations as well as station and regional public radio networks. The current PRSS infrastructure distributes most content to local stations using one transponder on Intelsat’s Galaxy 16 satellite. The term of the lease agreement is through the life of the Galaxy 16 satellite (currently projected to remain operational until about January 2029) and may be extended for the Galaxy 16 replacement satellite. In addition, NPR will continue to lease some Ku-Band satellite transmission capability from Intelsat for regional networks that require it.

NPR plans to continue to lease satellite transmission capability from Intelsat. Satellite pricing by an outside vendor also found that PRSS’s current Galaxy 16 satellite lease is preferred to alternatives from other carriers because of transponder availability, minimum disruption to PRSS and NPR operations, protection, and competitive pricing. Further, the contract extension price terms are less than the currently quoted market price for a single C-Band transponder lease on the same satellite.

NPR Distribution and PRSS have recently finished replacing and upgrading certain equipment on the ground, at PRSS network head ends, known as the Network Operation Center (NOC) in Washington, DC, and the Backup Network Operation Center (BuNOC) in St. Paul, MN, and at selected interconnected local public radio stations.

Each of the nearly 400 interconnected local sites received new satellite receivers during the fall of 2020. The new receivers were designed to be able to receive content via satellite or terrestrially via IP protocols (though not simultaneously) and are connected to the NOC and BuNOC. This enables the receivers to be flexible in the technology used for distributing content for broadcast. Potential new features include technologies that allow two-way communication and more efficient use of bandwidth and automation to enhance operations at local stations. The per-unit cost of these receivers is lower than those replaced because of advances in technology. In addition, a local station’s satellite antenna and related ground-system equipment will be replaced as maintenance requires.



New Public Radio Interconnection System Architecture

Public Radio Interconnection Finances

The next PRSS budget, which covers two-years of expenses and ends on September 30, 2024, breaks down as follows:

Continuity of Service	\$7,809,424
Customer Experience	\$1,148,328
Convergence	\$172,768
Coordination and Management	\$1,648,580
<u>Temporary Workers</u>	<u>\$1,087,655</u>
TOTAL EXPENSES	\$11,866,755

Diversified's assessment of the two-year proposal further provided CPB a framework with which to consider radio interconnection over the next five to seven years. Diversified's recent recommendation to CPB and NPR to develop a radio interconnection roadmap is an essential part of a larger set of tasks to bring public media's two interconnection systems together. As the public radio and television systems embrace new technologies, they should carefully consider the costs, challenges, and benefits of creating a single system for content delivery.

CPB will continue to bring PBS and NPR together to explore ways the systems might eliminate duplication and share some services for interconnection. In turn, these discussions will feed into an overall strategy development for public media's digital infrastructure. As technologies and audience behaviors change, public media must move away from broadcast-centric thinking to embrace the full potential of digital platforms and tools to track metrics, increase revenue, create content, and come to know our audiences at a level of detail impossible to attain in the past. This infrastructure will help propel public media into a new age of service to a new generation of Americans.

Other Shared System Technology

While mindful of interconnection funding needs, CPB is also exploring investments in other technologies and services that will benefit and create scale and efficiencies for the larger public media system. Our 2017 Digital Infrastructure Assessment, conducted by Cognizant, a third-party technology solutions expert, included recommendations to build out a suite of interoperable digital platforms and solutions. This would create more effective and efficient uses of such platforms, services, and tools to better serve the growing and dynamic needs of digital audiences.

Specifically, with a \$60 million appropriation for this account, and in addition to funding radio and television interconnection systems, CPB would look to fund the following shared technology projects:

Cybersecurity Resilience Governance & Tools

In recent years, the risk of cyber-attacks has increased dramatically. As media companies embrace technologies that enhance their audiences' experience and meet their expectations, the opportunities for cyberattacks will further increase. With increased levels of technology to monitor, CPB needs to fund, and the public media system needs to implement, cybersecurity tools and services to increase protection of the public television and public radio networks, beginning at local stations. In FY 2023, CPB will undertake a supply chain risk management assessment and data audit of the system.

Subsequently, in FY 2024, CPB will support stations in implementing cybersecurity best practices, tools, and training. These critical investments will enhance the safety, security, and resilience of public alerts and warnings (national and local) that travel over public media's infrastructure. Providing these capabilities at scale across the public media system will also create a fortified infrastructure that will ensure public media can continue to operate as a trusted source of information and emergency services for the country.

Single-Sign-On Service (SSO)

Public media's sustainability depends upon a better understanding of the behaviors and preferences of its audiences and users in order to serve more personalized content and user experiences. The first step in understanding those preferences is the ability to capture user identity. A Single-Sign-On Service will reduce login friction and move users from unknown to known by enabling digital audience members to use the same login credentials (username and password) across public media digital platforms. The collected data is never sold or shared with non-public media entities. This investment will create a more seamless content experience for public media's audience – wherever they are and on whatever device they are using.

As of January 2023, PBS continues working with its third-party technology partner to develop and launch SSO for the public media system. PBS and NPR continue to collaborate on a solution to merge existing NPR user accounts with existing PBS user accounts on the partner's platform to create a consolidated, shared account system between the organizations. This will allow public media users the ability to log in to both organization's websites with a single set of credentials (i.e. the same username and password).

In 2022, PBS replaced its registration service with the new SSO service on PBS's digital platforms and products (e.g., PBS.org website, mobile apps, Bento CMS). In December 2022, the SSO capability was integrated into the PBS Video App on Android OS (mobile and TV), and PBS completed integration of its video app on Apple iOS devices (mobile and TV) in January 2023. NPR continues to work closely with its third-party development partner to integrate NPR's systems (e.g., NPR.org website, NPR Mobile apps etc.) with PBS's platform by April 2023. It is expected that the SSO service will be available to any interested station to implement, who is not using the enterprise CMS, after April 2023. For those member stations who have migrated to the enterprise CMS, the SSO service is expected to be available by October 2023.

The total cost of the development and deployment of SSO over three years (FY21- FY23) is expected to be \$4,703,889. CPB has already obligated \$4,203,889 to cover the first three years, with PBS and NPR covering the balance. After this three-year period, the costs to continue SSO will include license fees, technical and design support, as well as ongoing management, integration, maintenance, and improvement costs.

Content Management System (CMS)

A Content Management System (CMS) is a software solution that facilitates creating, editing, organizing, and publishing content. In simplest terms, a CMS helps a content publisher or journalist build and modify a website (or web page, mobile app) without having to write all the programming code from scratch. In February 2021, CPB finalized a \$6.965 million grant to NPR to develop and deploy Phase 1 of an Enterprise CMS initiative across the public media system. This initiative, with support for joint licensees by PBS in current and future phases, will unify website publishing systems across public media, facilitating easier creation, collaboration and sharing of multimedia content among public media stations and producers.

CPB continues to work with NPR and PBS to support the Phase I rollout of the new Content Management System branded as Grove, designed to increase system-wide collaboration and

efficiencies. Following the migrations in February 2022 for 187 NPR member stations from its Core Publisher CMS to Grove, NPR is now focused on developing, testing, and deploying Grove for more than 40 interested joint license stations as well as NPR radio member stations on third-party CMS platforms.

Working with its CMS vendor partner Brightspot, NPR completed a pilot testing phase of Grove in June 2022 with two joint licensee stations, GBH (Boston) and KERA (North Texas). This pilot allowed stations to test PBS product integrations (e.g., Passport, Transaction Vault, Media Manager) in the Grove CMS. NPR started an initial rollout of Grove in the summer 2022. Of the 201 stations that migrated to Grove over the past two and a half years, 37 are joint license stations. Over the course of the next few months, NPR will be confirming the intent of all the remaining stations who indicated interest to migrate to Grove and will work with them on the process and timeline to move to Grove in summer 2023.

It is expected that in FY 2023, NPR will propose a three-year Phase 2 of the enterprise CMS project, starting in FY 2024. Phase 2 will include ongoing licensing, support, maintenance, hosting and upgrades for the member stations, joint licensee stations, and NPR newsroom that migrated to Grove during Phase 1. To achieve broader system efficiencies and scalability, Phase 2 will expand Grove to interested public media entities including PBS member stations (TV only), non-affiliated/non-member stations who are CSG grant recipients, joint license stations who did not migrate during Phase 1, and large public media content producers (as determined by CPB).

Content Delivery Networks (CDN)

A CDN is a series of computer servers located in data centers throughout the country that help media organizations cost-effectively and efficiently distribute video on demand, audio, live streaming, and other types of content. A CDN improves the speed of delivery for content, reduces delivery latency and errors, and provides a consistent quality audience experience.

Analytics and Business Intelligence Platforms

In order for public media to be able to adapt to audiences' changing media habits and meet their expectations, CPB must fund a strategic approach to data management and data-driven operations across the public media system, including the costs for a data analytics platform (DAP), business intelligence platforms (BI) and data warehousing. These platforms will help stations make better editorial and content decisions; engage their audiences with more personalized content and communications; and drive conversion from unknown users to frequent visitors, loyal members, and repeat donors.

Customer Relationship Management (CRM) System

In the for-profit world, a Customer Relationship Management (CRM) System is a technology platform used by companies to store customer data and manage interactions with its customers, streamline its processes, increase productivity, and improve its business relationships. For public media, an Enterprise CRM will enable stations to personalize their relationships with audiences – users, viewers, listeners, donors, and members.

Future Appropriations

As CPB plans to meet the public media system’s growing infrastructure needs, CPB will need to request incremental increases in future years for the interconnection and infrastructure appropriation. This appropriation would continue to support additional online streaming and on-demand platforms; necessary upgrades and maintenance to the interconnection system that will be required as public television stations transition to ATSC 3.0 and, where appropriate, transition from satellite to fiber connectivity for parts of the public radio system, as well as cybersecurity upgrades. Further, it would support personalized experiences in public media that will expand audience horizons through a more tailored approach and allow stations to connect with their audiences in more relevant and effective ways. Even with a \$60 million appropriation in FY 2024, CPB will not be able to assume all the costs associated with these projects should they progress.

Maintaining our interconnection appropriation in perpetuity at a steady state of \$60 million and funding only interconnection-related expenses and currently undertaken digital infrastructure projects would prevent CPB from being able to contribute any further resources to digital infrastructure projects. CPB will need to request increases in the interconnection and technology appropriation in future years to ensure the public media system can keep pace with technological change that serves consumer media habits.

Conclusion

CPB is proud of its strategic planning and oversight in carefully stewarding taxpayer funding over multi-year contracts to benefit the public media system and, ultimately, the American people. The Administration’s full support would enable CPB to support shared infrastructure to gain efficiencies and resilience, realize significantly reduced costs for network services, and minimize risk as legacy practices by stations are discontinued. Without a substantial, sustained investment in CPB’s interconnection and infrastructure account, the public media system will continue to fall further behind commercial media consumer experiences and fail to meet public media’s users’ evolving needs and expectations. It also would devalue the federal investment through CPB’s base appropriation and ultimately put public media’s unique public-private partnership at risk.

These large, critical investments ensure that our nation’s public media system is constantly innovating, taking advantage of technological and budget efficiencies, and delivering content and services to Americans via a multitude of platforms and devices on which they consume public media’s robust content.

With Congress’s financial support, these projects, and those that build upon them, will help stations meet their public service mission for years to come, ensuring universal access to public media to which the Public Broadcasting Act aspires.

FY 2024 PROPOSED APPROPRIATIONS LANGUAGE

Federal Funds

CORPORATION FOR PUBLIC BROADCASTING

In addition, for the costs associated with replacing and upgrading the public broadcasting interconnection system, including the costs of interconnection facilities and operations under subsections (k)(3)(A)(i)(II) and (k)(3)(A)(iv)(I) of section 396 of the Communications Act of 1934, and for other technologies and services that create infrastructure and efficiencies within the public media system, \$60,000,000: Provided, That such amount shall be in addition to any other funds available for such purposes. (Departments of Labor, Health and Human Services, and Education, and Related Agencies Appropriations Act, 2024.)

Budget Language

Interconnection—Technology and distribution systems have greatly evolved since Congress established the practice of funding public broadcasting interconnection. Recognizing technology’s power in creating further cost efficiencies across the public media system, the Committee recommendation includes \$60,000,000 for continued support of CPB in replacing and upgrading the public broadcasting interconnection systems and further investing in systemwide technologies and services that benefit the American people.

SECTION III-- Ready To Learn Funding Request

CPB Supports a \$31 million request for Ready To Learn in FY 2024

CPB joins with the public broadcasting community in supporting a \$31 million appropriation for Ready To Learn (RTL) Programming awards within the U.S. Department of Education. This request is level funding compared with the FY 2023 appropriation. The \$31 million in funding will enable public media to continue, and in some areas, to expand its work in:

- Supporting a new generation of children and their early learning needs through the production of new multiplatform content for functional literacy, critical thinking including computational thinking, collaboration, and “World of Work” knowledge and skills.
- Scaling the development of gaming experiences featuring characters and learning goals that are consistent and connected across video and gaming platforms. Gameplay data and learning analytics will be utilized to systematically improve engagement and learning outcomes in games.
- Creating digital and real-world hybrid learning experiences that engage children and families around the theme of “Learn Together,” and support intergenerational and family learning at home, in virtual spaces, and in the community.
- Scaling an innovative network of local partnerships so that increased numbers of communities may participate as “Learning Neighborhoods” and be better able to reach and serve children and families from low-income backgrounds.
- Beginning supplemental work with the U.S. Department of Education that extend the reach and impact of RTL resources through station partnerships with state-level early learning leaders, including Preschool Development Grantees and other statewide programs.
- Improving infrastructure and adding accessibility features to PBS KIDS distribution platforms will increase reach, engagement, and accessibility of the content.
- Investing in local content development and related engagement supports so that more public media stations can produce original television, radio, web, YouTube, and mobile content in response to local needs of children, families, and educators.
- Rigorous and scaled research studies of children, families, and communities that actively participate with RTL content and community-based learning experiences.

Ready To Learn—An Innovative School Readiness Solution

Across America, parents and education and community leaders recognize that high-quality early learning experiences play a vital role in improving school and career readiness prospects for our

nation’s children, especially those children with the highest needs, who often stand to make the greatest gains. However, nearly 54 percent of American children ages 3 to 4 do not attend formal preschool programs, a factor that influences socioeconomic differences in educational achievement (Annie E. Casey Foundation, 2022). Combine this situation with the fact that more than 10 million American children currently live in families with incomes below the federal poverty level—a known factor that can impede a child’s ability to learn and grow in healthy ways—and it becomes clear that fresh and innovative approaches are needed to reach and enrich children wherever they live, play and spend time in the community (Children’s Defense Fund, 2021).

In response to these significant early learning needs, leading partners from Congress, the U.S. Department of Education, the Corporation for Public Broadcasting, and PBS have joined forces on Ready To Learn. This innovative public media initiative supports the school readiness of our nation’s youngest learners, ages 2 to 8 years, especially those who come from low-income backgrounds. This work is carried out both nationally and locally in collaboration with leading children’s producers, educational technologists, researchers, local public media stations and community partners. They each play an essential role in creating, evaluating, and distributing content that helps close the achievement gap between children from low-income families and their more affluent peers. Further, new Ready To Learn content will help children understand they can pursue a wide range of career options – including those in which there is significant gender, race/ethnicity, and disability under-representation.

Ready To Learn content is freely available to nearly all U.S. households via PBS KIDS broadcast, streaming, and mobile platforms. We are proud that Ready To Learn has maintained strong bipartisan support throughout its history, including during the most recent reauthorization of the Elementary and Secondary Education Act.

Priorities for Ready To Learn, 2020–2025

In September 2020, the U.S. Department of Education awarded CPB and PBS a new five-year grant for Ready To Learn. The CPB and PBS initiative—a comprehensive, learning and engagement initiative called Learn Together: Connecting Children’s Media and Learning Environments to Build Key Skills for Success—supports the creation of dynamic, new learning experiences produced by diverse media makers that will expose young children to career and workforce opportunities; helping them build vital functional literacy, critical thinking, collaboration, and “World of Work” skills and knowledge. At the same time, the project will help empower and equip parents, caregivers, early childhood educators, and communities to support children’s learning and growth in these areas. Major deliverables for the five-year project include:

- Three new multiplatform television series and connected digital experiences that build knowledge and support the development of the project’s key skills in children ages two to eight, including:
 - Functional literacy, focused on use and comprehension of a variety of texts and oral, written, and social communication skills;

- Critical thinking, focused on computational thinking, creative problem solving, and flexible thinking;
 - Collaboration, focused on social awareness and relationship skills including perspective taking;
 - World of Work skills, focused on self-confidence, goal-oriented behavior, and task persistence; and World of Work knowledge, including exposure to a variety of careers and jobs.
- Four new short-form video series that support these key skills, including a collection of videos that highlight real people and PBS KIDS characters in various jobs and careers.
 - Innovative new media, including two new podcast series for children and families, and experimentation with new digital experiences and learning technologies that will increase reach, engagement, and accessibility of the content.
 - Forty public media stations, over the five-year grant cycle, will receive funding to work with schools, early learning centers, libraries, museums, businesses, and other stakeholder groups to empower the adults in children’s lives and provide the wraparound supports that enable families and children to engage in experiences that improve early learning.
 - Formative testing to inform the early production phases of all broadcast and short-form series and digital games, as well as use of data analytics to iterate and improve on the media’s ability to deliver learning outcomes.
 - Efficacy studies by the Education Development Center (EDC) and other research partners to determine the degree to which the Ready To Learn Initiative moves the needle for children and families with respect to building the critical thinking and functional literacy skills and inspiring children to explore the World of Work. Further, exploratory studies will provide new insights into the ways in which newer media and intergenerational media engagement can support children’s learning.

A Track Record of Success

Ready To Learn builds upon an almost 30-year track record of success. Ready To Learn content reaches nearly 99 percent of U.S. households through the broadcast of local public television stations. In the final year of the 2015-2020 RTL grant, approximately 13 million children ages 2 to 11 viewed Ready To Learn television content designed to improve their early literacy, science, and math skills, and more than 37 million children experienced related interactive content and games via media platforms such as the Internet, mobile smartphones, and tablets. This extensive national reach is an important accomplishment of the project and illustrates the capacity of public media to support the school readiness needs of all children, especially those who do not attend formal preschool programs, or due to the pandemic, have been unable to participate in face-to-face programs or even virtual learning experiences due to technology access barriers.

These media and related resources for educators and families comprise collections of high-quality preschool and early elementary school content that align with literacy and computational thinking learning frameworks based on state standards and other early learning goals designed to help advance children’s socioemotional learning and executive function skills.

Throughout the long and proven history of this program, Ready To Learn has evolved to successfully address some of the nation’s most pressing educational needs regarding children’s growth and development in a constantly evolving media landscape.

Following the 2005-2010 grant round, which focused on literacy, an independent, non-commissioned review of the educational effectiveness of Ready To Learn literacy content (Hurwitz, 2018) was conducted. This review found that children who consumed Ready To Learn-funded media gained the equivalent of 1.5 months of literacy development beyond typical growth.¹⁵ These effects were comparable for both television and digital. This analysis also found that Ready To Learn literacy materials were particularly effective at promoting children’s vocabulary and language sound knowledge. Significant positive effects were also found for alphabet knowledge.

In the 2010-2015 round, Ready To Learn took on the curriculum area of early math and produced major new media properties including *Peg + Cat* for preschoolers and *Odd Squad* for elementary-age students. In the 2015-2020 cycle, the focus was on science inquiry and informational text literacy content to support new properties including the award-winning¹⁶ *Molly of Denali* and *Elinor Wonders Why* with additional support for creating interactive experiences through programs like *The Cat in the Hat Knows A Lot About That! And Ready Jet Go!*. This work employed universal design for learning principles to support increased accessibility for all children, as well as adaptive and interactive game mechanics that level and customize game play to meet children’s individual learning needs.

Through the 2015-2020 grant, public media also learned a great deal about what parents need to be successful in supporting their children’s learning through the use of media. The report, “What Parents Talk About When They Talk About Learning: A National Survey About Young Children and Science” (EDC/SRI 2018), based on in-depth interviews with more than 1,400 parents of young children ages 3 to 6, provided significant insights for developing content and engagement resources to help parents, especially parents from low-income households, extend their children’s learning. It also provided a foundation for assessing changes in parents’ attitudes and beliefs about science and literacy learning, as well as their child engagement practices around science and informational text literacy in several efficacy studies.

Rigorous randomized controlled trial (RCT) studies conducted by independent third-party researchers demonstrated the efficacy of RTL’s science and literacy content on child learning of targeted concepts, practices, and skills. For example, the EDC/SRI (2019) study found that

¹⁵ “Getting a Read on Ready To Learn Media: A Meta-analytic Review of Effects on Literacy,” by Lisa B. Hurwitz, 2018. She was a Ph.D. student at the *Center on Media and Human Development, Northwestern University* when she conducted this research. The study article can be found at: <https://onlinelibrary.wiley.com/doi/full/10.1111/cdev.13043>.

¹⁶ *Molly of Denali* has won the Peabody Award for Children’s and Youth Media, the Television Critics Award for Outstanding Achievement in Youth Programming, the Kidscreen Award for Best Inclusivity, and the Shorty Industry Award for Best Multicultural Community Engagement.

exposure to *The Cat in the Hat Knows a Lot About That!* Television episodes, digital games, and related resources for parents and caregivers has a positive impact on children's understanding of physical science concepts related to the two core physical science ideas: matter and force. Similarly, the University of Rhode Island study of *The Cat in the Hat* TV episodes, games, and resources for the adults in kids' lives (2020) found that children who were exposed for at least four weeks made gains in their understanding of the nature of science and engineering. In addition, findings from two studies of *Molly of Denali* showed that children exposed to television episodes, digital games, and resources for parents and caregivers made significant improvement in their informational text knowledge and skills.¹⁷

Findings from the initiative's extensive community engagement efforts as part of the RTL 2015-2020 grant cycle (EDC-SRI, 2020) revealed:

- RTL community programs helped children feel confident that they can do science, engineering (reported by 86%) and find, use, and create informational text (97%);
- RTL community programs increased children's problem-solving skills, perseverance, and determination (90%), and skills for collaboration (90%);
- Molly of Denali Family and Community Learning increased children's enthusiasm for finding, using, and creating informational texts, and improved children's ability to find and use information from various sources;
- 73% of parents indicated their child used more science, more often to explore, build or understand the world;
- 67% of parents reported their child was more interested in science jobs after participation; and
- 96% of parents reported they felt more confidence helping their child learn science.

The key to the success of Ready To Learn is its national-local nature. Through public television's unique national-local organization, the Ready To Learn initiative ensures broad distribution and use of proven-effective educational content through public media's free broadcast and digital channels to every community and household nationwide. Further, through local station partnerships that provide strategically targeted outreach activities and family engagement resources, Ready To Learn delivers new tools where they are most needed: low-income communities. This last-mile school readiness effort is conducted by education staff at public media stations together with local partners to support families, teachers and community providers who work with children in home, school, and out-of-school settings.

A Strong Evidence Base

Through every phase of development and implementation, Ready To Learn's math, literacy, science and engineering, and key skills for success content is rigorously tested and evaluated by experts to assess its impact on children's learning. A body of more than 100 research and evaluation studies of Ready To Learn literacy content completed since 2005 demonstrates that public media's content engages children and enhances their early learning skills, and that

¹⁷ The efficacy of digital media resources in improving children's ability to use informational text: An evaluation of Molly of Denali; (EDC/SRI, April 2021)

children can make significant academic gains when taught through a combination of media. See Appendix H for highlights of *Ready To Learn Research and Evaluation Studies*.

Measurement of Ready To Learn's success is based upon three primary government performance indicators: wide reach of content to children, quality of the content, and evidence-based research that demonstrates the impact of this content on children's learning. In the case of reach, Ready To Learn's influence is significant even in the early stages of the current grant, when we are just beginning to release new content and resources.

Evidence of Reach of Content

(Performance Measures, Fall 2022)

- 6.8 million TV households tuned to RTL television content on average each month.
(Source: Nielsen NPOWER, 9/27/21-9/25/2022, Avg Month Program Reach, Live+7)
- 1 billion Streams of RTL science and literacy digital video content viewed.
(Source: Google Analytics, Cross-platform streams, 7 RTL series, 10/1/21-9/30/22)
- 77 million RTL science and literacy web-based and mobile games played.
(Source: Google Analytics pbskids.org and PBS KIDS Games App, 34 Games on 5 RTL Series (10/1/21-9/30/22)
- 2.0 million RTL mobile applications downloaded.
(Source: AppFigures, (10/1/2021-9/30/2022), Net Downloads)

Evidence of Learning Continues and Shapes Innovation

Ready To Learn continues to have a significant impact on children's learning, as reported in numerous studies of the initiative, including the most recent meta-analysis that synthesized data from 45 evaluations of RTL literacy resources from 2005-2010 (N = 24,624 child participants) which found positive effects of RTL media exposure on young children's literacy skills (Hurwitz, 2018). Then, between 2010-2015, researchers found that children made significant gains in early math skills when they engaged with Ready To Learn's newly produced math content and games. More recently, research from the 2015-2020 grant continued to find and report evidence of children's learning growth in science and engineering, and informational text literacy.

Across these grant rounds, research teams have also found that RTL's interactive content and technology resources resulted in improved parent understanding of their children's development, increased family involvement in educational activities at home and other informal settings, and increased parent confidence in their ability to help their children learn. These findings have influenced the development of dynamic new family, educator, and community engagement models and tools, including the initiative's Family and Community Learning workshops, Educator Professional Learning workshops, a parenting tips by text program, and curated Learn Together content collections and experiences.

FY 2024 PROPOSED APPROPRIATIONS LANGUAGE

Federal Funds

DEPARTMENT OF EDUCATION- INNOVATION AND IMPROVEMENT

Of the amounts made available to the Department of Education Office of Elementary and Secondary Education for fiscal year 2024, not to exceed \$31,000,000 is available for Ready-To-Learn Television awards.

Budget Language

Ready-To-Learn Television

Provided for in Fiscal Year 2024, \$31,000,000 for Ready-To-Learn Television awards. Any funds appropriated above the awarded amounts to current grantees shall be distributed to current grantees in proportion to their overall grant awards. These additional funds shall be directed to further the reach and goals of the negotiated projects.

Appendix A

CPB Office of the Inspector General FY 2024 Budget

Congress established the Office of the Inspector General (OIG) in the 1988 amendments to the Inspector General Act of 1978. The OIG is an independent office within CPB, and the Inspector General is appointed by and reports to the CPB Board of Directors. The OIG’s mission is to promote the efficiency, effectiveness, and integrity in CPB initiatives and operations by conducting independent and objective audits, evaluations, investigations, and other reviews. OIG is authorized 9.5 FTEs.

OIG is funded from CPB’s administrative budget, which by statute is limited to no more than 5 percent of CPB’s overall appropriation. In compliance with the IG Reform Act of 2008, P. L. 110-409, the following is the detailed breakout of the OIG’s FY 2023 and FY 2024 budgets, based on CPB’s projected advance appropriations for those years.

CPB Office of the Inspector General

	FY2023 Annual Budget	FY2024 Annual Budget	FY2024 Budget Increase
Employee salaries & benefits	1,562,350	1,741,100	178,750
Professional development/training	8,000	10,000	2,000
Consultant fees	25,000	25,000	0
Staff travel	67,500	70,000	2,500
Conference & registration fees	8,000	9,000	1,000
Telecommunications	6,000	6,500	500
Reproduction/external editing	4,500	3,000	(1,500)
Supplies & materials	1,500	1,500	0
Furniture & equipment purchases	800	800	0
Maintenance – software	10,500	12,000	1,500
Delivery services	1,000	1,000	0
Membership fees	9,000	9,000	0
Subscriptions/publications	1,200	1,200	0
Total	1,705,350	1,890,100	184,750

I certify that the amounts requested support the mission of the OIG, satisfy all training requirements, and include the funds necessary to support the Council of the Inspectors General on Integrity and Efficiency as a member OIG in FY’s 2023 and 2024.

Kimberly A. Howell
Inspector General

Appendix B: CPB Appropriations History

(\$ in millions)

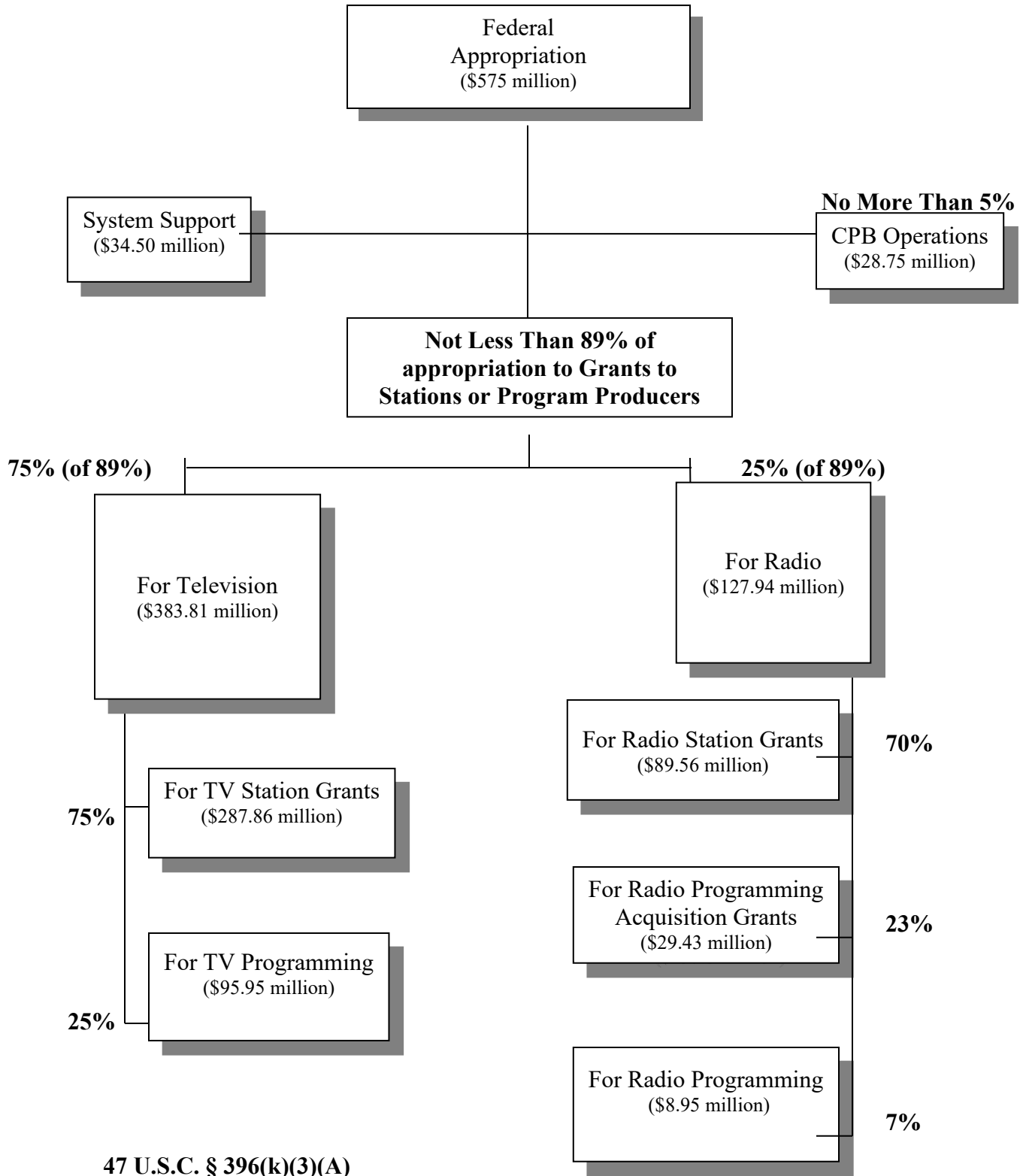
Fiscal Year	Administration Request (a)	Appropriation Received	Interconnection
2026	\$575		
2025	\$565.00	\$535.00 (in law)	
2024	\$475.00	\$525.00 (in law)	\$60.00 (request)
2023	\$30.00	\$475.00	\$60.00
2022	\$30.00	\$465.00	\$20.00
2021	\$30.00	\$445.00	\$20.00
2020	\$30.00	\$445.00	\$20.00
2019	\$15.00	\$445.00	\$20.00
2018	\$15.00	\$445.00	\$20.00
2017	\$445.00	\$445.00	\$50.00
2016	\$445.00	\$445.00	\$40.00
2015	\$445.00	\$444.75	
2014	\$451.00	\$445.00	
2013	\$460.00	\$421.86	
2012	\$440.00	\$444.16	
2011	\$0.00	\$429.14	
2010	\$0.00	\$420.00	\$25.00
2009	\$0.00	\$400.00	\$26.64
2008	\$0.00	\$393.01	\$26.28
2007	\$0.00	\$400.00	\$34.65
2006	\$0.00	\$396.00	\$34.65
2005	\$0.00	\$386.88	\$39.68
2004	\$0.00	\$377.76	\$9.94
2003	\$365.00	\$362.81	
2002	\$350.00	\$350.00	
2001	\$340.00	\$340.00	
2000	\$325.00	\$300.00	
1999	\$275.00	\$250.00	\$48.00
1998	\$296.40	\$250.00	
1997	\$292.60	\$260.00	
1996	\$292.60	\$275.00	
1995	\$275.00	\$285.60	
1994	\$260.00	\$275.00	
1993	\$259.60	\$259.60	\$65.00
1992	\$242.10	\$251.10	\$76.00
1991	\$214.00	\$245.00	\$58.00
1990	\$214.00	\$229.40	

Fiscal Year	Administration Request (a)	Appropriation Received	Interconnection
1989	\$214.00	\$228.00	
1988	\$214.00	\$214.00	
1987	\$186.00	\$200.00	
1986	\$75.00	\$159.50	
1985	\$85.00	\$150.50	
1984	\$110.00	\$137.50	
1983	\$172.00	\$137.00	
1982	\$172.00	\$172.00	
1981	\$162.00	\$162.00	
1980	\$120.00	\$152.00	
1979	\$90.00	\$120.20	
1978	\$80.00	\$119.20	
1977	\$70.00	\$103.00	
TQ (b)	\$17.00	\$17.50	
1976	\$70.00	\$78.50	
1975	\$60.00	\$62.00	
1974	\$45.00	\$50.00	
1973	\$45.00	\$35.00	
1972	\$35.00	\$35.00	
1971	\$22.00	\$23.00	
1970	\$15.00	\$15.00	
1969	\$9.00	\$5.00	

(a) Values reflect the Administration’s request for two-year advanced funding, i.e.: FY 2023 funding was requested in FY 2021.

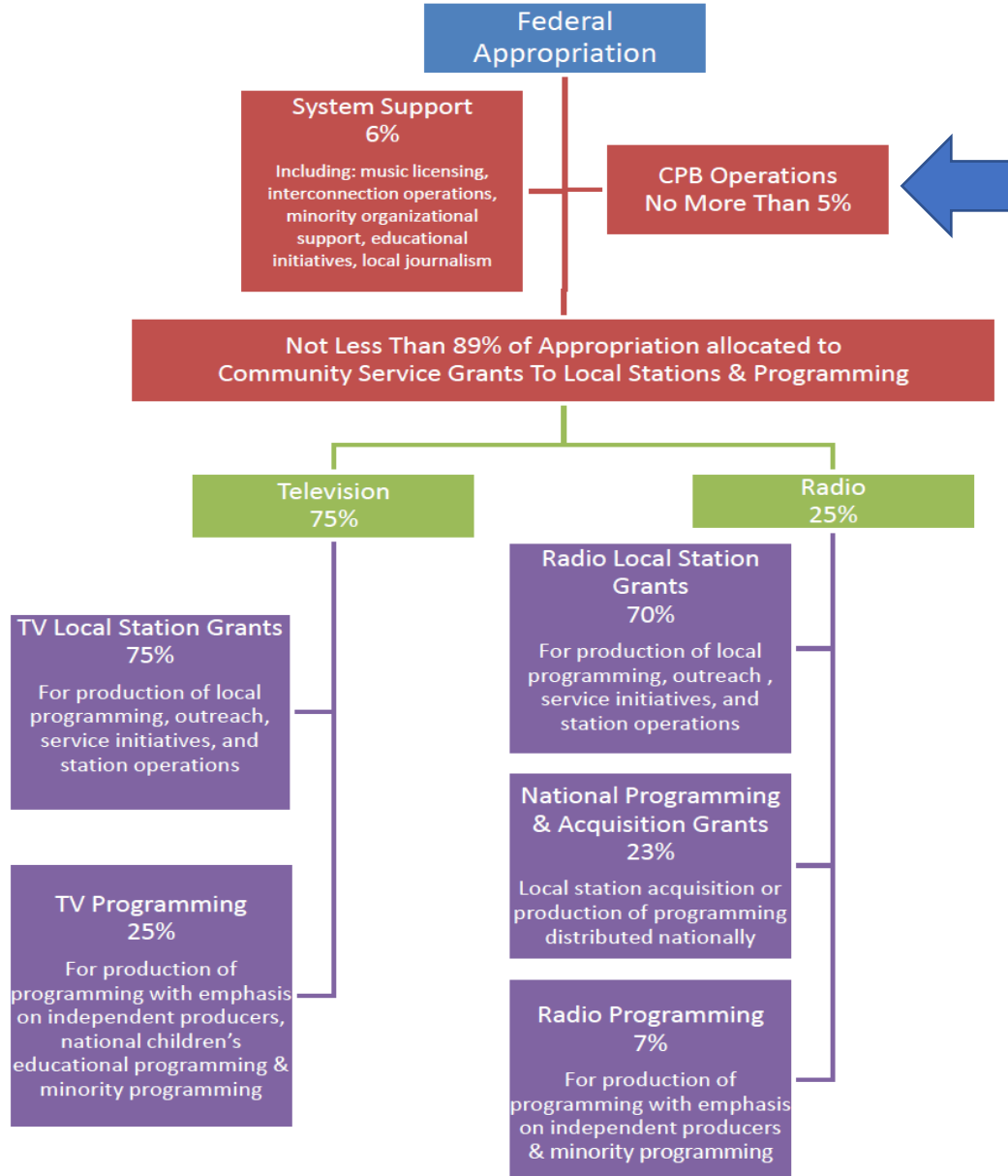
(b) Transition Quarter funding, during which federal budget year changed from July to September.

Appendix C – Formula for Allocating CPB’s Federal Appropriation
(FY 2026 Request)



APPENDIX D

CPB Funding Formula



CPB Operations (5%)

Rent

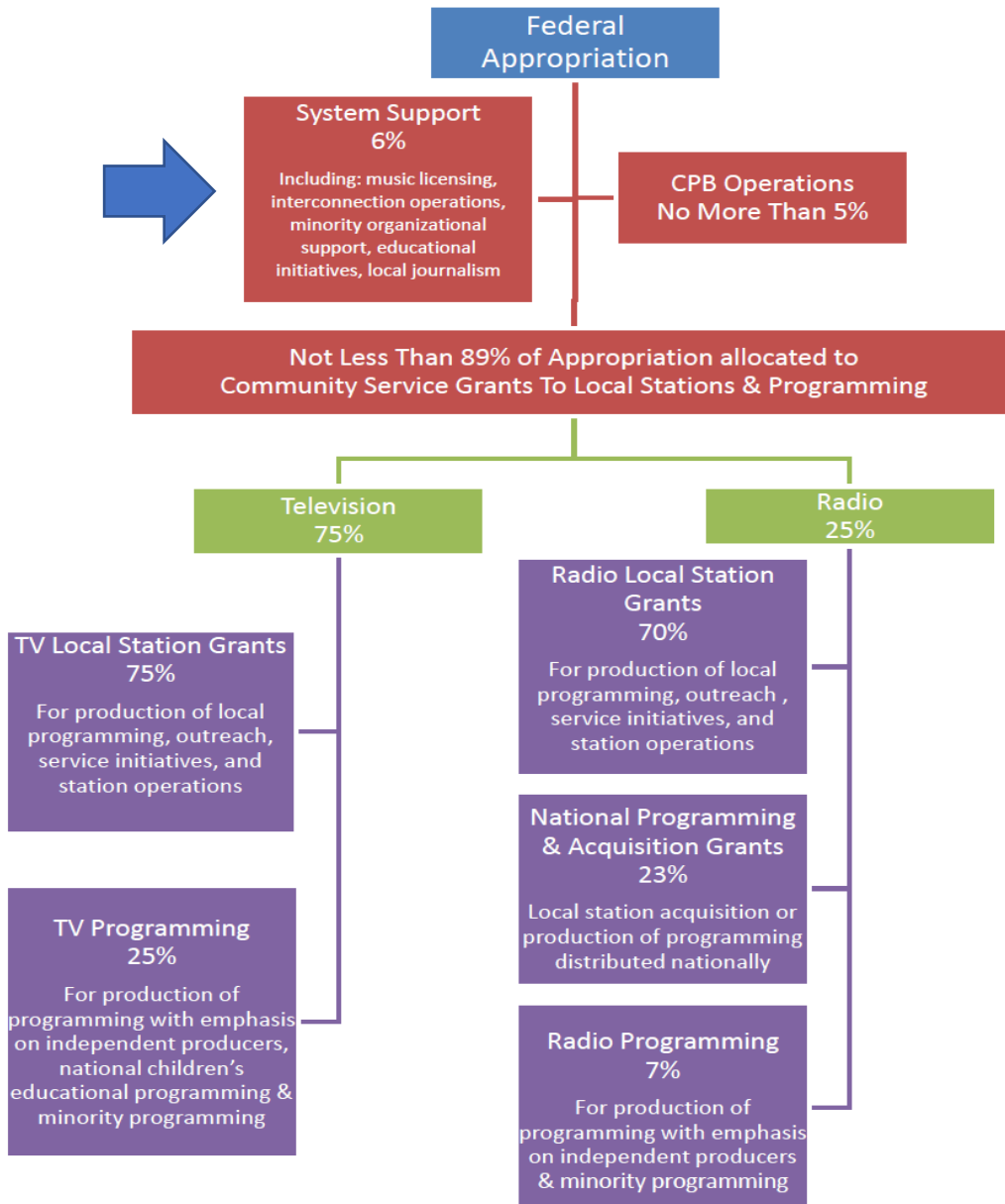
Personnel

Insurance

General Operation Expenses

System Support (6%)

CPB Funding Formula



Core System Support

TV Interconnection Operation Grants
 Music Licenses
 Radio Minority Support
 CSG Planning Research

Professional Development

Public Media Workforce Collaborative
 DEI Support
 Leadership for Diversity and Inclusion
 Digital Accelerator Program Extension

Educational Content and Services

PBS LearningMedia
 PBS Distance Learning Support
 Local Innovations in Station Education Service
 American Graduate
 By/With/For Youth- "Inspiring Next Gen Public Media Audience"
 Children's Media Production Academy
 Student Reporting Labs
 Sesame in Communities

Journalism

Regional Journalism Collaborations
 Editorial Integrity and Leadership Newsroom
 Advantage-Report for America State Capitol
 News Survey

Health and Efficiency of Public Media

Infrastructure
 Collaborative Operations & Services (COS) Grants
 Emergency Relief Grants
 SSO: Single Sign-On
 Public Safety Pilot Projects
 NextGen (ATSC 3.0) Pilot Projects
 Digital Infrastructure Strategy Expert

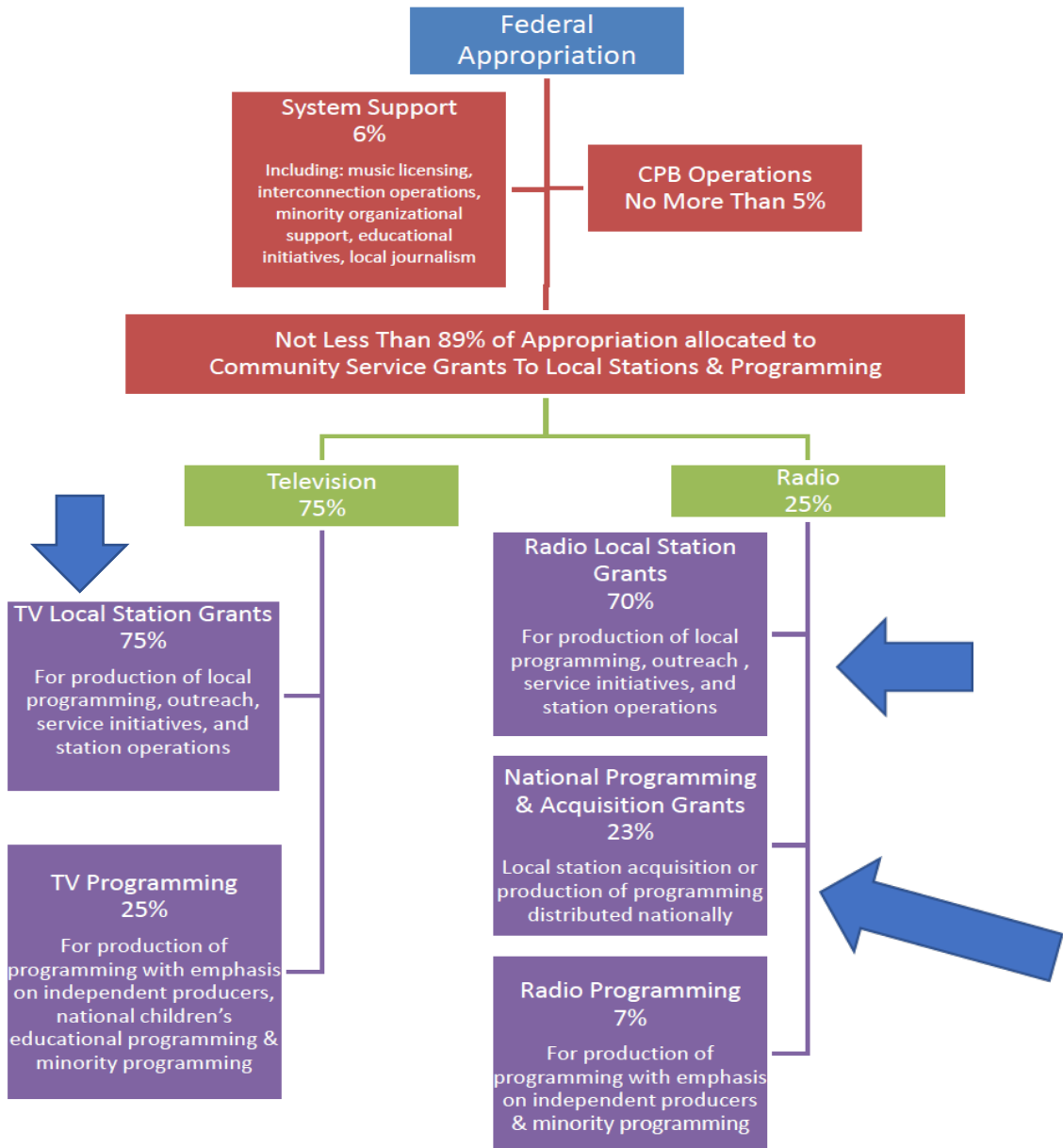
Media Content

ITVS Operational Support
 NMCA Operational Support
 World Channel Operations
 Firelight Documentary Lab Operations
 PBS Digital Studios Operations

Misc.

Integrated Station Info System Computer Platform
 Harassment Training
 Spectrum Policy Research
 Public Media Conference Support
 Honoraria for External Review Panels

CPB Funding Formula



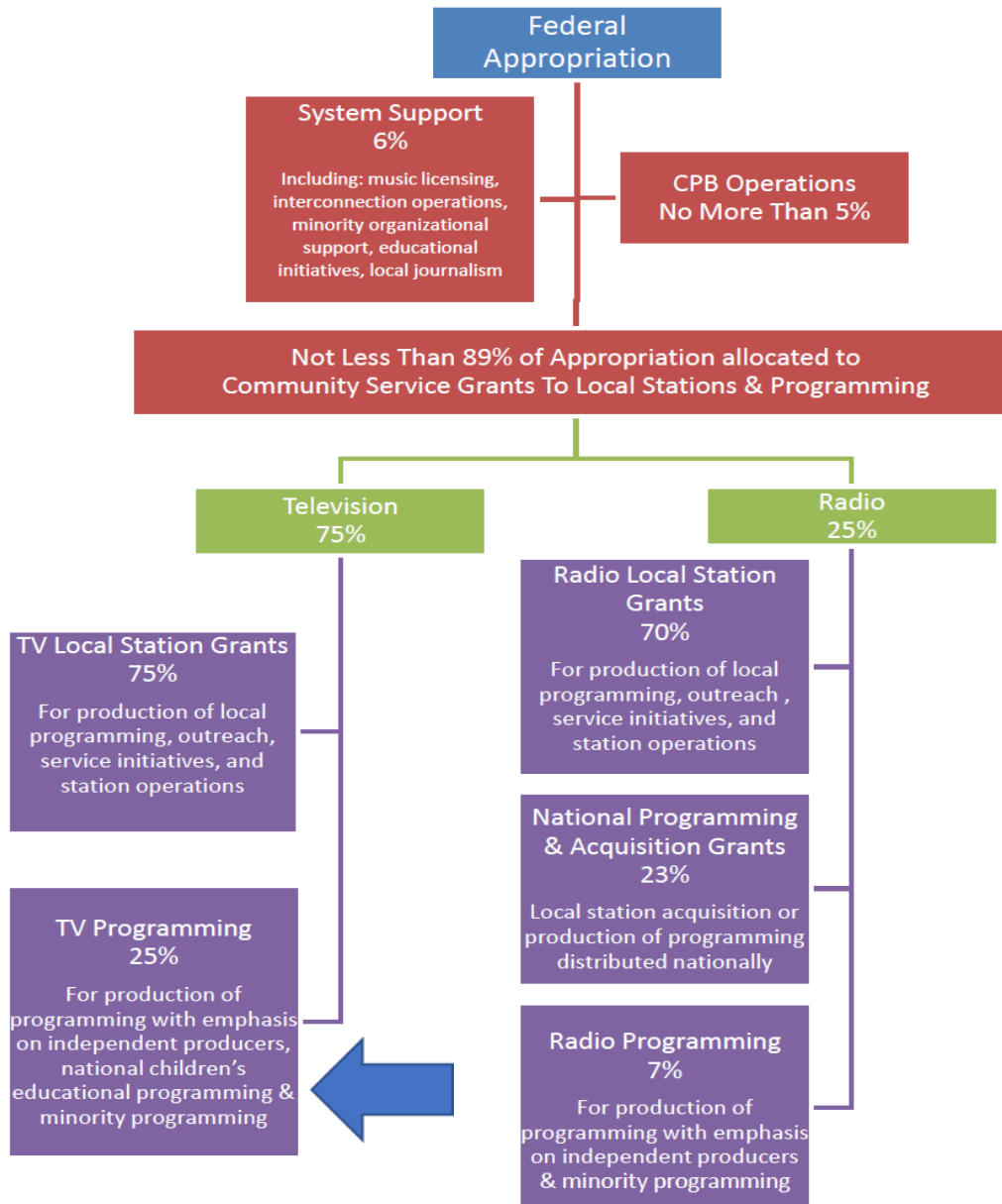
Television & Radio Community Service Grants (CSGs)

More than 70% of CPB's funding directly supports public media stations through Community Service Grants. These grants are "unrestricted," allowing stations the flexibility needed to best serve the community.

- **Television: 158 grantees operating 357 transmitters**
- **Radio: 391 grantees operating 1,207 transmitters**
- **23%- Restricted programming grants that are distributed through the CSG program**

Television Programming

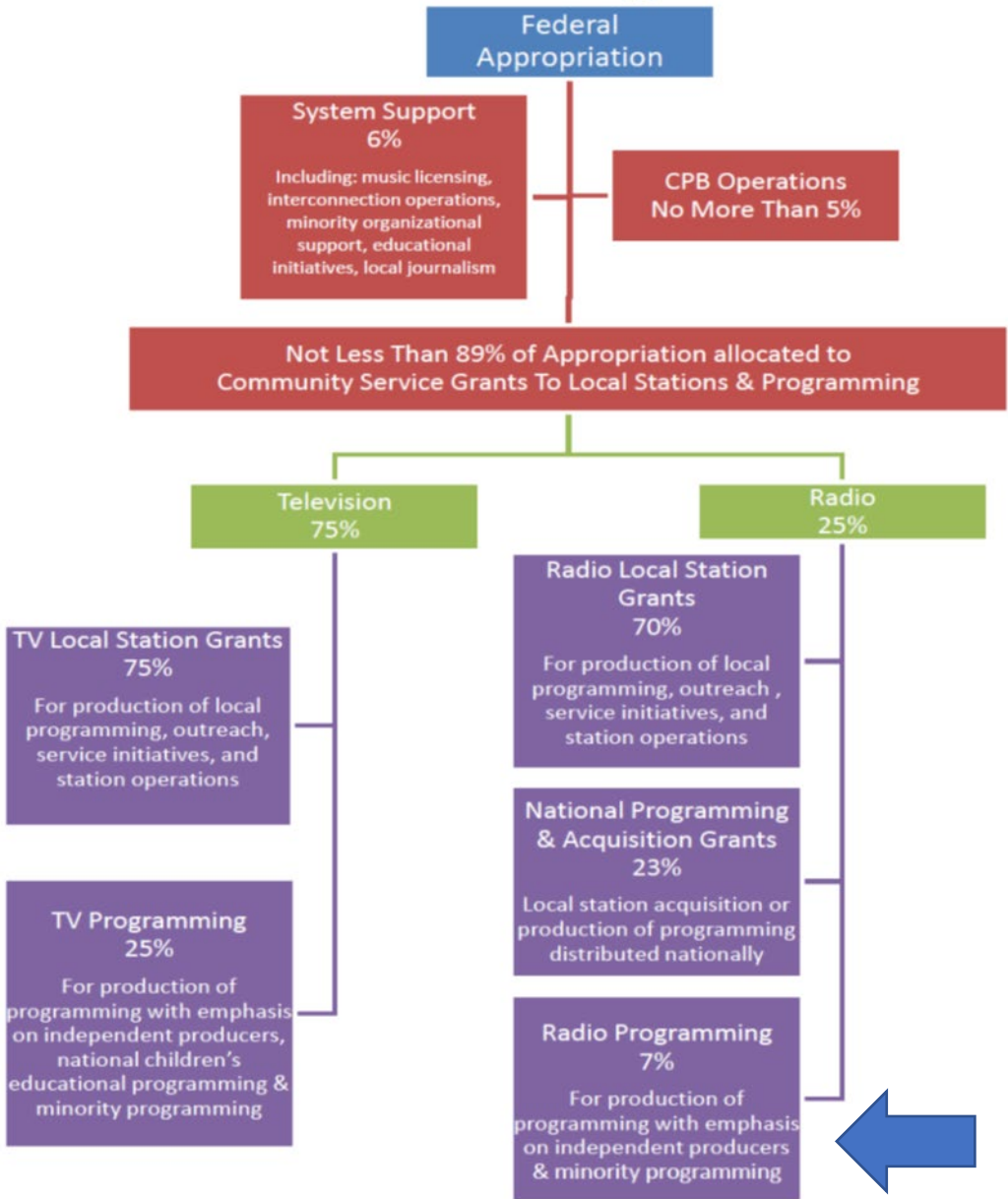
CPB Funding Formula



National Production Schedule- PBS
 National Multicultural Alliance (NMCA)
 Black Public Media
 Latino Public Broadcasting
 Center for Asian American Media
 Pacific Islanders in Communications
 Vision Maker Media
 Independent Television Service (ITVS)
 RTL Series: Wombats
 Children's Series: Rosie's Rules
 Children's Series: Alma's Way
 Specials/Continuing Children's Series
 By/With/For Youth: "Inspiring Next Gen Public Media Audiences"
 Children's Media Production Academy
 PBS Learning Media: WGBH US History Project
 Student Reporting Labs: News and Information for Children, Youth and Families
 Road Trip Nation
 CampTV for Children
 Expand Healthy Local News Initiative
 Statewide News Innovation
 Local Digital Video News Pilot
 Digital/Broadcast Hybrid Pilot
 Media Literacy Programming
 World Channel
 Firelight Documentary Lab
 FRONTLINE - Un(re)solved
 FRONTLINE – Annual Support
 PBS NewsHour - Joint Session Address
 PBS NewsHour - Communities of Color
 PBS NewsHour - Impeachment Coverage
 PBS NewsHour – Annual Support
 PBS NewsHour Weekend
 Washington Week

R&D Fund for Television Programming
 American Experience Renewal - Civil Rights Content
 PBS Digital Studios
 NOVA Science and Society
 First Look at Second Films
 Content Accessibility Funding
 Inclusive Voices: A Town Called Victoria
 Inclusive Voices: The Harvest
 Making Black America (Skip Gates)
 Finding Your Roots with Skip Gates
 Stanley Nelson Productions
 Florentine Films (Ken Burns)
 American Historia
 La Frontera
 Storm Lake Film and Community Engagement
 The Race to Solve Suicide
 Great American Recipe
 American Portrait
 Southern Storytellers (The Literary South)
 Lidia Celebrates America
 Unladylike
 Performance Specials
 LoC Gershwin Prize for Popular Song
 National Memorial Day Concert
 A Capitol Fourth Concert
 In Performance at the White House
 American Graduate: Path to the Future
 Coming Home: Connecting to Community (Rural Initiative)
 General Support for Health Content & Engagement
 General Support for Programming that Strengthens Civil Society
 General Support for Veterans Content
 American Veteran Engagement
 General Support for Civics Content
 Rights Renewals (w/PBS consultation/collaboration)

CPB Funding Formula



Radio Programming

- Regional Journalism Collaborations
- Ohio News Collaborative
- Expand Healthy Local News Initiative
- Statewide News Innovation
- Journalism Initiative- America Amplified
- Newsroom Advantage - Report for America
- Investigative Journalism Support
- NPR: International Coverage
- American Homefront (Military and Veterans)
- LAist Studios
- New Music Format Expansion: Urban Alternative
- UnderCurrents: Airs on Native Voice One
- StoryCorps: One Small Step
- StoryCorps: Mobile Booth
- StoryCorps: Military Voices
- StoryCorps: Animated Shorts
- Native Public Media COVID Programming
- HBCU COVID Programming
- American Veteran Engagement Editors Corps

Appendix E

Highlights of Public Media Serving Diverse Communities

Black Communities

- Black Public Media (BPM) held its annual open call, which supports feature-length documentaries and shorts currently in pre-production, production, or post-production and intended for public media distribution. BPM funded three projects through the open call, and each project will receive \$50K.
- Four BPM-supported documentaries premiered nationally in January and February: Fannie Lou Hamer’s America, Marian Anderson: The Whole World In Her Hands, Ailey, and The American Diplomat.
- BPM hosts an annual PitchBLACK Forum at which producers and directors developing films about the Black experience will pitch their projects to a panel of industry experts in an effort to become one of the finalists selected to receive up to \$150K in funding.
- WCLK, broadcast from Clark Atlanta University (Atlanta, GA), airs Upfront with Ray Cornelia, a weekly talk show providing information about Atlanta’s growing film industry, and how it has earned Atlanta the new nickname, “Hollywood of the South.” Recent guests have included Tyler Perry, Issa Raye, Sheryl Lee Ralph, Billy Porter, Patti LaBelle and in Atlanta while filming their projects. Drive Time with Dr. Douglass is a weekly medical and pre-emptive health show that champions awareness and information to help African Americans and diverse audiences lead healthier lives. The information comes direct from doctors and specialists to listeners who are able to call in and ask questions on a variety of health issues, including topics around cancer, diabetes, and mental health.
- WPLN-FM’s (Nashville, TN) podcast Versify features stories from the Nashville Freedom Riders – in their own words – and poetry inspired by the narratives of the Freedom Riders.
- WBOI-FM’s (Fort Wayne, IN) Gospel Flight program devotes four hours to the historic and contemporary tradition of African American gospel music each Sunday morning.
- WFPL-FM (Louisville, KY) launched Here Today, a podcast focusing on the economic future of west Louisville and the city’s predominantly Black neighborhoods.
- Bloomington Community Radio’s (Bloomington, IN) Bring It On! Is Indiana’s only weekly radio program committed to exploring the people, issues and events affecting the local Black community.
- The KMUW-FM (Wichita, KS) music program Soulsations takes listeners on an engaging musical journey of R&B and Gospel music. The program began 11 years ago and is broadcast by other public media stations through PRX national distribution.

- In partnership with the City of Columbia’s bicentennial Como200 task force, KBIA-FM (Columbia, MO) produced *You Don’t Say*, an oral history project gathering the stories of black Columbia residents.
- WKMS-FM (Murray, KY) series *The Reckoning* is a collection of public radio specials that trace the history and lasting impact of slavery in America by looking at how the institution unfolded in Kentucky.
- WDAV-FM (Davidson, NC) launched a new four-part series called *Lift Every Voice*, which explores the contributions and legacies of Black classical artists.
- Ozarks Public Radio’s (Springfield, Missouri) *Conversations on Race* features first-person perspectives of people in the community whose lives have been impacted by race and racism.
- WFUV-FM (Fordham University) produced the audio documentary *You Should Know Their Names*, telling the stories of seven Black New Yorkers underrepresented in history. The project tells the stories of individuals who were critical to New York City and the nation, such as educator and civil rights activist Elizabeth Jennings and inventor Lewis Latimer.
- WHRO Public Media (Norfolk, VA) continued its *Race: Let’s Talk About It* initiative, now in its sixth year. Through virtual events and local panel discussions, the project facilitates thoughtful conversations about race and racism.
- Public media received NAACP Image Award nominations for *Blindspot: Tulsa Burning* and *Un(re)solved*.
- FRONTLINE’s “Un(re)solved” is a multiplatform experience telling the stories of lives cut short and a federal effort to investigate more than 150 cold cases that date back to the civil rights era. The project debuted as an augmented reality installation, interactive web experience and podcast series, and the broadcast portion of this project is available to stream online.
- *Code Switch*, NPR’s signature podcast on race and identity, has gained national prominence for its reporting.
- As part of SCETV’s “KnowItAll” digital resource library, *The South Carolina African American History Calendar* is a 12-month calendar that profiles individuals from across the state who have had a positive, compelling impact on South Carolina and, often, across the country.
- Georgia Public Broadcasting’s *Civil Rights Movement* virtual learning journey collection invites students into an engaging exploration of some of the most significant events of the Civil Rights Movement.

Hispanic/Latino Communities

- In fall 2022, Latino Public Broadcasting presented a musical special honoring the traditional Mexican Dias de Los Muertos celebration. In July 2022, PBS released two LPB films as part of THE LATINO EXPERIENCE, a three-part anthology series of short fiction and nonfiction films.
- *On the Divide*, a documentary telling the stories of three Latino people living in McAllen, Texas, premiered nationally on PBS in April 2022. *On the Divide* is a co-production of LPB and POV.
- WNIN (Evansville, IN) produces a bilingual podcast, *Que Pasa, Midwest?* That shares stories and news focused on the Latino community in the Midwest.
- Bloomington Community Radio's (Bloomington, IN) "Hola Bloomington" is a Spanish language public affairs program produced in partnership with the City of Bloomington's Community and Family Resources Department.
- Iowa Public Radio's *Concierto*, a bilingual show hosted in Spanish and English, pays special attention to the contributions of Latin-American and Spanish composers and performances of core repertory by great musicians of Hispanic origin like Claudio Arrau, Martha Argerich, and Gustavo Dudamel.
- KRVS-FM (Lafayette, LA) produces and broadcasts two programs in Spanish—Espacio Latino and La Vellonera.
- WBOI-FM (Fort Wayne, IN) broadcasts *Connexion Latina*, a weekly, one-hour Spanish language show that shares the culture and music of El Salvador.
- WJFF-FM (Jeffersonville, NY) added a weekly, hour-long Spanish language public affairs program *La Voz en Breve*, featuring information, interviews, and music for the Hudson Valley and Catskills' vibrant Hispanic community.
- PBS39's (Lehigh Valley, PA) *Es Tiempo* highlights the diversity and cultural essence of the Latino community in the Greater Lehigh Valley and discusses issues surrounding education, culture, politics, and economics.
- WFUV-FM (Bronx) launched a new podcast series called Community Dialogues for frank discussions about race, racism, and racial justice to elevate underrepresented voices and address social justice issues.
- WPLN-FM's *Nashville Noticias* is a one-hour, weekly Facebook live Q&A with Spanish speaking reporters about the news of the week.
- KPCW-FM (Park City, Utah) produces the Spanish-language show *Cada Domingo*, featuring local, national, and international news, music, and interviews of importance to the local

Spanish-speaking community.

- KUNR (Reno, NV) has organized virtual events for the Spanish-speaking and Latino community around Reno to address disparities in Spanish-language news and public health information during the pandemic, in partnership with the Mountain West News Bureau, Noticiero Móvil, America Amplified and This Is Reno.
- Radio KDNA (Granger, WA) broadcasts in Spanish as nearly 50% of its broadcast audience are immigrant farm workers.
- 13 [PBS KIDS](#) series – more than 400 hours of content, or 37% of the library – have Spanish SAP tracks available on air. PBS KIDS for Parents website is available in [Spanish](#), as are an array of learning resources on [PBS LearningMedia](#), a free online library of learning resources used by millions of teachers, parents, and students. Spanish-language PBS KIDS family resources are used to help parents learn English.
- PBS KIDS' *Rosie's Rules* stars 5-year-old Rosie Fuentes, a Mexican American girl just beginning to learn about the fascinating world beyond her family walls. The series aims to teach children social studies lessons about how a community works, and helping kids develop an awareness of themselves as individuals within and part of a broader society. *Rosie's Rules* premiered nationwide on PBS Kids in October 2022.
- *Alma's Way* (produced by Fred Rogers Productions) premiered in fall 2021. Created by Sonia Manzano (Sesame Street's "Maria"), the series is set in the diverse community of the Bronx and focuses on six-year-old Alma Rivera and her family, featuring characters from Puerto Rico and Cuba. The *Alma's Way* website is fully bilingual in English and Spanish. *Alma's Way* was recognized with Imagen Awards in 2022 for Best Voice-over Actor and Best Youth Programming.

Native American Communities

- Vision Maker Media's 2022 online film festival showcasing Native American and Alaska Native films garnered 175,000 views.
- KWMR Community Radio (Point Reyes Station, CA), was selected to receive \$15,000 as part CPB's efforts to help stations create content by, with, and for teen and tween audiences. With this funding, KWMR is featuring the voices of Native youth in a radio program, "[Indigenous YOUth Nation](#)," that will broadcast via Native Voice One: The Native American Radio Network and PRX.
- WERU-FM (Blue Hill, Maine) broadcasts "Dawnland Signals" a monthly public affairs radio program and podcast with host and tribal historian Maria Girouard. The station also broadcasts "Wabanaki Windows," a monthly radio program that facilitates conversations with experts about subjects related to Maine's four federally recognized Wabanaki tribes.

- KFAI-FM (Minneapolis, MN) partners with Migizi, a local nonprofit that works to counter the misrepresentations and inaccuracies about Native people in the media. KFAI catalogues the Native American communications organization's full archive and broadcast its stories on air.
- RSU-TV's (Oklahoma) "Osiyo, Voices of the Cherokee People" is an Emmy-winning documentary-style television show that showcases the authentic stories of the people, places, history, culture, and language of the Cherokee Nation.
- KUMD-FM (Duluth, MN) collaborates with the UMD Medical School Center of American Indian and Minority Health and the UMD American Indian Learning Resource Center to produce and broadcast the program "Journey to Wellness in Indian Country."
- South Dakota Public Broadcasting offers the Native American Studies resource library, which provides educational multimedia content about the culture, history, and current issues of South Dakota's nine Native American tribes.
- KABR-FM (Alamo, NM) partners with the Alamo Navajo Health Center to produce weekly health programs, especially topics on diabetes and prescription drugs, in English and Dine' (Navajo) languages.
- KNBA-FM (Anchorage, AK) produces the *Native Artist* podcast, which profiles Indigenous artists from a wide range of artistic disciplines.
- KSUT-FM (Ignacio, CO) produces the series of audio vignettes, *Native Braids*, capturing intimate conversations between Native American youth and elders.
- KIYE-FM (Lapwai, ID) works with the Nez Perce Cultural Resource Program to develop radio programming that promotes learning and understanding of the Nez Perce language. The station also partners with the Nimiipuu Health Clinics to develop general health tip and diabetes PSAs that broadcast several times a day.
- KBRW-AM (Utqiagvik, AK) is the only broadcast service available in an area of over 90,000 square miles. The radio station airs programming and announcements, in English and Inupiat, from the Borough School District, health department and local hospital and police departments.
- KEYA-FM (Belcourt, ND) offers live broadcasts of the Turtle Mountain Tribal Council meetings, updates from the Tribal Chairman, and Tribal office candidate forums. The station also partners with area schools to encourage literacy through a radio reading program and promotes school activities such as parent-teacher conferences.

- WOJB-FM (Hayward, WI) created an Ojibwe language PSA campaign on COVID-19 mitigation measures. The station also launched a mask-making campaign that donated over 1,000 protective face masks, which were donated to elder Natives in the community.
- KOYA-FM (Lake Andes, SD) participates in the local Yankton Sioux Tribe COVID-19 Task Force. The station partners with the Task Force to provide updated information about the pandemic and broadcasts PSAs, in English and Lakota, announcing testing and vaccination sites.
- KILI-FM (Porcupine, SD) partners with the Tribal Education Agency, all 13 schools on the reservation, OGLALA Lakota College, and local governments to provide news and Lakota language programming to the Oglala Sioux, Cheyenne River Sioux, and the Rosebud Sioux tribes.
- KCUW-FM (Pendleton, OR) partnered with three Umatilla Indian Reservation Incident Command Teams to broadcast information related to flooding, wildfires, and COVID-19.
- KMHA-FM (New Town, ND) partners with The Door Resource and Recovery Lodge to produce programming that serves those suffering from addiction and mental health issues.
- KCIE-FM (Dulce, NM) broadcasts a different Jicarilla Apache word at the top and bottom each hour to preserve the local Native language and culture.
- PBS SoCal’s local program “Tending Nature” features multiple perspectives and voices from Indigenous communities across California who are striving to keep the practices of their heritage alive. From coming-of-age rituals, seasonal food harvests, basket weaving and jewelry making, the documentary shares how traditional practices can be protected and maintained as a way of life for future generations.
- [Native Public Media](#) supports a network of 57 Native radio stations and four television stations serving as an essential source of news and information in their communities, many of which broadcast at least some of their news programming in Native languages. These include [KNNB-FM](#), Whiteriver, AZ, which reads daily announcements in the local White Apache language; and [WOJB-FM](#) in Hayward, WI, which offers a variety of Ojibwe language segments and sometimes translates public service announcements for help with taxes and pharmaceuticals.
- CPB-supported UnderCurrents is a daily music service that provides an eclectic mix of Native music with other genres to Native and Triple-A audiences. UnderCurrents is a primary offering of the CPB-supported Native Voice One (NV1) content distributor and accounts for 33% of its 24-hour program stream to Native stations. UnderCurrents is carried on 200 Native and non-Native public media stations from Alaska to Florida.
- CPB supports IndiJ Public Media, an independent non-profit news organization that owns ICT, formerly known as Indian Country Today. The two-year grant supports “ICT Newscast

with Aliyah Chavez,” which is carried daily by 40 public television stations across the country. Funding also supports IndiJ Public Media’s evolution and expansion as a multi-platform public media company.

- *Molly of Denali*, produced by GBH (Boston), focuses on a modern Alaska Native girl and her family who run a store and community hub in a rural Alaskan village. *Molly of Denali* is the first nationally distributed children’s series to feature an Alaska Native lead character. In fall 2022, *Molly of Denali* premiered a new series of short-form videos, “The Big Gathering,” which follow Molly and her friends across Alaska as they prepare to attend an event modeled on the real-life Alaska Federation of Natives Convention.
- KSTK Community Radio’s (Wrangell, Alaska) podcast “Mia’s Gift” was created by a high school student and her Tlingit language teacher and focuses on teaching the Tlingit language through cultural stories and local history.

Asian American/Pacific Islanders Communities

- In 2022, Pacific Islanders in Communications (PIC) through its PIC Media Fund provided up to \$65,000 for productions that explore the Indigenous Pacific Islander experience.
- The Center for Asian American Media (CAAM) co-produced, with filmmakers Gina Kim and Titi Yu and WNET, *Rising Against Hate: One Day in March*, a documentary on the one-year aftermath of the horrific shootings in Atlanta.
- *American Masters: Waterman — Duke: Ambassador of Aloha*, chronicles the life of five-time Olympic swimming medalist and Hawai’ian surfing icon Duke Kahanamoku, the “father of modern surfing.” The documentary aired in May 2022 in association with PIC.
- CAAMFest, a celebration of Asian and Asian American stories from CAAM, celebrated its 40th anniversary with film screenings, both virtual and in-person in San Francisco and Oakland in 2022.
- Hawaii Public Radio (Honolulu, HI)’s collaboration with Blue Note Hawaii features local artist performances recorded live on the Blue Note Hawaii stage, along with backstage interviews. Kani Ka Pila Sunday (Hawaiian/English), Hawaiian Word of the Day (Hawaiian/English), and Classical Pacific (Hawaiian/English) help to perpetuate use of the Hawaiian language and reach Hawaiian communities through word and song.
- Bloomington Community Radio (Bloomington, IN) partners with The Indiana University Asian Cultural Center for “Hearabouts: Asian American Midwest Radio.” The monthly show encompasses both the experiences of Asian Americans who grew up in the Midwest and those who are drawn to live there.

- CAAM and Detroit Public Television (DPTV) partnered in a historic local initiative that honors the legacy of the murder of Vincent Chin and the fight for justice that followed in the Asian American community. Activities include the PBS re-broadcast of the Oscar-nominated documentary “Who Killed Vincent Chin?”, the first-ever Midwest Asian American filmmakers conference, a commemorative film series, and a national conversation hosted by Anna Nawaz of the PBS Newshour.
- KMUW-FM (Wichita, KS) continues to host the Vietnamese American Radio Network, including daily local content about news matters. The only source of its kind in this area for people for whom English is a second language.
- WFPL-FM (Louisville, KY) podcast *Where Y’all Really From* shares the diverse stories and perspectives of Asian American and Pacific Islanders living, learning, and loving in the bluegrass state.
- Ozarks Public Radio’s (Springfield, MO) *Becoming American* was a week-long series of profiles, highlighting local individuals who undertook the process to become U.S. citizens.
- Ozark Public Television’s (Springfield, MO) locally-produced film *Marian Days: A Spiritual and Cultural Homecoming* shares the history and impact of an enduring spiritual and social festival of Vietnamese Roman Catholics, held annually in Carthage, MO.
- The American Archive of Public Broadcasting unveiled a special collection of more than 200 radio and television programs produced by public media stations between 1965 and 2019. The collection features news segments discussing affirmative action and reparations as well as documentary films like Joyce Chen’s *China, China, Land of My Father*, and *Vietnam: A Chicagoan Goes Home*.
- The CPB-supported program *Jelly, Ben, and Pogo* premiered in Winter 2021. This short-form series targets children’s STEAM skills--Science, Technology, Engineering, Arts, and Math—and features Filipino-American culture based on the experiences of the series creator.
- New CAAM supported AA & NH/PI focused curriculum puts COVID-related Asian hate incidents into context. CAAM and YURI Education Project have partnered to bring ready-to-use classroom materials on how to make sense of anti-Asian racism today by connecting it with history. The *Anti-Asian Racism: Connections in History* curriculum is available on the PBS Learning Media website.

Appendix F

Legislative History of CPB’s Advance Appropriation

An advance appropriation becomes law one fiscal year or more before the fiscal year for which the appropriation is to be dispersed. For more than 45 years, decisions on the amount of federal support for public broadcasting have been made two years ahead of the fiscal year in which the funding is allocated. In other words, Congress approved the FY 2025 funding level for CPB during the FY 2023 appropriations process.

From public broadcasting’s inception, the establishment of a long-range financing mechanism has been critical to the nature of the institution.

In that spirit, in 1975, Congress agreed to a two-year advance appropriation as a bipartisan, bicameral compromise to legislation proposed by the Ford administration that would have appropriated funds to CPB for five years automatically upon approval of the reauthorization bill. House and Senate appropriators objected to appropriating on an authorization bill, but they did not object to the need for advance appropriations for CPB. An agreement was reached between appropriators and authorizers to remove the appropriations language from the authorization bill in exchange for a commitment by appropriators to provide two-year advance funding for CPB.

Important Benefits

First Amendment Considerations. For more than 45 years, Congress has supported advance appropriations for CPB to help insulate the Corporation from politically motivated interference with programming. As the House Commerce Committee report accompanying the 1975 bill stated, advance funding “would go a long way toward eliminating both the risk of and the appearance of undue interference with and control of public broadcasting ... and will minimize the possibility of any government scrutiny of or influence on programming that might occur in the course of the usual annual budgetary, authorization, and appropriation process.” With a two-year buffer in place, such an influence is less likely because funding for the next two years is already secured.

Leverage for Other Funds. A two-year advance appropriation is the keystone for the successful public-private partnership that allows local public television and radio stations to include projected federal support in their budget-planning processes two years before budgets are implemented and leverage this funding for critical investments from state and local governments, universities, businesses, foundations—and most importantly, viewers and listeners of local stations. Federal investment is thus multiplied: More than six nonfederal dollars are raised for each dollar appropriated to public broadcasting.

Lead Time. An advance appropriation also provides lengthy lead time for production of major programming as signature series typically require several years to produce. Advance appropriations allow producers to have essential lead time to plan, research, design, create, and support the content—programming and services—that CPB is mandated to provide to viewers and listeners nationwide.

Appendix G

Public Broadcasting Interconnection and Funding History

Interconnection Overview

Interconnection is the infrastructure backbone of the public broadcasting system. Congress recognized the need for an interconnection system in 1967 when it passed the Public Broadcasting Act and authorized the “establishment and development of one or more interconnection systems to be used for the distribution of public telecommunications services so that all public telecommunications entities may disseminate such services at times chosen by those entities.” [47 USC 396 (g)(1)(B)].

The public television interconnection system is operated by the Public Broadcasting Service (PBS), and serves other national public television distributors, state and regional public television networks, individual public television stations, and individual producers to distribute television programming and related materials to 157 non-commercial, educational television licensees in all 50 states, the District of Columbia, Puerto Rico, the U.S. Virgin Islands, Guam, and American Samoa. These licensees that hold approximately 20 percent of the Federal Communications Commission’s television licenses reach nearly 100 percent of the U.S. population, from large cities to rural and tribal areas, with quality educational and cultural programming.

In addition, the public television interconnection system connects to the Public Radio Satellite System[®] (PRSS[®]) Network Operations Center (NOC), based at NPR, and five television joint master control facilities (two of which were funded by CPB to encourage system efficiency and consolidation of services). The public television interconnection system enables distribution of programming to American servicemen and women overseas via the Armed Forces Radio and Television Service and for audiences around the globe via the Voice of America.

The public radio interconnection system, known as the Public Radio Satellite System and managed and operated by NPR, interconnects nearly 400 sites via satellite downlinks, Internet, and local connections, which provide content for nearly 1,300 stations. The system provides a common, shared platform for reliable, cost-effective distribution for all types of program providers in public radio, including NPR, PRX/Public Radio International, and American Public Media, as well as about 100 registered independent producers and distributors.

PRSS station broadcasts reach nearly 99 percent of the U.S. population. Listeners served by the PRSS are located throughout the United States and its territories. As part of its mission to distribute educational programming to the country’s increasingly diverse population, PRSS provides satellite transmission services free of charge to distribute programming that targets unserved or under-served audiences. Specifically, the PRSS currently extends almost \$1 million annually in full-time in-kind support to Native Voice One, a program service targeting Native American listeners, the African American Public Radio Consortium, and to Satélite Radio Bilingüe, a Spanish-language program service. The network also serves the American population as a national emergency-communications resource, providing Presidential-level alerts from FEMA to all satellite interconnected stations.

Replacement of the public television and radio interconnection systems has been necessary several times, with each being funded by the federal government. Since 1988, Congress has supported a separate appropriation for public media's interconnection needs. CPB, in turn, awards grants to PBS and NPR, respectively, to design and build the interconnection systems and lease connectivity solutions.

Interconnection History

The broadcast distribution systems for public broadcasting have gone through several incarnations. The original public television and radio interconnection systems involved “bicycling tapes” to stations—literally using delivery services to move audio or videotapes from station to station through a service called the National Educational Radio Network. The initial interconnection system used telephone landlines for live programming via AT&T's long-distance network. This service was developed in the 1970s with capital costs covered by the Corporation for Public Broadcasting from its annual appropriation and was used initially to distribute lower audio quality programs. Higher audio quality programming (music, documentaries, etc.) continued to be distributed on tape. NPR was the first radio entity, beginning in 1979, to use satellite distribution for the creation of a national radio network.

In 1978, PBS built its second interconnection system to distribute the National Program Service content via Western Union Telecommunications Westar I/IV satellite. This shift from a terrestrial to a satellite-based system represented a significant technological advancement in program distribution. PBS was the first broadcast network to distribute television programming via satellite technology. The satellite-based program distribution system resulted in drastically increased reliability, efficiency, and cost-effectiveness and until recently has remained the industry standard. Like its landline predecessor, the Westar I/IV interconnect system was funded through CPB's annual appropriation.

Congress included language in the Public Telecommunications Act of 1988 (P.L. 100-626) authorizing a separate appropriation to CPB for public broadcasting interconnection needs. In addition, the Act established and authorized appropriations for the Public Broadcasting Satellite Interconnection Fund to be used “for the capital costs of the replacement, refurbishment, or upgrade of their national satellite interconnection systems and associated maintenance of such systems...”

House and Senate Commerce Committees reports reiterated the importance of funding for the interconnection systems for public television and public radio:

“The Committee recognizes that replacement of the satellite interconnection system used by public television and public radio is essential to ensure that public broadcasting can continue to provide the quality and quantity of services now offered, including cultural, informational and educational programming of national, regional and local interest...”
(House Report 100-825)

“The Committee strongly believes that funding for replacement of the satellite interconnection system is essential to ensure continued high-quality service and must be authorized this fiscal year. Not only is it important to provide for continued service, but

replacement interconnection facilities also could potentially support increases in program offerings and related services, more specialized programming, and expansion of service areas.” (Senate Report 100-444)

In 1988, Congress appropriated \$198.4 million for the Public Broadcasting Interconnection Service — \$150 million for public television for the replacement of its interconnection system, and \$48.4 million for public radio’s interconnection needs. In FY 1991, 1992 and 1993, the disbursement of the Public Broadcasting Satellite Interconnection Fund monies occurred in three roughly equivalent amounts of approximately \$58 million, \$76 million, and \$65 million, respectively.

NPR oversaw the refurbishment of public radio’s interconnection service in 1993, contracting with PanAmSat Corporation’s Galaxy IV satellite to carry two transponders dedicated to the Public Radio Satellite Interconnection System. In 1999, when the Galaxy IV satellite failed, Congress made an emergency appropriation of \$48 million to secure replacement transponder capacity and address related ground equipment needs. NPR, as manager of the PRSS and on behalf of the stations, entered into long-term leases with PanAmSat to secure replacement satellite transponder capacity beginning in 2000.

As the satellite contracts for both the radio and television interconnection systems again began to wind down, CPB, working with PBS and NPR, developed a plan for another overhaul of those systems. Numerous options were analyzed before CPB began requesting interconnection replacement funding in FY04 for public television’s Next Generation Interconnection System (NGIS) and in FY08 for the PRSS. Congress provided a total of \$119 million (FY04 - \$9.94, FY05 - \$39.7, FY06 - \$34.6 and FY07 - \$34.7) for the NGIS, and \$78 million (FY08 - \$26.3, FY09 – 26.6, FY10 - \$25) for the PRSS.

Meanwhile, the PRSS utilized the appropriated funds to create a live streaming and file-based IP (Internet Protocol) over satellite digital distribution system called ContentDepot[®]. This proprietary system, launched in 2007, permits nearly 1,300 public radio stations to receive national distribution of radio content as digital data files. To integrate this technology with local stations, the PRSS updated and installed new receiving equipment at stations; created a Network Operations Center and a business continuity/disaster recovery center; and has completed several software upgrades to the Content Depot system.

PBS similarly used appropriated funds to create a non-real time IP over satellite digital distribution system for public television. PBS’ work included: purchasing and delivery of non-real-time (NRT) file delivery system equipment for 169 stations; creation of a disaster recovery site; development of software to support PBS broadcast operations and training of staff; and interconnection services for stations on American Samoa and Guam.

Both NPR and PBS achieved efficiencies by acquiring satellite distribution capacities via long-term contracts that offered discounts for volume use and pre-payment options and through volume discounts for equipment purchases that went to stations.

In September 2016 and June 2018, the 10-year satellite leases for public television and radio, respectively, expired. The FY 2016 Presidential Budget provided the following: \$40 million in

FY 2016, \$50 million in FY 2017, \$55 million in FY 2018, and \$52 million in FY 2019. In FY 2016, CPB requested \$40 million to replace the public television interconnection system. Acknowledging that public radio had future interconnection needs and that technology may one day allow for a single interconnection system for television and radio, Congress provided CPB \$40 million in FY 2016 to “replace and upgrade the public broadcasting interconnection system.” This allowed CPB to spend the appropriation on both public television and public radio interconnection needs. In FY 2017, CPB requested and received \$50 million for the public broadcasting interconnection system. In FY 2018, CPB requested and received \$20 million for public broadcasting interconnection and “and other technologies and services that create infrastructure and efficiencies within the public media system.” Each year between FY 2018 and FY 2022, CPB received \$20 million. In FY 2023, Congress appropriated \$60 million for interconnection and other systemwide infrastructure needs. In moving to an annual appropriation for interconnection modernization, CPB and the public media system plan in three-to-four-year stages instead of 10-year replacement cycles.

Appendix H
Ready To Learn Research and Evaluation Studies
November 2022

Below are key findings from CPB-funded studies from three Ready To Learn grant rounds: the 2015-2020 grant that focused on science and informational text literacy, the 2010-2015 round that focused on early math, and the 2005-2010 round that focused on the five National Reading Panel literacy skills. This document highlights efficacy studies that tested the effectiveness of Ready To Learn media and learning resources in enhancing the science, numeracy and literacy dispositions, knowledge, skills, and practices of young children from low-income families. Some of these studies also yielded findings related to improved family involvement and understanding of their children's learning and educators' increased knowledge and confidence in using digital media in instruction.

READY TO LEARN – 2015 -2020: SCIENCE & INFORMATIONAL TEXT LITERACY
Efficacy Studies

The Efficacy of Digital Media Resources in Improving Children's Ability to Use Informational Text: An Evaluation of Molly of Denali from PBS KIDS (EDC/SRI, 2021)

- Children who were exposed to Molly of Denali resources performed statistically significantly better on the Informational Text assessment than children in the control group in Study 1 ($p < .05$, $g = 27$) and in the Replication Study ($p < .05$, $g = 25$).
- The more time children spent with the Molly of Denali Resources, the better they performed. For every hour that children spent with the resources, they scored about a quarter of a point higher at post-test.

Go and Explore: Elinor Wonders Why Pilot Study, (EDC, 2021).

- Children who had access to Elinor Wonders Why resources used slightly more target vocabulary than did children in the comparison group, based on parent report.
- Children who had access to Elinor Wonders Why resources, particularly older children and those who used the videos for more than two hours, made slightly more science statements that were accurate during the open-ended assessment, compared to children in the comparison group.
- Parents in the Elinor Wonders Why treatment group reported substantially higher levels of confidence in helping their child learn science, on average, compared to parents in the comparison group.

Early Science & Engineering: The Impact of The Cat in the Hat Knows a Lot About That! on Learning, (EDC/SRI, 2019)

- Children in the treatment group showed a statistically significant improvement in the understanding of science and engineering concepts:
 - the role of strength and length in structure stability (e.g., bridges) ($d = .40$, $p < .001$)
 - the influence of friction on movement down an incline (e.g., ramps) ($d = .33$, $p < .01$)
- Compared to control group parents, parents in the treatment group:

- rated their children's excitement about science higher than control parents ($d = .24$, $p < .05$)
- reported that their children used more study-related science vocabulary in the past month than control families ($d = .18$, $p < .10$)

Mixed Methods Study of the Effects of The Cat in the Hat Knows a Lot About That!™ on Pre-School Children's Perceptions of Science and Knowledge of the Nature of Science and Engineering (University of Rhode Island, 2020)

- In the *Draw a Scientist Test* and *Digital Design a Scientist Test*, children demonstrated increases in positive perceptions of science and engineering:
 - 77% of the children depicted scientists and engineers working in everyday spaces and places such as backyards and playgrounds by the end of the study rather than in stereotypical settings such as chemistry laboratories, or in fantastical settings such as secret locations in caves and castles, compared with 44% at the beginning of the study
 - 86% of girls drew female scientists at the end of the study compared with 49% at the beginning of the study.
- In the *Nature of Science and Engineering Survey*, children from the lowest income households increased their scores the most, 12.3% compared with 6.3% of children from higher income households.

PBS KIDS Play & Learn Science: Evaluation Report, (EDC/SRI, 2019)

- Preschool children's understanding of science content and practices improved significantly between pre-test and post-test on a performance-based assessment ($d = .62$, $p < .001$)
- Children's knowledge of science vocabulary words increased significantly on a multiple-choice vocabulary assessment ($d = .45$, $p < .001$) and their use of science vocabulary words increased in their verbal responses during the performance-based task administered at the end of the study ($d = .47$, $p < .05$).

Learning Analytics Studies

Does "Measure Up!" Measure up? Evaluation of an iPad app to Teach Preschoolers Measurement Concepts, (CRESST, 2020)

- Compared to children in the control condition, on a test of measurement concepts
 - children who played the treatment games performed higher ($d = 0.43$, $p = .009$)
 - children who played the treatment games and whose parents had access to their child's gameplay information and learning resources, performed higher ($d = 0.41$, $p = .016$)

To Adapt or not to Adapt: Evidence from a Digital Physics Game, (CRESST, 2020)

- Compared to children in the control condition, children who played the nonadaptive version of the game performed higher on a test of knowledge about height and friction ($g = .33$, $p < .05$).
- Compared to children who played the adaptive game, children who played the nonadaptive reported higher levels of engagement ($d = .27$, $p = .04$).

Cat in the Hat Builds That Analytics Validation Study, (CRESST, 2020)

- For the Slidea-ma-zoo game,
 - children's performance on the hands-on performances task was positively related to the number of levels completed ($r = .24$, $r < .05$) and total number of correct first attempts at solving the level ($r = .32$, $p < .01$).
 - children's knowledge of height and friction was negatively related to the mean time spent on a level ($r = -.29$, $p < .01$)
 - children's strategy of manipulating of the slide's height or friction was related to their knowledge of height and friction ($r = .26$, $p < .001$).
 - children who used more productive strategies to manipulate the slide, compared to children who used less productive strategies, performed higher on the hands-on performances task ($d = 1.0$, $p < .001$) and had higher levels of knowledge of height and friction ($d = 0.71$, $p = .002$).

Feature Analysis of Cat in the Hat Builds That App, (CRESST, 2020)

- Assessment features related to item difficulty: selected response question (less difficult), explanatory response (more difficult), and compare-contrast response (more difficult).
- Children's overall accuracy in gameplay was positively related to their knowledge of science and engineering concepts and their performance tasks.
- The number of levels children completed in the game and the number of videos children watched were positively related to their performance on the hands-on performance task

READY TO LEARN – 2010 – 2015: MATH

Large-Scale Studies

PEG+CAT Home Study (EDC/SRI, 2015)

- Children in the PBS KIDS PEG + CAT treatment group who engaged with PEG + CAT content over a 12-week period exhibited greater improvement in the mathematics skill areas of ordinal numbers, spatial relationships, and 3D shapes compared with children in the group that did not engage with PEG + CAT content.
- There was a significant increase in the number of parents in the PBS KIDS group who reported making connections between Peg + Cat media and daily life with their children.

- At the end of the study period, parents in the PBS KIDS PEG + CAT treatment group reported helping their children more frequently with less common mathematics skills (drawing shapes, subtraction, measurement) than parents in the Business-as-Usual condition.

Engaging Families in Early Mathematics Learning: A Study of a Preschool Family Engagement Model (WestEd, 2014)

- Mathematics knowledge increased significantly for children in the PBS KIDS treatment group from both low-income and higher-income families, with test scores of children from low-income families approaching the pre-test scores of children from higher-income families.
- PBS KIDS children showed statistically significant increases in their overall mathematics knowledge.
- The number of PBS KIDS children who could correctly recognize basic and advanced shapes (such as circles, triangles, and pentagons) increased.
- PBS KIDS parents' awareness of their children's mathematics learning increased, as did their use of activities and strategies to support their children's learning. Parents were also motivated to set aside time each day to do math activities with their children.

Preschool Teachers Can Use PBS KIDS Transmedia Curriculum Supplement to Support Young Children's Mathematics Learning: Results of a Randomized Controlled Trial (EDC/SRI, 2013)

- Low-income children in the treatment group exhibited higher math skills on the Supplement Based Assessment (SBA) than children in the comparison group. The effect is the equivalent of moving a child from the 50th to the 59th percentile on the SBA.
- The RTL Mathematics Transmedia Curriculum Supplement has a greater benefit on those children who have more math to learn, i.e., on children with the lower pretest scores.

PBS KIDS Mathematics Transmedia Suites in Preschool in Preschool Families and Communities (McCarthy, Li, Atienza, Sexton, & Tiu, 2013)

- The 10-week intervention in the homes of low-income preschool children was positively associated with gains in children's knowledge and skills in mathematics.
- Three-year-old children in the intervention group significantly outscored their comparison group peers.
- Parents in the intervention group significantly increased their awareness and support of their children's mathematics learning compared with comparison group parents.

PBS KIDS Mathematics Transmedia Suites in Preschool Homes (McCarthy, Li, & Tiu, 2012)

- Low-income children in the treatment groups who used PBS KIDS mathematics transmedia suites in their homes for eight weeks showed significant improvement in number sense.
- Parents in the treatment group who participated in weekly workshops:
 - showed improved understanding of children's math development
 - promoted math activities at home
 - applied PBS KIDS online games to support their children's math learning

Evaluation of The Electric Company Summer Learning Program (McCarthy, Michel, Atienza, Rice, Nakamoto, & Tafoya, 2011)

- Students who participated in the five-to-six-week summer learning program using RTL-supported PBS KIDS resources made statistically significant gains in their:
 - knowledge of mathematics vocabulary (41 percent)
 - numeracy skills (20 percent)
 - phonics skills (17 percent)

Small Studies

PEG+CAT Small Content Study (EDC/SRI, 2014)

- Children who watched PEG + CAT episodes and played PEG + CAT games with minimal adult intervention over a five-week period experienced gains with identifying 3-D objects, greatly improving on identifying a specific concept (i.e., a cylinder).
- More than half of the participants' parents reported that interacting with PEG + CAT materials positively influenced their children's behavior at home. This included improved vocabulary, counting, talking about shapes, patterns, and colors.

ODD SQUAD Small Content Study (WestEd, 2015)

- Children who participated in the Odd Squad study exhibited significant increases in their overall knowledge of mathematics in the domains of Number and Operations and Algebraic Thinking, with significant gains in the sub-categories of skip counting, pattern recognition, and simple addition and subtraction.
- Teachers reported that Odd Squad content supported learning in the mathematics topics of skip counting, patterns, fact families, addition, and subtraction.
- Over 80 percent of parents in the study used Odd Squad home intervention activities and many reported learning new strategies to support their children's mathematics learning.

Learning Math with Curious George: PBS KIDS Transmedia and Digital Learning Games in the Preschool Classroom (WestEd, 2014)

- Children with lower pre-test scores who independently interacted with *Curious George* content at hands-on learning stations in their preschool classroom and watched *Curious George* videos at home gained on skills relating to numbering; whereas children with higher pre-test scores improved on number comparison and informal concepts.
- The self-directed use of the *Curious George* games led to increased collaborative learning and discussion around math within the classroom.
- Children developed social emotional skills such as listening, respecting others, and sharing.
- Teachers' knowledge of each student's learning and mathematical development increased.

2012 Preschool Pilot Study of PBS KIDS Transmedia Content (EDC/SRI, 2012)

- After implementing a PBS KIDS transmedia curriculum supplement in their classrooms, more preschool teachers in the treatment condition than the comparison condition reported:
 - They felt like a "mathematics person."
 - They felt like they taught mathematics as well as they taught other subjects.

READY TO LEARN 2005 – 2010: LITERACY

Summative Evaluation of the Ready To Learn Initiative: Preschool Teachers Can Use a Media-Rich Curriculum to Prepare Low-Income Children for School Success: Results of a Randomized Control Trial (Penuel, Pasnik, Bates, Townsend, Gallagher, Llorente, & Hupert, 2009)

- Children who participated in the literacy curriculum outscored children in the comparison curriculum on all five measures of early literacy use in the study; four of the five differences were statistically significant
 - Letter naming—20.8 percent more; knowledge of the sounds of letters—37.0 percent more; knowing concepts of story and print—12.0 percent more; recognizing letters in child’s own name—7.4 percent more.

Super WHY!

Summative Evaluation of Super WHY!: Outcomes Dose, and Appeal (Linebarger, McMenamin, Wainwright, 2009)

- Treatment group outperformed control group on all indices of program-specific learning as well as the majority of normative outcomes:
 - Learning was most pronounced for letter knowledge—15.4 percent more treatment than control children knew lower case letters.
 - Phonological and phonemic awareness skills—treatment children scored 14.0 percent higher than control children on speech-to-print matching and 9.9 percent higher on blending phonemes or syllables.

Television’s Impact on Children’s Reading Skills: A Longitudinal Study (Linebarger, 2010)

- Children in the Viewing Only group outperformed their peers in the Viewing & Internet and control groups on letter sounds (Viewing Only scored 6.4 percent higher than Controls)
- Children in the Viewing & Internet group outperformed their peers in the Viewing Only and Control group on tasks measuring lower case letter knowledge and rhyme awareness (Viewing & Internet scored 3.7 percent higher than Controls)

Super WHY! Summer Camp: An Analysis of Participant Learning in 2008 and 2009 Summer Camps (Marshall, Lapp, Cavoto, 2010)

- Participants showed an 11.7 percentage point gain in literacy skills as a result of the four-day, 12-hour intervention; 4-year-old participants achieved the greatest gains (13.9 percentage points).

Super Why Summer Camp Assessment Findings (Phillips, 2008)

- Across both younger and older age groups, scores on six different literacy tasks demonstrated evidence of reliable growth from pretest to post-test. For example, *Super WHY!* viewers’ pre-test to post-test gain on tasks that measured phonological and phonemic awareness averaged 29 percent compared with an average gain of 13 percent for children in the control group.

Martha Speaks

Martha Speaks: Indicators of Appeal and Parasocial Interaction and Relations Among These Indicators and Child Outcomes (Linebarger, McMenamin, Jennings, & Moses, 2010)

- Twenty percent of the children who reported they learned new things reported that those “new things” were words, often commenting that those words were new, big, hard or words that “I didn’t know.”

Vocabulary Learning from Educational Television: Can Children Learn New Words From Martha Speaks? (Linebarger, Moses, McMenamin, 2010)

- Martha Speaks, as an early intervention targeting vocabulary knowledge provides strong support for word learning compared with the average educational television program, resulting in vocabulary knowledge scores that were between 1.39 and 2.22 times higher.

The Electric Company

A Summative Evaluation of The Electric Company (Garrity, Piotrowski, McMenamin, Linebarger, 2010)

- Exposure to TEC TV program was associated with growth in knowledge of episode-specific receptive vocabulary, particularly for nouns, moderately challenging words, and words repeated 1 to 15 times.
- Exposure to TEC was associated with growth in knowledge of three of eight phonetic structures.

PBS Kids Island

Summative Evaluation of PBS Kids Island: Usability, Outcomes, and Appeal (Schmitt, Sheridan, McMenamin, & Linebarger, 2010)

- After using PBS Kids Island, treatment group children showed more learning gains than control group children in several areas, especially phonological and phonemic awareness—PBS Kids Island viewers scored 23.4 percent higher than controls and grew 24.1 percent from pretest to post-test while controls grew just 18.7 percent.

APPENDIX I

STATE FUNDING PROFILES

Public Broadcasting in
ALABAMA

FY 2022

<i>Employment</i>	Public Broadcasting Employees in State	142
<i>& Earnings</i>	Total Wages	\$9,010,324
	Average Annual Salary	\$63,565

CPB Station Grants (FY2022 Figures)

By statute, over 70 percent of funds appropriated to CPB (\$465 million in Fiscal Year 2021) flow directly to local public television and radio stations under formulas established by the Public Broadcasting Act. Community Service Grants (CSGs) are by far the largest station grants, and stations have wide latitude to use CSG funds to serve local needs in a manner they choose, which often includes community outreach, program purchasing, and local content development. CPB also provides stations with discretionary grants for purposes such as the creation of television or radio programming, as well as funds from a special digital conversion fund to help local stations use digital transmission technology and other digital platforms to provide an expanded public service to their communities.

<i>Public</i>	Alabama Public Television (Birmingham)	\$2,374,385
<i>TV Stations</i>	WBIQ (Birmingham)	
	WCIQ (Mount Cheaha)	
	WDIQ (Dozier)	
	WEIQ (Mobile)	
	WFIQ (Florence)	
	WGIQ (Louisville)	
	WHIQ (Huntsville)	
	WIIQ (Demopolis)	
<i>Public</i>	Alabama Public Radio	\$196,100
<i>Radio Stations</i>	WUAL-FM/91.5 (Tuscaloosa)	
	WQPR-FM/88.7 (Muscle Shoals)	
	WAPR-FM/88.3 (Selma)	
	WVAS-FM* (Montgomery)	\$142,504
	WJAB-FM* (Normal)	\$171,906
	WTSU-FM (Troy)	\$95,655
	WBHM-FM (Birmingham)	\$158,791
	WLRH-FM (Huntsville)	\$119,014
	FY2022 Alabama Statewide Total	\$3,258,355

Public Broadcasting in
ALASKA

FY2022

Employment & Earnings	Public Broadcasting Employees in State	222
	Total Wages	\$14,002,759
	Average Annual Salary	\$63,005
Public TV Stations	KAKM-TV (Anchorage)	\$1,054,470
	KTOO-TV (Juneau)	\$861,384
	KUAC-TV (Fairbanks)	\$915,850
	KYUK-TV (Bethel)	\$870,611
Public Radio Stations	KBBI-AM (Homer)	\$134,900
	KBRW-AM+ (Barrow)	\$223,617
	KCAW-FM (Sitka)	\$146,914
	KNBA-FM+ (Anchorage)	\$947,186
	KCHU-AM (Valdez)	\$126,250
	KCUK-FM+ (Chevak)	\$202,673
	KDLG-AM (Dillingham)	\$208,122
	KDLL-FM (Kenai)	\$125,819
	KFSK-FM (Petersburg)	\$140,357
	KHNS-FM (Haines)	\$137,475
	KUCB-FM (Unalaska)	\$227,090
	KIYU-AM+ (Galena)	\$207,952
	KMXT-FM (Kodiak)	\$135,377
	KNSA-AM+ (Unalakleet)	\$203,672
	KOTZ-AM+ (Kotzebue)	\$243,125
	KRBD-FM (Ketchikan)	\$139,528
	KSDP-AM+ (Sand Point)	\$207,375
	KSKA-FM (Anchorage)	\$284,016
	KSKO-AM (McGrath)	\$203,977
	KSTK-FM (Wrangell)	\$130,481
	KTNA-FM (Talkeetna)	\$152,093
	KTOO-FM (Juneau)	\$172,816
	KUAC-FM (Fairbanks)	\$203,694
	KUHB-FM+ (St. Paul Island)	\$202,282
	KYUK-AM+ (Bethel)	\$202,140
	KZPA-AM+ (Fort Yukon)	\$202,134
	KRFF-FM (Fairbanks)	\$182,660
	FY2022 Alaska Statewide Total	\$9,396,040

Public Broadcasting in
American Samoa **FY 2022**

<i>Employment</i>	Public Broadcasting Employees	50
<i>& Earnings</i>	Total Wages	\$1,163,953
	Average Annual Salary	\$23,279

<i>Public</i>	KVZK-TV (Pago Pago)	\$598,356
<i>TV Stations</i>		

FY2022 American Samoa Total **\$598,356**

Public Broadcasting in
ARIZONA **FY 2022**

<i>Employment</i>	Public Broadcasting Employees in State	270
<i>& Earnings</i>	Total Wages	\$18,511,088
	Average Annual Salary	\$68,560

<i>Public</i>	KAET-TV/Channel 8 (Phoenix)	\$1,834,316
<i>TV Stations</i>	KUAT-TV/Arizona Public Media (Tucson)	\$1,436,588

<i>Public</i>	KNAU-FM (Flagstaff)	\$276,749
<i>Radio Stations</i>	KUYI-FM+ (Kykotsmovi)	\$188,059
	KOHN-FM+ (Sells)	\$239,500
	KBAQ-FM (Tempe)	\$212,733
	KJZZ-FM (Tempe)	\$643,141
	KGHR-FM+ (Tuba City)	\$181,966
	KUAZ-FM (Tucson)	\$371,726
	KXCI-FM (Tucson)	\$105,772
	KAWC-FM (Yuma)	\$159,031
	KNNB-FM+ (Whiteriver)	\$233,310
	Native Public Media (Flagstaff)	\$300,000

FY2022 Arizona Statewide Total **\$6,682,891**

Public Broadcasting in
ARKANSAS **FY 2022**

<i>Employment</i>	Public Broadcasting Employees in State	127
<i>& Earnings</i>	Total Wages	\$7,609,407
	Average Annual Salary	\$63,035

<i>Public</i>	AETN (Conway)	\$2,180,700
<i>TV Stations</i>	KAFT (Fayetteville)	
	KEMV (Mountain View)	
	KETG (Arkadelphia)	
	KETS (Little Rock)	
	KTEJ (Jonesboro)	
	KETZ (El Dorado)	

<i>Public</i>	KUAF-FM (Fayetteville)	\$128,080
<i>Radio Stations</i>	KUAR-FM (Little Rock)	\$129,122
	KASU-FM (State University)	\$168,940

FY2022 Arkansas Statewide Total **\$2,606,842**

Public Broadcasting in
CALIFORNIA

FY 2022

<i>Employment</i>	Station Employees in State	1,153
<i>& Earnings</i>	Annual Wages	\$117,270,296
	Average Annual Salary	\$101,719

<i>Public</i>	KCET-TV (Burbank)	\$3,748,260
<i>TV Stations</i>	KEET-TV (Eureka)	\$782,842
	KIXE-TV (Redding)	\$831,169
	KLCS-TV (Los Angeles)	\$697,692
	KPBS-TV (San Diego)	\$2,960,259
	KQED-TV (San Francisco)	\$4,687,493
	KRCB-TV (Rohnert Park)	\$397,532
	KVCR-TV (San Bernardino)	\$526,593
	KVIE-TV (Sacramento)	\$2,109,112
	KVPT-TV (Fresno)	\$1,019,702

<i>Public</i>	KHSU-FM (Arcata)	\$128,446
<i>Radio Stations</i>	KCHO-FM (Chico)	\$189,352
	KZFR-FM (Chico)	\$90,825
	KSJV-FM (Fresno)	\$243,706
	KVPR-FM (Fresno)	\$142,435
	KIDE-FM+ (Hoopa)	\$195,516
	KKJZ-FM (Long Beach)	\$96,139
	KUSC-FM (Los Angeles)	\$845,255
	KVMR-FM (Nevada City)	\$158,272
	KPCC-FM (Pasadena)	\$2,509,779
	KZYY-FM (Philo)	\$136,981

KWMR-FM (Point Reyes Station)	\$134,647
KMUD-FM (Redway)	\$146,098
KRCB-FM (Rohnert Park)	\$92,536
KXJZ-FM (Sacramento)	\$527,065
KXPR-FM (Sacramento)	\$342,728
KPBS-FM (San Diego)	\$642,997
KSDS-FM (San Diego)	\$267,268
KALW-FM (San Francisco)	\$207,545
KQED-FM (San Francisco)	\$2,040,803
KCBX-FM (San Luis Obispo)	\$174,386
KCSM-FM (San Mateo)	\$134,581
KCRW-FM (Santa Monica)	\$1,236,879
KAZU-FM (Seaside)	\$192,681
KCLU-FM (Thousand Oaks)	\$173,488
KXRN-FM (Laguna Beach)	\$100,059
KPCC-FM (Pasadena)	\$1,948,064

Other

NALIP (Los Angeles)	\$35,000
Ctr. for Asian American Media	\$1,858,591
ITVS (San Francisco)	\$17,366,667
Latino Public Broadcasting (Burbank)	\$1,858,591
Barcid Foundation	\$7,500
See Change Institute, LLC	\$314,562

California FY2022 Statewide Total **\$49,814,363**

Public Broadcasting in
COLORADO

FY 2022

<i>Employment</i>	Public Broadcasting Employees in State	407
<i>& Earnings</i>	Total Wages	\$29,459,421
	Average Annual Salary	\$72,382

<i>Public</i>	PBS12 (Denver)	\$452,433
<i>TV Stations</i>	Rocky Mountain PBS	\$2,266,390
	KRMA-TV (Denver)	
	KTSC-TV (Pueblo)	
	KRMJ-TV (Grand Junction)	
	KRMU-TV (Durango)	
	KRMZ-TV (Steamboat Springs)	

<i>Public</i>	KRZA-FM (Alamosa)	\$178,676
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<i>Radio Stations</i>	KAJX-FM (Aspen)	\$166,338
	KGNU-FM (Boulder)	\$114,972
	KDNK-FM (Carbondale)	\$138,567
	KVOD-FM (Centennial)	\$1,048,562
	KCME-FM (Colorado Springs)	\$100,371
	KRCC-FM (Colorado Springs)	\$171,503
	KSJD-FM (Cortez)	\$132,424
	KBUT-FM (Crested Butte)	\$138,700
	KUVO-FM (Denver)	\$110,397
	KDUR-FM (Durango)	\$128,746
	KRFC-FM (Fort Collins)	\$84,043
	KAFM-FM (Grand Junction)	\$88,982
	KUNC-FM (Greeley)	\$284,563
	KSUT-FM+ (Ignacio)	\$243,751
	KVNF-FM (Paonia)	\$124,254
	KOTO-FM (Telluride)	\$142,865
<i>Other</i>	Paragon Media Strategies (Crawford)	\$287,840
	Theodore F. Krichels (Louisville)	\$20,000

FY2021 Colorado Statewide Total **\$6,424,377**

Public Broadcasting in
CONNECTICUT

FY 2022

<i>Employment & Earnings</i>	Public Broadcasting Employees in State	138
	Total Wages	\$15,362,995
	Average Annual Salary	\$111,731
<i>Public TV Stations</i>	Connecticut Public Broadcasting	\$1,806,974
	WEDH (Hartford)	
	WEDW (Bridgeport)	
	WEDN (Norwich)	
	WEDY (New Haven)	
<i>Public Radio Stations</i>	Connecticut Public Radio	\$749,287
	WPKT Meriden/Hartford/New Haven (90.5)	
	WNPR Norwich/New London (89.1)	
	WEDW-FM Stamford/Greenwich (88.5)	
	WRLI-FM Southampton, New York (91.3)	
	WMNR-FM (Monroe)	\$80,057
	WSHU-FM (Fairfield)	\$323,769
WHDD-FM (Sharon)	\$187,283	

FY2022 Connecticut Statewide Total **\$3,147,370**

Public Broadcasting in
Delaware

FY 2022

<i>Employment & Earnings</i>	Public Broadcasting Employees in State	8
	Total Wages	\$340,155
	Average Annual Salary	\$45,354

<i>Public Radio Stations</i>	WDDE-FM (Dover)	\$113,393
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FY2022 Delaware Statewide Total **\$113,393**

Public Broadcasting in
Washington, DC

FY 2022

<i>Employment & Earnings</i>	Station Employees in District	120
	Annual Wages	\$11,853,621
	Average Annual Salary	\$99,193

<i>Public TV Stations</i>	WHUT-TV	\$1,079,207
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<i>Public Radio Stations</i>	WAMU-FM	\$2,408,847
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<i>Other Programs</i>	Capital Concerts, Inc.	\$1,675,000
	Civic Enterprises, LLC	\$63,800
	National Hispanic Foundation for the Arts	\$10,000
	Eastern Region Public Media	\$30,000
	EVERFI, Inc.	\$50,063
	NPR	\$5,544,554

FY2022 District of Columbia Total **\$10,861,471**

Public Broadcasting in
FLORIDA

FY 2022

<i>Employment & Earnings</i>	Public Broadcasting Employees in State	568
	Total Wages	\$40,125,963
	Average Annual Salary	\$70,707

<i>Public</i>	WEFS-TV (Cocoa)	\$396,420
<i>TV Stations</i>	WEDU-TV (Tampa)	\$1,466,711
	WFSU-TV (Tallahassee)	\$1,843,238
	WGCU-TV (Ft. Myers)	\$1,122,225
	WJCT-TV (Jacksonville)	\$948,215
	WLRN-TV (Miami)	\$648,986
	WPBT-TV (Boynton Beach)	\$2,133,789
	WSRE-TV (Pensacola)	\$1,026,433
	WUFT-TV (Gainesville)	\$909,593
	WUCF-TV (Orlando)	\$994,217
<i>Public</i>	WGCU-FM (Ft. Myers)	\$183,581
<i>Radio Stations</i>	WQCS-FM (Fort Pierce)	\$142,259
	WUFT-FM (Gainesville)	\$187,859
	WJCT-FM (Jacksonville)	\$171,547
	WFIT-FM (Melbourne)	\$104,142
	WDNA-FM (Miami)	\$157,674
	WLRN-FM (Miami)	\$734,159
	WMFE-FM (Orlando)	\$445,071
	WKGC-FM (Panama City)	\$145,736
	WUWF-FM (Pensacola)	\$161,895
	WFSU-FM (Tallahassee)	\$286,377
	WMNF-FM (Tampa)	\$104,420
	WUSF-FM (Tampa)	\$533,714
	WUCF-FM (Orlando)	\$102,584
<i>Other</i>	Kessler and Gehman Associates, Inc.	\$97,275
	UCF Research Foundation, Inc.	\$10,000

FY2022 Florida Statewide Total **\$14,894,584**

Public Broadcasting in

GEORGIA

FY 2022

<i>Employment</i>	Public Broadcasting Employees in State	233
<i>& Earnings</i>	Total Wages	\$20,122,949
	Average Annual Salary	\$86,272
<i>Public</i>	Georgia Public Broadcasting (Atlanta)	\$3,272,062
<i>TV Stations</i>	WGTV (Athens)	
	WXGA-TV (Waycross)	
	WVAN-TV (Savannah)	

	WABW-TV (Pelham)	
	WNGH-TV (Chatsworth)	
	WCES-TV (Wrens)	
	WACS-TV (Dawson)	
	WJSP-TV (Columbus)	
	WMUM-TV (Cochran)	
	WABE-TV (Atlanta)	\$943,109
<i>Public</i>	WABE-FM (Atlanta)	\$608,524
<i>Radio Stations</i>	WCLK-FM* (Atlanta)	\$223,957
	GPB Radio (Atlanta)	\$542,795
	WJSP-FM 88.1 Warm Springs/Columbus	
	WMUM-FM 89.7 Cochran/Macon	
	WSVH FM 91.1 Savannah	
	WWIO-FM 88.9 Brunswick	
	WWIO AM 1190 St. Mary's	
	WUGA FM 91.7 Athens	
	WACG-FM 90.7 Augusta	
	WUNV FM 91.7 Albany	
	WWET FM 91.7 Valdosta	
	WUWG FM 90.7 Carrollton	
	WPPR FM 88.3 Demorest	
	WNGU FM 89.5 Dahlonega	
	WJWV FM 90.9 Fort Gaines	
	WGPB FM 97.7 Rome	
	WNGH-FM 98.9 Chatsworth	
	WABR FM 91.1 Tifton	
	WXVS FM 90.1 Waycross	
	WATY FM 91.3 Folkston	
	WBTB FM 90.3 Young Harris	
	FY2022 Georgia Statewide Total	\$5,590,447
	<i>Public Broadcasting in</i>	
	Guam	FY 2022
<i>Employment</i>	Public Broadcasting Employees	19
<i>& Earnings</i>	Total Wages	\$1,185,604
	Average Annual Salary	\$61,590
<i>Public</i>	KGTF-TV (Barrigada)	\$660,798
<i>TV Stations</i>		

<i>Public</i>		
<i>Radio Stations</i>	KPRG-FM (Mangilao)	\$134,800
FY2022 Guam Total		\$795,598
<i>Public Broadcasting in</i>		
HAWAII		FY 2022
<i>Employment</i>	Public Broadcasting Employees in State	72
<i>& Earnings</i>	Total Wages	\$5,793,837
	Average Annual Salary	\$80,750
<i>Public</i>	PBS Hawaii (Honolulu)	\$1,450,108
<i>TV Stations</i>		
<i>Public</i>	Hawaii Public Radio	\$370,459
<i>Radio Stations</i>	Honolulu (KHPR & KIPO)	
	Wailuku (KKUA)	
	Hilo (KANO)	
	KKCR-FM (Princeville)	\$71,680
<i>Other</i>	Pacific Islanders in Communications (Honolulu)	\$ 1,858,591
FY2022 Hawaii Statewide Total		\$3,750,838
<i>Public Broadcasting in</i>		
IDAHO		FY 2022
<i>Employment</i>	Public Broadcasting Employees in State	162
<i>& Earnings</i>	Total Wages	\$10,338,004
	Average Annual Salary	\$63,913
<i>Public</i>	Idaho Public Television (Boise)	\$1,944,768
<i>TV Stations</i>	KAID-TV (Boise)	
	KCDT-TV (Coeur d'Alene)	
	KIPT-TV (Twin Falls)	
	KISU-TV (Pocatello)	
	KUID-TV (Moscow)	
<i>Public</i>	KBSU-FM (Boise)	\$175,718
<i>Radio Stations</i>	KBSW-FM (Boise)	\$371,496
	KISU-FM (Pocatello)	\$128,319
	KIYE-FM* (Lapwai)	\$197,065

FY2022 Idaho Statewide Total		\$2,948,466
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Public Broadcasting in

ILLINOIS

FY 2022

<i>Employment & Earnings</i>	Public Broadcasting Employees in State	513
	Total Wages	\$40,135,011
	Average Annual Salary	\$78,236

<i>Public TV Stations</i>	WSIU-TV (Carbondale)	\$1,575,172
	WEIU-TV (Charleston)	\$704,198
	WTTW-TV (Chicago)	\$3,202,160
	WQPT-TV (Moline)	\$784,719
	WTVP-TV (Peoria)	\$905,514
	WILL-TV (Urbana)	\$1,036,345

<i>Public Radio Stations</i>	WSIU-FM (Carbondale)	\$166,666
	WBEZ-FM (Chicago)	\$1,383,616
	WNIJ-FM (DeKalb)	\$237,579
	WDCB-FM (Glen Ellyn)	\$115,689
	WIUM-FM (Macomb)	\$391,698
	WGLT-FM (Normal)	\$150,736
	WCBU-FM (Peoria)	\$91,518
	WGVV-FM (Rock Island)	\$142,458
	WVIK-FM (Rock Island)	\$135,796
	WILL-FM (Urbana)	\$288,344
WUIS-FM (Springfield)	\$202,097	

FY2022 Illinois Statewide Total		\$11,268,243
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Public Broadcasting in

INDIANA

FY 2022

<i>Employment & Earnings</i>	Public Broadcasting Employees in State	355
	Total Wages	\$20,908,625
	Average Annual Salary	\$58,939

<i>Public TV Stations</i>	WTIU-TV (Bloomington)	\$1,446,810
	WNIT-TV (South Bend)	\$870,365
	WNIN-TV (Evansville)	\$759,928
	WFWA-TV (Fort Wayne)	\$865,789
	WFYI-TV (Indianapolis)	\$1,057,159

	WYIN-TV (Merrillville)	\$471,496
	WIPB-TV (Muncie)	\$910,331
	WVUT-TV (Vincennes)	\$787,075
<i>Public Radio Stations</i>	WFHB-FM (Bloomington)	\$87,432
	WFIU-FM (Bloomington)	\$219,127
	WVPE-FM (Elkhart)	\$158,321
	WNIN-FM (Evansville)	\$86,981
	WBOI-FM (Fort Wayne)	\$101,756
	WFYI-FM (Indianapolis)	\$794,537
	WBST-FM (Muncie)	\$129,820
	WVUB-FM (Vincennes)	\$128,998
	WLPR-FM (Merrillville)	\$90,492
<i>Other</i>	Strada Collaborative, Inc.	\$284,000
FY2022 Indiana Statewide Total		\$9,250,417

Public Broadcasting in
IOWA

FY 2022

<i>Employment & Earnings</i>	Public Broadcasting Employees in State	198
	Total Wages	\$13,964,210
	Average Annual Salary	\$70,615
<i>Public TV Stations</i>	Iowa Public Television (Johnston)	\$3,225,661
	KBIN-TV (Council Bluffs)	
	KDIN-TV (Des Moines)	
	KHIN-TV (Red Oak)	
	KIIN-TV (Iowa City)	
	KQIN-TV (Davenport)	
	KRIN-TV (Waterloo)	
	KSIN-TV (Sioux City)	
	KTIN-TV (Fort Dodge)	
	KYIN-TV (Mason City)	
<i>Public Radio Stations</i>	WOI-FM (Ames)	\$839,022
	KUNI-FM (Cedar Falls)	\$223,941
	KCCK-FM (Cedar Rapids)	\$118,713
	KIWR-FM (Council Bluffs)	\$100,191
	KSUI-FM (Iowa City)	\$204,433
	KWIT-FM (Sioux City)	\$153,962

FY2022 Iowa Statewide Total		\$4,865,923
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Public Broadcasting in

KANSAS

FY 2022

<i>Employment & Earnings</i>	Public Broadcasting Employees in State	135
	Total Wages	\$7,377,038
	Average Annual Salary	\$54,544

<i>Public TV Stations</i>	KTWU-TV (Topeka)	\$908,896
	KOOD-TV (Bunker Hill)	\$872,244
	KPTS-TV (Wichita)	\$1,008,176

<i>Public Radio Stations</i>	Kansas Public Radio	\$222,183
	KANU-FM (Lawrence)	
	KANV-FM (Junction City)	
	KANH-FM (Emporia)	
	KHCC-FM (Hutchinson)	\$208,980
	KRPS-FM (Pittsburg)	\$121,110
	KMUW-FM (Wichita)	\$193,611
	KANZ-FM (Garden City)	\$176,858

FY2022 Kansas Statewide Total		\$3,712,058
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Public Broadcasting in

KENTUCKY

FY 2022

<i>Employment & Earnings</i>	Public Broadcasting Employees in State	298
	Total Wages	\$18,079,503
	Average Annual Salary	\$60,619

<i>Public TV Stations</i>	Kentucky Educational Television (Lexington)	\$3,934,857
	WKAS-TV (Ashland)	
	WKGB-TV (Bowling Green)	
	WCVN-TV (Covington)	
	WKZT-TV (Elizabethtown)	
	WKHA-TV (Hazard)	
	WKLE-TV (Lexington)	
	WKPC-TV (Louisville)	
	WKMA-TV (Madisonville)	
	WKMR-TV (Morehead)	
WKMU-TV (Murray)		

	WKOH-TV (Owensboro)	
	WKON-TV (Owenton)	
	WKPD-TV (Paducah)	
	WKPI-TV (Pikeville)	
	WKSO-TV (Somerset)	
	WKYU-TV (Bowling Green)	\$863,661
<i>Public</i>	WFPK Louisville Public Media (Louisville)	\$364,841
<i>Radio Stations</i>	WKYU-FM (Bowling Green)	\$205,456
	WUKY-FM (Lexington)	\$143,742
	WMKY-FM (Morehead)	\$128,489
	WKMS-FM (Murray)	\$208,332
	WEKU-FM (Richmond)	\$214,020
	WMMT-FM (Whitesburg)	\$173,196
	FY2022 Kentucky Statewide Total	\$6,236,594
<i>Public Broadcasting in</i>		
LOUISIANA		FY 2022
<i>Employment</i>	Public Broadcasting Employees in State	168
<i>& Earnings</i>	Total Wages	\$10,856,910
	Average Annual Salary	\$64,721
<i>Public</i>	Louisiana Public Broadcasting (Baton Rouge)	\$2,090,264
<i>TV Stations</i>	WLPB-TV (Baton Rouge)	
	KLTM-TV (Monroe)	
	KLTS-TV (Shreveport)	
	KLPB-TV (Lafayette)	
	KLTL-TV (Lake Charles)	
	KLPA-TV (Alexandria)	
	WLAE-TV (Metairie)	\$633,992
	WYES-TV (Metairie)	\$748,664
<i>Public</i>	WBRH-FM (Baton Rouge)	\$75,195
<i>Radio Stations</i>	WWOZ-FM (New Orleans)	\$206,311
	KSLU-FM (Hammond)	\$112,049
	KRVS-FM (Lafayette)	\$135,281
	KEDM-FM (Monroe)	\$135,746
	WWNO-FM (New Orleans)	\$169,415
	KDAQ-FM (Shreveport)	\$173,251
	WRKF-FM (Baton Rouge)	\$126,541

FY2022 Louisiana Statewide Total		\$4,606,709
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Public Broadcasting in

MAINE

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	104
	Annual Wages	\$9,274,047
	Average Annual Salary	\$89,604

<i>Public TV Stations</i>	Maine Public Broadcasting (Lewiston)	\$1,308,760
	WCBB-TV (Augusta)	
	WMEB-TV (Orono)	
	WMEM-TV (Presque Isle)	
	WMED-TV (Calais)	
	WMEA-TV (Biddeford)	

<i>Public Radio Stations</i>	Maine Public Broadcasting (Lewiston)	\$678,374
	WMEA-FM (Portland)	
	WMEP-FM (Camden)	
	WMEW-FM (Waterville)	
	WMEH-FM (Bangor)	
	WMED-FM (Calais)	
	WMEM-FM (Presque Isle)	
	WMEF-FM (Fort Kent)	

	WERU-FM (East Orland)	\$128,303
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FY2022 Maine Statewide Total		\$2,115,437
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Public Broadcasting in

MARYLAND

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	195
	Annual Wages	\$16,514,949
	Average Annual Salary	\$84,801

<i>Public TV Stations</i>	Maryland Public Television (Owings Mills)	\$3,317,980
	WMPB-TV (Baltimore)	
	WMPT-TV (Annapolis)	
	WCPB-TV (Salisbury)	
	WWPB-TV (Hagerstown)	
	WGPT-TV (Oakland)	
	WFPT-TV (Frederick)	

<i>Public</i>	WBJC-FM (Baltimore)	\$119,644
<i>Radio Stations</i>	WEAA-FM* (Baltimore)	\$198,995
	WESM-FM* (Princess Anne)	\$180,155
	WSCL-FM (Salisbury)	\$97,040
	WYPR-FM (Baltimore)	\$802,246

<i>Other</i>	Public Media Business Association (Rockville)	\$35,000
	Radio Research Consortium (Olney)	\$141,600

FY 2022 Maryland Statewide Total **\$4,892,660**

Public Broadcasting in

MASSACHUSETTS

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	1,076
	Total Wages	\$153,716,945
	Average Annual Salary	\$142,860

<i>Public TV Stations</i>	WGBH (Boston)	\$7,100,672
	WGBY-TV (Springfield)	
	WBGH-TV (Boston)	
	WGBX-TV (Boston)	

<i>Public Radio Stations</i>	WFCR-FM (Springfield)	\$244,401
	WBUR-FM (Boston)	\$1,775,735
	WICN-FM (Worcester)	\$79,723
	WOMR-FM (Provincetown)	\$111,715
	WUMB-FM (Boston)	\$109,693
	WGBH-FM (Boston)	\$989,407
	WMVY-FM (Vineyard Haven)	\$202,541
	WERS-FM (Boston)	\$131,195

<i>Other</i>	Public Radio Exchange (Cambridge)	\$685,437
	WGBH Educational Foundation	\$13,041,894

FY2022 Massachusetts Statewide Total **\$24,472,413**

Public Broadcasting in

MICHIGAN

FY 2022

<i>Employment</i>	Public Broadcasting Employees in State	406
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<i>and Earnings</i>	Total Wages	\$28,891,294
	Average Annual Salary	\$71,249
<i>Public</i>	WKAR-TV (East Lansing)	\$1,236,340
<i>TV Stations</i>	WGVU-TV (Grand Rapids)	\$1,201,432
	WNMU-TV (Marquette)	\$861,479
	WCMU-TV (Mount Pleasant)	\$1,160,409
	WDCQ-TV (University Center)	\$936,870
	WTVS-TV/Detroit Public Television (Wixom)	\$1,993,502
<i>Public</i>	WUOM-FM (Ann Arbor)	\$471,647
<i>Radio Stations</i>	WDET-FM (Detroit)	\$263,862
	WKAR-FM (East Lansing)	\$214,681
	WGVU-FM (Grand Rapids)	\$115,070
	WIAA-FM (Interlochen)	\$224,064
	WMUK-FM (Kalamazoo)	\$151,680
	WNMU-FM (Marquette)	\$152,742
	WCMU-FM (Mount Pleasant)	\$257,337
	WBLV-FM (Twin Lake)	\$105,378
	WEMU-FM (Ypsilanti)	\$132,996
	WUVS-LP (Muskegon)	\$139,291
	WRCJ-FM (Detroit)	\$126,383

FY2022 Michigan Statewide Total **\$9,745,163**

Public Broadcasting in
MINNESOTA

FY 2022

<i>Employment</i>	Station Employees in State	926
<i>& Earnings</i>	Annual Wages	\$88,827,305
	Average Annual Salary	\$95,952
<i>Public</i>	KSMQ-TV (Austin)	\$811,441
<i>TV Stations</i>	KWCM-TV (Granite Falls)	\$874,952
	KAWE (Bemidji)	\$899,798
	Twin Cities Public Television (St. Paul)	\$3,884,797
	WDSE-TV (Duluth)	\$1,022,664
<i>Public</i>	KAXE-FM (Grand Rapids)	\$149,647
<i>Radio Stations</i>	WSCD-FM (St. Paul)	\$272,845
	KKWE-FM+ (Callaway)	\$177,642
	KOJB-FM+ (Cass Lake)	\$175,370
	WTIP-FM (Grand Marais)	\$144,701

	KBEM-FM (Minneapolis)	\$98,817
	KBPR-FM (St. Paul)	\$167,582
	KCCM-FM (St. Paul)	\$191,426
	KFAI-FM (Minneapolis)	\$80,396
	KLSE-FM (St. Paul)	\$339,367
	KSJN-FM (St. Paul)	\$2,860,582
	KSJR-FM (St. Paul)	\$212,870
	KSRQ-FM (Thief River Falls)	\$130,377
	WDSE-FM (Duluth)	\$132,066
	KVSC-FM (St. Cloud)	\$244,643
	KBFT-FM+ (Nett Lake)	\$197,927
	KMOJ-FM (Minneapolis)	\$171,735
<i>Other</i>	Greater Public (Minneapolis)	\$35,000

FY2022 Minnesota Statewide Total **\$13,032,002**

Public Broadcasting in

MISSISSIPPI

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	96
	Annual Wages	\$5,564,710
	Average Annual Salary	\$57,966
<i>Public TV Stations</i>	Mississippi Public Broadcasting (Jackson)	\$1,624,876
	WMPN-TV (Jackson)	
	WMAH-TV (Biloxi)	
	WMAE-TV (Booneville)	
	WMAU-TV (Bude)	
	WMAO-TV (Greenwood)	
	WMAW-TV (Meridian)	
	WMAB-TV (Starkville)	
	WMAV-TV (Oxford)	
<i>Public Radio Stations</i>	WPRL-FM* (Lorman)	\$195,625
	WURC-FM* (Holly Springs)	\$197,844
	WJSU-FM* (Jackson)	\$146,234
	MPB Radio (Jackson)	\$200,295
	WMAB-FM (Mississippi State)	
	WMAE-FM (Booneville)	
	WMAH-FM (Biloxi)	
WMAO-FM (Greenwood)		

WMAU-FM (Bude)
 WMAV-FM (Oxford)
 WMAW-FM (Meridian)
 WMPN-FM (Jackson)

FY2022 Mississippi Statewide Total **\$2,364,874**

Public Broadcasting in
MISSOURI

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	328
	Annual Wages	\$22,833,601
	Average Annual Salary	\$69,668

<i>Public TV Stations</i>	Kansas City PBS (Kansas City)	\$1,503,067
	Nine PBS (St. Louis)	\$2,439,584
	KMOS-TV (Warrensburg)	\$984,071
	KOZK-TV (Springfield)	\$941,409

<i>Public Radio Stations</i>	KRCU-FM (Cape Girardeau)	\$151,539
	KBIA-FM (Columbia)	\$186,488
	KOPN-FM (Columbia)	\$94,879
	KXCV-FM (Maryville)	\$155,094
	KDHX-FM (St. Louis)	\$99,947
	KSMU-FM (Springfield)	\$128,581
	KCUR-FM (Kansas City)	\$418,010
	KJLU-FM* (Jefferson City)	\$197,536
	KWMU-FM (St. Louis)	\$546,340
KTBG-FM (Kansas City)	\$82,425	

FY2022 Missouri Statewide Total **\$7,928,970**

Public Broadcasting in
MONTANA

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	98
	Annual Wages	\$5,522,895
	Average Annual Salary	\$56,500

<i>Public TV Stations</i>	Montana PBS	\$1,393,918
	KUSM-TV (Bozeman)	
	KUFM-TV (Missoula)	
	KBGS-TV (Billings)	

	KUGF-TV (Great Falls)	
<i>Public</i>	KEMC-FM (Billings)	\$219,582
<i>Radio Stations</i>	KGLT-FM (Bozeman)	\$123,207
	KGVA-FM+ (Harlem)	\$182,800
	Montana Public Radio	\$269,274
	KUFM-FM (Missoula)	
	KUKL-FM (Kalispell)	
	KAPC-FM (Butte)	
	KUHM-FM (Helena)	
	KUFN-FM (Hamilton)	
	FY2022 Montana Statewide Total	\$2,188,781
<i>Public Broadcasting in</i>		
NEBRASKA		FY 2022
<i>Employment</i>	Station Employees in State	178
<i>& Earnings</i>	Annual Wages	\$11,252,501
	Average Annual Salary	\$63,305
<i>Public</i>	Nebraska Educational Television (Lincoln)	\$1,697,674
<i>TV Stations</i>	KHNE-TV (Hastings)	
	KLNE-TV (Lexington)	
	KMNE-TV (Bassett)	
	KPNE-TV (North Platte)	
	KRNE-TV (Merriman)	
	KTNE-TV (Alliance)	
	KXNE-TV (Norfolk)	
	KYNE-TV (Omaha)	
	KUON-TV (Lincoln)	\$1,607,881
<i>Public</i>	KZUM-FM (Lincoln)	\$94,687
<i>Radio Stations</i>	KVNO-FM (Omaha)	\$112,572
	KIOS-FM (Omaha)	\$128,061
	NET Radio (Lincoln)	\$308,573
	KUCV 91.1 (Lincoln)	
	KCNE-FM 91.9 (Chadron)	
	KHNE-FM 89.1 (Hastings)	
	KLNE-FM 88.7 (Lexington)	
	KMNE-FM 90.3 (Bassett)	
	KPNE-FM 91.7 (North Platte)	
	KRNE-FM 91.5 (Merriman)	

KTNE-FM 91.1 (Alliance)
 KXNE-FM 89.3 (Norfolk)

Other Vision Maker Media (Lincoln) \$1,858,591

FY2022 Nebraska Statewide Total \$5,808,039

Public Broadcasting in
NEVADA

FY 2022

Employment & Earnings Station Employees in State 172
 Annual Wages \$12,570,384
 Average Annual Salary \$72,978

Public TV Stations Vegas PBS (Las Vegas) \$1,791,842
 PBS Reno (Reno) \$1,231,141

Public Radio Stations KCEP-FM (Las Vegas) \$98,653
 KUNR-FM (Reno) \$226,585
 KNPR-FM (Las Vegas) \$390,836

FY2022 Nevada Statewide Total \$3,739,057

Public Broadcasting in
NEW HAMPSHIRE

FY 2022

Employment & Earnings Station Employees in State 83
 Annual Wages \$5,902,184
 Average Annual Salary \$70,897

Public TV Stations New Hampshire PBS (Durham) \$1,095,999
 WENH-TV (Durham)
 WEKW-TV (Keene)
 WLED-TV (Littleton)

Public Radio Stations New Hampshire Public Radio (Concord) \$416,659
 WEVS-FM (Nashua)
 WEVO-FM (Concord)
 WEVN-FM (Keene)
 WEVO-FM (Littleton)
 WEVH-FM (Hanover)
 WEVO-FM (Plymouth)
 WEVJ-FM (Jackson)

WEVO-FM (Portsmouth)
 WEVO-FM (Dover)
 WEVC-FM (Colebrook)
 WEVC-FM (Gorham)

FY2022 New Hampshire Statewide Total **\$1,512,658**

Public Broadcasting in
NEW JERSEY

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	106
	Annual Wages	\$9,095,601
	Average Annual Salary	\$86,214
<i>Public TV Stations</i>	NJ PBS (Trenton)	\$1,291,794
	WNJT Trenton	
	WNJS Camden	
	WNJN Montclair	
	WNJB New Brunswick	
<i>Public Radio Stations</i>	WBGO-FM (Newark)	\$348,028
	WBJB-FM (Lincroft)	\$81,941
	WFMU-FM (Jersey City)	\$122,876
	WWFM-FM (West Windsor)	\$126,777
<i>Other</i>	One Diversified, LLC (Kenilworth)	\$250,000
	BI Solutions Group, LLC. (Lincroft)	\$280,000
	Montclair State University Foundation	\$5,000

FY2022 New Jersey Statewide Total **\$2,506,416**

Public Broadcasting in
NEW MEXICO

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	159
	Annual Wages	\$8,318,853
	Average Annual Salary	\$52,485
<i>Public TV Stations</i>	KENW-TV (Portales)	\$931,870
	KNME-TV (Albuquerque)	\$1,419,647
	KRWG-TV (Las Cruces)	\$805,152
<i>Public</i>	KABR-FM+ (Alamo)	\$183,484

<i>Radio Stations</i>	KANW-FM (Albuquerque)	\$222,552
	KHFM-FM (Albuquerque)	\$93,124
	KGLP-FM (Gallup)	\$181,979
	KRWG-FM (Las Cruces)	\$219,570
	KSFR-FM (Santa Fe)	\$122,671
	KENW-FM (Portales)	\$127,706
	KSHI-FM+ (Zuni)	\$179,486
	KUNM-FM (Albuquerque)	\$216,900
	KCIE-FM+ (Dulce)	\$199,855
	KSJE-FM (Farmington)	\$114,302
	KTDB-FM+ (Pine Hill)	\$183,403
	FY2022 New Mexico Statewide Total	\$5,201,701

Public Broadcasting in
NEW YORK

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	1,206
	Annual Wages	\$201,928,760
	Average Annual Salary	\$167,437
<i>Public TV Stations</i>	WMHT-TV (Troy)	\$1,241,621
	WPBS-TV (Watertown)	\$894,127
	WSKG-TV (Vestal)	\$937,922
	WNED-TV (Buffalo)	\$1,775,602
	WNET-TV (NYC)	\$10,859,752
	WCFE-TV (Plattsburgh)	\$834,952
	WXXI-TV (Rochester)	\$1,488,498
	WCNY-TV (Syracuse)	\$1,096,296
	WNYE-TV (NYC)	\$1,867,562
<i>Public Radio Stations</i>	WAMC-FM (Albany)	\$404,145
	WSKG-FM (Vestal)	\$193,570
	WFUV-FM (Bronx)	\$385,867
	WNED-FM (Buffalo)	\$203,541
	WSLU-FM (Canton)	\$264,438
	WEOS-FM (Geneva)	\$83,098
	WRFA-FM (Jamestown)	\$94,394
	WJFF-FM (Jeffersonville)	\$126,621
	WNYC-FM (NYC)	\$2,940,722
	WRVO-FM (Oswego)	\$160,346
	WXXI-FM (Rochester)	\$178,098
	WCNY-FM (Syracuse)	\$76,348

	WMHT-FM (Troy)	\$115,501
	WAER-FM (Syracuse)	\$143,572
	WLIW-FM (NYC)	\$210,668
<i>Other</i>	Black Public Media (NYC))	\$1,858,591
	StoryCorps (Brooklyn)	\$1,800,000
	Future Brain LLC (Brooklyn)	\$800,000
	Unladylike Productions, LLC (Brooklyn)	\$19,475
	Education Development Center, Inc. (NYC)	\$2,455,559
	Joan Ganz Cooney Center for Educational Media and Research (NYC)	\$996,000
	FY2022 New York Statewide Total	\$34,506,886

Public Broadcasting in

NORTH CAROLINA

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	349
	Annual Wages	\$25,563,383
	Average Annual Salary	\$73,353
<i>Public TV Stations</i>	WTVI-TV (Charlotte)	\$1,060,250
	UNC-TV (Research Triangle Park)	\$4,249,590
	WUNC-TV (Chapel Hill)	
	WUND-TV (Edenton)	
	WUNE-TV (Linville)	
	WUNF-TV (Asheville)	
	WUNG-TV (Concord)	
	WUNJ-TV (Wilmington)	
	WUNK-TV (Greenville)	
	WUNL-TV (Winston-Salem)	
	WUNM-TV (Jacksonville)	
	WUNP-TV (Roanoke Rapids)	
	WUNU-TV (Lumberton)	
	WUNW-TV (Canton)	
<i>Public Radio Stations</i>	WCQS-FM (Asheville)	\$272,356
	WSNC-FM* (Winston-Salem)	\$125,721
	North Carolina Public Radio	\$657,268
	WUNC-FM (Chapel Hill)	
	WRQM-FM (Rocky Mount)	
	WUND-FM (Manteo)	
	WFAE-FM (Charlotte)	\$393,236

WDAV-FM (Davidson)	\$169,357
WNCU-FM* (Durham)	\$154,859
WRVS-FM* (Elizabeth City)	\$184,292
WTEB-FM (New Bern)	\$120,789
WNCW-FM (Spindale)	\$126,961
WHQR-FM (Wilmington)	\$135,633
WFDD-FM (Winston-Salem)	\$215,961

FY2022 North Carolina Statewide Total **\$7,866,273**

Public Broadcasting in

NORTH DAKOTA

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	96
	Annual Wages	\$6,355,128
	Average Annual Salary	\$66,199
<i>Public TV Stations</i>	Prairie Public Broadcasting (Fargo)	\$1,460,548
	KFME-TV (Fargo)	
	KGFE-TV (Grand Forks)	
	KBME-TV (Bismarck)	
	KSRE-TV (Minot)	
	KDSE-TV (Dickinson)	
	KWSE-TV (Williston)	
	KJRE-TV (Ellendale)	
	KCGE-TV (Crookston, MN)	
KMDE-TV (Devils Lake)		
<i>Public Radio Stations</i>	KEYA-FM+ (Belcourt)	\$226,706
	KABU-FM+ (St. Michaels)	\$185,564
	KMHA-FM+ (New Town)	\$203,631
	Prairie Public Radio (Fargo)	\$182,874
	KCND-FM (Bismarck)	
	KPPD-FM (Devils Lake)	
	KDPR-FM (Dickinson)	
	KDSU-FM (Fargo)	
	KUND-FM (Grand Forks)	
	KFJM-FM (Grand Forks)	
	KPRJ-FM (Jamestown)	
	KMPR-FM (Minot)	
	KPPR-FM (Williston)	

FY2022 North Dakota Statewide Total **\$2,259,323**

Public Broadcasting in
OHIO

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	461
	Annual Wages	\$35,288,275
	Average Annual Salary	\$76,547
<i>Public TV Stations</i>	WOUB-TV (Athens)	\$1,184,663
	WBGU-TV (Bowling Green)	\$1,034,424
	WCET-TV (Cincinnati)	\$1,112,361
	Ideastream/WVIZ-TV (Cleveland)	\$2,669,941
	WOSU-TV (Columbus)	\$1,472,287
	WPTD-TV (Dayton)	\$1,099,128
	WNEO-TV (Kent)	\$1,032,680
	WGTE-TV (Toledo)	\$992,154
<i>Public Radio Stations</i>	WAPS-FM (Akron)	\$100,398
	WOUB-FM (Athens)	\$189,569
	WGUC-FM (Cincinnati)	\$746,056
	WCPN-FM (Cleveland)	\$631,447
	WCBE-FM (Columbus)	\$133,368
	WDPR-FM (Dayton)	\$104,222
	WKSU-FM (Kent)	\$477,469
	WGTE-FM (Toledo)	\$122,024
	WCSU-FM* (Wilberforce)	\$163,921
	WYSU-FM (Youngstown)	\$126,402
	WOSU-FM (Columbus)	\$220,630
WYSO-FM (Yellow Springs)	\$155,033	
FY 2022 Ohio Statewide Total		\$13,322,748

Public Broadcasting in
OKLAHOMA

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	112
	Annual Wages	\$5,681,030
	Average Annual Salary	\$50,837
<i>Public TV Stations</i>	KRSU-TV (Claremore)	\$735,377
	Oklahoma Educational Television Authority (OC)	\$1,706,325
	KETA-TV (Oklahoma City)	
	KOED-TV (Tulsa)	
	KOET-TV (Eufaula)	

KWET-TV (Cheyenne)

<i>Public</i>	KUCO-FM (Edmond)	\$97,385
<i>Radio Stations</i>	KCCU-FM (Lawton)	\$87,681
	KGOU-FM (Norman)	\$148,862
	KOSU-FM (Stillwater)	\$145,337
	KWGS-FM (Tulsa)	\$151,530

<i>Other</i>	Live From Cain's. Inc. (Tulsa)	\$200,000
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FY2022 Oklahoma Statewide Total **\$3,272,497**

Public Broadcasting in
OREGON

FY 2022

<i>Employment</i>	Station Employees in State	277
<i>& Earnings</i>	Annual Wages	\$25,386,379
	Average Annual Salary	\$91,648

<i>Public</i>	KSYS-TV (Medford)	\$863,879
<i>TV Stations</i>	Oregon Public Broadcasting (Portland)	\$3,013,588
	KOPB-TV (Portland)	
	KOAC-TV (Corvallis)	
	KEPB-TV (Eugene)	
	KOAB-TV (Bend)	
	KTVR-TV (La Grande)	

<i>Public</i>	KSOR-FM (Ashland)	\$284,162
<i>Radio Stations</i>	KMUN-FM (Astoria)	\$143,704
	KBOO-FM (Portland)	\$96,746
	KNCA-FM (Ashland)	\$133,627
	KRVM-FM (Eugene)	\$134,276
	KCUW-FM+ (Pendleton)	\$184,128
	KLCC-FM (Eugene)	\$271,944
	KWAX-FM (Eugene)	\$87,156
	KQAC-FM (Portland)	\$265,660
	KWSO-FM+ (Warm Springs)	\$146,661
	OPB Radio (Portland)	\$1,152,446
	KETP-FM (Enterprise)	
	KHRV-FM (Hood River)	
	KOAB-FM (Bend)	
	KOAC-FM (Corvallis)	

KOAC-FM (Astoria)
 KOAP-FM (Lakeview)
 KOBK-FM (Baker City)
 KOBN-FM (Burns)
 KOGL-FM (Gleneden Beach)
 KOPB-FM (Eugene)
 KOTD-FM (The Dalles)
 KRBM-FM (Pendleton)
 KTMK-FM (Tillamook)

FY2022 Oregon Statewide Total

\$6,777,977

Public Broadcasting in

PENNSYLVANIA

FY 2022

*Employment
& Earnings*

Station Employees in State
 Annual Wages
 Average Annual Salary

650
 \$56,215,768
 \$86,519

*Public
TV Stations*

WLVT-TV (Bethlehem)
 WQLN-TV (Erie)
 WITF-TV (Harrisburg)
 WHYI-TV (Philadelphia)
 WQED-TV (Pittsburgh)
 WVIA-TV (Pittston)
 WPSU-TV (University Park)

\$923,839
 \$870,515
 \$1,053,338
 \$2,277,648
 \$1,550,215
 \$894,205
 \$1,519,799

*Public
Radio Stations*

WHYY-FM (Philadelphia)
 WDIY-FM (Bethlehem)
 WQLN-FM (Erie)
 WITF-FM (Harrisburg)
 WLCH-FM (Lancaster)
 WXPB-FM (Philadelphia)
 WQED-FM (Pittsburgh)
 WVIA-FM (Pittston)
 WPSU-FM (University Park)
 WRTI-FM (Philadelphia)
 WYEP-FM (Pittsburgh)

\$486,598
 \$93,242
 \$92,694
 \$174,106
 \$135,470
 \$481,220
 \$99,871
 \$103,612
 \$178,932
 \$274,584
 \$371,894

Other

The Fred Rogers Company (Pittsburgh)
 Public Radio Program Directors Association, Inc.

\$2,700,000
 \$25,000

FY2022 Pennsylvania Statewide Total

\$11,724,485

Public Broadcasting in
Puerto Rico

FY2022

<i>Employment & Earnings</i>	Public Broadcasting Employees	168
	Total Wages	\$10,378,857
	Average Annual Salary	\$61,871
<i>Public TV Stations</i>	WMTJ-TV (Rio Piedras)	\$370,587
	WIPR-TV (San Juan)	\$1,277,031
<i>Public Radio Stations</i>	WIPR-FM (San Juan)	\$230,205
	WRTU-FM (San Juan)	\$189,838
FY2022 Puerto Rico Total		\$2,067,661

Public Broadcasting in
RHODE ISLAND

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	80
	Annual Wages	\$5,677,173
	Average Annual Salary	\$71,411
<i>Public TV Stations</i>	Rhode Island PBS/WSBE (Providence)	\$703,598
<i>Public Radio Stations</i>	WNPE (Providence)	\$235,553
	WNPE-AM (Providence)	
	WNPE-FM (Narragansett)	
FY2021 Rhode Island State Total		\$939,151

Public Broadcasting in
SOUTH CAROLINA

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	148
	Annual Wages	\$8,543,401
	Average Annual Salary	\$57,921
<i>Public TV Stations</i>	South Carolina Educational Television (Columbia)	\$3,144,894
	WNTV-TV (Greenville)	
	WITV-TV (Charleston)	

	WRLK-TV (Columbia)	
	WJPM-TV (Florence)	
	WEBA-TV (Allendale)	
	WJWJ-TV (Beaufort)	
	WRJA-TV (Sumter)	
	WNSC-TV (Rock Hill)	
	WHMC-TV (Conway)	
	WRET-TV (Spartanburg)	
	WNEH-TV (Greenwood)	
<i>Public</i>	WSSB-FM* (Orangeburg)	\$164,413
<i>Radio Stations</i>	SCETV Radio	\$157,333
	WSCI/89.3 (Charleston)	
	WLTR/91.3 (Columbia)	
	WEPR/90.1 (Greenville)	
	WLJK/89.1 (Aiken)	
	WJWJ-FM/89.9 (Beaufort)	
	WHMC-FM/90.1 (Conway)	
	WRJA-FM/88.1 (Sumter)	
	WNSC-FM/88.9 (Rock Hill)	
<i>Other</i>	National Educational Telecommunications Assoc.	\$50,000

FY2022 South Carolina Statewide Total **\$3,516,640**

Public Broadcasting in
SOUTH DAKOTA **FY 2022**

<i>Employment</i>	Station Employees in State	89
<i>& Earnings</i>	Annual Wages	\$5,110,990
	Average Annual Salary	\$57,427

<i>Public</i>	South Dakota Public Broadcasting	\$1,801,959
<i>TV Stations</i>	KUSD-TV (Vermillion)	
	KBHE-TV (Rapid City)	
	KCSD-TV (Sioux Falls)	
	KDSD-TV (Aberdeen)	
	KESD-TV (Brookings)	
	KPSD-TV (Eagle Butte)	
	KQSD-TV (Lowry)	
	KTSD-TV (Pierre)	
	KZSD-TV (Martin)	

<i>Public</i>	South Dakota Public Broadcasting	\$223,273
<i>Radio Stations</i>	89.7/KUSD (Vermillion)	
	89.3/KBHE (Rapid City)	
	90.9/KCSD (Sioux Falls)	
	90.9/KDSD (Aberdeen)	
	88.3/KESD (Brookings)	
	97.1/KPSD-FM (Eagle Butte)	
	91.9/KQSD-FM (Lowry)	
	91.1/KTSD-FM (Reliance)	
	102.5/KZSD-FM (Martin)	
	KDKO-FM+ (Lake Andes)	\$186,312
	KLND-FM+ (McLaughlin)	\$182,493
	KILI-FM+ (Porcupine)	\$178,459
	KOYA-FM (Rosebud)	\$234,166
<i>Other</i>		
	Public Media Journalists Association (Sturgis)	\$130,000
	FY2022 South Dakota Statewide Total	\$2,839,397

Public Broadcasting in

TENNESSEE

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	206
	Annual Wages	\$13,105,841
	Average Annual Salary	\$63,698
<i>Public</i>	WTCI-TV (Chattanooga)	\$800,724
<i>TV Stations</i>	WCTE-TV (Cookeville)	\$854,956
	WKNO-TV (Cordova)	\$871,568
	WETP-TV (Knoxville)	\$934,905
	WLJT-TV (Martin)	\$826,039
	WNPT-TV (Nashville)	\$1,288,854
<i>Public</i>	WDVX-FM (Knoxville)	\$82,901
<i>Radio Stations</i>	WUTC-FM (Chattanooga)	\$108,415
	WKNO-FM (Cordova)	\$118,370
	WETS-FM (Johnson City)	\$100,240
	WUOT-FM (Knoxville)	\$155,605
	WPLN-FM (Nashville)	\$371,956
	FY2022 Tennessee Statewide Total	\$6,527,118

Public Broadcasting in
TEXAS

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	601
	Annual Wages	\$43,904,934
	Average Annual Salary	\$73,084
<i>Public TV Stations</i>	KACV-TV (Amarillo)	\$948,566
	KLRU-TV (Austin)	\$1,992,928
	KAMU-TV (College Station)	\$828,092
	KEDT-TV (Corpus Christi)	\$826,578
	KERA-TV (Dallas)	\$1,829,989
	KUHT-TV (Houston)	\$1,728,917
	KTTZ-TV (Lubbock)	\$1,295,799
	KPBT-TV (Midland)	\$840,180
	KLRN-TV (San Antonio)	\$1,106,318
<i>Public Radio Stations</i>	KACU-FM (Abilene)	\$125,037
	KMFA-FM (Austin)	\$252,996
	KUT-FM (Austin)	\$662,332
	KVLU-FM (Beaumont)	\$86,028
	KAMU-FM (College Station)	\$114,663
	KETR-FM (Commerce)	\$134,518
	KEDT-FM (Corpus Christi)	\$128,708
	KERA-FM (Dallas)	\$595,580
	KTEP-FM (El Paso)	\$164,841
	KTSU-FM* (Houston)	\$195,292
	KUHF-FM (Houston)	\$578,800
	KNCT-FM (Killeen)	\$70,582
	KTTZ-FM (Lubbock)	\$136,917
	KRTS-FM (Marfa)	\$237,117
	KXWT-FM (Marfa)	\$138,419
	KPVU-FM* (Prairie View)	\$131,486
	KPAC-FM (San Antonio)	\$474,065
	KTXK-FM (Texarkana)	\$116,712
	KWBU-FM (Waco)	\$130,294

FY2022 Texas Statewide Total

\$15,871,754

Public Broadcasting in
UTAH

FY 2022

<i>Employment</i>	Station Employees in State	276
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<i>& Earnings</i>	Annual Wages	\$23,834,636
	Average Annual Salary	\$86,514

<i>Public</i>	KUEN-TV (Salt Lake City)	\$2,433,733
<i>TV Stations</i>	KUED-TV (Salt Lake City)	\$1,618,548

<i>Public</i>	KPCW-FM (Park City)	\$248,879
<i>Radio Stations</i>	KUSU-FM (Logan)	\$171,082
	KUER-FM (Salt Lake City)	\$436,652
	KRCL-FM (Salt Lake City)	\$93,287

FY2022 Utah Statewide Total **\$5,002,181**

Public Broadcasting in
VERMONT

FY 2022

<i>Employment</i>	Station Employees in State	111
<i>& Earnings</i>	Annual Wages	\$8,896,424
	Average Annual Salary	\$80,148

<i>Public</i>	Vermont Public Television (Colchester)	\$1,115,275
<i>TV Stations</i>	WETK-TV (Burlington)	
	WVER-TV (Rutland)	
	WVTB-TV (St. Johnsbury)	
	WVTA-TV (Windsor)	

<i>Public</i>	Vermont Public Radio	\$638,262
<i>Radio Stations</i>	WVPS-FM (Colchester)	
	WVPR-FM (Windsor)	
	WRVT-FM (Rutland)	
	WVPA-FM (St. Johnsbury)	
	WBTN-FM (Bennington)	
	WVBA-FM (Brattleboro)	

FY2022 Vermont Statewide Total **\$1,753,537**

Public Broadcasting in
Virgin Islands

FY2022

<i>Employment</i>	Public Broadcasting Employees	30
<i>& Earnings</i>	Total Wages	\$2,254,726
	Average Annual Salary	\$76,431

<i>Public</i>	WTJX-TV (St. Thomas)	\$1,090,316
<i>TV Stations</i>		

FY2022 Virgin Islands Total		\$1,090,316
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Public Broadcasting in
VIRGINIA

FY 2022

<i>Employment</i>	Station Employees in State	533
<i>& Earnings</i>	Annual Wages	\$64,210,887
	Average Annual Salary	\$120,414

<i>Public</i>	WETA-TV (Arlington)	\$15,000,133
<i>TV Stations</i>	WHRO-TV (Norfolk)	\$1,350,184
	VPM Media Corporation	\$2,543,648
	WCVE-TV (Richmond)	
	WHTJ-TV (Charlottesville)	
	WNVT-TV (Falls Church)	
	WBRA-TV (Roanoke)	\$976,380

<i>Public</i>	WETA-FM (Arlington)	\$624,319
<i>Radio Stations</i>	WTJU-FM (Charlottesville)	\$114,401
	WMRA-FM (Harrisonburg)	\$151,491
	WHRV-FM (Norfolk)	\$404,496
	WCVE-FM (Richmond)	\$195,818
	WVTF-FM (Roanoke)	\$266,672
	WNRN-FM (Charlottesville)	\$129,334
	WNSB-FM* (Norfolk)	\$153,839

<i>Other (Producers,</i>	Public Broadcasting Service (Arlington)	\$43,623,065
<i>Consultants, Etc.)</i>	Newshour Productions, LLC (Arlington)	\$1,326,384
	Blue Land Media, LLC	\$25,000

FY2022 Virginia Statewide Total		\$66,885,164
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Public Broadcasting in
WASHINGTON

FY 2022

<i>Employment</i>	Station Employees in State	503
<i>& Earnings</i>	Annual Wages	\$43,050,890
	Average Annual Salary	\$85,588

<i>Public</i>	KWSU-TV (Pullman)	\$812,839
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<i>TV Stations</i>	KCTS-TV (Seattle)	\$2,655,494
	KSPS-TV (Spokane)	\$1,156,478
	KBTC-TV (Tacoma)	\$864,842
<i>Public</i>		
<i>Radio Stations</i>	KSVR-FM (Mount Vernon)	\$98,592
	KWSU-AM (Pullman)	\$246,112
	KUOW-FM (Seattle)	\$949,694
	KEXP-FM (Seattle)	\$491,979
	KPBX-FM (Spokane)	\$209,901
	KNKX-FM (Tacoma)	\$495,534
	KING-FM (Seattle)	\$259,666
	KDNA-FM (Granger)	\$175,041
	KNHC-FM (Seattle)	\$100,269
	KBCS-FM (Bellevue)	\$95,727

FY2022 Washington Statewide Total **\$8,612,168**

Public Broadcasting in

WEST VIRGINIA

FY 2022

<i>Employment</i>	Station Employees in State	120
<i>& Earnings</i>	Annual Wages	\$5,562,488
	Average Annual Salary	\$46,548

<i>Public</i>	West Virginia Public Broadcasting	\$1,177,042
<i>TV Stations</i>	WPBY-TV (Huntington)	
	WSWP-TV (Beckley)	
	WNPB-TV (Morgantown)	
	WPWP (Beckley)	

<i>Public</i>	WVPB-FM (Charleston)	\$226,639
<i>Radio Stations</i>	Allegheny Mountain Radio	\$290,983
	WVMR-AM (Frost)	
	WVLS-FM (Dunmore)	
	WCHG-FM (Hot Springs, Virginia)	
	WVMR-FM (Dunmore)	
	WVPC-FM (Franklin)	
	WNMP-FM (Marlinton)	

FY2022 West Virginia Statewide Total **\$1,694,664**

Public Broadcasting in
WISCONSIN

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	464
	Annual Wages	\$33,329,683
	Average Annual Salary	\$71,870
<i>Public TV Stations</i>	Wisconsin Public Television	\$3,540,896
	WHA-TV (Madison)	
	WHLA-TV (La Crosse)	
	WHRM-TV (Wausau)	
	WHWC-TV (Menomonie)	
	WLEF-TV (Park Falls)	
	WPNE-TV (Green Bay)	
	Milwaukee Public Television/WMVS-TV	\$1,966,539
<i>Public Radio Stations</i>	WOJB-FM+ (Hayward)	\$177,021
	WORT-FM (Madison)	\$94,990
	WUWM-FM (Milwaukee)	\$345,477
	WYMS-FM (Milwaukee)	\$175,162
	WXPR-FM (Rhineland)	\$131,758
	WLSU-FM (Madison)	\$160,468
	Wisconsin Public Radio	\$800,594
	WHAD-FM 90.7 (Milwaukee)	
	WERN-FM 88.7 (Madison)	
	WHLA-AM 970 (Madison)	
	WHID-FM 88.1 (Green Bay)	
	WRST-FM 90.3 (Oshkosh)	
	WHND-FM 89.7 (Sister Bay)	
	WSHS-FM 91.7 (Sheboygan)	
	WHLA-FM 90.3 (La Crosse)	
	WHHI-FM 91.3 (Highland)	
	WSSW-FM 89.1 (Platteville)	
	WHWC-FM 88.3 (Menomonie)	
	WUEC-FM 89.7 (Eau Claire)	
	WRFW-FM 88.7 (River Falls)	
	KUWS-FM 91.3 (Superior)	
	WHSB-FM 89.9 (Brule)	
	WHRM-FM 90.9 (Wausau)	

FY2022 Wisconsin Statewide Total

\$7,838,649

Public Broadcasting in
WYOMING

FY 2022

<i>Employment & Earnings</i>	Station Employees in State	46
	Annual Wages	\$2,648,331
	Average Annual Salary	\$57,887
<i>Public TV Stations</i>	Wyoming PBS	\$1,287,930
	KCWC-TV (Riverton)	
	KWYP-TV (Laramie)	
	KPTW-TV (Casper)	
<i>Public Radio Stations</i>	Wyoming Public Radio	\$379,290
	KBUW-FM (Buffalo)	
	KDUW-FM (Douglas)	
	KSUW-FM (Sheridan)	
	KUWA-FM (Afton)	
	KUWC-FM (Casper)	
	KUWD-FM (Sundance)	
	KUWG-FM (Gillette)	
	KUWI-FM (Rawlins)	
	KUWJ-FM (Jackson)	
	KUWN-FM (Newcastle)	
	KUWP-FM (Powell)	
	KUWR-FM (Laramie)	
	KUWT-FM (Thermopolis)	
	KUWX-FM (Pinedale)	
	KUWZ-FM (Rock Springs)	
	KHOL-FM (Jackson)	\$131,247
FY2022 Wyoming Statewide Total		\$1,798,467

OTHER INDEPENDENT AGENCIES

CORPORATION FOR PUBLIC BROADCASTING

Federal Funds

CORPORATION FOR PUBLIC BROADCASTING

For payment to the Corporation for Public Broadcasting ("CPB"), as authorized by the Communications Act of 1934, an amount which shall be available within limitations specified by that Act, for the fiscal year **[2025, \$535,000,000]** 2026, \$575,000,000: *Provided*, That none of the funds made available to CPB by this Act shall be used to pay for receptions, parties, or similar forms of entertainment for Government officials or employees: *Provided further*, That none of the funds made available to CPB by this Act shall be available or used to aid or support any program or activity from which any person is excluded, or is denied benefits, or is discriminated against, on the basis of race, color, national origin, religion, or sex: *Provided further*, That none of the funds made available to CPB by this Act shall be used to apply any political test or qualification in selecting, appointing, promoting, or taking any other personnel action with respect to officers, agents, and employees of CPB.

In addition, for the costs associated with replacing and upgrading the public broadcasting interconnection system, including the costs of interconnection facilities and operations under subsections (k)(3)(A)(i)(II) and (k)(3)(A)(iv)(I) of section 396 of the Communications Act of 1934, and for other technologies and services that create infrastructure and efficiencies within the public media system, \$60,000,000: *Provided*, That such amounts shall be in addition to any other funds available for such purposes. (Departments of Labor, Health and Human Services, and Education, and Related Agencies Appropriations Act, 2023.)

Program and Financing (in millions of dollars)

Identification code 020-0151-0-1-503	2022 actual	2023 est.	2024 est.
Obligations by program activity:			
0001 General programming	485	475	525
0002 Interconnection	60	60	60
0900 Total new obligations, unexpired accounts (object class 41.0)	485	535	585
Budgetary resources:			
Budget authority:			
Appropriations, discretionary:			
1100 Appropriation	20	60	60

Advance appropriations, discretionary:			
1170 Advance appropriation - General Programming	465	475	525
1900 Budget authority (total)	485	535	585
1930 Total budgetary resources available	485	535	585

Change in obligated balance:			
Unpaid obligations:			
3000 Unpaid obligations, brought forward, Oct 1			10
3010 New obligations, unexpired accounts	485	535	585
3020 Outlays (gross)	-485	-525	-583
3050 Unpaid obligations, end of year		10	12
Memorandum (non-add) entries:			
3100 Obligated balance, start of year			10
3200 Obligated balance, end of year		10	12

Budget authority and outlays, net:			
Discretionary:			
4000 Budget authority, gross	485	535	585
Outlays, gross:			
4010 Outlays from new discretionary authority	485	525	573
4011 Outlays from discretionary balances			10
4020 Outlays, gross (total)	485	525	583
4180 Budget authority, net (total)	485	535	585
4190 Outlays, net (total)	485	525	583

The Budget proposes an advance appropriation of \$575 million for the Corporation for Public Broadcasting (CPB) for fiscal year 2026. In 1975, Congress first agreed to begin providing CPB with a two-year advance appropriation to support long-range financing planning and to insulate programming decisions. This commitment of future Federal dollars helps leverage investments from other sources and gives producers essential lead time to plan, design, create, and support programming and services. CPB uses funding to provide grants to qualified public television and radio stations to be used at their discretion for purposes related to program production or acquisition, as well as for general operations. CPB also supports the production and acquisition of radio and television programs for national distribution. In addition, CPB assists in the financing of several system-wide activities, including interconnection services and limited technical assistance, research, and planning services to improve systemwide capacity and performance.