

**Corporation for Public Broadcasting  
Appropriation Request and Justification  
FY 2025/FY 2027**

*Submitted to the Labor, Health and Human Services, Education, and Related Agencies  
Subcommittee of the House Appropriations Committee  
and  
the Labor, Health 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](http://www.cpb.org)*



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# FINANCIAL SUMMARY OF THE CORPORATION FOR PUBLIC BROADCASTING'S (CPB) BUDGET REQUESTS FOR FISCAL YEAR 2025/2027

## **FY 2027 CPB Funding**

The Corporation for Public Broadcasting (CPB) requests a \$595 million advance appropriation for Fiscal Year (FY) 2027, a \$20 million increase compared with CPB's FY 2026 appropriation request.

Public media continues to be affirmed by the American people as one of the most trusted sources of educational and informational content. In designing the public media system and its funding structure, Congress intentionally supported the editorial integrity and local decision-making principles necessary to build and retain the public's trust.

For 35 years, Congress has supported advance appropriations to insulate CPB 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."<sup>1</sup> The advance appropriation effectively serves as a firewall that protects the independence of local stations and producers in their programming decisions, and helps to maintain the trust of the American people in public media.

Congress' goal to ensure that public media – locally and nationally – could serve the American people with programs they trust and value has succeeded. For decades, public media has utilized the support of Congress to deliver the most trusted news and information. The advance appropriation continues to effectively serve as a firewall that protects the independence of local stations and producers in their programming decisions.

Congressional support of the advance appropriation also enables the long-term planning and research necessary to ensure public media's educational programming meets the highest academic standards, retaining the trust of parents and educators alike. Supporting and maintaining this educational treasure has helped children from low-income families achieve the educational success level of their more affluent peers.<sup>1</sup>

Further, the advance appropriation is the financial underpinning of the public media system and enables local stations to leverage fully the "private" part of the public-private partnership. It acts as a "seal of approval" for donors that value certainty and stability when making donations. In turn, viewers and listeners of public media affirm the value of content by donating to their local stations.

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<sup>1</sup> Learning with PBS KIDS: A Study of Family Engagement and Early Mathematics Achievement. (n.d.). WestEd. <https://www.wested.org/resources/learning-with-pbs-kids/#>

**CPB Annual Funding History, FY 2021 through FY 2027 (in millions)**

	FY2021	FY2022	FY2023	FY2024	FY2025	FY2026	FY2027
General Fund	\$445	\$465	\$475	\$525	\$535	\$575 Pending	\$595 Request
Interconnection	\$20	\$20	\$60	\$60 Pending	\$60 Request	TBD	TBD

**FY 2025 Public Broadcasting Interconnection Funding**

CPB requests \$60 million, level funding compared with FY 2024 requested funds, to continue maintaining and modernizing the public television and public radio interconnection systems (“public broadcasting interconnection system”) and for other technologies and services that create digital infrastructure and efficiencies within the public media system. Interconnection is the foundation of our nation’s public broadcasting service, delivering high-quality public media content to Americans across the country. CPB requests Congress’s support in continuing to update the public broadcasting interconnection system and investing in systemwide infrastructure and distribution 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.<sup>2</sup> Beginning in FY 2018, Congress endorsed an annual appropriation, administered by CPB, to facilitate the dynamic upgrading of the interconnection system. CPB reports regularly to Congress on the ongoing strategic application of the interconnection and infrastructure funds.

**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 13, 2024, 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, 2023 and 2022, 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,

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<sup>2</sup> Public Telecommunications Act of 1988 (P.L., 100-626)

2024, 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 2025/2027**

CPB is the steward of our nation's investment in a public media system that serves all Americans every day with free and trusted informational, educational, and enriching content. The CPB Board of Directors, all nominated by the President and confirmed by the U.S. Senate, provides oversight of CPB's support in championing 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, local and regional journalism collaborations, Ready To Learn, and support for public safety communications, CPB bolsters local public media stations' work in serving the full diversity of their communities and strengthening our civil society, locally and nationally. CPB is also participating in More Perfect, an alliance of 14 Presidential Centers, the American Academy of Arts and Sciences, the Karsh Institute for Democracy at the University of Virginia, and more than 100 organizations to "strengthen the foundations of our democracy, preserve liberty, foster equality, and create a more perfect union." In addition, as we approach the 250th anniversary of our nation's birth, CPB is working with America250 and local and national public media organizations to commemorate the 250th anniversary of our nation's birth.

Public media's educational service 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 (RTL) program at the Department of Education, helps millions of young children develop the basic early learning skills needed to succeed in school. From June 2022 through May 2023, 7.2 million children ages 2-11 viewed RTL-produced television.<sup>3</sup> Many more 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 1.4 million users each month, including educators, students, and homeschoolers.<sup>4</sup> The service offers teachers and parents access to thousands of individual learning materials with videos, images and interactive features, and media galleries and collections bundled for ease of teacher use 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's educational 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.

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<sup>3</sup> Source: Nielsen NPOWER Prog Reach, 6/1/22-5/31/23, Kids 2-11, 50% uni, 1+min qual. Gross Reach is an aggregate number across the four series; it includes viewers that have watched more than one series.

<sup>4</sup> Source: PBS LearningMedia National Data Report, August 2021- June 2022.

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 connecting the education and training needed for high-demand careers of today and in the future.

Public media represents the largest, non-profit news system in the U.S, with more than 4,300 journalists based at local stations. CPB supports multimedia journalism that is fair, accurate, balanced, objective, and transparent, and created in a manner consistent with local stations and producers’ editorial independence. This mission to provide high-quality, innovative, fact-based journalism has never been more closely aligned with America’s need for trusted news and information. The sharp decline in the number of local newspapers and the growing reliance on revenue-driven social media platforms and artificial intelligence (AI) as news providers makes public media journalism an increasingly critical source of trusted news during these disruptive times.

Public media is a forum for civil discourse, cultural enrichment, and educational curiosity, reaching virtually every household in America. Its content continues to earn the nation’s most prestigious awards—including eight Peabody awards – more than any other producer – and 286 Regional Murrow awards in 2023. Stations and collaborations supported by CPB dominated the Murrow’s radio categories, winning more than 81 percent of all the awards given in the U.S. radio categories. Public radio stations and collaborations won 88 percent of the honors in small market radio categories, sweeping the awards in five of those 13 U.S. regions. For the 21<sup>st</sup> consecutive year, PBS continues to be one of the most trusted institutions and is rated highly in terms of value for the American tax dollar. NPR ranked #1 as trustworthy among 13 major news brands.<sup>5</sup>

Public safety is another important aspect of our public service. 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. However, 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 enables Presidential-level broadcast alerts from the Federal Emergency Management Agency (FEMA) to reach all Americans within minutes of a national crisis, and its 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. Public media is dedicated to using its reach and ubiquity to help keep Americans safe.

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

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<sup>5</sup> 2023 Research Narrative Brand Study, 2023.

## **Section I**

### **CPB Requests a \$595 Million Advance Appropriation for FY 2027**

The Corporation for Public Broadcasting (CPB) requests a \$595 million advance appropriation for Fiscal Year 2027. The two-year advance is the most critical part of the congressionally constructed firewall that protects public media's independence from external interference into the editorial decisions of local stations and producers.

CPB's FY 2027 request provides the support for CPB to carry out its statutory mandate to provide a universal and relevant public media 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 and sustainability. Numerous studies, including an investigation and report by the Government Accountability Office, have shown that there is 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.

#### Overview of the Corporation for Public Broadcasting

CPB is the only entity in public media that can fully assess the overall economic health, changing media environment, infrastructure and technology needs, and challenges and opportunities for both public television and radio. In this role, CPB supports stations and producers in delivering content on new platforms to engage new, younger, and more diverse audiences, seeks to 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. CPB cannot perform this work alone and works closely with PBS and NPR, both independent, membership-based organizations, to carry out these efforts.

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 five percent. Thus, 95 percent of the appropriation managed by CPB provides essential services and programming to local communities; addresses current issues in an objective, fair, transparent, and balanced manner; sustains the American Graduate initiative to help young people succeed in school and in their careers; supports informational, educational, and cultural content and services; and enables stations to enhance their local emergency alert 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 other sources help defray considerable cost of the award-winning content and effective community services, the federal investment is essential to sustain the public service mission of local public broadcasting stations.

Further, smaller stations, including those 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 many rural 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 50-plus-year commitment to improving educational outcomes for all children, especially those from high-need communities.

Parents turn to PBS KIDS during one of the most important periods of their child’s development because of its safe and proven, preschool video content that improves critical skills in literacy, math, science, life skills, and creativity. That confidence in PBS KIDS is supported by 84 percent of parents who say PBS KIDS helps prepare children for success in school, and 82 percent of parents agree that PBS KIDS is a safe and trusted source for kids to watch television and play digital games and apps<sup>6</sup>. The widely accessible content, games, and educational resources empower parents to create family-centered learning experiences that fit their child’s unique needs and schedules. 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. Recently, PBS Kids won Channel of the Year, Best Preschool Website, and Best Preschool Game App from the 2024 Kidscreen Awards.

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 life skills;

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<sup>6</sup> [Marketing & Research Resources, Inc.](#), 2022.

*Donkey Hodie*, which supports children’s problem-solving skills and perseverance; *Rosie’s Rules*, which introduces preschool children to social studies concepts including the basic economic, civic, and democratic principles that will help them learn to navigate our civil society; *Elinor Wonders Why*, which encourages preschool children to follow their curiosity about science and learn about the natural world around them; and *Molly of Denali*, which teaches kids ages four to eight about informational text through video content and interactive games.

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. The series is a strong performer on PBS KIDS digital platforms, with an average of two million web users each month. When *Alma’s Way* premiered on PBS KIDS, it was broadcast along with a separate 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 short-form series features Filipino-American siblings and their sea monster friend employing collaboration and critical thinking to solve challenges they encounter, often using STEAM skills.

The content on PBS KIDS seeks to reflect the increasing diversity of the United States. Two recently released series on PBS KIDS, *Rosie’s Rules* and *Alma’s Way*, both feature young Latinas as protagonists and were produced with Latino talent throughout the productions. The Imagen Award-winning series *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 from diverse backgrounds. *Rosie’s Rules* depicts a Mexican American blended family living in Texas. Both display the diversity within America’s Hispanic/Latino community.

A new short-form video series, *City Island*, premiered in late 2022. Produced by Future Brain Media, *City Island* takes early elementary school-age 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. In its first three months, *City Island* streamed more than thirty million times on the PBS KIDS Video app and PBS KIDS YouTube channel.

Two new series supported by CPB and the Ready To Learn grant will help children problem-solve, express themselves, and accomplish tasks using computational thinking — the practices, processes, and ideas at the core of computer science. For preschool children, *Work It Out Wombats!*, an animated series for kids ages 3 to 6 from GBH, premiered in February 2023. In March 2023, it had the greatest reach of any PBS KIDS series on linear broadcast, reaching 1.3 million children ages two to eight weekly. It continues to have strong reach on digital and broadcast platforms, streaming more than 160 million times across PBS KIDS platforms and YouTube, and its games have tallied nearly 13 million plays.

While some broadcast audiences have shifted to digital platforms, broadcast is still an important platform for reaching over-the-air households who do not have access to broadband. Across stations’ main channels and the PBS KIDS 24/7 channel, PBS KIDS reaches more than 3.9 million children ages two to eight per month. For early elementary age students, viewing via broadcast and on digital platforms, *Lyla in the Loop* premiered in February 2024. Lyla, a young

Black girl and aspiring inventor, along with her fuzzy blue sidekick Stu, 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 needs, including the need to reflect children’s different learning strengths and challenges.

In fall of 2024, with CPB funding support, PBS Kids will premier *Carl the Collector*, an animated series for children ages four to eight, which features a lead character on the autism spectrum. The series will celebrate the diverse ways kids think and express themselves, while helping them develop a strong sense of self and community. To deepen the representation on screen, the production team behind the show includes a team of neurodiverse and neurotypical writers, advisors, voice talent, and licensed psychologists.

CPB’s support for local stations and our support for PBS’s digital innovation ensures that PBS KIDS content is available wherever children and families are—on air and online. PBS KIDS is available on station broadcast and on 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.

For two decades, CPB support for PBS KIDS digital innovations has enabled PBS KIDS to keep pace with the children’s media marketplace. This support ensures that parents seeking content online can find video and games that are educational, non-commercial, and designed to meet their children’s developmental needs. In the coming years, CPB will provide new funding for PBS Kids to expand the reach of its online video and games by leveraging the platforms that children use most. Through this work, PBS Kids will also initiate new data analyses to help public media better understand how to reach and connect with families to provide them with the educational resources they need and on the platforms they choose.

As has been the case since public media’s founding, children’s wellbeing, privacy, and safety are a top priority. PBS does not collect identifiable information from children. Consistent with its privacy policy, PBS and its service providers only 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.

***Ready To Learn is an Important Partnership with Public Media and the U.S. Department of Education for Children Ages Two-Eight***

Since Ready To Learn’s (RTL) inception, Congress has recognized public media’s unique role in producing and disseminating an extensive collection of evidence-based content to advance the school readiness skills of children, particularly those in low-income communities.

Each year, CPB and PBS support hundreds of local stations and their partners in implementing literacy, math, and science resources in settings 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 the already-launched *Work It Out Wombats!* and *Lyla in the Loop*, and a new literacy series, *Phoebe & Jay*, slated to premiere in 2025.

In November 2022, with support from RTL, new video shorts from the award-winning animated series *Molly of Denali: The Big Gathering* premiered. The new videos support literacy skills through the use and creation of texts that help the characters meet their needs, accomplish goals, and complete everyday tasks. Since its launch, *The Big Gathering* video shorts were streamed nearly seven million times between November 2022 and June 2023. The associated game had 5.5 million gameplays during the same period.

Through RTL, CPB and PBS KIDS are also experimenting with 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. Much like other educational public media resources, families choose public media podcasts as a safe and educational space for their children to listen and learn. In 2023, Common Sense Media, a nonprofit that reviews media and technology to verify their suitability for children, included five public media podcasts in its Best Podcasts of the Year list.

Exploring 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 producers new to public media. 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. The resulting podcast, "Jamming on the Job," premiered in September 2023 and features Latin Grammy-winning children's musicians as they explore various in-demand careers and communities while on tour in the U.S. In its first six weeks, the podcast was streamed more than 7.7 million times on PBS KIDS platforms, including 2.5 million streams on YouTube, and it has been downloaded 60,000 times on podcast platforms.

PRX also delivered the RTL Podcast Accelerator program in summer 2022 to four teams of public media producers from stations across the country to develop educational audio programming for 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 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—“Tiempo Tranquilo” (“Calm Time”), a Spanish and English language podcast designed to help children four to eight process the big feelings they experience at home and at school.
- The WNET Group in New York, NY—“The Plate Show” is a fictional talk show podcast for children ages five to eight, featuring guests and foods from around the world.

Following the PRX training program in the summer 2022, WNET’s “The Plate Show” podcast was selected to receive Ready To Learn funding and support from PRX for local production and distribution.

In May 2023, another podcast initially developed through the Accelerator, “Keyshawn Solves It” premiered on PBS KIDS and other podcast platforms. Produced by GBH and PRX, with funding from Black Public Media, the pilot for “Keyshawn Solves It” was developed through the RTL Podcast Accelerator in summer 2021. The eight-episode series is a serialized mystery about a 10-year-old African American boy who becomes a detective to solve a missing bike mystery in his North Minneapolis neighborhood, learning lessons about history, courage, critical thinking, and collaboration. Keyshawn Solves It has streamed more than 4 million times on PBS KIDS platforms.

To deepen and extend the use of Ready To Learn content across children’s homes, early learning and school settings, and a variety of community settings, CPB and PBS are supporting local public television stations across country to form “Learning Neighborhood” projects. Stations’ collaborations with schools, early childhood centers, libraries, museums, local chambers of commerce, and other local stakeholders in low-income communities improve local early learning access and quality. In November 2023, CPB announced the third and final cohort of grant recipients, bringing the total Learning Neighborhoods supported under the 2020-2025 grant to 41 projects in 26 states, and the District of Columbia. Through these partnerships, 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. 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.

With Congress' increases to the RTL over the past several years and a supplemental Ready To Learn award from the U.S. Department of Education, CPB was able to fund six stations to expand their work in the program. These six stations —PBS SoCal, Austin PBS, PBS Wisconsin, Maryland Public Television, WFSU (Tallahassee, FL), and WXXI (Rochester, NY) — are collaborating with statewide partners to scale their work. In addition, the stations are designing hybrid professional development content for early childhood educators, which will align to curricular and teaching methods aligned with regional and state priorities. Additionally, these professional development resources will support the recovery of the early childhood workforce, which has suffered in the wake of pandemic disruptions.

To support states' early childhood educator professional development in a period of high turnover and universal PreK expansion in numerous states, these six stations are partnering with state agencies to provide a series of hybrid professional learning experiences at scale. These efforts are tailored to respective states' top needs by combining PBS KIDS Self-Paced Learning content with locally developed professional development resources. In April 2024, CPB will expand upon the current six statewide RTL networks and award funding to up to 14 stations that will collaborate with state-reaching partners and expand the reach of RTL's educational resources and experiences.

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 several studies to assess the impact of RTL resources on children's learning, and rigorous new content studies are planned during this current grant round 2020-2025. Please see Appendix G 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, and are overserved with content that may be detrimental to their well-being. In this environment, public media, utilizing its statutory mission to address the needs of children, 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. CPB's support for tween and teen audiences includes initiatives such as American Graduate, By/With/For Youth, 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 opportunities.

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. In 2020, American Graduate began focusing on helping young people pursue their educational and employment goals.

In April 2023, CPB launched the newest phase of the American Graduate initiative, American Graduate: Jobs Explained. 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. Through CPB’s \$3.2 million grant to WNET, 10 stations around the country are creating informative and engaging videos 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. The website [JobsExplained.org](https://www.jobsexplained.org) provides related career development resources and industry-specific information.

The 10 station partners for this initiative, along with their career-focused industry, are:

- WFSU – Tallahassee, FL – @HealthcareJobs\_Explained
- OETA – Oklahoma City, OK – @AerospaceJobs\_Explained
- WCNY – Syracuse, NY – @IndustrialJobs\_Explained
- Maine Public – Lewiston, ME – @GreenJobs\_Explained
- Idaho PTV – Boise, ID – @ConstructJobs\_Explained
- ideastream Public Media – Cleveland, OH – @ShippingJobs\_Explained
- WHUT – Washington, DC – @TravelJobs\_Explained
- Detroit Public Television – Wixom, MI – @ITJobs\_Explained
- Alaska Public Media – Anchorage, AK – @TransportJobs\_Explained
- WQED – Pittsburgh, PA – @CyberJobs\_Explained

Beyond these stations, public television stations nationwide can access the training course, *Engaging Young Audiences Through Social Media Video*, developed by WNET for American Graduate’s content creation. WNET has also facilitated numerous panels and training sessions to provide digital strategies for stations to engage young people through social media and community engagement.

Proving that demand for career-related information is high among this audience, the performance of content published under American Graduate: Jobs Explained handles is performing, on average, well above benchmarks set at the onset of the project. Since its launch, nearly 3,000 short videos have been published on social media platforms, resulting in nearly two million views.

Through project management at WNET and in collaboration with research partners, American Graduate: Jobs Explained continues to share timely and relevant career-related messaging by taking advantage of popular trends and content formats published to popular social video platforms. In addition, the incorporation of “theme weeks,” which focus on specific types of opportunities such as National Apprenticeship Week, have helped amplify content by leveraging national conversations while incorporating the insight from business advisors in a specific, intentional, and impactful way.

### ***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.

In 2020 and 2021, the Cooney Center produced two reports to address these questions: [“Navigating Youth Media Landscapes: Challenges and Opportunities for Public Media”](#) and [“The Missing Middle: Reimagining a Future for Tweens, Teens, and Public Media.”](#) The Cooney Center’s interviews with tweens and teens found that they are interested in news and current events, and want content they can both understand and trust, but that they struggle to discern fact from opinion. Further, the interviews revealed they are also interested in short-form videos to learn new skills, review concepts for schoolwork, and support their creative interests.

Following these learnings from young adults, the Cooney Center released a report, “Models of Youth-Adult Collaboration for Public Media” to help local public media stations assess which approaches to youth-adult media collaboration might be best suited for each station and their local community. To support experimentation in this area, in 2022 CPB and the Cooney Center awarded a series of pilot station grants to engage with tweens and teens. More than 40 stations applied, but CPB could only award 12 station grants. While these pilot grant projects were brief, the initiative surfaced promising models for stations that want to engage tween and teen audiences. In addition, all 12 projects are continuing past the end of the grant.

The 12 funded stations along with their project focus were:

- KBTC-TV (Tacoma, WA) created “Ability Awareness,” a series of short videos 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* and continues to focus on youth as sources to inform reporting, including young people as speakers at local community conversation events.
- 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. Vegas PBS worked with 10 high school students during the pilot. Following the pilot, Vegas PBS hired three of the students, who were graduating seniors, as part-time staff to oversee a new class of high school students in the project’s second year.
- 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. TPT has continued this work beyond the pilot with a new group of high school students in 2023, distributing their content on TPT’s YouTube channel.
- Mississippi Public Broadcasting “MPB Student Council” tapped students across the state to participate in storytelling workshops and produce a podcast series about 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.

In early 2023, a new report, “Gen Z in the Room: Making Public Media By and With Youth for the Future” summarized the Cooney Center’s interviews with stations involved in youth media projects, and young adult alumni who previously participated in those stations projects when they were younger. These interviews with stations and youth alumni found that public media can play a unique role in helping young people share their perspectives with the broader community, and young people expressed how they value the reach and legitimacy of broadcast, even as they primarily consume content on digital platforms.

To help additional stations begin this work, the Cooney Center created a repository of resources for public media stations that includes a searchable database of more than 115 station-based youth projects, sourced from TV and radio stations across the country. Additionally, the Cooney Center hosted a peer learning community webinar series and multiple professional development workshops, attended by over 70 public media stations nationwide, to ensure the findings from its research and the station activities benefited other public media stations who seek to connect and engage with teens and tweens in their communities.

### ***Local Stations Engaging with Youth to Gain Skills and Knowledge***

Examples of local stations providing programs that teach teens and tweens about media production, build media literacy skills, and provide a platform for youth voices to reach public media’s broad audience, include:

- [KQED](#) 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 is heard by an audience of more than 900,000 people on broadcast and digital platforms.
- [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. The stories the students produce air on Mondays during *Morning Edition* and *All Things Considered*.
- 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.
- 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 (Rhineland, WI) [Student Storytellers](#) project partners with local school districts to host programming that highlights the voices of young people in the community.
- WHYY’s (Philadelphia, PA) Media Labs program, over the course of eight years, has engaged more than 20,000 students in 55 schools in Philadelphia and Camden, New Jersey, in hands-on media arts training. Students learn video and audio production, critical thinking, and problem-solving skills, preparing them for a wide variety of workplaces.

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). CPB funding provides WKU Public Broadcasting with an opportunity to learn from the students’ unique perspectives on how to generate content for and by individuals with ASD. Students and staff created a four-part podcast series that discusses how young adults with autism consume media.
- East Tennessee PBS partners with the Tennessee Valley Authority and the University of Tennessee to support local workforce development needs through educational programming geared towards children in third to sixth grade. Called JobPop, the series introduces children to jobs they may find interesting and explains what each profession does.
- Nine PBS in St. Louis, working with the Regional Youth Employment Coalition, created a Financial Literacy Resource 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 9–15-year-old students, focused on STEM careers available in northern Nevada. Working with area businesses, PBS Reno highlights employees including women, Spanish-speakers, 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, civic education, local culture, and mental health:

- Civics 101, produced by New Hampshire Public Radio with longstanding support from CPB, is a podcast refresher course on the basics of how the U.S. government works. The podcast and accompanying educational resources explore civics topics such as the Declaration of Independence, the 19th Amendment, and the office of the vice president through interviews with experts and teachers. In January 2024, the podcast released its Election Toolkit, a five-part guide to American elections.
- Maine Public hosts an online platform called [Raise Your Voice!](#), which enables youth to share their ideas and perspectives on topics that matter to them.
- New York’s public television stations partner with multiple state agencies to supply prekindergarten-grade 12 educators with resources to support the mental well-being of their students. Produced by The WNET Group (NYC) with assistance from the state Office of Mental Health and the State Education, *Student Mental Health Matters: A Toolkit for Educators* is available free online and provides more than 50 digital videos addressing topics specific to youth mental health.
- South Carolina ETV and Public Radio (SCETV) and S.C. Attorney General launched an initiative to produce a series of free, age-appropriate, educational videos and curricula centered on human trafficking prepared for middle and high school students. The curricula are facilitated by trained educators and prevention education coordinators from local child advocacy centers.
- 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 five high schools over the course of the school year, resulting in a film festival with 33 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.
- ideastream’s (Cleveland, OH) [NewsDepth](#) is a weekly series for 4<sup>th</sup>-6<sup>th</sup> grade students that breaks down news stories into interactive, teachable lessons. NewsDepth stories address national and international events, as well as local stories that are relevant to Ohio. Other

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

- 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. Today, digital technology allows educators, including homeschoolers, to find and use content on-demand 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. The platform contains more than 31,000 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 1.4 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.

More than 95 percent of all local public television stations leverage PBS LearningMedia as an educational service. Stations feature it on their website and offer local professional development courses to teachers on how to use the media resources in the classroom. 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.

Over the past couple of years, math teachers have 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 six through eighth that were developed by the Louisiana Department of Education and first broadcast by Louisiana Public Broadcasting.

In 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 launched in August 2022, and spans 16 eras of U.S. History from Pre-Colonial America to the 21<sup>st</sup> century.

From its launch through November 2023, it has attracted more than one million users and 7.6 million page views. The U.S. History Collection has been accessed by users in every U.S. state.

Survey research from GBH found that 91 percent of history and civics teachers use video clips in their classroom multiple times each month. The U.S. History Collection 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. A recent study<sup>7</sup> shows that students using the U.S. History Collection have stronger history knowledge and historical thinking skills compared with students who did not use the resources.

CPB is planning new investments in the creation of educational content and supplemental resources for educators 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.

With support from CPB, in October 2023, *FRONTLINE* began piloting a digital "Short Docs" series, adapting films so that the content is more accessible and appropriate for a younger audience. For this pilot, *FRONTLINE* is partnering with GBH Education, which co-manages PBS LearningMedia, to produce several prototypes from existing *FRONTLINE* films. Using surveys, focus groups, and interviews, the team is collecting data on teens' news media viewing habits and their perception of *FRONTLINE* content. They are then using this research to produce episodes that will be tested with youth and teachers across the country as well as on social media platforms. Episode topics include freedom of speech in Russia, poverty, and voting disenfranchisement in the U.S. The goal of the pilot is to learn how to reframe *FRONTLINE* films for a younger audience so that its content can prompt dialogue about critical issues among young people.

In June 2023, the acclaimed science series *NOVA* hosted a virtual field trip for students titled "Floating Wind Farms: Engineering Energy Solutions in the Ocean." The *NOVA* Education team met with Dr. Habib Dagher from the University of Maine to discuss how scientists are harnessing wind energy in the ocean. This work was supported by CPB's Science and Society grant that included funding for WHRO (Norfolk, VA) and WKAR (Lansing, MI) to partner with *NOVA* Science Studio, a program that teaches youth ages 14-18 media production skills, specifically related to STEM issues and stories. In the upcoming year, as it celebrates its 50<sup>th</sup> Anniversary, *NOVA* will continue to launch new content and education and outreach activities that celebrate humanity's scientific discoveries as well as the advancements of the past five decades that will be crucial to our future.

By providing local schools 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. With the 2022 National Assessment of Educational Progress (NAEP) assessments reporting significant declines and widening educational gaps for our nation's young learners, public media is investing in new, research-driven content to support

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<sup>7</sup> Littenberg-Tobias, J., Borowiec, K., Jordan, K. (2023). The U.S. History Collection Impact Study: Final Report. WGBH Educational Foundation, Boston, MA.

the learning goals of teachers and parents across the country. 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.

With the requested increase in CPB's FY 2025/2027 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.
- [Energy Express](#) on West Virginia Public Broadcasting is a 30-minute series featuring West Virginia University and state experts and educational activities centered around a variety of subjects including science, technology, engineering, art, math, and physical activity. Now in its fourth season, the series functions as a video complement to Energy Express, a WV Extension six-week summer reading and nutrition program for children in low-income and rural communities.
- 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 third to eighth grade with figures from Wisconsin's past and "Jo Wilder and the Capitol Case" is an adventure game for children in third to sixth grade that engages students in critical thinking and inquiry about Wisconsin state history.
- Alabama Public Television's (APT) 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 4<sup>th</sup> graders learning about state history. APT also partnered with the Alabama STEM Council to produce Alabama STEM Explorers, which features science demonstrations and spotlights professionals working in STEM careers in Alabama, geared towards students ages 8-14.
- New Mexico PBS (NMPBS) is partnering with NM FaCES (Family and Community Engagement Strategies) to reach early childhood centers and home providers and the families they serve in McKinley, San Juan, and Cibola counties, including areas underserved or unserved by broadband, with educational content using its datacasting infrastructure.

- Nebraska Public Media offers the “Nebraska Virtual Capitol” website and virtual tour as a resource for students and teachers. Its accompanying curriculum is targeted to K-12 students, with an emphasis on fourth graders who are studying Nebraska history and is a resource for students who cannot visit the buildings due to distance or cost. The virtual capitol had over 14,116 users last year.
- 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.
- 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. During the grant period, Drawn In had 147K video views across digital and broadcast platforms, distributed 200,000 comic books in partnership with an African American community serving newspaper, *The St. Louis American*, and with the St. Louis Public Schools, and served 119 children at local engagement events.
- PBS SoCal created *Family Math*, a research-based, multiplatform, bilingual program, in English and Spanish, that focuses on building math positivity, confidence and knowledge of foundational math skills for families with children ages 2–5. The station created a [toolkit](#) and provided grants to 10 stations around the country to implement the project locally.
- 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 free, on-demand, educational content and resources can be used at home or in the classroom. The Michigan Learning Channel’s early literacy series, “Read, Write, Roar!” features Michigan teachers delivering video lessons aligned with Michigan teaching standards, and contains a list of standards as an easy reference for both educators and homeschoolers.
- Arkansas PBS, in partnership with the Arkansas Department of Education, premiered Season Three of “Rise and Shine” in July 2023. The six-week educational program is designed to boost summer learning and help elementary school students retain academic learning targets. In each episode, Arkansas Teachers of The Year lead engaging lessons grounded in Arkansas academic standards. Free take-home learning packets, available in English and Spanish, include at-home learning activities allowing kids to follow along each day. Arkansas PBS also produces “Blueberry’s Clubhouse,” an early childhood video program, in partnership with the Arkansas Museum of Fine Arts.

- 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, NASA, and local organizations in partnership with stations. The series helped children keep learning through the summer months. In Season Four (2023), participating stations include Detroit Public Television, KEET (Eureka, CA), KERA (Dallas, TX), Maryland Public Television, Rhode Island PBS, WCNY (Syracuse, NY), WFSU (Tallahassee, FL), WKNO (Memphis, TN), WNIN (Evansville, IN) and WSKG (Binghamton, NY).
- Montana PBS provides access to educational technology 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.
- 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.
- Last year, WHYY (Philadelphia, PA) premiered its first locally created children’s series, “Albie’s Elevator.” The program features a puppet named Albie who uses her magical elevator to visit neighbors and real-life Philadelphia artists who help Albie better understand the world around her and her feelings. The series, aimed at preschoolers ages 2 to 5, is funded by the William Penn Foundation with research support from CPB.
- South Florida PBS’s “KidVision Mission” takes elementary school children on virtual field trips across South Florida to learn about topics such as water safety and animals. The series is supported by the Children’s Services Council of Broward County.
- Vegas PBS’s (Las Vegas, NV) STEAM Camp is a weekly series for children ages 6-8, that uses inquiry to explore questions about science phenomena with community experts and real-world applications across southern Nevada.

## **Serving Communities Diverse in Race, Gender, Geography, Ability, Economic Status, and Point of View**

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.” While there are numerous outlets and mediums generating content about unserved and underserved communities, many lack the authenticity and positive portrayals needed to help bridge our divides. As with CPB’s commitment to serving children, CPB’s commitment and

funding for filmmakers and storytellers that serve underserved audiences spans decades. It has resulted in content that educates, informs, and inspires mutual understanding and respect.

In furtherance of this statutory priority, in 1980, CPB established the Minority Consortia Policy, now known as the National Multicultural Alliance (NMCA), and annually provides funding to the individual organizations serving the Black, Hispanic, Native American, and Asian/Pacific Islander communities. CPB was one of the earliest funders for each of the five Alliance members and has provided ongoing funding support for decades.

Today, NMCA members include the Center for Asian American Media (CAAM), Latino Public Broadcasting (LPB), Black Public Media (BPM), Pacific Islanders in Communications (PIC) and Vision Maker Media (VMM). Each of the NMCA organizations are nonprofits with their own Board of Directors. They are independent of each other, CPB, and the rest of the public media system. They serve as a connective tissue within the system—between national distributors, producers, and stations and the communities the public media system serves. CPB’s support helps these organizations provide much-needed content about diverse, minority communities to the public television system and viewers across the country. The NMCA is an important part of the public media system—its stories and work are woven into its fabric.

Generally, the NMCA works to increase the quantity and quality of content by and/or about underrepresented groups within the public media system and helps train and develop talent to tell their own stories. They provide production funding for content and are often the first source of funding received by underrepresented filmmakers for their project. The NMCA also helps producers engage with the public media system by introducing them and their projects to local stations, PBS, PBS Digital Studios, and major series such as FRONTLINE, NOVA, American Masters, and American Experience. This mechanism is important for ensuring that public media continues to reflect America’s increasing diversity.

Each Alliance member takes the needs of their community into account when developing their organizational goals and strategies. For example, a pillar of CAAM’s work is discovering and supporting Asian American stories and/or storytellers from underrepresented and rural communities. As part of this ongoing work, CAAM partners with Firelight Media on the Homegrown digital series, which illuminates the living histories, cultures, and prospective futures of the American Midwest through its local filmmakers. Next year, CAAM and Firelight Media will highlight stories and filmmakers from the American Southwest.

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.

ITVS has funded and partnered with a range of filmmakers to co-produce and distribute stories from overlooked regions and from diverse filmmakers, including filmmakers with disabilities.

Since its founding, ITVS has funded 30 filmmakers with disabilities to develop or produce 39 films. ITVS data on disability representation in their applicant pool shows an increase from 2 percent to nine percent in applicants with disabilities since 2015.

In addition, the *American Masters* Visibility, Inclusion and Accessibility (VIA) project, funded by CPB, will expand access to content in the *American Masters* series to hearing and sight-impaired audiences. This initiative and the lessons learned in its implementation will also act as a model for continuing to make public media content more accessible. *American Masters* will create accessible online versions of each new program and its accompanying trailer, with extended audio description, open captioning, and onscreen ASL interpretation. Later, in October of 2024, the digital series *Renegades* will highlight the lives of American historical figures with disabilities, created by five teams of disabled filmmakers producing, directing, and writing the episodes.

The VIA project is also creating an incubator designed to increase opportunities for disabled filmmakers within the public media system. In November 2023, a convening of filmmakers, accessibility experts, public media stations, and organizations was held to provide input on how public media can increase its accessibility efforts.

CPB also helps to tell regionally diverse stories, as with *Southern Storytellers*, a broadcast series that follows a group of the American South's most renowned and influential contemporary creators. The program, which premiered in August 2023, follows artists into the places they call home and the communities that define them. The series includes many award-winning novelists, poets, songwriters, screenwriters, and series creators across the rural South. *Southern Storytellers* reached 3.7 million viewers across broadcast television and had more than 100,000 streams. The project also includes grants to 12 public media stations in the South to develop accompanying local content and social media highlighting storytellers and talent in their communities. Community events held in partnership with these stations collectively attracted nearly 2,000 attendees.

In the coming year, the public television documentary series *Independent Lens*, supported by CPB through ITVS, will continue to showcase critically acclaimed films that highlight the perseverance of American communities. In the documentary short film *If Dreams Were Lightning*, Ramon Bahrani explores the lack of access to healthcare in the rural South by revisiting the remote hospitals and clinics that he was first introduced to as a child when accompanying his physician father. The film *Greener Pastures* will premier nationally in March 2024, and will look at the growing mental health issues among Midwestern farmers through intimate portraits from four American families.

In addition to uplifting stories from rural America, CPB funding also helps empower local stations that serve and engage those communities. Working with WGBH's WORLD, CPB is providing support to two rural stations to create local content relevant to their areas. *The Alt Meat Revolution*, created by Pioneer PBS in Minnesota, investigates the impact of the plant-protein revolution and its impact on agriculture. *Against the Current* from WHRO on Virginia's Eastern Shore examines the role of water on the Delmarva Peninsula, for good and bad. Both shows will have their broadcast premiere in spring 2024.

Further, stations are collaborating to build their capacity to produce local programming that showcases the diversity of stories and experiences in their regions. *Reel South* is a public television documentary series co-produced by PBS North Carolina, South Carolina ETV, and Louisiana Public Broadcasting, and produced in association with Alabama Public Television, Arkansas PBS, Texas PBS, Tennessee Public Television Council, and Virginia Public Media. Now in its eighth season, *Reel South* shares the region’s diverse voices and points of view with national audiences through the curation and distribution of feature-length and short documentaries.

As public media continuously works to bring new voices into its content, CPB is strategically investing in projects that welcome new talent and build avenues for their stories to reach national audiences. In October 2023, with funding from CPB, the Hot Springs Film Festival launched a Filmmaker Forum to connect Southern filmmakers and industry leaders, including CPB, public media stations and other public media professionals. The Forum offered programming on the business, art, and craft of documentary storytelling and created an opportunity for filmmakers to connect through panels, workshops, and one-on-one meetings with executives.

Public media’s care and intention in its storytelling has resulted in many awards for positive and authentic portrayal in media. Last year, the Imagen Awards, which recognize the positive portrayals of Latinos in the media, awarded public media awards in two categories. At the 55<sup>th</sup> NAACP Image awards, which celebrates achievements from Black creators, artists, entertainers, public media is nominated in five categories. Winners will be announced later this year.

CPB further supports other producers providing unique programming for radio listeners. To attract diverse audiences to public media, CPB supports the development of innovative audio content and formats including:

- Urban Alternative Public Radio. CPB has funded the development and expansion of this locally customized format that uses Hip Hop and R&B. Chicago Public Radio implemented the format in its Vocalo programming stream in 2007. CPB also supported the launch of this format in Denver (The Drop), Norfolk (Hot 91), Minneapolis/St. Paul (Carbon Sound from MPR’s The Current working with KMOJ), Houston (The Vibe), Milwaukee (88Nine Radio Milwaukee’s HYFIN) and Jackson, MS (The Sipp from WJSU).
- 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. The funding support increased staff from six employees to 10 full-time and two part-time members. Further, CPB support for sustainability and membership growth has helped ICT establish a membership program, track key performance indicators for audience measurement, manage donor relationships more effectively, and streamline fundraising processes through automation.

- *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. 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 250 stations with an average weekly broadcast listenership of 580,600.
- 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. 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.

More than 17 million listeners tune in each week, on-air, and online, to more than 700 public radio music stations. Listeners are given the opportunity to discover, learn about and enjoy new music selections, genres, and artists—including local musicians, emerging artists, and regional genres. Public radio’s hosts bring a human approach to presenting and curating uniquely American music and culture. They also offer interviews and performances, classroom music education, instrument donation drives, and other educational and cultural activities in their communities. 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. Examples include:

- WWOZ-FM acts as ambassadors for the music, history and culture of Louisiana and New Orleans to its global audience. Last year, the station broadcast and streamed more than 149 live music performances, showcasing the skill and artistry of more than 760 individual musicians from its studios and from festivals and venues around New Orleans.
- With additional funding support from CPB, [\*Live from Cain’s\*](#) brings local music and culture from the historic Cain’s Ballroom to a national public radio audience. The show rekindles the energy of early day radio from the Cain’s stage, where Bob Wills and his Texas Playboys entertained radio audiences from coast-to-coast in the 1930s and 1940s. This year, the *Live from Cain’s* radio series was aired by 80 stations across 13 states and produced and distributed content online through its website and NPR Live Sessions.
- For 40 years, West Virginia Public Broadcasting’s *Mountain Stage* has featured emerging stars in genres ranging from folk, blues, and country; to indie rock, synth pop, world music, alternative, and beyond. The program is recorded in front of a live audience and is distributed to nearly 300 stations across the country. Additionally, audiences can watch *Mountain Stage* performances from select shows and dig into its audio archive online at NPR Music and NPR Live Sessions.

- KCRW in Los Angeles has hosted radio debuts and contributed to the career launches of such luminaries as Adele, Alabama Shakes, Anderson Paak, Angel Olsen, Beck, Billie Eilish, Black Pumas, Coldplay, Fiona Apple, Gabriel Garzon-Montano, Gillian Welch, Janelle Monae, Jenny Lewis, Kamasi Washington, Mac DeMarco, Natalia Lafourcade, Ray LaMontagne, Sofi Tukker, and Tame Impala, among many others.
- Launched in June 2022 with CPB support, Minnesota Public Radio’s Urban Alternative channel, Carbon Sound, is dedicated to celebrating the depth, breadth, and influence of Black musical expression through a diverse and eclectic mix of genres with a strong emphasis on local music. Over 30 percent of the new music featured on Carbon Sound is music from Minnesota artists. During its first year, Carbon Sound had over 70,000 live stream requests, more than 50,000 unique listeners, and over 30,000 YouTube views. Carbon Sound has also secured more than \$100,000 in underwriting support and created a Listener Advisory Board, a series of monthly focus groups to engage with audience members and grow its core audience.
- To honor Philadelphia’s rich Black music history, two Philadelphia public radio music stations, Adult Album Alternative WXPB and jazz and classical WRTI, collaborated with REC Philly, a collaboration that provides \$125,000 in total funding with grants between \$1,500 and \$5,000 each to 30 Philadelphia area Black creatives for new artistic works through the Black Music City project. In addition to the grant money they receive, each recipient is offered informational and support sessions. The creators and their new works are featured in videos and celebrated online and in special events held during June, which is celebrated as Black Music Appreciation Month. Black Music City was honored by The Chamber of Commerce of Greater Philadelphia 2023 Arts + Business Council Awards, celebrating projects that demonstrate impactful collaborations between the local arts and business sectors.

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), WFCV (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, WXXI has received additional grant support from the Golisano Foundation that will allow them to expand this important work to up to 40 additional stations and communities.

In January 2024, the Move to Include initiative supported the broadcast of the USA Wheelchair Football League Championship game between the Dallas Cowboys and the Kansas City Chiefs;

*Inside our Autistic Minds*, which features short films of people revealing to their family and friends how they are truly feeling inside – what is really going on in their autistic minds; and *A Good Life*, which takes an intimate look into the lives of six adults living with intellectual disabilities.

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 Public Radio’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 for 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 has long recognized the special challenges that rural and minority public broadcasting stations face in providing service to their communities. Of CPB’s 549 radio and television community service grantees, 247 are considered rural. Of these, 85 are public television station grantees and 162 are public radio station grantees. These stations operate in communities with low population density and, often, in communities with limited financial resources. Further, rural stations often rely on multiple transmitters to reach remote areas. Their broadcasting and engineering costs are higher than at their urban stations. CPB recognizes these additional financial costs and provides extra grant support to rural stations through the Community Service Grant program.

In public radio, CPB provides Community Service Grants to 147 minority public radio stations. Additional CPB support for these stations is provided through Native Public Media and other organizations that help supplement station capacity. These national 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.

### **Strengthening our Civil Society through Content and Journalism**

At a time when trust in institutions continues to decline and political polarization, public media continues to be America's most trusted institution for news and educational programming. CPB has made a long-term commitment to strengthening our democracy through content that inspires lifelong learning and helps Americans understand and participate in our civil society.

Since 2005, working with PBS, NPR and public television and radio stations, CPB has invested more than \$190 million to increase the capacity of local and national newsrooms, and support international journalism. NPR serves 44 million weekly broadcast and digital listeners. They are working to expand public radio's content by leveraging the talents of 200 public radio newsrooms who produce more than 1,000 pieces of original content each day. In recent years, NPR has begun producing short-form videos to engage digital audiences on the platforms where they regularly seek news and information, building 6.6 million followers on Instagram.

In 2022, CPB joined a bipartisan initiative called "More Perfect." Partners include 14 Presidential Centers, the American Academy of Arts and Sciences, the Karsh Institute for Democracy at the University of Virginia, and more than 100 organizations that have chosen to unite around ways to strengthen American democracy as we approach 2026, the 250th anniversary of the nation's birth.

As part of this initiative, CPB awarded the America Amplified journalism initiative an additional \$1.5 million to help public media stations across the country ensure that American citizens have the facts they need to participate in upcoming 2024 elections. This grant to America Amplified will help stations provide basic voting information in their communities and help Americans in all 50 states understand the process on how to cast their votes and what is on the ballot in the 2024 election. For example, in New Hampshire, public media stations will publish "What to Expect When You're Electing" or "Ya Es Tiempo," a series of bilingual stories and videos to demystify the election process ahead of the 2024 elections. In Indiana, questions from the audience drive reporters legislative and elections coverage. Responding to this feedback has allowed Indiana Public Broadcasting to create *Civically Indiana*, a reporting and resources library that provides the civic knowledge needed for Hoosiers to engage with their state government. Overall, 55 stations have participated in an intensive training series designed to equip stations with the skills, knowledge, and tools they need to reach, build trust, and engage with current and new audiences.

CPB investments in local stations support their role as a vital community resource for information, education, and connection. Following the catastrophic fires of August 2023, in Maui, CPB provided additional funding to support and enhance Hawai'i Public Radio's local journalism, which included numerous live programs that featured local voices engaging in civil dialogue about the fire response and recovery. PBS Hawai'i hosted a 90-minute discussion with more than a dozen emergency management experts with a focus on natural disaster preparedness. *KĀKOU: Hawai'i's Town Hall, Are We Really Ready for a Natural Disaster?* aired on September 28, 2023, and is available on demand on the PBS Hawai'i website, with links to trusted sources for disaster preparedness.

CPB is supporting San Francisco's KQED's pioneering efforts to build a bridge between its traditional broadcast audience and a new kind of digital community that enables the audience to "continue the conversation" with the same tone of civility that is found on public broadcasting airwaves. KQED's "Forum" serves an average weekly listenership of 425,000 across broadcast and on-demand audio platforms. The show is representative of a signature programmatic offering on public radio, where local interviews and call-in programs are carried by more than 650 stations across the country. In September 2023, "Forum" launched a digital forum on a Discord server that seeks to deepen the sense of community created during its daily broadcasts and promote stronger civic connections among local listeners. The digital forum has amassed approximately 1,000 active members in less than three months.

At the national level, CPB supports many of the major public media news producers, including *PBS NewsHour*, *FRONTLINE*, *Washington Week*, *ICT News*, *Native National News* and NPR. The PBS NewsHour continues to grow digital audiences. Traffic to the NewsHour's website since February 2023 is up over the same period last year, with a 20 percent increase in users (23.9 million vs. last year's 19.8 million), and a 14 percent increase in sessions (33.6 million vs. 29.5 million). Part of that increase was due to an influx of four million new users as efforts to optimize search placement over the last few years are succeeding.

On YouTube, views for full segments of the NewsHour rose 140 percent in the first quarter of 2023 compared with 2022. NewsHour's overseas coverage has stood out on YouTube with segments covering the war in Ukraine, the Syria/Turkey earthquakes, and the unrest in Haiti all drawing a million or more views. The online shelf life of this coverage is notably long: NewsHour coverage of the one-year anniversary of the invasion of Ukraine has received 9.25 million video views and 1.56 million page views, and a compilation of prior coverage has garnered 3.5 million views on YouTube.

FRONTLINE's digital audiences also continue to grow. In 2022, FRONTLINE content was streamed 223 million times between YouTube and PBS platforms – a 121 percent increase year-over-year. Meanwhile, YouTube subscriptions in 2022 showed a 35 percent increase over 2021, for a total of 217.5 million views with an average watch time of 33 minutes.

In May 2023, FRONTLINE partnered with the Texas Tribune to tell the story of the Uvalde community one year after the mass shooting at Robb Elementary School. *After Uvalde: Guns*,

*Grief and Texas Politics* examined the police response, Uvalde’s history of struggle, and the community’s efforts to heal from trauma.

CPB has supported NPR’s international reporting to cover complex geopolitical issues, conflicts, and major events around the world—news that supplements the local and regional coverage provided by public media newsrooms. Each year, NPR produces approximately 2,500 audio and digital-first stories with a focus on international interest. In October 2023, NPR launched *State of the World*, a daily international news podcast featuring the day’s most important international coverage from NPR correspondents around the world. Thousands of international stories published on the NPR website have been enhanced by striking visual storytelling and digital-first products, providing audiences with greater insights on the wars in Ukraine and Middle East, the U.S.-China relationship and China’s economy, the struggle for democracy across the African continent, and the impacts of migration, natural disasters, and food insecurity across the globe. In August 2023, the NPR Visuals team was awarded the prestigious Edward R. Murrow award in the digital category for the photo essay, *Still Life, Ukraine*.

In the days following the start of the crisis in the Middle East, CPB worked to provide support to Public Radio Exchange (PRX) to enhance coverage of the conflict, including the humanitarian fallout and population dislocations, as well as the implications for security and stability in the region. *The World* from PRX is currently heard by two million listeners each week on 376 public radio stations and distributed across *The World*’s digital platforms. CPB’s one-year grant to PRX will support the provision of essential security resources and local advisors for the reporters on-the-ground.

The exceptional journalism that public media provides requires immense and steady financial support. CPB’s FY 2025/2027 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**

To meet the challenges we face as a nation, Americans need to have sources of fact-based information. CPB plays a critical role in sustaining and growing public media journalism. Due to the loss of, and shrinkage in local news capacity, the information needs of many communities are unfilled, especially in underserved and rural areas. Public media is stepping up to fill this critical information need.

With a \$595 million appropriation, CPB would continue to increase the capacity of public radio and television stations to provide local, fact-based news and information by fostering collaborations among public media stations. The purpose of these collaborations is to marshal and focus the resources of small stations to improve coverage of topics most relevant to listeners in their communities.

In 2022, CPB commissioned a first-of-its-kind station survey to better understand the effectiveness of public media stations efforts to provide news and public affairs coverage of state governments. The survey confirmed that public media stations in all 50 states provide original,

weekly news and information about statehouse issues during legislative sessions. Stations in 31 states have increased this coverage to fill the void left by the decline of local newspapers.

Informed by coverage gaps and opportunities identified in the resulting 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. CPB received 20 proposals seeking support 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 fall 2023, CPB awarded \$2.25 million in funding to support expanded state government reporting in Alaska, Connecticut, Delaware, Kentucky, Oklahoma, Wyoming, and Texas. CPB subsequently posted another call for proposals, which resulted in 21 submissions from 18 states in January 2024. Requested grant amounts ranged from \$168,000 to \$636,000, totaling \$7.58 million, of which CPB has the resources to award a portion of the requested amount. CPB will announce additional funding to local stations in spring 2024.

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.

The collaborations include:

- [Harvest Public Media](#) – Seven public media stations, led by KCUR in Kansas City, collaborate on this reporting initiative focused on the issues of food, fuel and field.
- [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.
- [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 2023, it began extending the reach of its reporting to digital audiences with a strong presence on Instagram and a new entry into Reddit.
- [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). Since 2020, Side Effects Public Media has been partnering with the Indianapolis Recorder, one of the oldest Black newspapers in the country, to reach underserved communities.

By allowing public radio and television stations to coordinate better and share their reporting expertise and resources, stations can undertake more ambitious journalism projects in multimedia formats. Public media news organizations with nationwide reach, including PBS NewsHour and NPR, are increasingly turning to local station reporters, who live in the communities they cover, to report for national audiences. In 2023, 160 stations contributed content to NPR’s *Morning Edition*, *All Things Considered*, and *Weekend Edition* representing 12 percent of broadcast stories. NPR Member stations contributed more than seven percent of stories on NPR.org. Taken all together, NPR and its member stations produce more than 100,000 hours of original news and information programming for broadcasts and online audio, including podcasts, each year.

### **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:

- In April 2023, the Lancaster (PA) newspaper was gifted to WITF public media, creating the largest source of local journalism in central Pennsylvania.
- 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) acquired the Denton Record-Chronicle, a long-running newspaper in Denton, Texas, 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 agreements with their university licensees to staff their newsrooms with college students. A 2023 report by the University of Vermont Center for Community News, surveying 95 public radio stations in 38 states, found that more than three quarters of respondents reported some level of student involvement in the local station newsroom.<sup>8</sup>

- 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, operates 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.

### **Editorial Leadership and Integrity**

Retaining the trust of the American public in public media content is of utmost priority. That trust is built upon a statutorily mandated editorial firewall and strict adherence to the highest standards of journalism. The existence of a firewall, protecting journalistic integrity, does not mean the absence of oversight. While CPB is prohibited from interfering in editorial decisions, CPB supports objectivity and balance through statutorily authorized functions related to programming, such as funding, research, training, and communications. This has included commissioning a series of White Papers on Objectivity, Balance, and Editorial Independence; funding the development of a Code of Editorial Integrity for public media stations to adopt; funding a Public Media Journalists Association Editor Corps to provide immediate editing assistance to small and rural public media stations; as well as funding professional development programs for public media newsroom leaders focused on in editorial integrity.

Public media stations – television and radio – currently employ more than 4,400 full-time

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<sup>8</sup> Solsaa, G., Reilly, M. L., & Kirkpatrick, H. (2023). (rep.). *Building Synergy: Public Radio and Universities*. The University of Vermont: Center for Community News. [https://www.uvm.edu/sites/default/files/Center-for-Community-News/pdfs/Public\\_Radio\\_Report11.1.23\\_Final.pdf](https://www.uvm.edu/sites/default/files/Center-for-Community-News/pdfs/Public_Radio_Report11.1.23_Final.pdf)

journalists. 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 June 2023, CPB provided another two-year round of funding support to the Public Media Journalists Association (PMJA) Editor Corps, bringing CPB's total support to \$340,000 for the program. The Corps provides editing assistance to public media newsrooms, with priority given to newsrooms in small markets and rural areas. 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. Since its creation in 2020, stations have received more than 3,300 hours of editing assistance.

Building on CPB's earlier grant support to create the Editorial Integrity and Leadership Initiative (EILI), CPB is currently funding the Poynter Institute to 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. Ninety-four people applied for the EILI program, of which 65 qualified applicants represented 35 states and the District of Columbia. The fellows were selected based on the strength of their application, support of their station leader as well as the station's commitment to local news. The cohort of editors included in the program reflects the broad geographic diversity of the system – 29 percent are from the South, 29 percent from the Midwest, 17 percent from the Northeast, 12.5 percent from the mountain states, and 12.5 percent from the West Coast. The first cohort of 25 met in St. Petersburg, FL, in September 2023. The application process for the second group will take place in early 2024.

Over the past several years, many public media stations have hired new station managers, many of which oversee editorial staff and newsroom leadership at their stations. Concurrently, the rapid news cycle increases pressure on newsrooms to produce timely content at unprecedented levels. To further cement CPB's investments in editorial independence, CPB will support a new training program for station managers, especially first-time station managers and leaders who are new to public media stations. Beginning in 2024, the Editorial Integrity & Executive Leadership Initiative will support station managers' role in enforcing editorial firewalls, establishing workplace culture, overseeing budgets, spurring innovation, managing crisis response, and partnership development.

In addition to these efforts to strengthen the editorial capacity of public media newsrooms, public media stations and producers not only encourage feedback on their journalism but are increasingly utilizing technologies that incorporate audience feedback into the reporting process. This helps to ensure that the topics selected for coverage are relevant to the lives of people in the communities stations serve, and the reporting process is open to increase understanding and bolster trust in media.

## **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. CPB invests in content that uncovers the impact of the world’s leading stories; explores the wonders of science and their impact on our daily lives; arts and cultural programming that highlights the performers and artists of our time; and untold stories of our fellow Americans that help build a sense of connection and respect. Taken together, these stories equip viewers and listeners with new knowledge and information as well as a sense of history that contribute to and shape our civil society.

Premiering nationally in January 2024, *A Citizen’s Guide to Preserving Democracy* explores real-life examples of Americans who are working towards strengthening democracy and renewing the spirit of a more informed and engaged citizenry. The film is based on Dr. Richard Haass’ best-selling book "The Bill of Obligations: The Ten Habits of Good Citizens." After two years of investigation, Judy Woodruff’s *America at a Crossroads* recently premiered nationally. This one-hour special explores solutions to strengthening our society — engaging academics and civic leaders to talk about strategies that seem to be working and to find out what more can be done to reconnect Americans across partisan division and build stronger communities.

In November 2023, as part of a larger editorial collaboration with the Associated Press (AP) examining Russia’s war in Ukraine, FRONTLINE premiered a first-person view of the early days of Russia’s invasion in *20 Days in Mariupol*. The film follows Pulitzer Prize-winning, Ukrainian journalist Mstyslav Chernov and the last international reporters to remain in Mariupol as Russian troops attacked the city. The documentary has already earned numerous awards and was recently nominated in the Best Feature Documentary category of the 2024 Oscars and won a 2024 Alfred I. duPont-Columbia University Award, which honors outstanding public service audio and video reporting.

Several national, multi-platform projects funded by CPB help to educate and engage the American public on topics of health and wellness. *Matter of Mind: My ALS* premiered on PBS’ Independent Lens in May 2023, the first in an ITVS trilogy of documentary films showing the American experience of living with neurodegenerative brain disorders. The premiere reached 1.2 million viewers through streaming and broadcast. Through public media’s unique community connections, Independent Lens facilitated 32 screenings across the country attended by more than 1600 people. Screening partners included higher education partners like Eastern Tennessee State University, Colorado State University, and Eastern Virginia Career College; ALS Association chapters in Oregon, Arizona, New York, Washington, and California; and senior services providers across North Carolina and Massachusetts. Surveys showed that more than 75 percent of screening participants learned about the impact of ALS on patients and families, and almost 90 percent planned to talk about the film and issues with their friends or family. In April 2024, *Matter of Mind: My Parkinson’s* will premiere. The documentary film features three people who offer insight into what it means to live with a degenerative illness.

WETA (Arlington, VA) is two years into a multiplatform, multi-year initiative called, “Well Beings,” that addresses critical health needs – physical and mental – in America through original broadcast and digital content, engagement campaigns, and impactful local events. “Well Beings” is an example of local programming with national impact. Although not directly funded by CPB, “Well Beings” tackles issues such as youth mental health, rural health care, survival of childhood

cancer, and caregiving. In 2022, PBS premiered the documentary *Hiding in Plain Sight: Youth Mental Illness*, which 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. As part of its long term “Well Beings” initiative, WETA developed 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 with over 69 million impressions across all social media platforms. *Native America*, which also premiered nationally in November 2023, weaves history and tradition with modern science and living to bring new perspectives on the connections between the ancient people of North and South America. Each episode begins by highlighting contemporary Native experts and heroes across a range of professions and features stories that show how indigenous people are changing the world. Most creative positions for the production were held by those in the Native community. As such, professional development and support of Native personnel was a top priority for which CPB funding was critical. A combination of professional development, mentoring, and apprenticeship — guided by cultural feedback from Native colleagues — has been key to producing a high-quality national series and positioning this series as a model for public media’s commitment to supporting Native makers.

Also supported through CPB funding, Koahnic Broadcast Corp. and Native Public Media hosted screenings and discussions on *Native America* including events at the Autry Museum in Los Angeles; the KiMo Theater in Albuquerque, co-hosted by New Mexico PBS; Fort Lewis College, in Durango, CO, co-hosted by public radio station KSUT; the Dena’ina Center in Anchorage, AK; the Salish Kootenai College, serving the Flathead Indian Reservation in Pablo, MT. In all, the production team returned to the communities featured throughout the season and shared episodes at 41 screening events in 18 states. Many of the events have been moderated by Shawn Spruce (Laguna Pueblo), host of *Native America Calling*, produced by Koahnic Broadcast Corporation, and heard on nearly 90 public, community and tribal public radio stations in the U.S. and Canada.

*Gospel*, from acclaimed filmmaker Dr. Henry Louis Gates Jr., celebrates gospel music and its extraordinary impact on culture and pop music. The four-part PBS docuseries premiered in February 2024. It includes interviews with dozens of clergymen, singers, and scholars about their connection to the music that has transcended its origins and now spreads “the good word” all around the world. The project also features a national, live, one-hour concert featuring prominent gospel, pop and R&B artists. Additional funding from CPB enabled local stations to engage their communities through local storytelling events, concerts, screenings, panel discussions, classroom outreach, and social media campaigns.

In addition to its ongoing support of treasured national series, CPB is working with major public television programs to ensure that its content reaches audiences in the ways that they choose to access content today and in the future. In 2016, CPB began supporting the digital transformation of major PBS series to increase their digital capacity, expand digital content production, and

improve audience engagement. Previous support has assisted in new, digital strategies at *FRONTLINE*, *American Experience*, *NOVA*, *Nature*, and *American Masters*. The results have showcased the impact of a digital-focused strategy. *Nature*'s strategy resulted in a nearly five-fold increase in YouTube views, from 23.4 million to more than 116.5 million views by the end of its grant period. Changes at *American Masters* resulted in a 183 percent increase in website visits during its grant period.

CPB is now working with *Great Performances* to ensure a more robust digital presence for the nation's longest-running performing arts program. With CPB's support, WNET, the producer of *Great Performances*, will develop and execute a digital content strategy to transition the program from a broadcast-centric series into a year-round multi-platform publisher with a goal of reaching new audiences. WNET will establish benchmarks, develop, and experiment with types of content, establish year-round editorial calendars, develop data-driven editorial decision-making processes, develop audience engagement strategies across all digital platforms, and establish partnerships with similar-missioned organizations, such as All Arts.

Other upcoming CPB-funded content includes *Finding Your Roots with Henry Louis Gates, Jr.*, NOVA's Science and Society, Stanley Nelson/Firelight Media's *History of Funk*, and NOVA's Science and Society documentary about life in the modern age of "big data."

### **StoryCorps**

Since its inception in 2003, more than 640,000 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 and aired on public radio, make up the largest single collection of human voices ever gathered. CPB support has enabled StoryCorps to work in more than 218 cities across the United States, partner with 192 local public radio stations, and record over 44,000 interviews with approximately 70,000 participants.

StoryCorps' Military Voices Initiative continues to honor veterans and members of the military community by gathering and preserving their stories. In 2023, with funding support from CPB, StoryCorps partnered with local public media stations in Maine, Georgia, and Alaska and military veteran-serving organizations to record 109 interviews. With participant permission, stations will air a selection of the interviews recorded in their state and, in many cases, create special programs around the project. For example, in one of the collected interviews in Maine, Daniel S. Moon recalled his first day of combat in the Korean War in a conversation with his daughter. Another veteran, [Carson Honeycutt, spoke with StoryCorps](#) about his transition out of the military and into civilian life. In another conversation, [Laura Kabot-Kennedy spoke with her son Ian Kennedy](#) about her military service and memories of September 11, 2001. Virtual listening events were also held to give civilians the opportunity to engage with veterans and service members in their communities. Beginning in 2024, the Military Voices Initiative will gather stories in Virginia, Pennsylvania, and Arizona.

In 2023, StoryCorps' CPB-supported catalogue of 91 animated shorts ran 52,349 times on 110 different stations in 160 markets. Select animated shorts will be incorporated into a new U.S.

Department of Defense-supported curriculum through a licensing partnership with the Education Development Center. The [Supporting Readiness through Vital Civic Empowerment](#) (SRVCE) program will engage students at military-connected high schools in inquiry-based civic learning, media literacy education, and exploration of careers in public service.

Since 2018, StoryCorps has conducted over 2,200 interviews with more than 4,500 participants in 40 states as part of its One Small Step initiative, which aims to bring together our politically divided nation 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 2023, additional funding from CPB enabled StoryCorps to partner with five additional public radio stations, bringing the total number of communities who have participated in this initiative to 294. This year's newest cohort of stations will receive training and production assistance and include: KHOL in Jackson, WY; KRCB in Rohnert Park, CA; KUOW in Seattle, WA; WERU in Blue Hill, ME; and WVPE in South Bend, IN. In 2023, StoryCorps also launched an alumni station working group to provide feedback and guidance on sustained One Small Step programming at stations nationwide.

StoryCorps continues to pursue wide-ranging distribution partnerships to bring public media content to new audiences, including piloting a new content format for Delta's in-flight entertainment system, a continuous episode of five back-to-back animations that better competes with standard television episode-length content. StoryCorps also partnered with Reader's Digest to distribute content on Facebook, Instagram, the Netflix limited series "Working: What We Do All Day;" and LinkedIn to feature animations as the "Idea of the Day," part of its "Daily Rundown," a daily push notification of relevant articles sent to approximately 60 million U.S. users of the LinkedIn mobile app.

## **Emergency Alerting and Public Safety Communications**

Public television and radio stations play an integral role in our nation's emergency alert system. The partnership among PBS, NPR, and local stations provides unsurpassed reach and resilience for our nation's public safety systems. With a national-local structure, public media entities can distribute national, state, and regional emergency alerts and provide encrypted, geo-targeted alerts to local communities in times of need. In many states and local communities, public media stations' digital and broadcast infrastructure also provide a backbone for emergency alert, public safety, first responder and homeland security communications services.

CPB has a history of making investments in public safety. This includes support for NPR's PRSS MetaPub, which helps public radio stations send text and image metadata simultaneously with their live radio broadcasts. The technology allows stations to direct emergency alert information about earthquakes, tornados, hurricanes, and public health emergencies to mobile devices and other digital platforms.

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 alerts during a national emergency. For example, between January 1, 2023, and January 1, 2024, nearly 8,500 WEAs were issued by federal, state, and local authorities and transmitted over the PBS WARN system throughout the country, demonstrating the widespread 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 (CSRIC) VII’s 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.”<sup>9</sup>*

The federal appropriation supports stations’ role in public safety and their emergency communications capabilities, particularly during emergencies. 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 proven to be critical during Presidential inaugurations, the Fourth of July, and other events.
- 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. In 2023, the FPREN team was awarded the Florida Government Productivity Award by Florida TaxWatch. In 2024, FPREN was bestowed the Florida Emergency Preparedness

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<sup>9</sup> CSRIC VII Report on “Standard Operating Procedures for Emergency Alerting Communications” (September 21, 2020) <https://www.fcc.gov/files/csric7reportstandardoperatingprocedures-alertingpdf>

Association (FEPA) Media Award for their outstanding efforts in educating and informing the public about emergency management.

- South Carolina Educational Television (SCETV), through a partnership with FPREN, offers emergency preparedness/weather tracking through 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. SCETV also partners with the SC Department of Administration's Division of Technology Operations to create and deliver free online interoperable communications courses to all public safety personnel in the state.
- California's public media stations are partnering with the California Governor's Office of Emergency Services (Cal OES) to implement a statewide earthquake warning system. Following implementation, Cal OES will utilize the public television infrastructure to deliver near-simultaneous earthquake early warning alerts from the USGS ShakeAlert system across the state.
- Ohio Educational Television Stations, Inc. are partners 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. The Ohio Digital EAS (OEAS) is 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. It aggregates all emergency messaging from the Federal Government, and the state of Ohio, including the state EMA headquarters in Columbus.
- South Dakota Public Broadcasting serves as the emergency alert service hub for the state and as the primary outlet for AMBER Alerts and weather warnings.
- KUAC-FM (Fairbanks, AK) provides satellite connections for the Alaska Rural Communications System, a programming stream, including the emergency broadcast system, for Alaskans in rural and native communities with no access to over-the-air translator signals.
- Tennessee public television stations use part of their broadcast spectrum to deliver encrypted videos, files, alerts, and other data to officials statewide during emergencies and natural disasters.

## **Public Media in the Larger Media Landscape**

This budget request comes at a time of great media fragmentation and technological transition. For nearly 60 years, public media has delivered high-quality content and services that honor the stories of our country, educate our youngest citizens, and deliver lifelong learning to all Americans. As media and technology continues to evolve, the federal appropriation will help public media stations continue to respond to American audiences' needs and expectations.

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, public media has a responsibility to serve Americans, including those who do not have access to or cannot afford broadband service and those who cannot afford the latest technology or a cable or satellite subscription.

CPB's role is to provide the public television system with accurate 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.

Currently, the broadcast television industry is undergoing a major technology transition, including moving from the current broadcast standard Advanced Television Systems Committee (ATSC) 1.0 to an Internet Protocol-based ATSC 3.0 standard, often called Next Generation (NextGen TV). In February 2018, the Federal Communications Commission (FCC) published the standard for voluntary adoption by both public and commercial television broadcasters, and the industry and viewers will transition to the new standard over the next ten years.

The transition to NextGen TV is costly for public television stations, as updating a single transmission tower to ATSC 3.0 could cost between \$600,000 and \$3 million depending on how much work is needed.<sup>10</sup>

As of December 2023, 23 of the 158 TV CSG recipients are broadcasting NextGen TV, which include 12 community, four state, and seven university licensees. Public television stations offering NextGen TV service to their viewers include: WNET (New York, NY), KAET (Phoenix), Oregon Public Broadcasting, PBS North Carolina's transmitters in Raleigh and Greenville areas, Maryland Public Television, KNME (Albuquerque, NM), WUCF (Orlando, FL), KCPT (Kansas City, MO), KUHT (Houston, TX), WHUT (Washington, DC), WITF (Harrisburg, PA), WMHT (Troy, NY), WCVE (Richmond, VA), KET's WKMJ transmitter (Louisville, KY), KPTS (Wichita, KS), WPTD (Dayton, OH), GBH (Boston, MA), WXXI (Rochester, NY), Iowa PBS, WFYI (Indianapolis, IN), Connecticut Public, WCET (Cincinnati, OH) and WNIT (South Bend, IN).

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. Financial support from the federal government is critical in ensuring that public media makes successful technology transitions, and its audiences nationwide evenly experience the benefits of technological developments.

## **Collaboration, Capacity Building, and Adapting to Change**

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

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<sup>10</sup> <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 business practices are more essential than ever.

Over the past several years, a spike in audience growth on digital platforms spurred, in part, by the pandemic, resulted in corresponding rapid adoption of digital technologies and drove change in public media entities' operations, including a greater reliance on digital channels for content distribution, revenue generation, and audience engagement. This, in turn, led to a concomitant heightened sense of urgency for digital transformation among public media station leaders and the need for CPB to increase support for station personnel to adapt and lead in the digital world. Helping public media organizations build their employees' facility with emerging technologies will result in more agile operations, and new and more relevant content and services. These stations will be able to evolve and sustain a long-term, unique value proposition in service of their local communities.

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 eight years CPB has made deliberate strategic investments in several multi-year digital transformation professional development programs and initiatives.

Through CPB's investments in these digital transformation initiatives, CPB has helped approximately 400 public media stations begin to develop and then optimize an audience-first, multi-platform approach to their strategies, operations, processes, and culture. By utilizing various digital methods to attract, engage, and retain audiences, public media stations are becoming better positioned to gain audience loyalty and generate new revenue.

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

- In 2022, CPB funded the "Regional Digital Centers of Innovation," a program with PBS Digital Studios to transform PBS member stations' digital content production capabilities. PBS North Carolina and Houston Public Media are partnering with other local stations to produce 12-15 new digital series during the two-year grant period.
- The PBS Digital Immersion Program, funded by CPB, was 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 participated 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. When the program ended in February 2023, a total of 560 participants representing 83 percent of PBS stations had participated in the program since its initial launch in 2017.

As of December 2023, 458 public media personnel completed a nine-month Digital Transformation program. The program has worked with 458 public media staff from 75 public

media stations in 34 states and the five organizations in the National Multicultural Alliance (NMCA) to apply metrics-based strategies and tools to identify, reach and engage new and diverse digital audiences with content designed for digital platforms. Participating stations were comprised of licensees – varied in size, geographic location, and stage of digital transformation. Station personnel who completed the program have helped their organizations change their operations, adopt new strategies and ways of building and distributing local content on digital channels, targeting and reaching new audiences, and generating revenues from those digital channels. As a result, participating organizations achieved significant audience growth and revenue outcomes through the program as they executed their digital projects. CPB’s initial \$1.7 million investment in the program yielded approximately \$3.1 million in new digital revenue at participating organizations - resulting in a 182 percent return on investment.

- Leaders at 22 public media stations also participated in the CPB-funded Digital Culture Accelerator, a phased two-year program to accelerate organizations’ digital transformation by helping them master digital best practices across all station departments and foster cross-departmental cooperation. 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 participating stations added an aggregate of 298,980 new newsletter subscribers, a 29.6 percent increase from a base of 1.01 million subscribers at the beginning of the program. Successful outcomes included:
  - Boise Public Radio launched their first underwriting campaign with a digital newsletter program, monetizing their email newsletter for the first time.
  - WABE (Atlanta) embraced significant changes, hiring experienced digital staff who helped develop digital products, including podcasts and email newsletters, to connect with new Atlanta audiences.
  - WVIA (Scranton, PA) launched a newsroom and journalism initiative and created a digital reporting framework that allowed stories that ran on air to be published within minutes on WVIA’s social media channels, increasing their audience. To further scale CPB’s investments in digital transformation across the public media system and help more stations become multi-platform media companies, CPB will support a second phase of the Digital Transformation Program. This new investment will allow for a cohort of up to 80 public media station leaders to participated in a nine-month “101” digital transformation program and an advanced “200-level” program for up to 60 station leaders and their staff with more concentrated focus in core digital areas to build more advanced digital skills.

While it is not possible to directly attribute all the revenue increases to these digital projects, the program was responsible for helping the stations drive incremental digital revenues totaling \$21.3 million across the two-year period.

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—including websites, apps, streaming video platforms, and smart speakers.

CPB is investing in new technologies and organizational change to ensure that the public media system remains relevant in the 21<sup>st</sup>-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 public media's 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**

More than 56 years after the passage of the Public Broadcasting Act, this uniquely American public-private partnership remains true to its mission and 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 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.<sup>14</sup> 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.

## **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.

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 television interconnection system. Since PRSS'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, local and regional journalism collaborations, investments in PBS LearningMedia and other education initiatives, support for 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, if 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

provide a more direct and transparent accounting of interconnection costs to OMB, Congress, and 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 2027 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 [2025] 2027, \$595,000,000: *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.

## **SECTION II—Interconnection and Infrastructure Funding Request**

CPB is the steward of the federal funds appropriated to support interconnection. It works with PBS and NPR to achieve the most efficient, cost-effective, and secure means of delivering public media content and services to local public media stations. For FY 2025, CPB requests a \$60 million appropriation for the further costs associated with replacing, maintaining, and upgrading the public broadcasting interconnection systems, both television and radio, and for other technologies and services that create infrastructure and efficiencies within the public media system.

In response to OMB and Congress' request for more regular appropriations for interconnection, CPB has moved to an annual, separate appropriation for interconnection. Annual appropriations provide the necessary planning time for large, complex technology infrastructure projects. In addition, it ensures CPB can invest in the latest, most efficient technologies, rather than being wedded to infrastructure and technologies that may be less relevant by the end of the decade. Further, the annual appropriation enables more cost-effective vendor contracts as well as the necessary lead-time to plan for the next multi-year stage of work.

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 2025 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 tools that advance the public media experience and efficiency.

A \$60 million appropriation in FY 2025 – level with FY 2024's request – would cover all interconnection costs, including half of the public television interconnection operating costs (if approved by Congress), as well as some early, essential investments in new shared infrastructure, such as cybersecurity, data analytics and business intelligence, and a content delivery network (CDN). During a system consultation, one participant referred to these proposed shared infrastructure projects as “fundamental building blocks” for our nation's public media service.

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, enabling stations to focus on providing educational, informational, and public safety services to their communities rather than individually procuring technologies that stations can share 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, potentially resulting in unequal viewing experiences for their viewers and listeners. A \$60 million appropriation in FY 2025 would help ensure that every public television and radio station, regardless of location or local resources, could provide its community a public media experience on par with the technology used by commercial media.

In preparation for new multi-year contracts for public television and public radio interconnection, CPB has hired Deloitte Consulting to provide technical advice on the future of content distribution for public media. Over the next two years, Deloitte will provide financial, structural, functional, and engineering review of the current and prospective solutions for the future of public media content distribution as well as ongoing analysis, counsel, and recommendations pertaining to CPB’s future investments in content and information distribution systems and services. In addition to providing additional review and assessment of the next proposals for television and radio interconnection systems, Deloitte will identify opportunities for increased efficiency through collaboration or consolidation within the public media interconnection systems.

CPB will need to extend the current interconnection contracts with PRSS and PBS beyond September 30, 2024, so that PRSS can complete its five-year roadmap and the work of Deloitte can be considered in their next multi-year funding proposals to CPB.

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.

### **Interconnection**

A clear definition of interconnection is essential to understanding the function, purpose, and statutory requirements for any content distribution system to serve public media. Interconnection is the technology national content distributors use to deliver programming to local public media stations. It does not, however, include the connection from content producers to the national distributors or the transmission from stations to viewers/listeners.

The Public Broadcasting Act definition of “interconnection” refers to the “use of microwave equipment, boosters, translators, repeaters, communication space satellites, or other apparatus or equipment for the transmission and distribution of television or radio programs to public telecommunications entities.” The term “interconnection system” refers to “any system of interconnection facilities used for the distribution of programs to public telecommunications entities.”

As distribution technologies have evolved, more granular terms associated with content distribution have been required:

- “Real-time” delivery occurs when programs are fed on a schedule intended to be carried by the stations at the time of the feed or when the actual occurrence of an event, such as breaking news or live performances, is transmitted to stations in real-time.
- Live delivery occurs when the actual occurrence of an event is transmitted to all stations in real-time.

- “Non-real time” (NRT) delivery refers to content that is distributed to stations for a later airing.
- Satellite means using the traditional network of satellite transponders and dishes to send and receive signals through the air.
- Terrestrial delivery uses high-speed, fiber-optic, land-based delivery methods, either on private, dedicated lines, or unmanaged, public internet.

### **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, 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 in the future.

The ongoing modernization of PBS’ television interconnection system (sIX) is based on updated technology that leverages broadband Internet Protocol (IP) networks, cloud solutions, and software-based architecture. The current sIX deployment was segmented into stages and phases. 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 included provisioning NPR stations that are co-located with PBS stations onto sIX (complete), delivering local station livestreams to digital partners such as YouTube TV and Hulu (enabled but not all stations are fully onboarded), moving satellite feeds of other distributors’ programming to terrestrial delivery (complete), and preparing all remaining seven channels of satellite feeds for live, terrestrial delivery as the primary means of content delivery, with satellite as back-up (in progress). Of note, the recent de-commissioning of satellite AMC 21 introduced an unplanned, major migration for the entire system to Galaxy 16. The migration was completed successfully but introduced delays in completing the final phases within Stage 2.

Utilizing the interconnection system’s cloud infrastructure allows stations to be on more streaming platforms at a lesser cost than individual station contracts. This live streaming, made possible through interconnection modernization, will ensure the continued relevance of public media as audiences access online content at rates greater than ever before.

As this work continues, 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 4K Ultra HD format.

### **Public Television Interconnection Finances**

In continuing to steward these dollars effectively, CPB employed One Diversified, LLC in 2019 to act as CPB’s independent expert on interconnection through December 2022. During this period, 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 high 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.

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

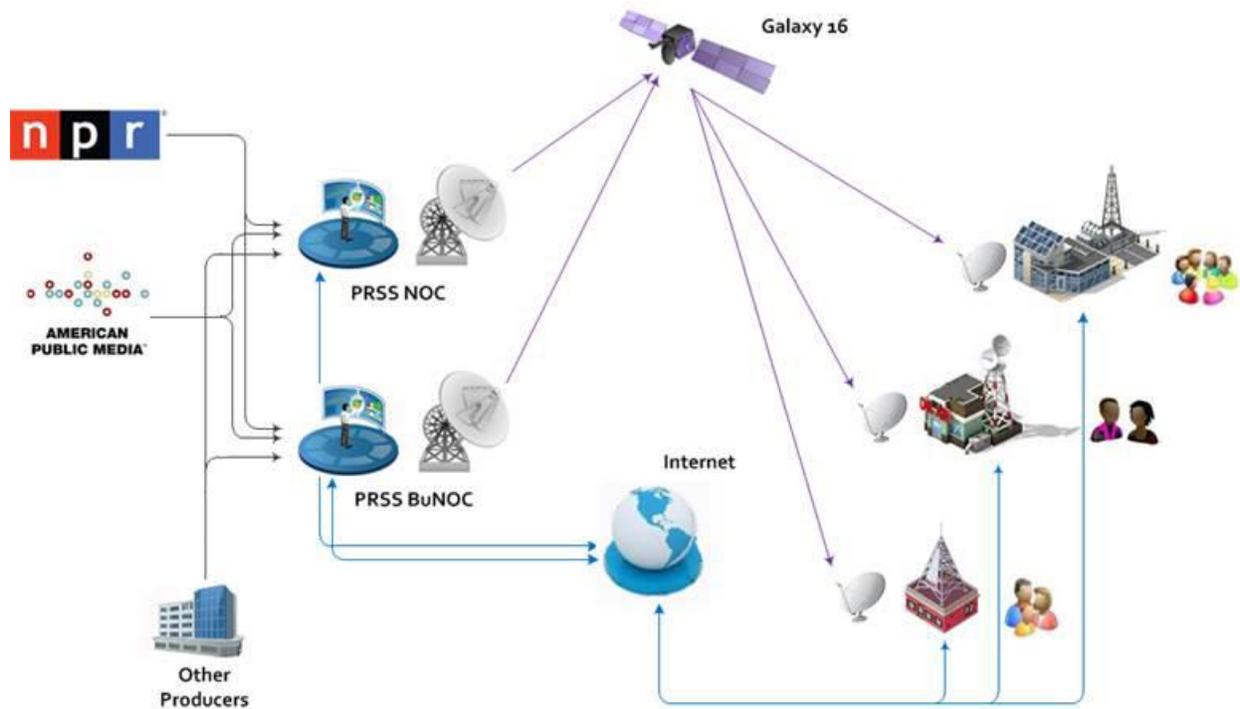
Ongoing Maintenance and Management Services	\$55,691,000
System Deployment and Product Activities	\$9,037,000
PBS Project Staff and Contractors	\$7,465,000
Occupancy Expenses	\$382,000
Indirect Expenses	\$1,499,000
<b>Total Grant Budget</b>	<b>\$74,074,000</b>

### **Public Radio Interconnection**

Public radio interconnection has achieved more efficiency over the past few years, due to advancements in technology and CPB’s collaboration with PRSS.

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 extends 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. 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. In addition, NPR continues to lease some Ku-Band satellite transmission capability from Intelsat for the station and regional networks that require it.

NPR Distribution and PRSS have 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. However, upgrades and improvements continue regularly throughout the year to ensure the system operates optimally and in a secure and reliable manner.



*Public Radio Interconnection System Architecture*

In fall 2023, with CPB’s support, NPR engaged a third-party consultant, A.T. Kearney, Inc. (“Kearney”), to address public radio’s current and future content delivery needs. Kearney found the transition to broadband (IP) from satellite continues to be a logical evolution for public radio content distribution across urban areas in the broadcast and media production supply chain. Recognizing public media’s mission to provide universal access, public radio interconnection will continue to ensure that rural areas receive a public media service. In addition, live and non-real-time IP terrestrial distribution for broadcasting requires careful system design and implementation to meet mission-critical timing and reliable delivery requirements, as well as to be able to withstand the persistent threat of cyberattacks.

Kearney recommended a five-year roadmap that would include a move to a terrestrial-based system. In 2024, CPB will review the Kearney report and provide recommendations for possible technology solutions that advance the effectiveness and efficiency of public media’s interconnection service. Subsequently, CPB will work closely with PRSS on which technology options should be explored for possible inclusion in an interconnection proposal to CPB. Once PRSS’s information needs are complete, a new architecture and plan for the future of radio interconnection will be presented to CPB for funding consideration. CPB expects this proposal to identify new terrestrial delivery technology solutions, provide a timeline for implementing the new system, and an outline on how to transition the current system to the new technology platform without causing interruptions to daily operations.

### **Public Radio Interconnection Finances**

The 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
Temporary Workers	\$1,807,655
<b>Total Expenses</b>	<b>\$11,866,755</b>

### **Other Shared System Technology**

While continuing to fund the public radio and television interconnection systems, CPB is planning for several crucial investments to address public media’s longstanding digital infrastructure needs. In FY 2024, with CPB’s support and oversight, the first two of these crucial digital infrastructure investments will be deployed throughout the public media system.

#### Single-Sign-On Service (SSO)

Public media’s sustainability depends on a better understanding of the behaviors and preferences of its audiences and users 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 use.

In March 2022, PBS migrated PBS account users and national platforms to the new identity management system, including PBS.org, Station Video Portals, and most of the supported PBS apps and OTT platforms. In February 2023, NPR joined PBS as they launched their national platforms, NPR.org, and NPR apps on the new platform and system. PBS and NPR collaborated 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 organizations’ websites with a single set of credentials (i.e., the same username and password). In early 2024, PBS will train station leaders on the SSO service and explain its value proposition for local stations. PBS will also work with stations that are interested in implementing the SSO service into their station’s websites and apps and begin a controlled roll-out of the service with small station cohort groups that share similar content management systems to ensure a smooth and effective implementation.

The total cost of developing and deploying SSO over four years (FY21- FY24) was \$4,703,889, of which CPB contributed \$4,203,762 and PBS and NPR covered the remaining balance. After this four-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 writing 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.

As of January 31, 2024, 200 of 282 eligible stations (70.9%) have migrated to Grove, the customized content management system for public media. Public media stations that adopted Grove are seeing benefits from its enhanced features, including increased flexibility in page layouts, content sharing between public media stations using Grove, and the ability to embed local station content into NPR's national blog. CPB will extend the end date of Grove Phase I to May 31, 2024.

CPB is discussing the next phase of Grove (Phase II) with NPR's product management, audience technology, and member partnership teams. NPR will provide CPB with a proposal for Grove Phase II, which includes: (a) ongoing support for NPR and the stations in Phase I using Grove, and (b) a managed services model for the new cohort of 139 non-member and 81 TV-only stations and, potentially, large content producers who may want to move to Grove.

To identify concerns and advance adoption by non-member and TV-only stations, CPB will partner with NPR and PBS to conduct research to validate the business requirements for a CMS from these stations and provide educational webinars for stations regarding the benefits of Grove as they evaluate switching from their current CMS.

With a \$60 million appropriation for this account, CPB would also 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 become more networked and embrace technologies that enhance their audiences' experience, 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 2024, CPB will continue to work with the national organizations and system stakeholders to assess the data, cybersecurity, and connectivity needs of the system.

Further, beginning 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.

#### 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. CPB anticipates that PBS and PRSS will include CDN costs in their next interconnection proposals.

#### Data, Analytics and Business Intelligence Platforms

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.

CPB is currently seeking external support to review the myriad of sources and permissible uses of data in the public media system. This information will enable CPB to plan for the collection, storage, and analysis of data that is both appropriate and critical in connecting with and serving future audiences.

In addition, in October 2023, the CPB Board of Directors approved a three-year, \$4.75 million grant to provide all public television stations access to a dashboard of linear TV audience data from Nielsen. This will enable stations to understand the size and composition of their TV audiences as well as provide them with a valuable tool for acquiring and retaining donors who provide higher average gifts than digitally acquired donors. The Nielsen data will provide CPB with granular audience data for every public television station, becoming the foundation for a larger dataset that could combine CPB's existing station-level information (Audited Finance Report, Station Activity Survey, Station Activities Benchmarking Survey) with Nielsen, Google analytics, membership data, or any other sources to be determined based on CPB's needs. Priced individually by market, the cost would be more than \$13 million per year and another \$8 million a year for access to the dashboard tools.

#### Future Appropriations

As CPB plans to meet the needs of American audiences, and thus 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 2025, 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**

Public media interconnection is a complex configuration of technologies, services, relationships, and practices. The next five years will bring significant change to the technologies used for interconnection. This will require CPB to be persistent in its efforts to support a system that leverages lower-cost connectivity, economies of scale, and a willingness to collaborate on shared infrastructure.

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. Without 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 users' evolving needs and expectations. It would also devalue the federal investment through CPB's base appropriation and ultimately put public media's unique public-private partnership at risk.

Congress' 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.

## FY 2025 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, 2025.)*

## **SECTION III-- Ready To Learn Funding Request**

### **CPB Supports a \$31 million request for Ready To Learn in FY 2025**

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 2024 appropriation. The \$31 million in funding will enable public media to continue, and in some areas, to expand its work in:

- Supporting the school readiness and success of all U.S. children through the production of new multiplatform content for vital academic skills in reading, math, and science, including RTL's future curriculum goals to be set by the U.S. Department of Education.
- Empowering parents with digital and hands-on learning experiences designed for families to better support their children's learning at home.
- Using digital gameplay data analytics to gain insights into children's learning through digital gameplay, which enables public media to optimized educational game design to systematically improve children's engagement and learning outcomes while deploying leading-edge privacy protections.
- Utilizing Universal Design for Learning (UDL) principles to create and deploy research-based accessibility features on PBS KIDS digital platforms that increase reach, engagement, and accessibility of free educational resources for all children, including those with disabilities.
- Supporting local public media stations to produce and provide local media and related engagement resources for children, families, and educators that are responsive to their communities' needs.
- Engaging new and creative talent to public media, to develop high quality children's educational media content that engages all children.
- Continuously improving reach, engagement, access, and impact through a rigorous, robust research program that leverages both recruited studies and data analytics to answer formative and summative questions about usability, engagement, efficacy, and impact.

## **Ready To Learn—An Innovative Approach to Enhance School Readiness**

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, more than half (54 percent) of the nation’s 3-and-4-year-olds do not attend formal preschool programs, a factor that influences long-term differences in educational achievement. (Annie E. Casey Foundation, 2022). This gap is exacerbated by the fact that nearly 11 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 (Children’s Defense Fund, 2023). Currently, the nation’s early learning needs are intensifying, as states struggle to devise solutions for an early childhood educator workforce strained following the end of the pandemic-era funding infusion. [OBJ:OBJ]

The Ready To Learn investment addresses these national needs. Leading partners from Congress, the U.S. Department of Education, the Corporation for Public Broadcasting, and PBS have joined forces to combine proven successes with innovative approaches and unparalleled national reach to enrich children wherever they live, play, and learn. This innovative public media initiative supports the school readiness of our nation’s youngest learners, ages two to eight years, especially those from low-income backgrounds. CPB and PBS conduct this work nationally and locally in collaboration with leading children’s media producers, educational advisors, researchers, local public media stations and community partners. Each partner plays an essential role in creating, testing, and distributing content — freely available to nearly all U.S. households via PBS KIDS broadcast, streaming, and mobile platforms — that helps close the achievement gap between children from low-income families and their more affluent peers.

Ready To Learn content is freely available to nearly all U.S. households via PBS KIDS broadcast, streaming, and mobile platforms. CPB is 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, Today and Into the Future**

In September 2020, the U.S. Department of Education awarded CPB and PBS a new five-year Ready To Learn grant. 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 learning experiences produced by diverse media makers that 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 empowers and equips 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 — *Work It Out Wombats*, *Lyla in the Loop*, and *Phoebe & Jay* — and connected digital and real-world learning experiences that build knowledge and support the development of the project’s key skills in children ages two to eight, including:

- Literacy, focused on use and comprehension of a variety of texts and oral, written, and communication skills;
  - Critical thinking, focused on computational thinking, and executive function skills such as 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.
- Three new short-form video series— *Molly of Denali: The Big Gathering*, *What Can You Become?*, and *Tiny Time Travel*— that support these key skills include 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. The podcast series includes *Jamming on the Job* and *Playdate with the Wombats*, and the digital game experience is called *Jelly, Ben & Pogo*.
  - Forty-one public media stations, over the five-year grant cycle, funded to lead community partnerships with schools, early learning centers, libraries, museums, businesses, and other stakeholder groups to empower the adults in children’s lives and provide wraparound supports to 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.
  - Large-scale efficacy studies to determine the degree to which RTL-funded resources result in learning, along with exploratory studies to provide new insights into how features of newer media and intergenerational media engagement can better support children’s learning.

Further, as the next grant round for Ready To Learn 2025-2030 rapidly approaches, CPB and PBS are eager to marshal public media’s content and engagement expertise to address children’s evolving learning needs, especially in the pressing and essential skill areas of reading and literacy, numeracy and math, and social and behavioral growth.

### **A Track Record of Success**

Measurement of Ready To Learn’s success is based on three primary government performance indicators: wide **reach** of content to children, **quality** of the content, and **research** that demonstrates the impact of this content on children’s learning. Ready To Learn builds upon an almost 30-year track record of innovation and success across these three measures.

### **Universal Reach by broadcast television, increasing uptake on digital platforms**

Public media achieves exceptional reach, even amid families' changing media habits. Ready To Learn content reaches nearly 99 percent of U.S. households through the broadcast of local public television stations. During the last grant cycle, approximately 13 million children ages 2 to 11 viewed Ready To Learn television content designed to improve their early literacy, science, and math skills. Related online interactive content and games was accessed more than 38.4 million times. This national reach 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 have technology access barriers. And we continuously strive to outdo historic reach metrics with new content and distribution strategies.

The impressive reach and influence of the new Ready To Learn-funded PBS KIDS children's series demonstrate their universal appeal: the programs' characters, storylines, and learning goals are magnets for kids and highly trusted by parents and educators. For example:

- ***Work It Out Wombats!*** In its first five months, this long-form, multiplatform series reached nearly one million children ages two to eight on broadcast television. *Wombats!* videos were streamed over 100 million times across PBS KIDS digital platforms, along with ten million views on YouTube. In the same timeframe, *Wombats!* games were played eight million times on the PBS KIDS Games App and four million times on pbskids.org.
- ***Molly of Denali: The Big Gathering.*** These video shorts focused on literacy were streamed nearly seven million times in their first eight months across PBS KIDS digital platforms. The related interactive game was played 5.5 million times on pbskids.org.
- ***What Can You Become?*** These video shorts about career awareness generated nearly 13 million cross-platform streams and over 400,000 YouTube views in their first 5 months.
- ***Jamming on the Job.*** This new career-awareness podcast had 7.7 million streams in its first five weeks, making it the most successful podcast launch on the PBSKIDS.org player.

The following performance measures indicate strong reach and engagement. Between January and December 2023:

- 7.2 million TV households tuned to RTL television content on average each month (Nielsen NPOWER, 6/1/22-5/31/23, Avg Month Program Reach, 8 RTL Series Live+7).
- One billion streams of RTL science and literacy digital content viewed. (Google Analytics, Cross-platform streams, 8 RTL series, Jan – December 2023).
- 124 million RTL science and literacy web-based and mobile games (Google Analytics, pbskids.org, and PBS KIDS Games App, Jan – December 2023).

- RTL mobile applications were downloaded 6.1 million times (Appfigures, January – December 2023, Net Downloads for RTL supported apps).

In addition, new RTL content was streamed 246.2 million times October 2022 – September 2023 (RTL Y3 Annual Report, period Oct 22 – Sept 23).

### **Robust research program bolsters quality**

CPB and PBS surround RTL content with related resources for families and educators. All resources are carefully developed to align with state standards and other early learning goals designed to help advance children’s social and executive function skills.

Throughout the long and proven history of this program, Ready To Learn has addressed some of the nation’s most pressing educational needs regarding children’s growth and development in a constantly evolving media and learning landscape. Ready To Learn’s ability to address these needs with evidence-based resources is now more critical than ever, as young children continue to recover from the devastating impact the pandemic had on their early literacy and math achievement.

A robust research program bolsters the educational resources that CPB and PBS develop under Ready To Learn. By including diverse participants in all research studies, such as children from low-income families and children with disabilities, the study ensures that the media appeals to and works as intended for the broadest possible audiences. Our national leadership in children’s media accessibility is evidenced by a current study on how best to incorporate American Sign Language captioning into videos. Our comprehensive research tests everything from the appeal of characters and the clarity of educational content to how diverse parents and educators access, use, evaluate, and share children’s media for an evidence-based development process that culminates in large-scale summative studies. Our commitment to rigorous research — and the strong evidence it generates — builds on an impressive history in Ready To Learn.

### **Context and formative studies inform design and distribution strategies**

Continual feedback from families and educators on how they think about and use children’s media informs how RTL resources can be used most effectively. Two recent studies to understand parents’ current attitudes and practices related to children’s educational media — conducted following the pandemic and amid rapid changes in the media landscape — followed a seminal 2018 study of parents’ attitudes and practices for helping their children learn. *What Parents Talk About When They Talk About Learning: A National Survey About Young Children and Science* (EDC & SRI, 2018) used a nationally representative survey of more than 1,400 parents of young children ages three to six and follow-up interviews to inform the development of content and resources to help parents engage in their children’s learning.

### **Impact studies investigate whether resources result in learning**

Following a thorough research development process, independent research tests the learning impacts resulting from families’ use of the media and related resources in randomized controlled trials (RCT) studies. For example, an independent RCT study found in 2021 that children who used *Molly of Denali* videos, digital games, and resources for parents and caregivers for nine weeks made significant improvement in their informational text knowledge and skills — a

statistically significant positive effect equivalent to two months of typical literacy learning in first grade.<sup>11</sup> These efficacy findings added further accolades to resources already recognized with numerous awards.<sup>12</sup>

Further, the Molly of Denali findings added to Ready To Learn's exemplary history of supporting early literacy. 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 watched and played Ready To Learn-funded literacy-themed media gained the equivalent of 1.5 months of literacy development beyond typical growth. These effects were comparable for both television and digital. This analysis also found that Ready To Learn literacy resources were particularly effective at promoting children's vocabulary, language sound knowledge, and alphabet knowledge. This well-respected meta-analysis of 45 evaluations of RTL literacy resources conducted during the 2005-2010 RTL grant (N = 24,624 child participants) found positive effects of RTL media exposure on young children's literacy skills.

Similarly, standout findings have resulted from RCT studies of science- and math-focused resources. For example, a 2019 EDC/SRI study of 454 children found that 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 statistically significant positive impact on children's understanding of physical science concepts related to the two core physical science ideas: matter and force (EDC & SRI, 2019). An earlier RCT study found that the use of *Peg + Cat* resources by 197 children over 12 weeks resulted in increased math skills, notably ordinal numbers, spatial relationships, and 3-D shapes. Parents in the study demonstrated increased comfort and confidence helping their children with math concepts and problem-solving strategies (EDC & SRI, 2015).

Over time, researchers have also found that RTL's interactive content and technology resources result 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 not only of media, but also of dynamic family, educator, and community engagement models and tools, including Family and Community Learning workshops, Educator Professional Learning workshops, a parenting tips-by-text program, and curated content collections and experiences. See Appendix G for additional highlights from Ready To Learn Research and Evaluation Studies.

### **Unique national-local reach: community partnerships pave way for state-level coordination**

Importantly, RTL studies take place where the resources are designed to be used, namely in homes, so research contexts mimic real-world use as closely as possible. The resources are also

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<sup>11</sup> Kennedy, J. L., Christensen, C. G. Maxon, T. S., Gerard, S. N., Garcia, E. B., ... & Pasnik, S. (2022). The efficacy of digital media resources in improving children's ability to use informational text: An evaluation of *Molly of Denali* from PBS KIDS. *American Educational Research Journal* ;59(6), 1194-1228.

<sup>12</sup> *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.

designed to support more effective use of the resources in communities, with support from local stations and their community partners.

Through public media's unique national-local organization, the Ready To Learn initiative complements ever-growing national reach with on-the-ground community programming led by stations and other local organizations. Currently, 41 community partnerships in 26 states engage local educators and families in low-income areas in fun-filled activities that model best practices for educational media use and hands-on learning.

A 2021 evaluation by EDC & SRI of local engagement programming found that the RTL learning experiences facilitated by local stations and their community partners:

- helped children feel confident that they can do science and engineering (reported by 86% of participating parents) and find, use, and create informational text (97%);
- increased parents' confidence in helping their children learn science (96%);
- increased children's problem-solving and collaboration skills, perseverance, and determination (90%);
- increased children's enthusiasm for finding, using, and creating informational texts, and children's ability to find and use information from various sources.

Numerous stations have leveraged these partnerships to improve local and regional coordination in the early learning sector. Based on this success, stations in 20 states (as of FY 2024) are now poised to scale the impacts of RTL resources in partnership with state agencies and other organizations with statewide reach.

**FY 2025 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 2025, 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 2025, \$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 awarded projects.

## Appendix A

### CPB Office of the Inspector General FY 2025 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 2024 and FY 2025 budgets, based on CPB’s projected advance appropriations for those years.

#### CPB Office of the Inspector General

	FY2024 Annual Budget	FY2025 Annual Budget	FY2025 Budget Increase
Employee salaries & benefits	1,741,100	1,741,100	0
Professional development/training	10,000	11,000	1,000
Consultant fees	25,000	25,000	0
Staff travel	70,000	67,500	(2,500)
Conference & registration fees	9,000	10,000	1,000
Telecommunications	6,500	6,500	0
Reproduction/external editing	3,000	3,000	0
Supplies & materials	1,500	1,250	(250)
Furniture & equipment purchases	800	550	(250)
Maintenance – software	12,000	12,000	0
Delivery services	1,000	1,000	0
Membership fees	9000	10,000	1,000
Subscriptions/publications	1,200	1,200	0
<b>Total</b>	1,890,100	1,890,100	0

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 2024 and 2025.

\_\_\_\_\_  
Kimberly A. Howell  
Inspector General

## Appendix B: CPB Appropriations History

(\$ in millions)

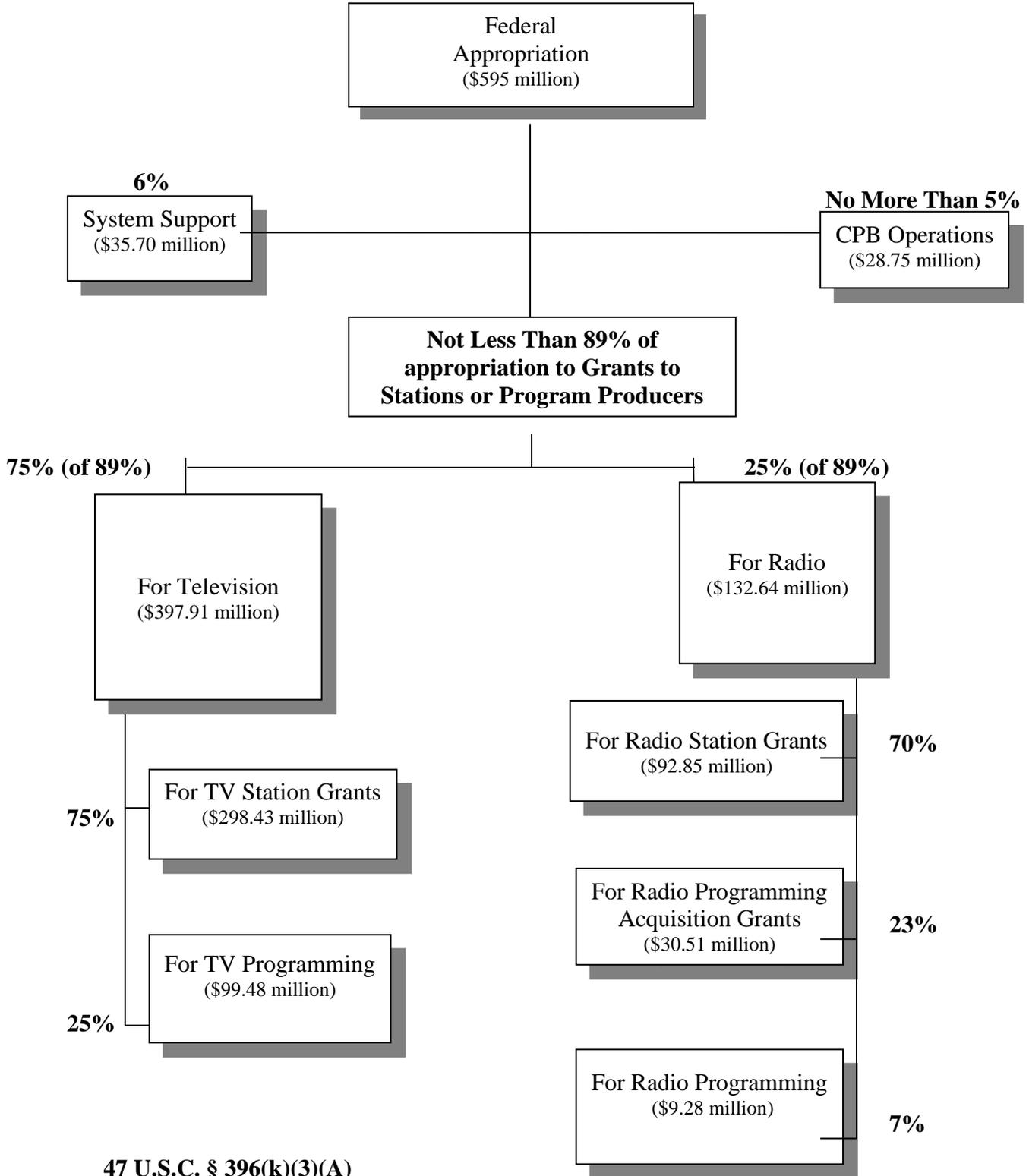
Fiscal Year	Administration Request (a)	Appropriation Received	Interconnection
2027	\$595		
2026	\$575		
2025	\$565.00	\$535.00 (in law)	\$60.00 (request)
2024	\$475.00	\$525.00 (in law)	\$60.00 (pending)
2023	\$30.00	\$475.00	\$60.00
2022	\$30.00	\$465.00	\$20.00
2021	\$30.00	\$445.00	\$20.00
2020	\$30.00	\$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

Fiscal Year	Administration Request (a)	Appropriation Received	Interconnection
1990	\$214.00	\$229.40	
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	

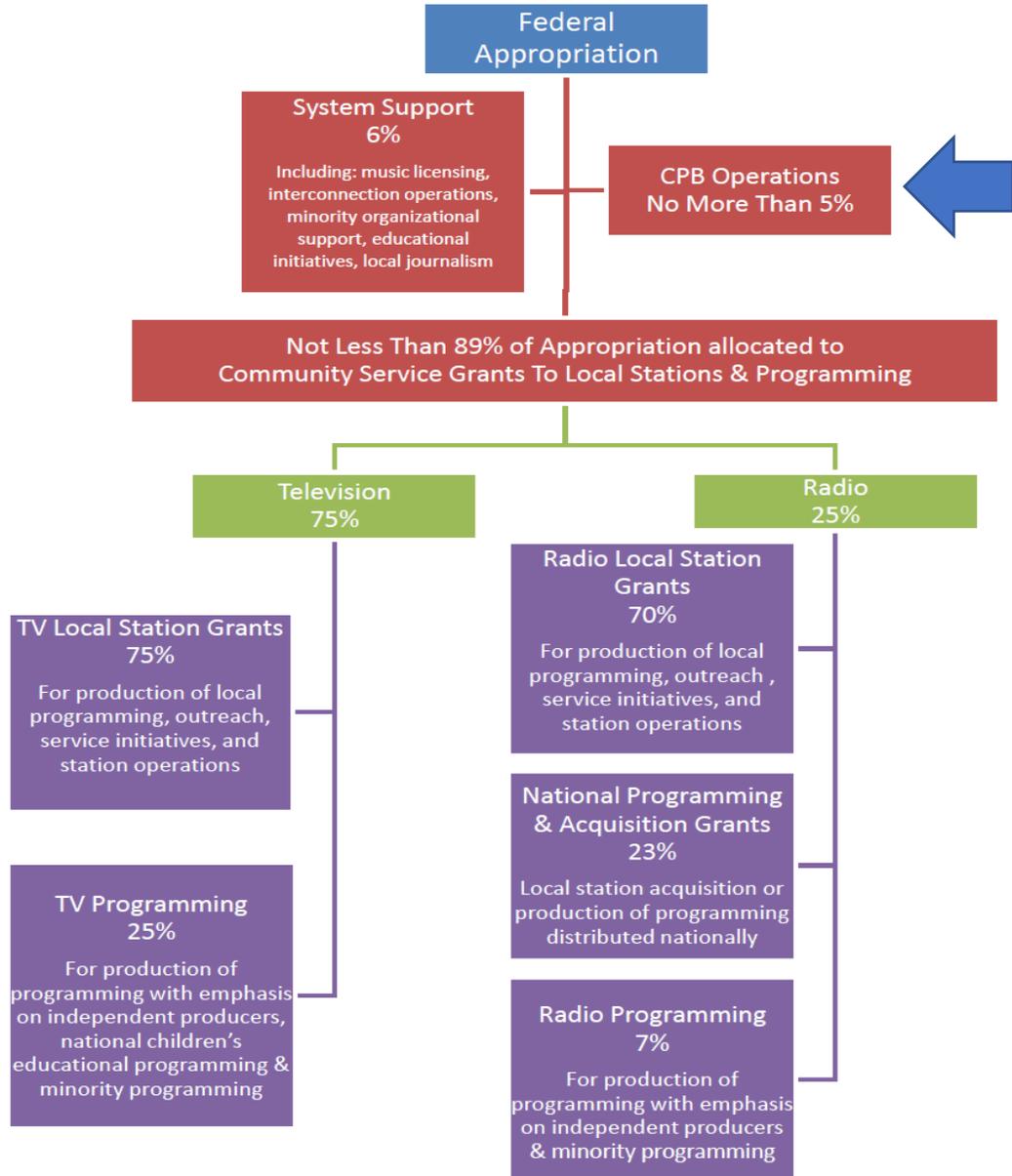
(a) Values reflect the Administration's request for two-year advanced funding, i.e.: FY 2023 funding was requested in FY 2021.

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

**Appendix C – Formula for Allocating CPB’s Federal Appropriation**  
(FY 2027 Request)



# CPB Funding Formula

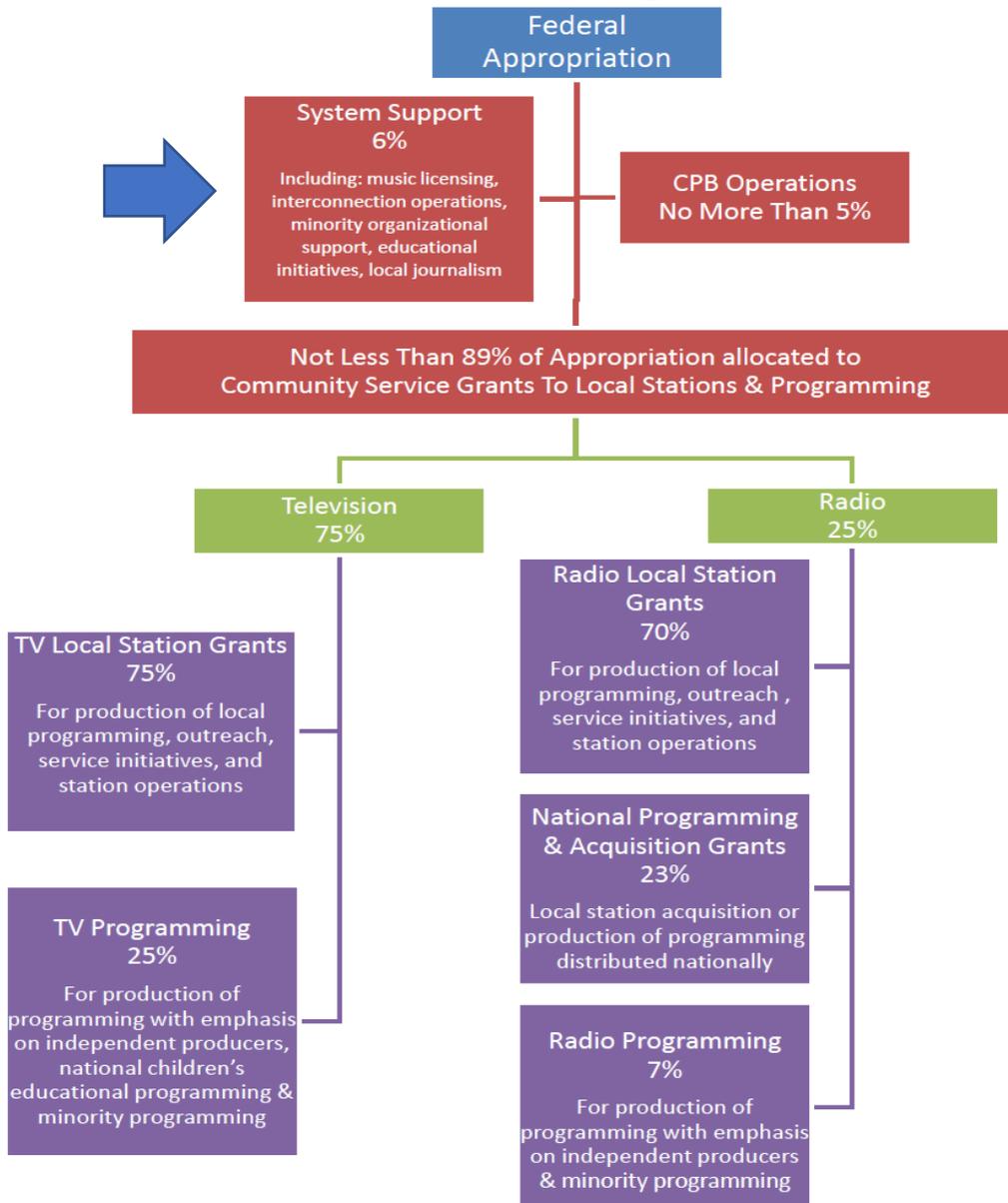


## CPB Operations (5%)

- Rent
- Personnel
- Insurance
- General Operation Expenses

# System Support (6%)

## CPB Funding Formula



### Core System Support

TV Interconnection Operation Grants  
 Music Licenses  
 Station Resource Planning Research

### Professional Development

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  
 Newsroom Advantage-Report for America  
 State Capital News Survey

### 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

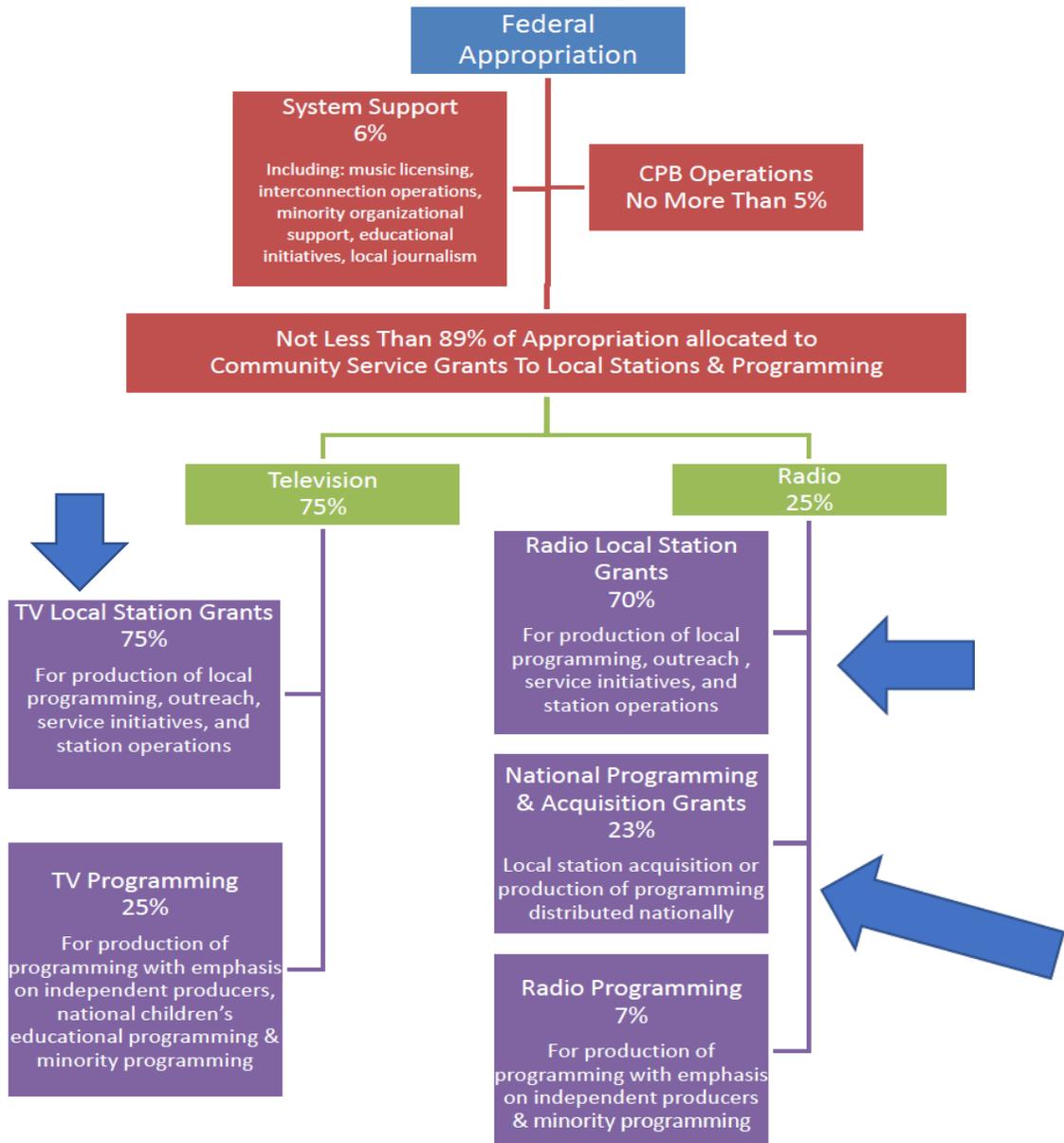
### Media Content

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



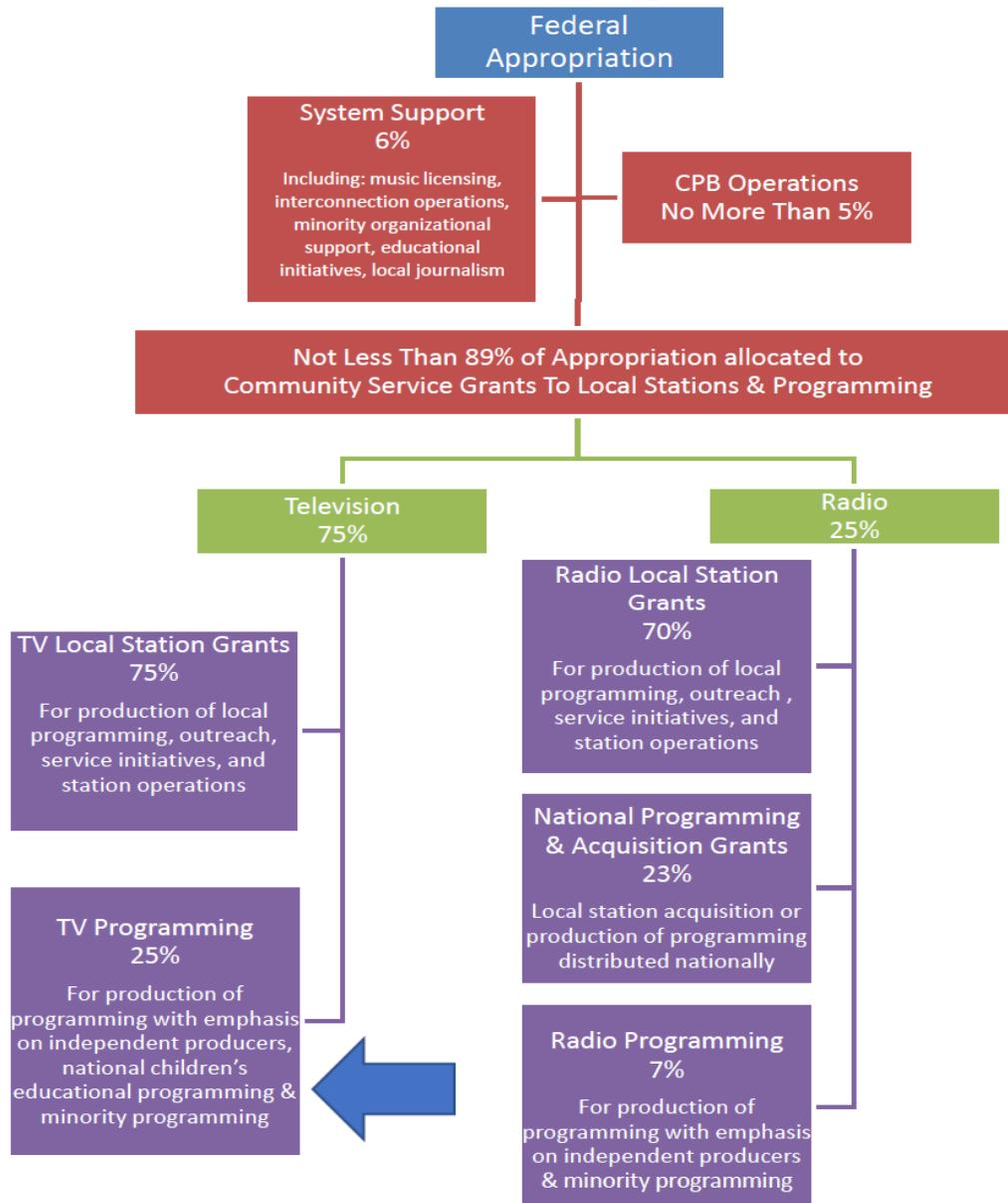
# Television & Radio Community Service Grants (CSGs)

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 356 transmitters**
- **Radio: 399 grantees operating 1,176 transmitters**
- **23%- Restricted programming grants that are distributed through the CSG program**

# Television Programming

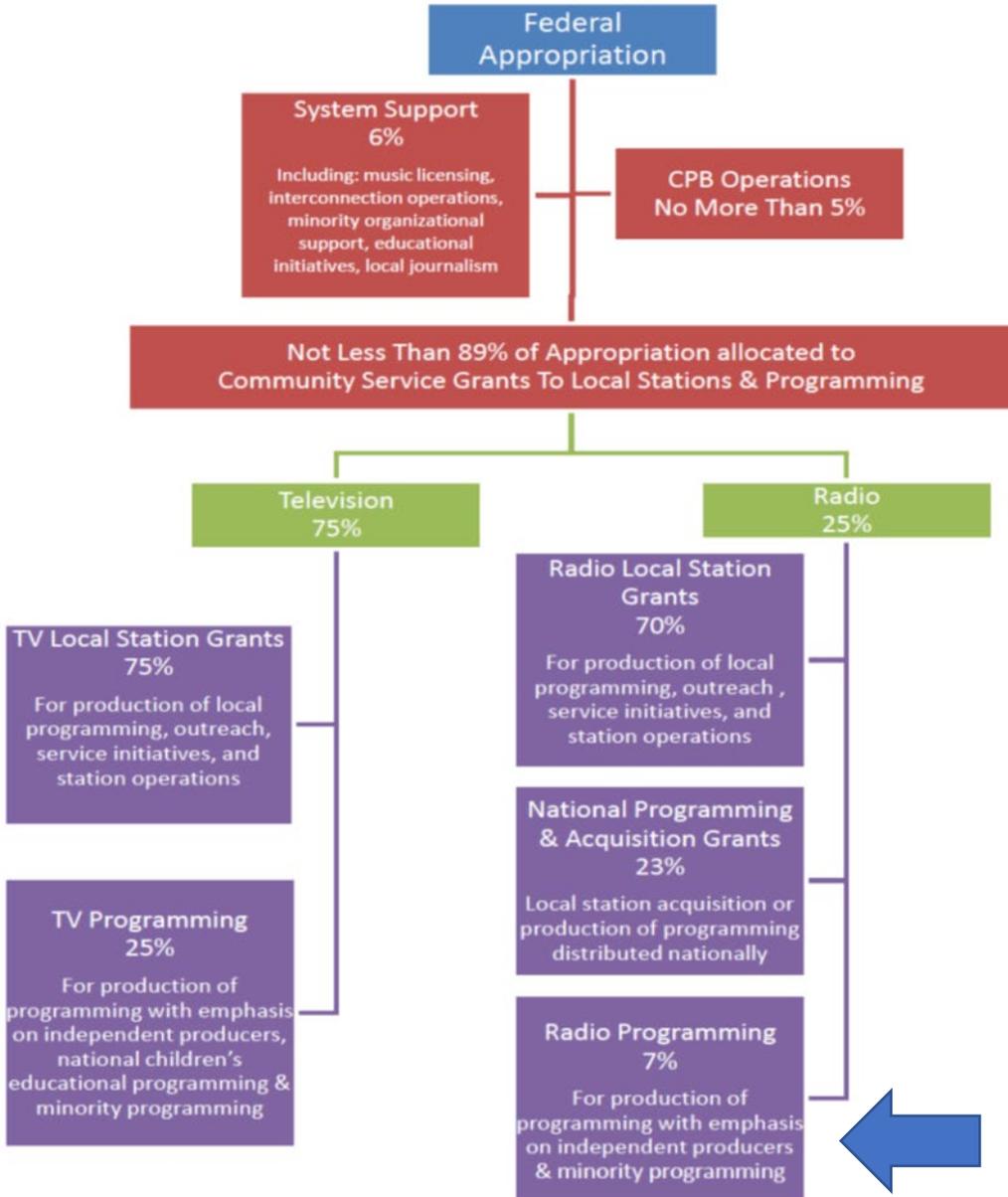
## CPB Funding Formula



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  
 RTL Series: Lyla in the Loop  
 Rosie's Rules  
 Alma's Way  
 By/With/For Youth: "Inspiring Next Gen Public Media Audiences"  
 Children's Media Production Academy  
 PBS Learning Media: WGBH US History Project  
 Road Trip Nation  
 CampTV for Children  
 Local Digital Video News Pilot  
 Digital/Broadcast Hybrid Pilot  
 Media Literacy Programming  
 World Channel  
 Firelight Documentary Lab  
 FRONTLINE – Annual Support  
 FRONTLINE Short Docs  
 PBS NewsHour – Annual Support  
 PBS NewsHour Weekend  
 Washington Week  
 Matter of Mind: My Parkinson's  
 Matter of Mind: My ALS  
 Nature

American Experience  
 PBS Digital Studios  
 NOVA Science and Society  
 First Look at Second Films  
 Visibility, Inclusion and Accessibility project  
 Town Called Victoria  
 Finding Your Roots with Skip Gates  
 Stanley Nelson Productions  
 Florentine Films (Ken Burns)  
 American Historia  
 American Portrait  
 Southern Storytellers  
 Lidia Celebrates America  
 HBCU Week  
 Gospel (Skip Gates)  
 Performance Specials  
 LoC Gershwin Prize for Popular Song  
 National Memorial Day Concert  
 A Capitol Fourth Concert  
 In Performance at the White House  
 American Graduate: Jobs Explained  
 Hot Springs Documentary Film Festival  
 General Support for Health Content & Engagement  
 General Support for Programming that Strengthens Civil Society  
 General Support for Veterans Content  
 American Veteran Engagement  
 Native America 2.0  
 A Citizen's Guide to Preserving Democracy  
 General Support for Civics Content  
 Rights Renewals (w/PBS consultation/collaboration)

# CPB Funding Formula



# Radio Programming

- Regional Journalism Collaborations
- State Government News Coverage
- The World: Middle East War Crisis Coverage
- The World: Ukraine War Crisis Coverage
- Expand Healthy Local News Initiative
- Statewide News Innovation
- American Amplified Journalism Initiative
- Newsroom Advantage - Report for America
- Investigative Journalism Support
- NPR: International Coverage
- New Music Format Expansion: Urban Alternative
- Live from Cain's
- UnderCurrents: Airs on Native Voice One
- StoryCorps: One Small Step
- StoryCorps: Mobile Booth
- StoryCorps: Military Voices
- StoryCorps: Animated Shorts
- American Veteran Engagement
- Gospel Engagement
- Public Media Editors Corps
- Editorial Integrity and Leadership
- Fostering Civil Dialogue in Digital Spaces Pilot

## **Appendix E**

### **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 1975, recognizing the need to preserve the First Amendment rights of public broadcasters and the importance of long-range financing to the growth and development of public broadcasting, Congress began to explore methods to achieve these goals and satisfy the need for oversight of federal funds. The Ford administration submitted a bill to Congress that would have provided five-year advance authorization and appropriation cycles. President Gerald Ford reasoned those advance appropriations for CPB:

...is a constructive approach to the sensitive relationship between federal funding and freedom of expression. It would eliminate the scrutiny of programming that could be associated with the normal budgetary and appropriations processes of the Government.... I believe that it will assure the independence of noncommercial radio and television programming for our Nation; and long-term federal funding will add stability to the financing of public broadcasting which may enhance the quality of its programming. (Office of the White House Press Secretary, Statement by the President, February 13, 1975)

The Ford administration’s proposal would have appropriated funds to CPB for five years automatically upon approval of the reauthorization bill. House and Senate appropriators objected to appropriating an authorization bill, but they did not object to the need for an advance appropriation for CPB. Although the Ford proposal was not passed, it led to the compromise authorization and appropriation cycle under which CPB currently operates. A bipartisan, bicameral 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 F**

### **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<sup>®</sup> (PRSS<sup>®</sup>) Network Operations Center (NOC), based at NPR, and four television joint master control facilities (one of which was 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 underserved 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 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 G**  
**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*** (Kennedy et al., 2022) 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 Preschool 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 a *Nature of Science and Engineering Survey*, children from the lowest income households increased their scores the most (by 12.3% compared with 6.3% for 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 ( $d = 0.41$ ,  $p = .016$ )

***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 positively correlated 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 positively correlated 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.

- Treatment group children showed statistically significant increases in their overall mathematics knowledge.
- The number of treatment group children who could correctly recognize basic and advanced shapes (such as circles, triangles, and pentagons) increased.
- Treatment group 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 50<sup>th</sup> to the 59<sup>th</sup> 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 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; and
  - 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 Content Study: Report to CPB-PBS the Ready To Learn initiative*** (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: Learning Math with PBS KIDS Transmedia Content at School and Home***  
(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 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 used in the study, with four of the five differences being statistically significant, including:
  - 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 many 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 gains 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 The Electric Company 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 The Electric Company 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 H

***Public Broadcasting in  
ALABAMA***

**FY 2023**

<i>Employment</i>	Public Broadcasting Employees in State	142
<i>&amp; Earnings</i>	Total Wages	\$9,748,473
	Average Annual Salary	\$68,651

### CPB Station Grants (FY2023 Figures)

By statute, over 70 percent of funds appropriated to CPB (\$475 million in Fiscal Year 2023) 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 TV Stations</i>	Alabama Public Television (Birmingham)	\$2,357,200
	WBIQ (Birmingham)	
	WCIQ (Mount Cheaha)	
	WDIQ (Dozier)	
	WEIQ (Mobile)	
	WFIQ (Florence)	
	WGIQ (Louisville)	
	WHIQ (Huntsville)	
	WIIQ (Demopolis)	
 <i>Public Radio Stations</i>	Alabama Public Radio	 \$205,696
	WUAL-FM/91.5 (Tuscaloosa)	
	WQPR-FM/88.7 (Muscle Shoals)	
	WAPR-FM/88.3 (Selma)	
	WVAS-FM* (Montgomery)	\$151,598
	WJAB-FM* (Normal)	\$178,909
	WTSU-FM (Troy)	\$101,135
	WBHM-FM (Birmingham)	\$163,022

WLRH-FM (Huntsville)	\$120,558
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<b>FY2023 Alabama Statewide Total</b>	<b>\$3,278,118</b>
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***Public Broadcasting in  
ALASKA***

**FY 2023**

<i>Employment</i>	Public Broadcasting Employees in State	207
<i>&amp; Earnings</i>	Total Wages	\$14,164,719
	Average Annual Salary	\$68,429

<i>Public</i>	KAKM-TV (Anchorage)	\$1,234,074
<i>TV Stations</i>	KTOO-TV (Juneau)	\$847,404
	KUAC-TV (Fairbanks)	\$912,611
	KYUK-TV (Bethel)	\$846,076

<i>Public</i>	KBBI-AM (Homer)	\$138,712
<i>Radio Stations</i>	KBRW-AM+ (Barrow)	\$224,862
	KCAW-FM (Sitka)	\$151,854
	KNBA-FM+ (Anchorage)	\$1,358,196
	KCHU-AM (Valdez)	\$126,385
	KCUK-FM+ (Chevak)	\$227,436
	KDLG-AM (Dillingham)	\$212,870
	KDLL-FM (Kenai)	\$131,034
	KFSK-FM (Petersburg)	\$142,462
	KHNS-FM (Haines)	\$144,018
	KUCB-FM (Unalaska)	\$236,651
	KIYU-AM+ (Galena)	\$214,248
	KMXT-FM (Kodiak)	\$143,690
	KNSA-AM+ (Unalakleet)	\$208,130
	KOTZ-AM+ (Kotzebue)	\$226,058
	KRBD-FM (Ketchikan)	\$140,741
	KSDP-AM+ (Sand Point)	\$211,151
	KSKA-FM (Anchorage)	\$303,197
	KSKO-AM (McGrath)	\$209,861
	KSTK-FM (Wrangell)	\$132,115
	KTNA-FM (Talkeetna)	\$153,900
	KTOO-FM (Juneau)	\$171,041
	KUAC-FM (Fairbanks)	\$183,460
	KUHB-FM+ (St. Paul Island)	\$207,248

KYUK-AM+ (Bethel)	\$241,602
KZPA-AM+ (Fort Yukon)	\$206,829
KRFF-FM (Fairbanks)	\$183,737

**FY2023 Alaska Statewide Total** **\$10,071,653**

*Public Broadcasting in*  
**ARIZONA**

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	277
	Total Wages	\$20,462,274
	Average Annual Salary	\$74,005

<i>Public TV Stations</i>	KAET-TV/Channel 8 (Phoenix)	\$2,141,090
	KUAT-TV/Arizona Public Media (Tucson)	\$1,595,216

<i>Public Radio Stations</i>	KNAU-FM (Flagstaff)	\$253,962
	KUYI-FM+ (Kykotsmovi)	\$190,578
	KOHN-FM+ (Sells)	\$253,687
	KBAQ-FM (Tempe)	\$228,319
	KJZZ-FM (Tempe)	\$721,446
	KGHR-FM+ (Tuba City)	\$186,269
	KUAZ-FM (Tucson)	\$423,637
	KXCI-FM (Tucson)	\$104,962
	KAWC-FM (Yuma)	\$164,018
	KNNB-FM+ (Whiteriver)	\$195,363
Native Public Media (Flagstaff)	\$300,000	

**FY2023 Arizona Statewide Total** **\$6,788,547**

*Public Broadcasting in*  
**ARKANSAS**

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	277
	Total Wages	\$20,462,274
	Average Annual Salary	\$74,005

<i>Public TV Stations</i>	AETN (Conway)	\$2,616,687
	KAFT (Fayetteville)	
	KEMV (Mountain View)	

	KETG (Arkadelphia)	
	KETS (Little Rock)	
	KTEJ (Jonesboro)	
	KETZ (El Dorado)	
<i>Public</i>	KUAF-FM (Fayetteville)	\$137,468
<i>Radio Stations</i>	KUAR-FM (Little Rock)	\$139,787
	KASU-FM (State University)	\$156,004
<i>Other</i>	Hot Springs Documentary Film Institute	\$109,940
<b>FY2023 Arkansas Statewide Total</b>		<b>\$3,159,886</b>

***Public Broadcasting in***  
**CALIFORNIA**

**FY 2023**

<i>Employment</i>	Station Employees in State	1,235
<i>&amp; Earnings</i>	Annual Wages	\$135,291,128
	Average Annual Salary	\$109,525
<i>Public</i>	KCET-TV (Burbank)	\$4,135,169
<i>TV Stations</i>	KEET-TV (Eureka)	\$783,798
	KIXE-TV (Redding)	\$833,234
	KLCS-TV (Los Angeles)	\$808,862
	KPBS-TV (San Diego)	\$3,171,456
	KQED-TV (San Francisco)	\$4,889,396
	KRCB-TV (Rohnert Park)	\$429,213
	KVCR-TV (San Bernardino)	\$448,130
	KVIE-TV (Sacramento)	\$2,083,588
	KVPT-TV (Fresno)	\$1,007,547
<i>Public</i>	KHSU-FM (Arcata)	\$113,303
<i>Radio Stations</i>	KCHO-FM (Chico)	\$187,164
	KZFR-FM (Chico)	\$96,516
	KSJV-FM (Fresno)	\$287,465
	KVPR-FM (Fresno)	\$158,216
	KIDE-FM+ (Hoopa)	\$195,003
	KKJZ-FM (Long Beach)	\$100,569
	KUSC-FM (Los Angeles)	\$1,042,880
	KVMR-FM (Nevada City)	\$168,661

KPCC-FM (Pasadena)	\$1,621,749
KZYX-FM (Philo)	\$146,701
KWMR-FM (Point Reyes Station)	\$143,118
KMUD-FM (Redway)	\$121,092
KRCB-FM (Rohnert Park)	\$81,671
KXJZ-FM (Sacramento)	\$569,155
KXPR-FM (Sacramento)	\$350,570
KPBS-FM (San Diego)	\$671,721
KSDS-FM (San Diego)	\$214,310
KALW-FM (San Francisco)	\$253,374
KQED-FM (San Francisco)	\$2,196,382
KCBX-FM (San Luis Obispo)	\$193,658
KCSM-FM (San Mateo)	\$150,645
KCRW-FM (Santa Monica)	\$1,235,651
KAZU-FM (Seaside)	\$212,147
KCLU-FM (Thousand Oaks)	\$191,547
KXRN-FM (Laguna Beach)	\$106,980
KPCC-FM (Pasadena)	\$1,621,749
KCSN-FM (Northridge)	\$93,911

*Other*

Ctr. for Asian American Media	\$1,858,591
ITVS (San Francisco)	\$18,524,667
Latino Public Broadcasting (Burbank)	\$2,658,591
SmithGeiger LLC	\$40,000
Shoe Ink, LLC	\$1,400,000

**California FY2023 Statewide Total** **\$53,976,401**

*Public Broadcasting in*  
**COLORADO**

**FY 2023**

<i>Employment</i>	Public Broadcasting Employees in State	427
<i>&amp; Earnings</i>	Total Wages	\$34,556,715
	Average Annual Salary	\$80,976
<i>Public</i>	PBS12 (Denver)	\$520,720
<i>TV Stations</i>	Rocky Mountain PBS	\$2,457,464
	KRMA-TV (Denver)	
	KTSC-TV (Pueblo)	

KRMJ-TV (Grand Junction)  
 KRMU-TV (Durango)  
 KRMZ-TV (Steamboat Springs)

<i>Public</i>	KRZA-FM (Alamosa)	\$182,957
<i>Radio Stations</i>	KAJX-FM (Aspen)	\$173,357
	KGNU-FM (Boulder)	\$120,799
	KDNK-FM (Carbondale)	\$143,334
	KVOD-FM (Centennial)	\$1,109,175
	KCME-FM (Colorado Springs)	\$108,521
	KRCC-FM (Colorado Springs)	\$184,072
	KSJD-FM (Cortez)	\$145,614
	KBUT-FM (Crested Butte)	\$143,261
	KUVO-FM (Denver)	\$153,821
	KDUR-FM (Durango)	\$146,040
	KRFC-FM (Fort Collins)	\$87,055
	KAFM-FM (Grand Junction)	\$95,031
	KUNC-FM (Greeley)	\$322,450
	KSUT-FM+ (Ignacio)	\$258,184
	KVNF-FM (Paonia)	\$128,846
	KOTO-FM (Telluride)	\$170,164
<i>Other</i>	Paragon Media Strategies (Crawford)	\$167,000
	Theodore F. Krichels (Louisville)	\$24,820
	Pacey Economics, Inc.	\$359,000
	National Federation Community Broadcasters	\$275,446

**FY2023 Colorado Statewide Total** **\$7,477,131**

***Public Broadcasting in***  
**CONNECTICUT**

**FY 2023**

<i>Employment</i>	Public Broadcasting Employees in State	144
<i>&amp; Earnings</i>	Total Wages	\$17,113,274
	Average Annual Salary	\$118,842
<i>Public</i>	Connecticut Public Broadcasting	\$1,411,603
<i>TV Stations</i>	WEDH (Hartford)	
	WEDW (Bridgeport)	
	WEDN (Norwich)	

WEDY (New Haven)

<i>Public</i>	Connecticut Public Radio	\$372,373
<i>Radio Stations</i>	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)	\$88,243
	WSHU-FM (Fairfield)	\$368,895
	WHDD-FM (Sharon)	\$131,605
	<b>FY2023 Connecticut Statewide Total</b>	<b>\$2,372,719</b>

***Public Broadcasting in  
Delaware***

**FY 2023**

<i>Employment</i>	Public Broadcasting Employees in State	10
<i>&amp; Earnings</i>	Total Wages	\$511,219
	Average Annual Salary	\$49,875

<i>Public</i>	WDDE-FM (Dover)	\$116,553
<i>Radio Stations</i>		

**FY2023 Delaware Statewide Total \$116,553**

***Public Broadcasting in  
Washington, DC***

**FY 2023**

<i>Employment</i>	Station Employees in District	119
<i>&amp; Earnings</i>	Annual Wages	\$12,768,571
	Average Annual Salary	\$107,752

<i>Public</i>	WHUT-TV	\$949,567
<i>TV Stations</i>		

<i>Public</i>	WAMU-FM	\$1,477,069
<i>Radio Stations</i>		

<i>Other Programs</i>	Capital Concerts, Inc.	\$1,825,000
	Civic Enterprises, LLC	\$192,300

National Hispanic Foundation for the Arts	\$15,000
EVERFI, Inc.	\$50,063
NPR	\$14,447,312

**FY2023 District of Columbia Total** **\$18,956,311**

***Public Broadcasting in***  
**FLORIDA**

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	571
	Total Wages	\$44,746,907
	Average Annual Salary	\$78,435

<i>Public TV Stations</i>	WEFS-TV (Cocoa)	\$402,204
	WEDU-TV (Tampa)	\$1,874,382
	WFSU-TV (Tallahassee)	\$1,917,219
	WGCU-TV (Ft. Myers)	\$1,228,231
	WJCT-TV (Jacksonville)	\$1,017,019
	WLRN-TV (Miami)	\$611,347
	WPBT-TV (Boynton Beach)	\$1,253,408
	WSRE-TV (Pensacola)	\$1,038,830
	WUFT-TV (Gainesville)	\$908,547
WUCF-TV (Orlando)	\$933,556	

<i>Public Radio Stations</i>	WGCU-FM (Ft. Myers)	\$198,811
	WQCS-FM (Fort Pierce)	\$124,848
	WUFT-FM (Gainesville)	\$219,136
	WJCT-FM (Jacksonville)	\$202,715
	WFIT-FM (Melbourne)	\$118,586
	WDNA-FM (Miami)	\$160,519
	WLRN-FM (Miami)	\$627,174
	WMFE-FM (Orlando)	\$264,079
	WKGC-FM (Panama City)	\$143,569
	WUWF-FM (Pensacola)	\$164,253
	WFSU-FM (Tallahassee)	\$285,257
	WMNF-FM (Tampa)	\$112,791
	WUSF-FM (Tampa)	\$595,943
	WUCF-FM (Orlando)	\$97,712

<i>Other</i>	University of Central Florida Research	\$75,000
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	The Poynter Institute for Media Studies, Inc	\$599,330
<b>FY2023 Florida Statewide Total</b>		<b>\$15,174,466</b>
<b><i>Public Broadcasting in</i></b>		
<b>GEORGIA</b>		<b>FY 2023</b>
<i>Employment</i>	Public Broadcasting Employees in State	265
<i>&amp; Earnings</i>	Total Wages	\$24,470,524
	Average Annual Salary	\$92,255
<i>Public</i>	Georgia Public Broadcasting (Atlanta)	\$3,300,045
<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)	\$987,361
<i>Public</i>	WABE-FM (Atlanta)	\$643,972
<i>Radio Stations</i>	WCLK-FM* (Atlanta)	\$219,685
	GPB Radio (Atlanta)	\$478,789
	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

**FY2023 Georgia Statewide Total** **\$5,629,852**

***Public Broadcasting in  
 Guam***

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees	19
	Total Wages	\$1,187,958
	Average Annual Salary	\$61,712

<i>Public TV Stations</i>	KGTF-TV (Barrigada)	\$829,621
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<i>Public Radio Stations</i>	KPRG-FM (Mangilao)	\$172,573
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**FY2023 Guam Total** **\$1,002,194**

***Public Broadcasting in  
 HAWAII***

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	85
	Total Wages	\$6,828,351
	Average Annual Salary	\$80,334

<i>Public TV Stations</i>	PBS Hawaii (Honolulu)	\$1,460,873
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<i>Public Radio Stations</i>	Hawaii Public Radio	\$400,635
	Honolulu (KHPR & KIPO)	
	Wailuku (KKUA)	
	<a href="#">Hilo</a> (KANO)	
	KKCR-FM (Princeville)	\$75,034

<i>Other</i>	Pacific Islanders in Communications	\$1,858,591
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<b>FY2023 Hawaii Statewide Total</b>		<b>\$3,795,133</b>
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***Public Broadcasting in  
IDAHO***

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	158
	Total Wages	\$10,214,438
	Average Annual Salary	\$64,546

<i>Public TV Stations</i>	Idaho Public Television (Boise)	\$1,977,227
	KAID-TV (Boise)	
	KCDT-TV (Coeur d'Alene)	
	KIPT-TV (Twin Falls)	
	KISU-TV (Pocatello)	
	KUID-TV (Moscow)	

<i>Public Radio Stations</i>	KBSU-FM (Boise)	\$189,130
	KBSW-FM (Boise)	\$297,307
	KISU-FM (Pocatello)	\$130,993
	KIYE-FM* (Lapwai)	\$195,684

<b>FY2023 Idaho Statewide Total</b>		<b>\$2,790,341</b>
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***Public Broadcasting in  
ILLINOIS***

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	531
	Total Wages	\$43,554,275
	Average Annual Salary	\$81,985

<i>Public TV Stations</i>	WSIU-TV (Carbondale)	\$1,186,837
	WEIU-TV (Charleston)	\$741,633
	WTTW-TV (Chicago)	\$3,272,004
	WQPT-TV (Moline)	\$769,774
	WTVP-TV (Peoria)	\$928,185
	WILL-TV (Urbana)	\$1,199,925

<i>Public</i>	WSIU-FM (Carbondale)	\$192,577
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<i>Radio Stations</i>	WBEZ-FM (Chicago)	\$1,470,175
	WNIJ-FM (DeKalb)	\$260,304
	WDCB-FM (Glen Ellyn)	\$120,049
	WIUM-FM (Macomb)	\$158,136
	WGLT-FM (Normal)	\$145,488
	WCBU-FM (Peoria)	\$99,914
	WGVV-FM (Rock Island)	\$145,637
	WVIK-FM (Rock Island)	\$128,524
	WILL-FM (Urbana)	\$355,154
	WUIS-FM (Springfield)	\$214,229

**FY2023 Illinois Statewide Total** **\$11,388,545**

***Public Broadcasting in***  
**INDIANA**

**FY 2023**

<i>Employment</i>	Public Broadcasting Employees in State	357
<i>&amp; Earnings</i>	Total Wages	\$24,859,628
	Average Annual Salary	\$69,732

<i>Public</i>	WTIU-TV (Bloomington)	\$1,107,264
<i>TV Stations</i>	WNIT-TV (South Bend)	\$959,421
	WNIN-TV (Evansville)	\$757,147
	WFWA-TV (Fort Wayne)	\$883,023
	WFYI-TV (Indianapolis)	\$1,720,613
	WYIN-TV (Merrillville)	\$464,448
	WIPB-TV (Muncie)	\$934,212
	WVUT-TV (Vincennes)	\$786,627

<i>Public</i>	WFHB-FM (Bloomington)	\$91,792
<i>Radio Stations</i>	WFIU-FM (Bloomington)	\$183,553
	WVPE-FM (Elkhart)	\$155,788
	WNIN-FM (Evansville)	\$87,227
	WBOI-FM (Fort Wayne)	\$118,533
	WFYI-FM (Indianapolis)	\$1,483,303
	WBST-FM (Muncie)	\$129,500
	WVUB-FM (Vincennes)	\$131,810
	WLPR-FM (Merrillville)	\$95,842

**FY2023 Indiana Statewide Total** **\$10,090,103**

***Public Broadcasting in  
IOWA***

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	162
	Total Wages	\$11,985,604
	Average Annual Salary	\$73,985
<i>Public TV Stations</i>	Iowa Public Television (Johnston)	\$3,243,585
	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>	Iowa Public Radio (Ames)	\$749,230
	KWIT-FM (Sioux City)	\$163,604
	KCCK-FM (Cedar Rapids)	\$117,814
	KIWR-FM (Council Bluffs)	\$101,847

**FY2023 Iowa Statewide Total** **\$4,376,080**

***Public Broadcasting in  
KANSAS***

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	135
	Total Wages	\$8,305,496
	Average Annual Salary	\$61,408
<i>Public TV Stations</i>	KTWU-TV (Topeka)	\$900,918
	KOOD-TV (Bunker Hill)	\$873,269
	KPTS-TV (Wichita)	\$1,018,302
<i>Public Radio Stations</i>	Kansas Public Radio	\$339,166
	KANU-FM (Lawrence)	

KANV-FM (Junction City)	
KANH-FM (Emporia)	
KHCC-FM (Hutchinson)	\$234,886
KRPS-FM (Pittsburg)	\$130,343
KMUW-FM (Wichita)	\$209,573
KANZ-FM (Garden City)	\$187,921

**FY2023 Kansas Statewide Total** **\$3,894,378**

*Public Broadcasting in*  
**KENTUCKY**

**FY 2023**

<i>Employment</i>	Public Broadcasting Employees in State	324
<i>&amp; Earnings</i>	Total Wages	\$22,016,163
	Average Annual Salary	\$67,899
<i>Public</i>	Kentucky Educational Television (Lexington)	\$3,947,398
<i>TV Stations</i>	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)	\$834,304
<i>Public</i>	WFPK Louisville Public Media (Louisville)	\$687,588
<i>Radio Stations</i>	WKYU-FM (Bowling Green)	\$217,286
	WUKY-FM (Lexington)	\$108,438
	WMKY-FM (Morehead)	\$129,325
	WKMS-FM (Murray)	\$202,442
	WEKU-FM (Richmond)	\$214,392

	WMMT-FM (Whitesburg)	\$112,229
<b>FY2023 Kentucky Statewide Total</b>		<b>\$6,453,402</b>

***Public Broadcasting in***  
**LOUISIANA**

**FY 2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees in State	165
	Total Wages	\$11,215,163
	Average Annual Salary	\$68,177

<i>Public TV Stations</i>	Louisiana Public Broadcasting (Baton Rouge)	\$2,306,750
	WLPB-TV (Baton Rouge)	
	KLTM-TV (Monroe)	
	KLTS-TV (Shreveport)	
	KLPB-TV (Lafayette)	
	KLTL-TV (Lake Charles)	
	KLPA-TV (Alexandria)	
	WLAE-TV (Metairie)	\$425,151
	WYES-TV (Metairie)	\$661,386

<i>Public Radio Stations</i>	WBRH-FM (Baton Rouge)	\$80,434
	WWOZ-FM (New Orleans)	\$248,339
	KSLU-FM (Hammond)	\$112,249
	KRVS-FM (Lafayette)	\$152,441
	KEDM-FM (Monroe)	\$136,437
	WWNO-FM (New Orleans)	\$181,721
	KDAQ-FM (Shreveport)	\$160,978
	WRKF-FM (Baton Rouge)	\$137,991

<b>FY2023 Louisiana Statewide Total</b>		<b>\$4,603,877</b>
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***Public Broadcasting in***  
**MAINE**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	105
	Annual Wages	\$9,764,150
	Average Annual Salary	\$92,992

<i>Public TV Stations</i>	Maine Public Broadcasting (Lewiston) WCBB-TV (Augusta) WMEB-TV (Orono) WMEM-TV (Presque Isle) WMED-TV (Calais) WMEA-TV (Biddeford)	\$1,365,461
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<i>Public Radio Stations</i>	Maine Public Broadcasting (Lewiston) WMEA-FM (Portland) WMEP-FM (Camden) WMEW-FM (Waterville) WMEH-FM (Bangor) WMED-FM (Calais) WMEM-FM (Presque Isle) WMEF-FM (Fort Kent)	\$911,761
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	WERU-FM (East Orland)	\$135,354
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<b>FY2023 Maine Statewide Total</b>		<b>\$2,412,576</b>
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***Public Broadcasting in  
MARYLAND***

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	229
	Annual Wages	\$20,162,188
	Average Annual Salary	\$88,044

<i>Public TV Stations</i>	Maryland Public Television (Owings Mills) WMPB-TV (Baltimore) WMPT-TV (Annapolis) WCPB-TV (Salisbury) WWPB-TV (Hagerstown) WGPT-TV (Oakland) WFPT-TV (Frederick)	\$3,750,796
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<i>Public Radio Stations</i>	WBJC-FM (Baltimore) WEAA-FM* (Baltimore) WESM-FM* (Princess Anne) WSCL-FM (Salisbury) WYPR-FM (Baltimore)	\$132,296 \$211,034 \$187,677 \$97,931 \$500,933
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<i>Other</i>	Public Media Business Association (Rockville)	\$42,400
	Mexican Table, LLC (Chevy Chase)	\$450,000
<b>FY 2023 Maryland Statewide Total</b>		<b>\$5,373,067</b>

***Public Broadcasting in***  
**MASSACHUSETTS**

**FY 2023**

<i>Employment</i>	Station Employees in State	1072
<i>&amp; Earnings</i>	Total Wages	\$160,486,124
	Average Annual Salary	\$149,672
<i>Public</i>	WGBH (Boston)	\$13,260,874
<i>TV Stations</i>	WGBY-TV (Springfield)	
	WGBX-TV (Boston)	
<i>Public</i>	WFCR-FM (Springfield)	\$206,524
<i>Radio Stations</i>	WBUR-FM (Boston)	\$1,677,481
	WICN-FM (Worcester)	\$84,979
	WOMR-FM (Provincetown)	\$111,865
	WUMB-FM (Boston)	\$120,567
	WGBH-FM (Boston)	\$1,035,200
	WMVY-FM (Vineyard Haven)	\$209,010
	WERS-FM (Boston)	\$112,425
<i>Other</i>	Public Radio Exchange (Cambridge)	\$200,990

**FY2023 Massachusetts Statewide Total** **\$17,019,915**

***Public Broadcasting in***  
**MICHIGAN**

**FY 2023**

<i>Employment</i>	Public Broadcasting Employees in State	393
<i>and Earnings</i>	Total Wages	\$29,216,523
	Average Annual Salary	\$74,437
<i>Public</i>	WKAR-TV (East Lansing)	\$1,270,746
<i>TV Stations</i>	WGVU-TV (Grand Rapids)	\$1,176,716
	WNMU-TV (Marquette)	\$886,548

	WCMU-TV (Mount Pleasant)	\$1,188,418
	WDCQ-TV (University Center)	\$907,024
	WTVS-TV/Detroit Public Television (Wixom)	\$2,170,095
<i>Public</i>	WUOM-FM (Ann Arbor)	\$483,744
<i>Radio Stations</i>	WDET-FM (Detroit)	\$262,191
	WKAR-FM (East Lansing)	\$223,280
	WGVU-FM (Grand Rapids)	\$105,803
	WIAA-FM (Interlochen)	\$230,510
	WMUK-FM (Kalamazoo)	\$156,150
	WNMU-FM (Marquette)	\$158,554
	WCMU-FM (Mount Pleasant)	\$294,644
	WBLV-FM (Twin Lake)	\$116,541
	WEMU-FM (Ypsilanti)	\$125,907
	WUVS-LP (Muskegon)	\$142,396
	WRCJ-FM (Detroit)	\$119,457
	<b>FY2023 Michigan Statewide Total</b>	<b>\$10,018,724</b>

*Public Broadcasting in*  
**MINNESOTA**

**FY 2023**

<i>Employment</i>	Station Employees in State	1,005
<i>&amp; Earnings</i>	Annual Wages	\$100,468,387
	Average Annual Salary	\$100,018
<i>Public</i>	KSMQ-TV (Austin)	\$811,343
<i>TV Stations</i>	KWCM-TV (Granite Falls)	\$885,944
	KAWE (Bemidji)	\$917,069
	Twin Cities Public Television (St. Paul)	\$3,969,017
	WDSE-TV (Duluth)	\$1,065,043
<i>Public</i>	KAXE-FM (Grand Rapids)	\$170,862
<i>Radio Stations</i>	WSCD-FM (St. Paul)	\$306,475
	KKWE-FM+ (Callaway)	\$183,117
	KOJB-FM+ (Cass Lake)	\$151,990
	WTIP-FM (Grand Marais)	\$153,723
	KBEM-FM (Minneapolis)	\$100,588
	KBPR-FM (St. Paul)	\$175,915
	KCCM-FM (St. Paul)	\$205,628

	KFAI-FM (Minneapolis)	\$105,872
	KLSE-FM (St. Paul)	\$389,486
	KSJN-FM (St. Paul)	\$2,633,870
	KSJR-FM (St. Paul)	\$214,527
	KSRQ-FM (Thief River Falls)	\$133,093
	WDSE-FM (Duluth)	\$135,212
	KBFT-FM+ (Nett lake)	\$208,121
	KMOJ-FM (Minneapolis)	\$191,176
<i>Other</i>	Greater Public (Minneapolis)	\$58,200
	<b>FY2023 Minnesota Statewide Total</b>	<b>\$13,166,271</b>
<b><i>Public Broadcasting in</i></b>		
<b>MISSISSIPPI</b>		<b>FY 2023</b>
<i>Employment</i>	Station Employees in State	93
<i>&amp; Earnings</i>	Annual Wages	\$6,167,032
	Average Annual Salary	\$66,312
<i>Public</i>	Mississippi Public Broadcasting (Jackson)	\$1,644,207
<i>TV Stations</i>	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</i>	WPRL-FM* (Lorman)	\$201,750
<i>Radio Stations</i>	WURC-FM* (Holly Springs)	\$211,539
	WJSU-FM* (Jackson)	\$142,732
	MPB Radio (Jackson)	\$198,681
	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)

**FY2023 Mississippi Statewide Total** **\$2,398,909**

*Public Broadcasting in*  
**MISSOURI**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	345
	Annual Wages	\$25,935,427
	Average Annual Salary	\$75,121

<i>Public TV Stations</i>	Kansas City PBS (Kansas City)	\$1,511,707
	Nine PBS (St. Louis)	\$1,730,626
	KMOS-TV (Warrensburg)	\$876,162
	KOZK-TV (Springfield)	\$984,145

<i>Public Radio Stations</i>	KRCU-FM (Cape Girardeau)	\$131,750
	KBIA-FM (Columbia)	\$208,935
	KOPN-FM (Columbia)	\$95,420
	KXCV-FM (Maryville)	\$159,720
	KDHX-FM (St. Louis)	\$106,880
	KSMU-FM (Springfield)	\$131,643
	KCUR-FM (Kansas City)	\$434,836
	KJLU-FM* (Jefferson City)	\$195,129
	KWMU-FM (St. Louis)	\$582,677
	KTBG-FM (Kansas City)	\$75,639
KKFI-FM (Kansas City)	\$81,722	

**FY2023 Missouri Statewide Total** **\$7,306,991**

*Public Broadcasting in*  
**MONTANA**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	107
	Annual Wages	\$6,498,896
	Average Annual Salary	\$61,022

<i>Public</i>	Montana PBS	\$1,542,608
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<i>TV Stations</i>	KUSM-TV (Bozeman)	
	KUFM-TV (Missoula)	
	KBGS-TV (Billings)	
	KUGF-TV (Great Falls)	

<i>Public Radio Stations</i>	KEMC-FM (Billings)	\$237,718
	KGLT-FM (Bozeman)	\$131,267
	KGVA-FM+ (Harlem)	\$183,349
	Montana Public Radio	\$313,791
	KUFM-FM (Missoula)	
	KUKL-FM (Kalispell)	
	KAPC-FM (Butte)	
	KUHM-FM (Helena)	
	KUFN-FM (Hamilton)	

**FY2023 Montana Statewide Total** **\$2,408,733**

***Public Broadcasting in NEBRASKA***

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	181
	Annual Wages	\$13,819,844
	Average Annual Salary	\$76,458

<i>Public TV Stations</i>	Nebraska Educational Television (Lincoln)	\$3,438,662
	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)	

<i>Public Radio Stations</i>	KZUM-FM (Lincoln)	\$96,375
	KVNO-FM (Omaha)	\$124,684
	KIOS-FM (Omaha)	\$135,082
	NET Radio (Lincoln)	\$279,297
	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

**FY2023 Nebraska Statewide Total** \$5,932,691

***Public Broadcasting in  
 NEVADA***

**FY 2023**

*Employment & Earnings* Station Employees in State 175  
 Annual Wages \$13,485,404  
 Average Annual Salary \$77,059

*Public TV Stations* Vegas PBS (Las Vegas) \$1,763,294  
 PBS Reno (Reno) \$1,210,155

*Public Radio Stations* KNPR-FM (Las Vegas) \$169,674  
 KUNR-FM (Reno) \$245,726

**FY2023 Nevada Statewide Total** \$3,388,849

***Public Broadcasting in  
 NEW HAMPSHIRE***

**FY 2023**

*Employment & Earnings* Station Employees in State 91  
 Annual Wages \$7,387,623  
 Average Annual Salary \$81,183

*Public TV Stations* New Hampshire PBS (Durham) \$1,171,156  
 WENH-TV (Durham)  
 WEKW-TV (Keene)  
 WLED-TV (Littleton)

<i>Public</i>	New Hampshire Public Radio (Concord)	\$479,439
<i>Radio Stations</i>	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)	

**FY2023 New Hampshire Statewide Total** **\$1,650,595**

***Public Broadcasting in***  
**NEW JERSEY**

**FY 2023**

<i>Employment</i>	Station Employees in State	103
<i>&amp; Earnings</i>	Annual Wages	\$9,674,799
	Average Annual Salary	\$94,388

<i>Public</i>	NJ PBS (Trenton)	\$1,343,772
<i>TV Stations</i>	WNJT Trenton	
	WNJS Camden	
	WNJN Montclair	
	WNJB New Brunswick	

<i>Public</i>	WBGO-FM (Newark)	\$233,571
<i>Radio Stations</i>	WBJB-FM (Lincroft)	\$86,536
	WFMU-FM (Jersey City)	\$158,969
	WWFM-FM (West Windsor)	\$109,740

<i>Other</i>	Montclair State University Foundation	\$5,000
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**FY2023 New Jersey Statewide Total** **\$1,937,588**

***Public Broadcasting in***  
**NEW MEXICO**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	162
	Annual Wages	\$9,618,705
	Average Annual Salary	\$59,375
<i>Public TV Stations</i>	KENW-TV (Portales)	\$922,368
	New Mexico PBS /KNME-TV (Albuquerque)	\$1,477,832
	KRWG-TV (Las Cruces)	\$889,476
<i>Public Radio Stations</i>	KABR-FM+ (Alamo)	\$189,827
	KANW-FM (Albuquerque)	\$229,592
	KHFM-FM (Albuquerque)	\$100,912
	KGLP-FM (Gallup)	\$186,071
	KRWG-FM (Las Cruces)	\$232,479
	KSFR-FM (Santa Fe)	\$122,803
	KENW-FM (Portales)	\$125,825
	KSHI-FM+ (Zuni)	\$183,593
	KUNM-FM (Albuquerque)	\$236,469
	KCIE-FM+ (Dulce)	\$209,637
KSJE-FM (Farmington)	\$114,162	
KTDB-FM+ (Pine Hill)	\$185,692	
<b>FY2023 New Mexico Statewide Total</b>		<b>\$5,359,951</b>

***Public Broadcasting in  
NEW YORK***

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	1,239
	Annual Wages	\$137,778,272
	Average Annual Salary	\$111,201
<i>Public TV Stations</i>	WMHT-TV (Troy)	\$1,308,595
	WPBS-TV (Watertown)	\$929,758
	WSKG-TV (Vestal)	\$971,474
	WNED-TV (Buffalo)	\$1,681,178
	WNET-TV (NYC)	\$14,971,722
	WCFE-TV (Plattsburgh)	\$860,866
	WXXI-TV (Rochester)	\$1,683,108
	WCNY-TV (Syracuse)	\$1,150,823
WNYE-TV (NYC))	\$1,753,757	

<i>Public</i>	WAMC-FM (Albany)	\$395,207
<i>Radio Stations</i>	WSKG-FM (Vestal)	\$215,218
	WFUV-FM (Bronx)	\$395,207
	WNED-FM (Buffalo)	\$210,582
	WSLU-FM (Canton)	\$280,672
	WEOS-FM (Geneva)	\$99,070
	WRFA-FM (Jamestown)	\$96,881
	WJFF-FM (Jeffersonville)	\$158,065
	WNYC-FM (NYC)	\$2,620,470
	WRVO-FM (Oswego)	\$159,054
	WXXI-FM (Rochester)	\$196,783
	WCNY-FM (Syracuse)	\$76,553
	WMHT-FM (Troy)	\$127,390
	WAER-FM (Syracuse)	\$146,007
	WLIW-FM (NYC)	\$78,687
<i>Other</i>	Black Public Media (NYC))	\$2,358,591
	StoryCorps (Brooklyn)	\$1,800,000
	Education Development Center, Inc.	\$3,817,728
	Rebel Productions, Inc.	\$30,000
	Sesame Workshop	1,500,000
	<b>FY2023 New York Statewide Total</b>	<b>\$40,118,305</b>

***Public Broadcasting in***  
**NORTH CAROLINA**

**FY 2023**

<i>Employment</i>	Station Employees in State	364
<i>&amp; Earnings</i>	Annual Wages	\$27,918,041
	Average Annual Salary	\$76,751
<i>Public</i>	WTVI-TV (Charlotte)	\$1,149,322
<i>TV Stations</i>	UNC-TV (Research Triangle Park)	\$3,831,168
	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)

*Public*

*Radio Stations*

\$702,243

North Carolina Public Radio

WUNC-FM (Chapel Hill)  
WRQM-FM (Rocky Mount)  
WUND-FM (Manteo)

WFAE-FM (Charlotte)	\$421,587
WDAV-FM (Davidson)	\$171,381
WNCU-FM* (Durham)	\$165,849
WRVS-FM* (Elizabeth City)	\$187,172
WTEB-FM (New Bern)	\$126,229
WNCW-FM (Spindale)	\$127,358
WHQR-FM (Wilmington)	\$138,557
WFDD-FM (Winston-Salem)	\$257,309
WCQS-FM (Asheville)	\$268,942

**FY2023 North Carolina Statewide Total**

**\$7,547,117**

***Public Broadcasting in  
NORTH DAKOTA***

**FY 2023**

*Employment  
& Earnings*

Station Employees in State	98
Annual Wages	\$6,685,500
Average Annual Salary	\$68,219

*Public  
TV Stations*

Prairie Public Broadcasting (Fargo)	\$1,558,411
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</i>	KEYA-FM+ (Belcourt)	\$215,534
<i>Radio Stations</i>	KABU-FM+ (St. Michaels)	\$195,689
	KMHA-FM+ (New Town)	\$233,671
	Prairie Public Radio (Fargo)	\$209,826
	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)	

**FY2023 North Dakota Statewide Total** **\$2,413,131**

***Public Broadcasting in  
OHIO***

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	477
	Annual Wages	\$38,206,339
	Average Annual Salary	\$80,139
<i>Public TV Stations</i>	WOUB-TV (Athens)	\$1,122,198
	WBGU-TV (Bowling Green)	\$891,432
	WCET-TV (Cincinnati)	\$1,238,608
	ideastream/WVIZ-TV (Cleveland)	\$2,001,803
	WOSU-TV (Columbus)	\$1,524,009
	WPTD-TV (Dayton)	\$1,066,069
	WNEO-TV (Kent)	\$1,064,827
	WGTE-TV (Toledo)	\$1,032,238
<i>Public Radio Stations</i>	WAPS-FM (Akron)	\$107,042
	WOUB-FM (Athens)	\$185,816
	WGUC-FM (Cincinnati)	\$441,713
	WCPN-FM (Cleveland)	\$678,569
	WCBE-FM (Columbus)	\$137,719
	WDPR-FM (Dayton)	\$112,421

WGTE-FM (Toledo)	\$107,399
WCSU-FM* (Wilberforce)	\$118,841
WYSU-FM (Youngstown)	\$117,105
WOSU-FM (Columbus)	\$250,609
WYSO-FM (Yellow Springs)	\$164,216
WMKV-FM (Reading)	\$89,223

**FY 2023 Ohio Statewide Total** **\$12,344,458**

*Public Broadcasting in*  
**OKLAHOMA**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	112
	Annual Wages	\$5,867,904
	Average Annual Salary	\$52,627

<i>Public TV Stations</i>	KRSU-TV (Claremore)	\$755,752
	Oklahoma Educational Television Authority	\$1,610,217
	KETA-TV (Oklahoma City)	
	KOED-TV (Tulsa)	
	KOET-TV (Eufaula)	
	KWET-TV (Cheyenne)	

<i>Public Radio Stations</i>	KUCO-FM (Edmond)	\$90,244
	KCCU-FM (Lawton)	
		\$90,179
	KGOU-FM (Norman)	\$153,166
	KOSU-FM (Stillwater)	\$157,217
	KWGS-FM (Tulsa)	\$153,554

**FY2023 Oklahoma Statewide Total** **\$3,010,329**

*Public Broadcasting in*  
**OREGON**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	301
	Annual Wages	\$33,802,311
	Average Annual Salary	\$112,207

<i>Public</i>	KSYS-TV (Medford)	\$880,412
<i>TV Stations</i>	Oregon Public Broadcasting (Portland)	\$3,419,069
	KOPB-TV (Portland)	
	KOAC-TV (Corvallis)	
	KEPB-TV (Eugene)	
	KOAB-TV (Bend)	
	KTVR-TV (La Grande)	

<i>Public</i>	KSOR-FM (Ashland)	\$296,221
<i>Radio Stations</i>	KMUN-FM (Astoria)	\$142,133
	KBOO-FM (Portland)	\$65,345
	KNCA-FM (Ashland)	\$138,530
	KRVM-FM (Eugene)	\$149,502
	KCUW-FM+ (Pendleton)	\$189,272
	KLCC-FM (Eugene)	\$354,534
	KWAX-FM (Eugene)	\$146,647
	KQAC-FM (Portland)	\$262,049
	KWSO-FM+ (Warm Springs)	\$211,316
	OPB Radio (Portland)	\$1,260,584
	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)	
	KOGF-FM (Glendon Beach)	
	KOPB-FM (Eugene)	
	KOTD-FM (The Dalles)	
	KRBM-FM (Pendleton)	
	KTMK-FM (Tillamook)	

**FY2023 Oregon Statewide Total** **\$7,515,614**

***Public Broadcasting in***  
**PENNSYLVANIA** **FY 2023**

*Employment* Station Employees in State 687

<i>&amp; Earnings</i>	Annual Wages	\$63,655,727
	Average Annual Salary	\$92,691
<i>Public TV Stations</i>	WLVT-TV (Bethlehem)	\$1,184,243
	WQLN-TV (Erie)	\$857,200
	WITF-TV (Harrisburg)	\$1,172,676
	WHYY-TV (Philadelphia)	\$2,953,428
	WQED-TV (Pittsburgh)	\$1,751,966
	WVIA-TV (Pittston)	\$914,096
	WPSU-TV (University Park)	\$1,614,130
<i>Public Radio Stations</i>	WHYY-FM (Philadelphia)	\$897,746
	WDIY-FM (Bethlehem)	\$92,792
	WQLN-FM (Erie)	\$93,474
	WITF-FM (Harrisburg)	\$191,536
	WLCH-FM (Lancaster)	\$139,718
	WXPB-FM (Philadelphia)	\$455,115
	WQED-FM (Pittsburgh)	\$102,589
	WVIA-FM (Pittston)	\$99,016
	WPSU-FM (University Park)	\$180,546
	WRTI-FM (Philadelphia)	\$323,101
	WYEP-FM (Pittsburgh)	\$560,656
<i>Other</i>	The Fred Rogers Company (Pittsburgh)	\$1,400,000
	Public Radio Program Directors Association	\$40,000
	Mighty Picnic LLC (Philadelphia)	\$3,000,000
<b>FY2023</b>	<b>Pennsylvania Statewide Total</b>	<b>\$18,024,028</b>

***Public Broadcasting in  
Puerto Rico***

**FY2023**

<i>Employment</i>	Public Broadcasting Employees	207
<i>&amp; Earnings</i>	Total Wages	\$11,855,385
	Average Annual Salary	\$57,411
<i>Public TV Stations</i>	WMTJ-TV (Rio Piedras)	\$357,719
	WIPR-TV (San Juan)	\$682,615
<i>Public</i>	WIPR-FM (San Juan)	\$123,128

<i>Radio Stations</i>	WRTU-FM (San Juan)	\$203,311
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<b>FY2023 Puerto Rico Total</b>		<b>\$1,366,773</b>
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<b><i>Public Broadcasting in</i></b>		
<b>RHODE ISLAND</b>		<b>FY 2023</b>

<i>Employment</i>	Station Employees in State	78
<i>&amp; Earnings</i>	Annual Wages	\$5,986,447
	Average Annual Salary	\$77,244

<i>Public</i>	Rhode Island PBS/WSBE (Providence)	\$779,984
<i>TV Stations</i>		

<i>Public</i>	WNPE (Providence)	\$254,911
<i>Radio Stations</i>	WNPE-AM (Providence)	
	WNPE-FM (Narragansett)	

<i>Other</i>	Providence Pictures, Inc	\$875,000
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<b>FY2023 Rhode Island State Total</b>		<b>\$1,909,895</b>
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<b><i>Public Broadcasting in</i></b>		
<b>SOUTH CAROLINA</b>		<b>FY 2023</b>

<i>Employment</i>	Station Employees in State	160
<i>&amp; Earnings</i>	Annual Wages	\$12,089,935
	Average Annual Salary	\$75,680

<i>Public</i>	South Carolina Educational Television	\$2,580,577
<i>TV Stations</i>	WNTV-TV (Greenville)	
	WITV-TV (Charleston)	
	WRLK-TV (Columbia)	
	WJPM-TV (Florence)d	
	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)	\$196,027
<i>Radio Stations</i>	SCETV Radio	\$219,816
	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	\$210,036
	<b>FY2023 South Carolina Statewide Total</b>	<b>\$3,206,456</b>

***Public Broadcasting in***  
**TENNESSEE**

**FY 2023**

<i>Employment</i>	Station Employees in State	204
<i>&amp; Earnings</i>	Annual Wages	\$13,329,838
	Average Annual Salary	\$65,342
<i>Public</i>	WTCI-TV (Chattanooga)	\$902,079
<i>TV Stations</i>	WCTE-TV (Cookeville)	\$896,940
	WKNO-TV (Cordova)	\$1,029,045
	WETP-TV (Knoxville)	\$995,976
	WLJT-TV (Martin)	\$814,752
	WNPT-TV (Nashville)	\$1,303,051
<i>Public</i>	WDVX-FM (Knoxville)	\$87,873
<i>Radio Stations</i>	WUTC-FM (Chattanooga)	\$109,543
	WKNO-FM (Cordova)	\$94,561
	WETS-FM (Johnson City)	\$94,561
	WUOT-FM (Knoxville)	\$155,145
	WPLN-FM (Nashville)	\$346,444
	<b>FY2023 Tennessee Statewide Total</b>	<b>\$6,859,587</b>

**Public Broadcasting in  
TEXAS**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	633
	Annual Wages	\$53,003,007
	Average Annual Salary	\$83,700
<i>Public TV Stations</i>	KACV-TV (Amarillo)	\$934,316
	KLRU-TV (Austin)	\$2,124,379
	KAMU-TV (College Station)	\$832,202
	KEDT-TV (Corpus Christi)	\$805,996
	KERA-TV (Dallas)	\$1,796,637
	KUHT-TV (Houston)	\$1,624,007
	KTTZ-TV (Lubbock)	\$1,334,637
	KPBT-TV (Midland)	\$825,393
	KLRN-TV (San Antonio)	\$1,295,309
<i>Public Radio Stations</i>	KACU-FM (Abilene)	\$130,000
	KMFA-FM (Austin)	\$195,755
	KUT-FM (Austin)	\$729,609
	KVLU-FM (Beaumont)	\$89,385
	KAMU-FM (College Station)	\$120,647
	KETR-FM (Commerce)	\$136,203
	KEDT-FM (Corpus Christi)	\$140,447
	KERA-FM (Dallas)	\$595,196
	KTEP-FM (El Paso)	\$173,830
	KTSU-FM* (Houston)	\$198,566
	KUHF-FM (Houston)	\$519,854
	KNCT-FM (Killeen)	\$76,901
	KTTZ-FM (Lubbock)	\$155,282
	KRTS-FM (Marfa)	\$268,937
	KXWT-FM (Marfa)	\$146,694
KPAC-FM (San Antonio)	\$427,989	
KTXK-FM (Texarkana)	\$119,113	
KWBU-FM (Waco)	\$136,282	

**FY2023 Texas Statewide Total**

**\$15,929,322**

**Public Broadcasting in  
UTAH**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	295
	Annual Wages	\$26,041,292
	Average Annual Salary	\$88,276
<i>Public TV Stations</i>	KUEN-TV (Salt Lake City)	\$3,837,130
	KUED-TV (Salt Lake City)	\$1,859,814
<i>Public Radio Stations</i>	KPCW-FM (Park City)	\$204,165
	KUSU-FM (Logan)	\$181,842
	KUER-FM (Salt Lake City)	\$463,732
	KRCL-FM (Salt Lake City)	\$137,588
<b>FY2023 Utah Statewide Total</b>		<b>\$6,684,271</b>

***Public Broadcasting in VERMONT***

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	108
	Annual Wages	\$15,558,325
	Average Annual Salary	\$144,729
<i>Public TV Stations</i>	Vermont Public Television (Colchester)	\$1,142,076
	WETK-TV (Burlington)	
	WVER-TV (Rutland)	
	WVTB-TV (St. Johnsbury)	
	WVTA-TV (Windsor)	
<i>Public Radio Stations</i>	Vermont Public Radio	\$572,284
	WVPS-FM (Colchester)	
	WVPR-FM (Windsor)	
	WRVT-FM (Rutland)	
	WVPA-FM (St. Johnsbury)	
	WBTN-FM (Bennington)	
	WVBA-FM (Brattleboro)	
<b>FY2023 Vermont Statewide Total</b>		<b>\$1,714,360</b>

***Public Broadcasting in Virgin Islands***

**FY2023**

<i>Employment &amp; Earnings</i>	Public Broadcasting Employees	32
	Total Wages	\$2,595,051
	Average Annual Salary	\$80,467

<i>Public TV Stations</i>	WTJX-TV (St. Thomas)	\$1,111,872
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**FY2023 Virgin Islands Total** **\$1,111,872**

***Public Broadcasting in  
VIRGINIA***

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	652
	Annual Wages	\$79,827,496
	Average Annual Salary	\$122,482

<i>Public TV Stations</i>	WETA-TV (Arlington)	\$15,593,278
	WHRO-TV (Norfolk)	\$1,462,029
	VPM Media Corporation	\$1,349,955
	WCVE-TV (Richmond)	
	WHTJ-TV (Charlottesville)	
	WNVT-TV (Falls Church)	
	WBRA-TV (Roanoke)	\$832,367

<i>Public Radio Stations</i>	WETA-FM (Arlington)	\$507,274
	WTJU-FM (Charlottesville)	\$112,942
	WMRA-FM (Harrisonburg)	\$157,160
	WHRV-FM (Norfolk)	\$453,774
	WCVE-FM (Richmond)	\$207,105
	WVTF-FM (Roanoke)	\$296,113
	WNRN-FM (Charlottesville)	\$157,841
	WNSB-FM* (Norfolk)	\$145,995

<i>Other (Producers, Consultants, Etc.)</i>	Public Broadcasting Service (Arlington)	\$51,679,038
	Newshour Productions, LLC (Arlington)	\$2,900,000
	Blue Land Media, LLC	\$50,000
	Association of Public Television Stations	\$25,000

**FY2023 Virginia Statewide Total** **\$75,929,871**

**Public Broadcasting in  
WASHINGTON**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	537
	Annual Wages	\$49,649,579
	Average Annual Salary	\$92,414
<i>Public TV Stations</i>	KWSU-TV (Pullman)	\$814,192
	KCTS-TV (Seattle)	\$3,240,124
	KSPS-TV (Spokane)	\$1,342,899
	KBTC-TV (Tacoma)	\$892,030
<i>Public Radio Stations</i>	KSVR-FM (Mount Vernon)	\$102,657
	KWSU-AM (Pullman)	\$228,678
	KUOW-FM (Seattle)	\$932,226
	KEXP-FM (Seattle)	\$576,685
	KPBX-FM (Spokane)	\$203,881
	KNKX-FM (Tacoma)	\$447,078
	KING-FM (Seattle)	\$275,722
	KDNA-FM (Granger)	\$185,733
	KNHC-FM (Seattle)	\$110,509
KBCS-FM (Bellevue)	\$121,959	

**FY2023 Washington Statewide Total**

**\$9,474,373**

**Public Broadcasting in  
WEST VIRGINIA**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	114
	Annual Wages	\$6,684,988
	Average Annual Salary	\$58,899
<i>Public TV Stations</i>	West Virginia Public Broadcasting	\$1,169,832
	WPBY-TV (Huntington)	
	WSWP-TV (Beckley)	
	WNPB-TV (Morgantown)	
	WPWP (Beckley)	
<i>Public</i>	WVPB-FM (Charleston)	\$232,015

<i>Radio Stations</i>	Allegheny Mountain Radio	\$299,256
	WVMR-AM (Frost)	
	WVLS-FM (Dunmore)	
	WCHG-FM (Hot Springs, Virginia)	
	WVMR-FM (Dunmore)	
	WVPC-FM (Franklin)	
	WNMP-FM (Marlinton)	

**FY2023 West Virginia Statewide Total** **\$1,701,103**

*Public Broadcasting in*  
**WISCONSIN**

**FY 2023**

<i>Employment</i>	Station Employees in State	467
<i>&amp; Earnings</i>	Annual Wages	\$35,221,085
	Average Annual Salary	\$75,501

<i>Public</i>	Wisconsin Public Television	\$3,842,096
<i>TV Stations</i>	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	\$1,935,156

<i>Public</i>	WOJB-FM+ (Hayward)	\$188,372
<i>Radio Stations</i>	WORT-FM (Madison)	

\$97,448

	WUWM-FM (Milwaukee)	\$292,196
	WYMS-FM (Milwaukee)	\$155,403
	WXPR-FM (Rhineland)	\$133,403
	WLSU-FM (Madison)	\$163,450
	Wisconsin Public Radio	\$1,261,686
	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)  
 WHSA-FM 89.9 (Brule)  
 WHRM-FM 90.9 (Wausau)

**FY2023 Wisconsin Statewide Total** **\$8,105,968**

***Public Broadcasting in***  
**WYOMING**

**FY 2023**

<i>Employment &amp; Earnings</i>	Station Employees in State	47
	Annual Wages	\$2,870,668
	Average Annual Salary	\$61,405

<i>Public TV Stations</i>	Wyoming PBS	\$1,324,403
	KCWC-TV (Riverton)	
	KWYP-TV (Laramie)	
	KPTW-TV (Casper)	

<i>Public Radio Stations</i>	Wyoming Public Radio	\$737,304
	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)

\$132,892

**FY2023 Wyoming Statewide Total**

**\$2,194,599**

such selection, directly or indirectly, to any person other than an officer or employee of CNCS that is authorized by CNCS to receive such information.

SEC. 402. AmeriCorps programs receiving grants under the National Service Trust program shall meet an overall minimum share requirement of 24 percent for the first 3 years that they receive AmeriCorps funding, and thereafter shall meet the overall minimum share requirement as provided in section 2521.60 of title 45, Code of Federal Regulations, without regard to the operating costs match requirement in section 121(e) or the member support Federal share limitations in section 140 of the 1990 Act, and subject to partial waiver consistent with section 2521.70 of title 45, Code of Federal Regulations.

SEC. 403. Donations made to CNCS under section 196 of the 1990 Act for the purposes of financing programs and operations under titles I and II of the 1973 Act or subtitle B, C, D, or E of title I of the 1990 Act shall be used to supplement and not supplant current programs and operations.

SEC. 404. In addition to the requirements in section 146(a) of the 1990 Act, use of an educational award for the purpose described in section 148(a)(4) shall be limited to individuals who are veterans as defined under section 101 of the Act.

SEC. 405. For the purpose of carrying out section 189D of the 1990 Act—

(1) entities described in paragraph (a) of such section shall be considered "qualified entities" under section 3 of the National Child Protection Act of 1993 ("NCPA");

(2) individuals described in such section shall be considered "volunteers" under section 3 of NCPA; and

(3) State Commissions on National and Community Service established pursuant to section 178 of the 1990 Act, are authorized to receive criminal history record information, consistent with Public Law 92–544.

SEC. 406. Notwithstanding sections 139(b), 146 and 147 of the 1990 Act, an individual who successfully completes a term of service of not less than 1,200 hours during a period of not more than one year may receive a national service education award having a value of 70 percent of the value of a national service education award determined under section 147(a) of the Act.

SEC. 407. Section 148(f)(2)(A)(i) of the 1990 Act shall be applied in fiscal year 2025 by substituting "an approved national service position" for "a national service program that receives grants under subtitle C".

SEC. 408. (a) Section 137(a)(5) of the 1990 Act shall be applied in fiscal year 2025 as if the following were inserted before the period: ", or is an alien authorized employment incident to status under paragraph (a) of section 274a.12 of title 8, Code of Federal Regulations (8 CFR 274a.12(a)) or is in possession of a valid employment authorization under paragraph (c) of such section (8 CFR 274a.12(c))".

(b) Section 146(a)(3) of the 1990 Act shall be applied in fiscal year 2025 as if the following were inserted before the period: ", or is an alien authorized employment incident to status under paragraph (a) of section 274a.12 of title 8, Code of Federal Regulations (8 CFR 274a.12(a)) or is in possession of a valid employment authorization under paragraph (c) of such section (8 CFR 274a.12(c))".

(c) Notwithstanding sections 141 and 146 of the 1990 Act, or any other provision of law, a participant in a national service program carried out under the authority of the 1973 Act shall be eligible for the national service educational award described in subtitle D of title I of the 1990 Act if the participant meets the criteria specified in paragraphs (1) through (4) of subsection (a) of section 137 of the 1990 Act.

SEC. 409. (a) There is hereby established in the Treasury of the United States a fund to be known as the "AmeriCorps Nonrecurring Expenses Fund" (the Fund).

(b) The unobligated balances of expired discretionary funds appropriated for this or any succeeding fiscal year from the General Fund of the Treasury to the Corporation for National and Community Service under the headings "Operating Expenses" and "Salaries and Expenses" in this or any other Act may be transferred (not later than the end of the fifth fiscal year after the last fiscal year for which such funds are available for the purposes for which appropriated) into the Fund.

(c) Amounts deposited in the Fund shall be available until expended, and in addition to such other funds as may be available for such purposes, for information technology system modernization and facilities infrastructure improvements, including nonrecurring maintenance, necessary for the operation of the Corporation, subject to approval by the Office of Management and Budget.

(d) Amounts in the Fund may be obligated only after the Committees on Appropriations of the House and Senate are notified at least 15 days in advance of the planned use of funds.

## 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 2027, \$595,000,000: 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.

Note.—A full-year 2024 appropriation for this account was not enacted at the time the Budget was prepared; therefore, the Budget assumes this account is operating under the Continuing Appropriations Act, 2024 and Other Extensions Act (Division A of Public Law 118–15, as amended). The amounts included for 2024 reflect the annualized level provided by the continuing resolution.

#### Program and Financing (in millions of dollars)

Identification code 020–0151–0–1–503	2023 actual	2024 est.	2025 est.
<b>Obligations by program activity:</b>			
0001 General programming .....	535	525	535
0002 Interconnection .....		60	60
0900 Total new obligations, unexpired accounts (object class 41.0) .....	535	585	595
<b>Budgetary resources:</b>			
Budget authority:			
Appropriations, discretionary:			
1100 Appropriation .....	60	60	60
Advance appropriations, discretionary:			
1170 Advance appropriation - General Programming .....	475	525	535
1900 Budget authority (total) .....	535	585	595
1930 Total budgetary resources available .....	535	585	595
<b>Change in obligated balance:</b>			
Unpaid obligations:			
3010 New obligations, unexpired accounts .....	535	585	595
3020 Outlays (gross) .....	–535	–585	–595
<b>Budget authority and outlays, net:</b>			
Discretionary:			
4000 Budget authority, gross .....	535	585	595
Outlays, gross:			
4010 Outlays from new discretionary authority .....	535	585	595
4180 Budget authority, net (total) .....	535	585	595
4190 Outlays, net (total) .....	535	585	595

The Budget proposes an advance appropriation of \$595 million for the Corporation for Public Broadcasting (CPB) for fiscal year 2027. 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.