

DEC 21 1972

Mrs. Nancy Hanks
Chairman
National Council on the Arts
National Endowment for the Arts
Washington, D.C. 20506

Dear Nancy:

Thank you for your nice letter regarding the Arts/
Media Program. My staff and I enjoyed the program
thoroughly, and I was personally pleased that this
expression of our original idea was so successful.

There is a growing enthusiasm and excitement across
the country for this kind of new technology, and it
was appropriate that the National Endowment placed
itself in the vanguard of this trend in the arts.
You and your staff did an outstanding job in putting
together a rich and representative sampling, and I am
glad it turned out to be so rewarding. I hope MIT
will carry on the spirit engendered here into fruitful
discussions and proposals.

Again, many thanks to you and very best regards.

Sincerely,

Signed
TOM

Clay T. Whitehead

cc: DO Records
DO Chron
Mr. Whitehead (2) —
Linda Smith
S. Lasher
M. McCarthy
Eva
HCH Chron
HCH Subject

HCHall:mlf:12-18-72

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

December 11, 1972

Office of the Chairman

Honorable Clay T. Whitehead
Director
Office of Telecommunications Policy
Executive Office of the President
Washington, D. C.

Dear Tom:

Arts/Media was a success beyond our best expectation.
I believe we have, indeed, taken a good first step.

From their comments and enthusiasm, the National Council on the Arts and the Endowment's Advisory Panels were excited and stimulated by the Arts/Media presentations. Needless to say, I am grateful for the assistance and cooperation of you and your staff in planning and carrying forward this program.

As you know, the Arts/Media program was the forerunner to the MIT conference on arts and technology scheduled for next Fall. I know you will be as interested as I to learn the results of those meetings.

Incidentally, did you hear that the Saturday morning run-through was played to a packed house?

Best and many thanks,

Sincerely,

Nancy Hanks

arts/media

December 1, 1972

National Academy of Sciences Auditorium

Program host:

Michael Straight, Deputy Chairman

National Endowment for the Arts

- 2:30 Arts, Access, Media**
WGBH-TV Boston
Fred Barzyk, Producer
Ron Hays, Artist
Presenting first live public light-music performance
of Paik-Abe Video Synthesizer
- 3:45 Questions from Audience**
- 4:00 The Toughest Part of Communications
is the Last Few Inches**
Philip A. Rubin, Director
Office of Engineering Research and Development
Corporation for Public Broadcasting
- 4:20 Cable: The Immediate Future**
Film by Charles and Ray Eames and Glen Fleck
- 4:30 We've Seen the Future and It Might Work:
The New Television and the Performing Arts**
John Goberman, Director
Media Development
Lincoln Center-City Center, New York
- 4:45 Questions from Audience**
- 5:00 Public Television and
A New Future for the Arts**
Henry J. Cauthen,
President and General Manager
South Carolina ETV Network
Member, National Council on the Arts
- 5:15 Cultural Programming and Commercial Television**
Richard W. Jencks, Vice President
CBS, Inc., Washington
- 5:30 Communications Policy and the Arts**
Clay T. Whitehead, Director
Office of Telecommunications Policy
Executive Office of the President
- 5:45 Questions from the Audience**

- 6:00** Reception and Dinner in Great Hall
Video Hardware Demonstrations:
Video Portapak Cameras and Video Cassettes
(Mezzanine Lobby)
Experimental Electronic Painting—"Epic II"
(Great Hall Rotunda)
- 8:00** **Computers and the Visual Arts**
A. Michael Noll
Office of Science and Technology
Executive Office of the President
- 8:30** **Images, Values and Institutions**
Paul Kaufman, Executive Director
National Center for Experiments in Television
Stephen Beck and Warner Jepson, Artists,
Presenting audio-video synthesizer concert
- 9:30** **Equipment Encounter**
You are invited to experiment with
video hardware in auditorium,
Mezzanine Lobby and Great Hall
Rotunda

*Helen
Looks good.
When do we have to decide?*

*2-96
12/1/72*

OFFICE OF TELECOMMUNICATIONS POLICY
EXECUTIVE OFFICE OF THE PRESIDENT
WASHINGTON, D.C. 20504

September 5, 1972

*Mr. Eagle
How would you like
to handle this area?*

To: Mr. Whitehead
From: Helen C. Hall *led*
Subject: Invitation to Speak at a National Endowment for the Arts Seminar on Telecommunications and the Arts, December 1, 1972

Lani Lattin of the National Endowment called today to say that as a result of your luncheon last December with Nancy Hanks and Linda Smith, the above Seminar on Telecommunications and the Arts has been planned for December 1. The Seminar will be a six-hour presentation in the auditorium of the Smithsonian's History and Technology Building before a group of 250 invited interested people including the 26 members of the National Council on the Arts. The presentations will begin in the afternoon, then cocktails and dinner and then two additional hours of presentation.

The agenda is still very much in the planning stages, but Miss Lattin wanted to bring us in on the ground floor so that we can be an integral part of the planning and final product since the idea originated with us. She very much hopes that you will be able to speak to the group at some length (30-60 minutes) about the potential of telecommunications for the arts (television, cable, satellites, video cassettes, computers, etc.).

An interesting sidelight to this is that during the National Endowment's preliminary attempts at setting up this seminar they spoke to people at MIT about having it there and Boston's public broadcasting station WGBH-TV got interested in the subject. WGBH now plans to do a one or two hour special on telecommunications and the arts early in 1973. They hope to have the script ready before December 1 and will share it with the National Endowment people for ideas for the Endowment's Seminar. WGBH will probably also put together parts of their script for an hour's presentation at the December 1 Seminar.

I will relay all of this information to Linda Smith who I understand is still handling "OTP and the Arts" as part of her consultant work.

The Endowment's Seminar looks like an excellent opportunity for our Office--a forum to explain the importance of telecommunications (and our Office) and to associate OTP with the exciting software potential of telecommunication's developments in contrast to our current hardnosed political and big business image. I would

- 2 -

suggest that you designate someone from OTP, in addition to Linda (who will have her baby at the end of October), to work closely with the Endowment on this.

OFFICE OF TELECOMMUNICATIONS POLICY
EXECUTIVE OFFICE OF THE PRESIDENT
WASHINGTON, D.C. 20504

September 27, 1972

To: Mr. Whitehead
From: Linda K. Smith
Subject: National Endowment for the Arts Conference on Telecommunications Arts

On December 1, 1972, the NEA has decided to hold a seminar on communications arts for the national council members, panel members, State arts council directors and appropriate members of Federal agencies. Their focus is twofold: to illuminate what is happening in this new field, and to use it to explain the NEA to its constituency. About 225 will attend.

Helen Hall will give you a detailed schedule when it is available, but essentially the plan is for a one-day exhibition and discussion of the communications arts, including a film from WGBH and speakers, then two days of panel meetings focussing on narrower areas such as music, dance, public media, etc. In addition, cameras will be available so participants can shoot video tape; there will be a synthesizer demonstrated, and also tentatively, multi-monitor hook-ups. Cable, satellite, computer uses will be specifically discussed.

The WGBH tape is part of a \$10,000 project NEA (stimulated by OTP) has awarded to MIT to develop a comprehensive conference on the communications arts. This program should be held in the fall of 1973. It is being headed by Ed Diamond, and backed by Dr. Wiesner. Chloe Aaron has suggested to me that we continue our involvement in this, and I will work with her as soon as I recover from the baby.

At the luncheon meeting, NEA wanted three things from us: (1) to know if we thought the conference theme was a good idea (we did); (2) what further suggestions we had for it (Seb told them of some areas that they were unacquainted with, and I suggested some topics and organizational arrangements); and (3) how much were you willing to participate. We told them you were very interested, were willing to speak, and to do something else as appropriate. It was agreed that your speech should come at the end of the one-day program, so that the audience would have some knowledge of what the communications arts are, and therefore, why you as Director of OTP might have reason to address them.

8-927

*Look good:
Keep me involved.*

We felt your speech should be on a broad policy level: It should introduce OTP and its functions, then zero in on how the kind of policy decisions OTP makes will and do affect the arts. It should indicate that in order to make these decisions wisely, OTP needs the artists' and the arts community's viewpoint, and invite them to interact further with OTP. Because specific areas of the communications arts will have been covered by greater experts than you, you should stay away from descriptions of the arts menu, and because you will come at the end of a very long day, you should speak briefly. Remarks on these lines may fit the bill. Seb has agreed to work with Mike McCarthy to develop such a speech, and I too will help as much as I am able.

Draft

Remarks of

Clay T. Whitehead, Director

Office of Telecommunications Policy
Executive Office of the President

at the

Arts/Media Conference
National Council on the Arts
National Endowment for the Arts

National Academy of Sciences
Washington, D.C.

December 1, 1972

As soon as OTP got into operation in 1970, I became involved with a number of very specialized, technical communications issues -- frequency spectrum management, the President's war powers in communications, common carrier regulations, international communications conferences, the economic regulation of broadcasting, and the rights and privileges of the First Amendment.

So, I was pleased to receive a memo from the President not long ago asking all agency heads to develop ~~some~~ plans for initiating programs to aid the arts. It was a welcome relief from these ~~technical~~ *being but hardly analyzing* projects. And gave me an excuse to spend some time thinking about the arts. It also gave me the chance to get together with Nancy Hanks and arrange a continuing dialogue between our two offices. This conference is a result of such dialogues. And I can't think of a better forum than this for discussing some of our thoughts on the subject of communications technologies and the arts.

When I talk about communication technologies and the arts, I have to be careful. Most Government bureaucrats, lawyers and engineers look at ~~the~~ communication technologies ~~solely~~ as mediums for transmission -- "mediums" meaning "channels" or "pipelines" of communications. But to perhaps the majority of this audience, "medium" connotes the tools of the artists -- oils, acrylics, and clay, ~~for example.~~

~~I want to talk about "medium" in both senses of the word. "medium" as an artist's tool. And "medium" as a "pipeline" of communications. Because~~ the new communications technologies ~~are~~ having an important impact on both "mediums."

~~Anyone~~ who has viewed the displays and listened to the speakers here today realizes the substantial impact the communications technologies are having on the tools of the artists. The "mediums" in the artistic sense of the word. Bold, new, innovative mediums are being created by these technologies -- video and audio synthesizers, strobe lights and stop motion, animation, computer-generated art, printing by television.

These technologies are revolutionizing the artists' means of production. New tools are being put into the artists' hands. New horizons are opened. ~~And~~ who would attempt to forecast the results of this expansion of the creative process?

If past history is any judge, perhaps we can analogize from the history of the film medium. ~~These new technological art mediums are moving as the film medium has moved.~~ From accurately depicting reality -- to transforming reality -- to the creation of a new abstract reality of the artist's own making. ~~The artist is now able to use these technological mediums in the same way as the traditional art mediums.~~

The interesting thing about the new technological arts is that they are compatible with the electronic transmission

~~mediums, And I am using "medium" here in its second sense.~~

~~It means the "channel of communications."~~ In the old days before electronics, our transmission mediums were covered wagons and the pony express. Today we have such advanced ~~air~~ forms as long-distance television microwave transmission.

Our television transmission medium today is perfectly capable of transmitting the new technological arts. *along with the new ones* It can transmit them in almost any form the artist creates. And also transmit them from one point to any other point in the country with no problem. The two "mediums" can work together without any trouble. There are no technological bottlenecks. Why then isn't this being done? Why don't we have more arts programming?

The television viewer interested in specialized programming thinks it is a technological problem. *He looks at his TV set as a box with knobs on it.* ~~He looks at his TV~~ ~~set~~ as a box with knobs on it. And attributes the lack of this arts and cultural programming to technology problems within that box.

The problem isn't technology. The transmission medium can technologically take just about anything put into it. The problem, therefore, must be what is put into it. We cram this channel of communications full of soap operas, re-runs, news and other informational programming. There is no room left for arts and cultural programming.

Why don't we find room? ~~Is it because there are no~~
~~programs available? Aren't we able of producing any artistic~~
~~programs?~~

~~I don't need to answer this question to an audience~~
~~such as this.~~ The United States is the most culturally and
~~ethnically diverse group of peoples ever assembled.~~ The country
is literally bursting at the seams with artistic and cultural
interests. We are a recognized leader in the world of arts.
Wherever a person goes in this country, he can find an artistic,
cultural outlet -- New York City, Minneapolis, Dallas, Atlanta,
San Francisco. *records list*

Why, then, if such cultural ferment is present in this
country, is it ~~not evident~~ on television? Granted that the
majority of the new technological arts mediums are not generally
available and ready for TV program production. Yet we have
other art forms. And they are not sufficiently represented on
TV -- animation, stage drama, film.

Of the arts programming that does get on TV, many feel
the most successful programs are the ones from overseas.
Particularly, the British programs. Why ~~should~~ England produce
better programs? Why does the critical acclaim fall on
England's shores? They are certainly not as culturally diverse
as the United States. And the transmission technologies are
the same ~~between our two countries.~~

Maybe it is the structure of broadcasting. They are essentially non-commercial. Moreover, they have a monopoly. So the men in charge can enforce programming which has a high percentage of elitist fare. These men can determine what the public likes or ought to like. They can "raise the public's taste." Maybe this is the answer. The BBC is certainly successful. They have perhaps the most outstanding program fare in the world.

~~By way of contrast, look at the American system. The United States is the only country which has a private enterprise broadcast system as the dominant mode. Yet this distinction between Government-dominated broadcast systems versus private enterprise systems doesn't seem to be the clue to the problem. In fact, our private enterprise system is the primary reason we have such an explosion in arts and culture today. And this explosion is equalled by no other country in the world.~~

We have a private market system which encourages artistic and cultural endeavor. And it ~~amply~~ ^{richly} rewards the creators. And we also have a substantial number of outlets for this artistic output -- like record shops, symphony halls, and movie theaters. But why not the television set? Why is this outlet blocked?

Why can't we get more arts programming? Is it because there is a conspiracy by the ~~New York TV~~ ^{network} men against artists? Or more skilled TV managers in England? Or is it because of lack of money? Or not enough TV outlets?

The answer is in the box. Not the T.V. box with knobs on it that the viewer blames for the lack of diverse programming. But the economic and regulatory box that envelops our TV system.

There are four sides to this box. All of them serve in some way to limit the diversity of TV programming. The first side is the technology side which results in a limited number of TV channels. The second is the private enterprise system which ~~requires~~ ^{brutely rewards} the managers to please most of the people most of the time. The third side is the economics of our TV system which results in a vast concentration of economic power in the three major networks. The fourth side is public policy. This side holds the three other sides together -- locked into a rigid, inflexible box.

The box needs to be opened and the sides expanded. And public policy is the place to start. Public policy can recognize the need for changes in the box. It can realize that pleasing most of the people most of the time leaves some people out. It can control the degree of economic concentration. It can make some requirements for diversity of programming.

~~It can provide subsidies~~
Where should public policy ~~with the media~~ begin? ~~I~~
~~don't mean public policy and the media in the sense of the~~
artist's "medium." Public policy should not determine what is good or bad art. Or what is a good "medium" for the artist. I am talking here of public policy made by OTP, Congress, and the Federal Communications Commission. This public policy

involves the regulatory structure -- the box -- within which our broadcasting system operates. It is this public policy that is in need of revamping.

There is no doubt that the TV box with the knobs on it that the viewer watches reflects ~~the~~ reality that is put into it. But this is only someone's concept of reality.

where?
very far
The objective of public policy should be to minimize the blocking effect of the transmission medium. *more* ~~other~~ peoples' concept of reality should be brought to the TV screen. ~~Public policy~~ should ~~begin working on this transmission medium.~~ It should ensure that a broad diversity of peoples' reality is channelled through our transmission medium. This should be public policy's role in the "medium." It should not be involved with the tools of the artist -- the artist's "medium" or the merits of particular types of artistic expression. But rather the other "medium" -- the transmission "medium." ~~This is where public policy begins.~~

come to mind
~~There are~~ two ways, the Government can achieve this goal of minimizing the constricting effect of the transmission medium. The first is the "government push" route. Government can follow the British example and sanction the economic concentration built into the TV structure. Once sanctioned, Government then can saddle the TV industry with program responsibilities. Government would have to "push" diverse, creative, highbrow programming into the TV system.

The problem with ~~the~~ "Government push" ~~route~~ is that it ~~enmeshes~~ the Government in the "medium" in both sense of the word. The Government would be determining first which art or which artists' "medium" is good art and good programming. Then second the Government would have to "push" this through the second "medium," the transmission medium. The Government would, in effect, be the ultimate arbiter of public taste.

7
Moreover by "pushing" certain uneconomic programs through the transmission channel, the Government would ultimately have to subsidize the economic losses. Most likely this would result in the establishment of a Government-funded network to transmit these uneconomic programs.

~~The other possibility is the "Demand Pull" route.~~ Under this policy, the Government would implement policies which would reduce the economic concentration in the system and would expand outlets. Viewer demand forces would "pull" whatever types of programming they wanted right through the transmission medium and onto their TV screen.

This "Demand Pull" route would rely on an effective harnessing of the free enterprise system. ~~It would engraft~~ ~~into the~~ broadcasting system the "Demand Pull" operations which are so successful ~~and fruitful~~ in other areas of our economy. By allowing people to buy what they want in the areas of movies, records, ~~stereos~~, a tremendously diverse market for the arts is available. Such a successful system can be structured for the ~~more free media~~ broadcasting industry.

The "Demand Pull" system would also achieve two important goals. First it would minimize the need for Governmental decisionmaking as to what the people should see. There would be minimal interference with the "medium" in this sense of the word. The people would decide what they wanted to see by voting for programs with their dollars in the diverse marketplace.

Secondly, and more importantly for this conference today, this route would ~~provide~~ economic support for the arts. ~~With more program markets available, the opportunity to sell creative work would be expanded. A broad long range financial base for the artist could be created under this system.~~

me #.

Remarks of

Clay T. Whitehead, Director

Office of Telecommunications Policy
Executive Office of the President

at the

Arts/Media Conference
National Council on the Arts
National Endowment for the Arts

National Academy of Sciences
Washington, D.C.

December 1, 1972

As soon as OTP got into operation in 1970, I became involved with a number of very specialized, technical communications issues -- frequency spectrum management, the President's war powers in communications, common carrier regulations, international communications conferences, the economic regulation of broadcasting, and the rights and ~~obligations~~ ^{privileges} of the First Amendment.

So I was pleased to receive a memo from the President not long ago asking all agency heads to ~~develop some~~ plans for ~~initiating~~ programs to aid the arts. ~~It was a welcome relief from these technical projects.~~ And gave me an excuse to spend some time thinking about the arts. It also gave me the chance to get together with Nancy Hanks, ~~and arrange a continuing dialogue between our two offices.~~ ~~This conference is a result of such dialogues.~~ And I can't think of a better forum than this for discussing some of our thoughts on the subject of communications technologies and the arts.

When I talk about communication technologies and the arts, I have to be careful. Most Government bureaucrats, lawyers and engineers look at ~~the~~ communication technologies ~~solely~~ as mediums for transmission -- "mediums" meaning "channels" or "pipelines" of communications. But to perhaps ~~the majority of this audience,~~ "medium" ~~connotes~~ the ~~tools~~ of the artists -- oils, acrylics, and clay, for example.

I want to talk about "medium" in both senses of the word. "medium" as an artist's tool. And "medium" as a "pipeline" of communications. ~~Because~~ the new communications technologies ^aare having an important impact on both "mediums."

Anyone who has viewed the displays and listened to the speakers here today realizes the substantial impact the communications technologies are having on the tools of the artists. The "mediums" in the artistic sense of the word. Bold, new, innovative mediums are being created by these technologies -- video and audio synthesizers, strobe lights and stop motion, animation, computer-generated art, ^{am}printing by television.

? ~~These technologies are revolutionizing the artists' means of production. New tools are being put into the artists' hands. New horizons are opened. And who would attempt to forecast the results of this expansion of the creative process?~~

If past history is any judge, perhaps we can analogize from the history of the film medium. These new technological art mediums are moving as the film medium has moved. From accurately depicting reality -- to transforming reality -- to the creation of a new abstract reality of the artist's own making. The artist is now able to use these technological mediums in the same way as the traditional art mediums.

The interesting thing about the new technological arts is that they are compatible with the electronic transmission

mediums. And I am using "medium" here in its second sense.

It means the "channel of communications." In the old days before electronics, our transmission mediums were covered wagons and the pony express. Today we have such advanced forms as long-distance television microwave transmission.

Our television transmission medium today is perfectly capable of transmitting the new technological arts. It can transmit them in almost any form the artist creates. And also transmit them from one point to any other point in the country with no problem. The two "mediums" can work together without any trouble. There are no technological bottlenecks. Why then isn't this being done? Why don't we have more arts programming?

The television viewer interested in specialized programming thinks it is a technological problem. He looks at his TV set as a box with knobs on it. And attributes the lack of this arts and cultural programming to technology problems within that box.

The problem isn't technology. The transmission medium can ~~technologically~~ take just about anything put into it. The problem, therefore, must be what is put into it. We cram this channel of communications full of soap operas, re-runs, news and other informational programming. There is no room left for arts and cultural programming.

Why don't we find room? Is it because there are no programs available? Aren't we capable of producing any artistic programs?

I don't need to answer this question to an audience such as this. The United States is the most culturally and ethnically diverse group of peoples ever assembled. The country is literally bursting at the seams with artistic and cultural interests. We are a recognized leader in the world of arts. Wherever a person goes in this country, he can find an artistic, cultural outlet -- New York City, Minneapolis, Dallas, Atlanta, San Francisco.

Why, then, if such cultural ferment is present in this country, is it not evident on television? Granted that the majority of the new technological arts mediums are not generally available and ready for TV program production. Yet we have other art forms. And they are not sufficiently represented on TV -- animation, stage drama, film. Of the arts programming that does get on TV, many feel the most successful programs are the ones from overseas. Particularly, the British programs. Why should England produce better programs? Why does the critical acclaim fall on England's shores? They are certainly not as culturally diverse as the United States. And the transmission technologies are the same between our two countries.

Maybe it is the structure of broadcasting. They are essentially non-commercial. Moreover, they have a monopoly.

~~So the men in charge can enforce programming which has a high percentage of elitist fare. These men can determine what the public likes or ought to like. They can "raise the public's taste."~~ Maybe this is the answer. The BBC is certainly successful. They have perhaps the most outstanding program fare in the world.

~~By way of contrast, look at the American system.~~ The United States is the only country which has a private enterprise broadcast system as the dominant mode. Yet this distinction between Government-dominated broadcast systems versus private enterprise systems doesn't seem to be the clue to the problem. In fact, our private enterprise system is the primary reason we have such an explosion in arts and culture today. And this explosion is equalled by no other country in the world.

We have a private market system which encourages artistic and cultural endeavor. And it amply rewards the creators. And we also have a substantial number of outlets for this artistic output -- like record shops, symphony halls, and movie theaters. But why not the television set? Why is this outlet blocked?

~~Why can't we get more arts programming?~~ Is it because there is a conspiracy by the New York TV men against artists? Or more skilled TV managers in England? Or is it because of lack of money? Or not enough TV outlets?

The answer is in the box. Not the T.V. box with knobs on it that the viewer blames for the lack of diverse programming. But the economic and regulatory box that envelops our TV system.

There are four sides to this box. All of them serve in some way to limit the diversity of TV programming. The first side is the technology side which ^{is} results in a limited number of TV channels. The second is the private ~~enterprise~~ ^{profit-making} system which requires the managers to please most of the people most of the time. The third side is the economics [?] of our TV system which results in a vast concentration of economic power in the three major networks. The fourth side is public policy. This side holds the three other sides together -- locked into a rigid, inflexible box. *

The box needs to be opened and the sides expanded. And public policy is the place to start. Public policy can recognize the need for changes in the box. It can realize that pleasing most of the people most of the time leaves some people out. It can control the degree of economic concentration. It can make some requirements for diversity of programming.

Where should public policy ~~with the media~~ begin? I don't mean public policy and the media in the sense of the artist's "medium." Public policy should not determine what is good or bad art. Or what is a good "medium" for the artist. I am talking here of public policy made by OTP, Congress, and the Federal Communications Commission. This public policy

involves the regulatory structure -- the box -- within which our broadcasting system operates. It is this public policy that is in need of revamping.

There is no doubt that the TV box with the knobs on it that the viewer watches reflects the reality that is put into it. But this is only someone's concept of reality.

→ The objective of ~~public policy~~ ^{constricting} should be to minimize the ~~blocking~~ effect of the transmission medium. Other peoples' concept of reality should be brought to the TV screen. Public policy should ~~begin working on~~ this transmission medium. It should ensure that a broad diversity of peoples' reality is channelled through our transmission medium. This should be public policy's role in the "medium." It should not be involved with the tools of the artist -- the artist's "medium" or the merits of particular types of artistic expression. But rather the other "medium" -- the transmission "medium." This is where public policy begins.

→ There are two ways the Government can achieve this goal of minimizing the constricting effect of the transmission medium. The first is the "government push" route. Government can ~~follow the British example~~ and sanction the economic concentration built into the TV structure. Once sanctioned, Government then can saddle the TV industry with program responsibilities. Government would have to "push" diverse, creative, highbrow programming into the TV system.

The problem with ~~the~~ "Government push" ~~route~~ is that it ~~enmeshes~~ the Government in the "medium" in both sense^s of the word. The Government would be determining first which art or which artists' "medium" is good art and good programming. Then second the Government would have to "push" this through the second "medium," the transmission medium. The Government would, in effect, be the ultimate ~~arbiter~~ of public taste.

note
Moreover by "pushing" certain uneconomic programs through the transmission channel, the Government would ultimately have to subsidize the economic losses. Most likely this would result in the establishment of a Government-funded network to transmit these uneconomic programs.

The other possibility is the "Demand Pull" route. Under this policy, the Government would implement policies which would reduce the economic concentration in the system and would expand outlets. Viewer demand forces would "pull" whatever types of programming they wanted right through the transmission medium and onto their TV screen.

This "Demand Pull" route would rely on an effective harnessing of the free enterprise system. It would engraft onto the broadcasting system the "Demand Pull" operations which are so successful and fruitful in other areas of our economy. By allowing people to buy what they want in the areas of movies, records, ~~stereos~~, a tremendously diverse market for the arts is available. Such a successful system can be structured for the broadcasting industry.

The "Demand Pull" system would also achieve two important goals. First it would minimize the need for Governmental decisionmaking as to what the people should see. There would be minimal interference with the "medium" in this sense of the word. The people would decide what they wanted to see by voting for programs with their dollars in the diverse marketplace.

Secondly, and more importantly for this conference today, this route would provide economic support for the arts. With more program markets available, the opportunity to sell creative work would be expanded. A broad long-range financial base for the artist could be created under this system.

TELECOMMUNICATIONS AND THE ARTS

*sound
quality*

There is an absence on American television of the kind of diversity and choice in TV programming that viewers should have today. The viewer who hungers for something above and beyond the current mass appeal offerings gets very little sustenance. He is served some quality programs on commercial television; but certainly not enough to keep him alive. From public television, where he expected a steady gourmet diet of arts and cultural programs, our viewer turns away still hungry.

Things just haven't worked out for our specialized viewers. Commercial television is not notably increasing its quality programming. And the gaps created by commercial TV are not being filled completely by Public TV. The two prime sources for expanding the box office for the arts aren't doing the job.

We have heard many times before the networks' explanation for the lack of specialized programming; how commercial television is locked into an economic framework that necessitates reliance on commercial advertising support; how the networks are thus forced to resort to mass appeal programming; how the networks are trying to provide more specialized programming and so on... and so forth...

It is time to reexamine this explanation. I don't believe the commercial TV market for the arts is as severely limited as the three networks would have us believe. In the first place, "arts" programming need not always be looked upon as if it meant a half-hour program on German metaphysics or Flemish painters of the 14th Century. Specialized arts programming isn't necessarily "egghead" programming. A little more initiative on the part of our networks could turn up artistic and cultural programming that would appeal successfully to an ample cross-section of the viewing public. A perfect example of such down-to-earth specialized programming was last Wednesday night's network dramatization of Hart-Kaufman's "The Man Who Came To Dinner."

Secondly, I think commercial advertising support can be found for arts programming. The interest shown in artistic programming by Xerox, Mobil Oil, Hallmark and Bell Telephone points in this direction.

Our commercial networks have to realize the tremendous responsibilities that come with virtual monopolization of the prime time viewing audience. According to the Nielsen Ratings, on the average, network affiliates had approximately 91 per cent of the television audience during prime time from October 1971 to September 1972. This amounts to approximately 34 million homes and approximately 75 million people.

Obviously such responsibilities can't be fulfilled by overwhelming resort to mass appeal programming. The networks respond of course by saying that they only program what the viewers want. Yet that implies that this monopoly control is the result of a perfectly competitive market; this certainly isn't the case.

Commercial television has a responsibility to open its market more to the arts -- just in the same way as it has a responsibility to reduce television violence and upgrade the quality of children's programming.

Similar problems have been encountered with the other major market for the arts -- public television. Public television was given a mandate under the Public Broadcasting Act of 1967 to provide a market for the kinds of specialized programs that were not being offered on commercial TV. This generally meant artistic and cultural programming. And as part of this mandate, public TV received an ample supply of public funds.

Public television appears, however, to be merely imitating commercial TV. Instead of filling the gaps in specialized programming left by the networks, public TV has many times merely offered duplicative, competitive programming. It appears overly concerned with presenting public affairs and general entertainment programs -- types of programming that the commercial networks already provide and do much better than public TV.

Public television has in the past presented viewers some specialized arts programming; but it has not fully taken up where the networks have left off. As a result, the market for the arts today is not being expanded by either commercial or public television at the rate that everyone expected five years ago. Television today still does not provide a widespread diversity in programming.

Noting these deficiencies, where then can public policy turn? The remaining gaps, for the most part, can be filled by cable television and the other developing technologies capable of transmitting programming.

Unlike over-the-air broadcasting, cable TV is not limited to a few channels. Channel supply is abundant. The channel-carrying capacity of broadband cable has now approached the 50-60 channel level. And the channels are capable of being expanded many times over at modest cost.

(3) what are possibilities for tel. and
outs for futures?

capable
lovers
cousins

video synth.

(1) persons why outs don't get
a - p. policy reasons
not tech

(2) aware of use of new tech -
develop policy for them
we have this respons. for you

(3)

With such plentiful and inexpensive channel supply, a whole new vista for specialized programming is opened by cable TV. If something is worth watching, the low cost will practically make it worth transmitting over cable. Moreover, program financing on cable TV need not be dependent solely on commercial advertising. Cable TV also derives revenues from monthly charges to subscribers; it can thus have a mixed source of revenues.

A mixed revenue system for television could serve to improve significantly the markets for arts programming in two ways.

First, such a system would allow viewers to buy what they want. It would increase the specialized viewers' impact on the television market. They could vote with their dollars. And if enough dollar-votes for a particular program were forthcoming, a market for a specialized program could develop. For instance, the fate of classical music radio is pretty well decided in most communities today; it is dying for lack of commercial advertising revenues. If, however, classical music lovers were able to pay for the radio time on a per program or per month basis, under a mixed revenue system, I believe many stations would be able to continue.

Second, a mixed revenue system could substantially expand the box office for the arts. Many of the traditional barriers

I - Renaissance on art
- not on t.v. screen

(1) what does it have to do

(2) Why no arts on more media
~~are they interested?~~ cultural ferment
~~Why more technology~~ Why is this the case?
US more diverse and import
UK - some technology
non-common - perhaps
monopoly - model to watch - perhaps
need uniquely american - let market
forces operate

as it
something
about
media in
this
time

classical
music
example

A lack of communications between artists and engineers/scientists is widespread in many areas. And it is not an easy problem to remedy. It stems partly from traditional professional rivalries but mostly from what C.P.Snow has characterized as the "two cultures." The two professions have become so ingrown and involuted that they have in effect created their own cultures. They even have their own languages. A word or phrase nowadays can mean one thing to an artist and another completely different thing to an engineer.

The Office of Telecommunications Policy has a special interest in this area of communications and the arts. As you all know, the Administration is very interested in supporting the arts and such support has come about in a number of ways. Directly, the Administration has quintupled federal funding for the National Endowment for the Arts from \$8.2 million in fiscal year 1970 to \$38.2 million in fiscal year 1973. Additionally, federal funds for public television have increased from \$5 million in 1969 to the \$45 million which the President has asked for fiscal year 1973.

In ~~addition~~ to direct support, the Administration has developed policies in a number of other areas designed to broaden the market for the arts.

As the President's principal adviser on electronic communications policy, I am responsible for developing public policy in the communications field. And one of the chief concerns of my agency today is in developing the proper policies for these new technologies such as broadband cable communications.

Naturally, these technologies are going to have to be regulated in terms of their use. All sorts of problems -- running the gamut from First Amendment to monopoly economic power -- are going to emerge. The difficult part of the formulation is in incorporating these necessary preventive measures in the policies while also at the same time ensuring the policies will be flexible enough to provide the increased diversity these technologies can bring.

For example, cable communications is based on a technology which lends itself to substantial economies of scale. It thus raises potential monopoly economic power problems. The usual public policy in this case is public utility regulation. Yet this type of regulation encourages in most cases a heavy capital investment pattern at the outset. In the unique and largely unexplored area of cable technology, such investments

may bring built-in rigidities and a resistance to new developments. These rigidities should be avoided. Hence a policy for cable will have to be delicately balanced, ^{IT will have} ~~both~~ to prevent economic concentration while ^{at the same time} ~~also~~ encouraging technological evolution.

You can see, therefore, why our agency is interested in this meeting today. We need to know the possibilities and pitfalls of communications and the arts. The last thing our national communications policies should do is end up stifling artistic endeavor or closing the outlets for the arts.

These public policies look toward the future. I don't know how many of us will be around when the average viewer can choose among several hundred channels with quadraphonic sound and two-way interactive art possibilities. Nevertheless it is important that such policies be implemented now. It is very much like the old Chinese proverb: One generation plants the trees. The next one gets the fruit.

5-917

OFFICE OF TELECOMMUNICATIONS POLICY
EXECUTIVE OFFICE OF THE PRESIDENT
WASHINGTON, D.C. 20504

September 19, 1972

To: Mr. Whitehead

From: Helen C. Hall *HCH*

Subject: Status Report on National Endowment for the Arts Seminar on
Telecommunications and the Arts, December 1, 1972

Since my last memorandum (attached) on this, I have talked to Linda, Bryan Eagle, and Seb Lasher. They all felt that I should be Lani Lattin's OTP contact, but they will help advise, coordinate, etc. if this arrangement is all right with you. Apparently Linda has worked on other "OTP and the Arts" projects with Seb who is very interested in the subject, and he has volunteered technical advice and assistance.

Linda, Seb, and I are having lunch with Lani Lattin on Monday, September 25. At that time she will have a preliminary outline of the December 1st program, and we will be in a better position to determine what role our Office can or should play.

I will be back in touch with more details and a suggested plan next week.

*Good
Keep me posted
& give me some
suggested topics for
the speech as soon
as you can*

Tuesday 9/26/72

POSS. MTG.

12/1/72

2:00-10:00 p.m

3:00

Linda advises the meeting with the National Endowment for the Arts has tentatively been scheduled on Friday, Dec. 1, from 2:00-10:00 p.m. Mr. Whitehead will address this seminar.

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

November 1, 1972

Dear Helen Hall:

The National Council on the Arts and the 150 prominent artists and citizens serving on the National Endowment for the Arts Advisory Panels will be meeting together for the first time in Washington December 1 and 2.

Since the rapid technological developments in cable, computers, satellites and video equipment have such significant implications for the arts, the primary focus of our December meetings will be to explore these developments and their potentials for the arts. Knowing of your personal and professional interest in these areas, I hope you will be able to join us for the Arts/Media Program Friday, December 1.

There has been a great deal of talk, but very little practical exploration, of how the new media technologies can be used to benefit the arts, and, more importantly, the quality of all programming transmitted by the electronic media. Therefore, the Arts/Media Program will present the latest developments in telecommunications and their uses as artistic tools. As part of the presentations, there will be displays and demonstrations of video hardware. In addition, we will preview Charles Eames' film on cable television and segments of the Boston public television station's (WGBH) special program to be aired in early 1973 entitled "Arts, Access, Media."

The December 1 program promises to be both informative and stimulating. The Arts/Media presentations will be held in the National Academy of Science's auditorium, 2101 Constitution Avenue, N.W. (C Street Entrance) from 2:30-10:00 PM, with a reception and dinner between 6:00-8:00 PM in the Academy's Great Hall and Refectory. The Council and Panel

Miss Helen C. Hall

-2-

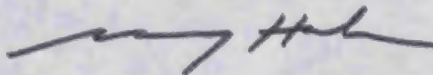
November 1, 1972

members join me in hoping you will be able to attend the dinner and all or a portion of the Arts/Media Program. Please advise Mrs. Luna Diamond, Secretary to the National Council on the Arts, of your attendance (Phone: 382-5871).

Saturday morning, December 2, from 9:30 AM-12:30 PM, segments of the Arts/Media presentations and demonstrations of video hardware will be held in the Academy's auditorium. I am sure many of your staff would be interested in attending this program. Enclosed is an announcement sheet containing more information on Saturday's program for transmittal to your staff. The National Endowment for the Arts welcomes their attendance.

I look forward to seeing you December 1.

Sincerely,

A handwritten signature in dark ink, appearing to read "Nancy Hanks", with a stylized, flowing script.

Nancy Hanks
Chairman

Miss Helen C. Hall
Special Assistant to the Director
Office of Telecommunications Policy
Executive Office of the President
Washington, D.C. 20504

Enclosure

arts/media

**December 2, 1972
9:30 a.m. - 12:30 p.m.**

**Sponsored by the
National Council on the Arts
National Endowment for the Arts**

Electronic media will make
the arts more accessible
to millions of people . . .

Some of this exciting
hardware-of-the-future
-Cable-TV, computers,
video-synthesizers-
will be demonstrated
Saturday, December 2
for a specially-invited audience

Program includes:

WGBH from Boston previewing
its 1973 Television Special
"Arts, Access, Media"

Artists from the National Center
for Experiments in Television

Charles Eames Film
on Cable Television

Films on Computer Art

**National Academy of
Sciences Auditorium**

2101 Constitution Ave., N. W.
(C Street Entrance)

For Information:
Phone 382-5542
or write

Program Information
National Endowment for the Arts
806 15th Street, N. W.
Washington, D. C. 20506

OFFICE OF TELECOMMUNICATIONS POLICY
EXECUTIVE OFFICE OF THE PRESIDENT
WASHINGTON, D.C. 20504

November 20, 1972

Memorandum for Mr. Whitehead

From: Helen C. Hall *HCH*

Subject: Status Report on National Endowment for the
Arts Seminar on Telecommunications and the
Arts, December 1

Seminar Agenda

Attached is a copy of the tentative agenda for the seminar prepared by the Endowment. Originally, Linda and I hoped (and lobbied for) that you could be the featured after dinner speaker to explain the importance of this Office and the Federal Government in formulating policies conducive to bringing the arts closer together with improved communications technology, after the audience had had a chance to experience some of that innovative technology. However, the Endowment people felt that that same message might be better received at the end of the heavy afternoon schedule, but before the cocktail hour and dinner, after which the audience would probably prefer to be entertained by the new technology itself -- and I would agree.

Each of the main speakers (Henry Cauthen, Richard W. Jencks and you) will be allowed fifteen minutes to speak and your speech will be followed by a 15-minute question and answer session. I would imagine that this might be somewhat uncomfortable for you because with a fairly heavy public broadcasting community represented at the seminar you may be asked what policies the Administration is developing to help public broadcasting be a vehicle for the arts.

Your Speech

Attached is a rough outline of a possible speech for you prepared by Mike. It seems to us that in the limited time you will have available your speech ought to make three points:

1. Endorse the theme of the seminar -- the potential for the arts in new communications technology;
2. Explain OTP's (and perhaps the President's) policy-making interest in this;
3. Solicit their ideas and suggestions for how communications policy might better serve their interests.

Do you feel this is the right thrust for your speech?

Yes _____

No _____

Any additional suggestions?

Michael Strait, Deputy Chairman of the National Endowment for the Arts, will be the master of ceremonies and introduce each speaker. The title of Henry Cauthen's speech is "Public Television and a New Future for the Arts." Richard Jencks will address the difficulties of cultural programming on commercial television.

Speech Title

For the purpose of the Endowment's advance program Mike and I had to devise a title for your speech -- "Communications Policy and the Arts" -- one which we felt was so general that it wouldn't predetermine your speech content.

The Audience

There will be approximately 200 in the audience including the following acceptances so far -- 6 National Science Foundation executives, 4 OST executives, 11 members of the joint Federal Council on the Arts, several top NASA officials, 8 people from U.S.I.A., a good representation from the National Council on the Arts, the National Endowment for the Arts and the National Endowment for the Humanities, representatives of the Kapp, Ford and Carnegie Foundations, 10 people from CPB including Henry Loomis, several Congressional staff people and possibly some Congressmen and Senators, several from the FCC including Nick Johnson, Robert E. Lee and Sol Schildhause, the presidents and other representatives of the National Academy of Sciences and the National Academy of Engineering and a large group from M.I.T. who will carry the theme of this conference on in a two year research program.

OTP Description

The Endowment plans to put together a packet of background information for each seminar attendee and asked for your biography and a brief description of the history and purpose of this Office. I need your approval for the attached description of OTP.

* * * * *

From the agenda, you are obviously the most important speaker on the program and the quality of the audience is impressive. I think this is one place where you and our Office could have far-reaching impact and that we ought to make an extra effort to perfect a good speech, a good message to them in spite of the limited time and subject matter.

Attachments



WASHINGTON, D.C. 20506

ARTS/MEDIA PROGRAM

December 1, 1972
National Academy of Sciences Auditorium
2101 Constitution Avenue, NW
2:30 - 10:00 PM

T E N T A T I V E A G E N D A

2:30 - 3:35	"Arts, Access, Media" WGBH Presentation on Video Technology
3:45 - 4:00	Questions from Audience
4:00 - 4:20	"Cable, Lasers, Satellites, Video Cassettes" Philip A. Rubin, Director, Engineering, Research and Development, Corporation for Public Broadcasting
4:30 - 4:45	"Cable and the Performing Arts" John Goberman, New York State Theatre, Lincoln Center
4:45 - 5:00	Questions from the Audience
5:00 - 5:15	Henry Cauthen, Member, National Council on the Arts, Manager, South Carolina Public Television Network
5:15 - 5:30	Richard W. Jencks, Vice President, Washington Office, CBS, Inc.
5:30 - 5:45	Clay T. Whitehead, Director, Office of Telecommunications Policy
5:45 - 6:00	Questions from Audience
6:00 - 6:45	Reception, Great Hall
6:45 - 8:00	Dinner

Arts/Media Program
December 1, 1972
Tentative Agenda

- 8:00 - 8:30 "Computer Art"
Dr. A. Michael Noll, Office of Science and
Technology
- 8:30 - 9:15 "Video Arts"
Paul Kaufman, Executive Director
National Center for Experiments in
San Francisco
- 9:15 - 9:30 Live Audio and Video Synthesizer
Concerts by Stephen Beck and
Walter Jepson, National Center
for Experiments in Television
- 9:30 - 10:00 "Equipment Encounter" Audience
invited to experiment with
video hardware

NOTE: Titles of individual presentations subject to change

OUTLINE FOR COMMUNICATIONS ARTS SPEECH

I. Introductory Remarks

- A. President's interest in the Arts--a few facts and figures perhaps
- B. Compliment Nancy Hanks and Endowment for Arts for their fine work, etc...

II. Why OTP's Interest in This Area?

- A. Organization of OTP--what it is, what it does, purview...
- B. Describe policymaking function--growth of communications technologies--need for anticipatory planning and updating of regulatory framework--goal=produce a framework for communications which will ensure the most productive use of communications resources.
- C. Policies must be designed to ensure that the tremendous demands made on communications resources can be satisfied.
 - 1. Example here about public's demand for more diversity and choice in television programming--OTP's work in devising policies to meet this demand--cable policy and Domsat...

III. Government policymaking in communications must also meet the growing public demand for mass consumption of the arts.

- A. New communications technologies, if properly structured can serve to break down some of the traditional barriers to mass consumption of the arts.
 - 1. Mass consumption of the arts does not mean "pop culture" as such but easier access by the population to a wider range of artistic output.
- B. Cable and pay television ideal vehicles for meeting this demand--advanced technology that will permit selective programming and subscribing--also technologies will find larger audiences

for the productions and thus help to spread the cost--break down the economic barriers to public access to the arts.

1. Perfect example displayed here today where the new communications technologies not only transmit but also produce the art--computer art, television art.

IV. Government policymaking cannot operate in a vacuum--importance to OTP of having inputs from such professions as are gathered here--OTP and Whitehead personally are interested in this important aspect of policy and hope what was started here will continue.

OFFICE OF TELECOMMUNICATIONS POLICY
EXECUTIVE OFFICE OF THE PRESIDENT
WASHINGTON, D.C. 20504

The Federal Government has been involved with electronic communications for over one hundred years. Congressional preoccupation with this field stretches back to 1866, and the Federal Communications Commission (FCC) has been in existence since 1934. Until 1970, however, there was no agency within the executive branch charged solely with the responsibility for establishing executive policies in the communications field and for coordinating the communications activities of the Federal Government.

Both Presidents Truman and Eisenhower recognized this need and ordered studies conducted on the feasibility of establishing such an agency. President Kennedy initiated a limited reorganization for emergency communications in 1963. President Johnson established a Task Force on Communications Policy which recommended the establishment of a communications policy agency within the executive branch. Upon taking office in 1969, President Nixon began extensive discussions on this subject which culminated in Congressional approval of Reorganization Plan 1 of 1970 establishing the Office of Telecommunications Policy (OTP).

OTP's general responsibility is to develop overall communications policy for the executive branch. First,

the Director of the Office is the President's principal adviser on electronic communications policy. Second, the Office enables the Executive Branch to speak with a clearer voice on communications matters and to be a more responsible partner in policy discussions with Congress, the FCC, the industry, and the public. Third, the Office formulates new policies and coordinates operations for the Federal Government's own very extensive use of electronic communications.

Specifically, OTP's responsibilities cover three major categories:

Government Communications

The agency is responsible for establishing policies and procedures for the management of the Federal Government's own communications systems which range from telephone service communication between fire prevention personnel in national forests to command and control of our strategic missile systems.

Domestic Communications

The U.S. has the largest communications industry in the world, and OTP has responsibility for clarifying the significant policy issues concerning the electronic communications industry and for formulating and presenting the Administration's positions in this field to the

Congress, the FCC, and the public. In this category, the Office has addressed a variety of concerns including common carrier communications, cable television and broadband communications, broadcasting issues, Federal-State communications, and new technology.

International Communications

OTP works closely with Congress, the FCC, and the State Department in providing policy guidance on a number of important international issues, which include communications satellites, international industry structure and facilities, and international organization activities.

Thursday 11/30/72

SPEECH
12/1/72
5:30 p.m.

10:50

Helen advises your speech is at 5:30 tomorrow (Friday 12/1) but she feels you should be in the Great Hall no later than 5 o'clock. Apparently there is a break between 4:45 and 5:00. She said your seat will be probably next to Richard Jencks -- empty chair closest to the podium. Jencks and Henry Cauthen will speak before you and you will want to be there to hear them.

Judy:

Correction from the attached note of yesterday.

Brian will go over with Tom at 4:45 to the National Academy of Sciences. They should enter at the C Street Entrance (between 21st and 23rd Streets) where name tags and coat check area will be.

A seat will be saved for Tom on the aisle (right side of center section of the auditorium near the front but about four or five seats back). Brian can sit across from him on the other side of the aisle.

I am going with Linda at 2:30 but will call in (you) about 4:00 to see how we're doing.

Brian knows these details. Attached is a final program.

Helen

ly habits. What we did not see was the massive advertising can have secondary, and equally harmful effect.

It teaches, graphically, and powerfully that success and happiness lie, not in the internal mastery of oneself, based on discipline and strength of character, but in a variety of external stimulants.

But the drug culture finds its flowering in the portrait of American society which can be pieced together out of hundreds of thousands of advertisements and commercials. It is advertising which mounts so graphically the message that turns rain to sunshine, gloom to joy, depression to euphoria; solves problems, dispels doubt.

Does advertising merely reflect the growth of a drug culture initiated and stimulated by other economic and social forces? Or is advertising itself a cause, or a promoter of the drug culture?

To the J. Walter Thompson alumni currently employed in the West Wing of the White House, any questioning of the impact of drug advertising smacks of subversion. It is estimated that \$300 million are being spent annually on television advertising of medicines. But the serious question being raised: Is the flood of advertising for such medicines so pervasive that it is convincing viewers that there is a medical answer for any and all their problems, medical or otherwise? Are we so consistently bombarded with pills for this and pills for that and pills for the other things that we have developed the sort of instinctive reaction which makes us reach for a pill every time we are faced with an anxious moment, be it of physical or psychic origin?

Mr. President, the analgesic manufacturers' fog machine may have brought down upon their heads the trading of a headache for a pain elsewhere. Let's look closely at analgesic advertising. Using the principle of self-diagnosis which this advertising invariably promotes, I have invented a little game called prime time self diagnosis. Anyone can play it, but it is cheating if you had a physical examination within the past year. Of course, it is gambling game played with dice somewhat similar to monopoly.

The Board has spaces as follows:

First. You have simple arthritic pain—buy one of many aspirin compounds;

Second. You have minor muscular pains—buy a different aspirin compound;

Third. You have a simple tension problem—buy a third aspirin compound;

Fourth. You have consumed too much aspirin, you have ulcers, you have had them all the time anyway, but now they are bleeding;

Fifth. Go directly to the hospital;

Sixth. You do not know you have ulcers so you buy an antacid;

Seventh. The antacid does not work—it stops up your system so you buy a laxative;

Eighth. The laxative disturbs your kidney function, so you buy a diuretic;

Ninth. The diuretic gives you a backache, so you buy a simple pain reliever—go back to aspirin compounds.

Tenth. Go back to beginning and start over.

The winner is the player who goes to the doctor's office in the center of the game board first.

Who knows what impact this passion for pill popping has upon our young people or on society as a whole.

Mr. President, when the one Federal agency that could perhaps remedy this advertising ambush by the drug culture preferred a modest proposal to provide for a brief segment of broadcast time during which broadcasters would provide access for paid as well as unpaid, responsible counteradvertising, in lieu of pursuing a course of regulatory censorship of advertising, the White House reacted instinctively. It proceeded to jump down the Commission's throat. The Director of the White House Office of Telecommunications Policy readily attacked the Federal Trade Commission proposal as irresponsible and unworkable, and an effort by the FTC to pass the buck of regulatory action to the FCC.

He further told the Colorado Broadcasters Association that the job of regulating abuses and excesses in broadcast advertising should be left to self-regulation by broadcasters and advertisers. Commendable, indeed, but what about the drug problem?

Yes, we must prevent the importation of drugs from foreign lands. Yes, we must combat the efforts of organized crime to control the use of drugs in our country. But we must work at a far greater problem: That is the effect upon our young people brought on by the unwarranted invasion of the home with messages designed to glorify pill popping. Can we not listen to an 11-year-old who testifies before the Senate Commerce Committee, "I have found ads to be dangerous." Bugs Bunny vitamin ads say their vitamins "taste yummy" and taste good. Chocolate Zestabs say their product is delicious and compares taking it with eating a chocolate cookie.

What kind of insanity is this that teaches young children how to grow strong by popping pills rather than eating wholesome foods.

Mr. President, broadcast commercials show a definite pattern which, through constant repetition, may well be a part of our drug problem. For instance, the first stage of these commercials is a statement of the problem or pain. The second stage exhibits the pill, the pill appears glorious in these commercials, it is photographed with such elegance and perfection that it appears like a knight in shining armor. Third, the taking of the pill—almost an uplifting ecstasy, and the pill is consumed. And fourth, everyone lives happily ever after. Constantly again and again, we have the same formula—the problem, the pill, the taking of the pill, and salvation.

Mr. President, these are part and parcel of the drug problem. And these are the kind of things that an administration must get to if it is ever going to solve the drug problem. Even if the administration were to take action against the Vietnamese generals who profit by the drug taking dependency of American youth, the problem will not be solved until that stimulant, that repetitive urging every day, every hour, every minute on the television screen is regulated properly.

But we know, Mr. President, that this administration, whose motto has been "We try to serve our private constituency as best we can," will never take action on the drug problem, as long as any part of the drug problem can be traced to the large drug companies and their advertising agencies. For these are the people who are bank rolling the Nixon administration.

Big business gladly foots the bill for regulatory immunity.

I yield the floor.

Mr. CHURCH. Mr. President, I suggest the absence of a quorum, and suggest that the time be taken from the balance of the time still due to me.

The PRESIDING OFFICER. The clerk will call the roll.

The legislative clerk proceeded to call the roll.

Mr. ROBERT C. BYRD. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

ARTS/MASS MEDIA PROGRAM PRESS LIST

ARTS REPORTING SERVICE
Chuck Mark

ASSOCIATED PRESS
Don Sanders/ photographer

BOSTON GLOBE
Gregory McDonald

BROADCASTING
Don Richards

CHICAGO TRIBUNE
Thomas Willis

COLUMBUS (S.C.) STATE & RECORD
Leland Bandy

DENVER POST
Mrs. Ann Schmidt

LOS ANGELES TIMES
Reporter

NATIONAL OBSERVER
William Marvel?

NEW YORK TIMES
Nan Robertson

NEWSWEEK
Reporter to be announced

NORTH AMERICAN NEWSPAPER ALLIANCE
Dorothy Marks

PHILADELPHIA BULLETIN
Rex Polier-TV Editor

TELEVISION DIGEST
Dawson Nail

TIME
Reporter to be announced

UNITED PRESS INTERNATIONAL
Marguerite Davis / photographer

VARIETY
Larry Michie

PRESS LIST cont.

WASHINGTON EVENING STAR/DAILY NEWS

Frank Getlein

Joanne Lewis

George Gelles

WASHINGTON INTERNATIONAL ARTS LETTER

Daniel Millsaps

WASHINGTON POST

Alan Kriegsman / photographer

FREE LANCE WRITER

Elizabeth Stevens

BILLBOARD

Mildred Hall

CHRISTIAN SCIENCE MONITOR

Alan Bunch - TV Critic from New York

RADIO/TV

WTTG

Roy Meachum

WTOP-TV

Ed Ryan

NOTE: Radio and TV stations carrying announcement of Saturday AM
Arts/Media Program and complete TV coverage list to follow.

Thursday 11/30/72

INV. ACCEPTED
12/1/72

1:00 HELEN:

Patricia Weiss called to say a press list of people who will be at the Arts Mass Media tomorrow is ready and wanted to know where to mail it.

(128) 6064

I asked if we could get a copy today -- since the mail might not be able to get it to us in time.

They will send it over by messenger.

Eva

Public Broadcasting: New Chief, New Policy

By John Carmody

After two days as chief of the nation's public broadcasting industry, Henry Loomis has announced a tough new policy toward programming, including the controversial area of public affairs.

The new president of the Corporation for Public Broadcasting, who lives in Middleburg, Va., said yesterday that he had "never seen a public TV show." But he laid it on the line: CPB, with its hands-off policy on programming, "had tried to duck its responsibility and it wasn't successful."

In a separate session before the PBS board of directors meeting here and in a half-hour, nationwide closed-circuit broadcast with the network's 225 station managers, Loomis said:

- The CPB, formerly only a management "umbrella" for public broadcasting, will take a strong role in determining daily program content over the nationwide PBS network.

- "Instant analysis" and other public affairs programming techniques that mimic commercial TV practices probably will be dropped.

- Long-range financing for public broadcasting will not be pushed for at least several years.

- While it eventually should be "much more," funding is currently at a satisfactory level.

"Loomis' views are virtually identical to those of the Nixon administration and congressional opponents of public TV..."

- "The cultural field" and programs directed at a "specialized" audience, rather than mass audiences, should be stressed.

Loomis' views are virtually identical to those of the Nixon administration and congressional opponents of public TV over the last year. His appointment as CPB president has been expected by industry sources following the takeover of the 15-member CPB board this summer by an administration majority. Former Rep. Tom Curtis of Missouri, a longtime Republican, was named board chairman last month.

Public television programming, particularly in the area of public affairs, has brought criticism in the last year from the administration, Congress and some local station managers.

Loomis said the corporation would at present not actively seek long-range financing, which had been called essential to proper programming by its supporters in the industry and in

Congress, where backers were mostly Democrats.

"We'll be trying for that one a couple of years from now," he told the station managers. President Nixon vetoed a two-year funding plan in June.

As Loomis sees it, the industry, founded in 1968, should be pleased with its present 30 per cent annual growth. (The funding is \$45 million this year.) "It's possible to get too much too soon," while staff excellence and expertise lags, he told the PBS board.

Following Loomis' appearances yesterday, industry sources took a wait-and-see attitude. They suggested he had not had time to be properly briefed since accepting the \$42,500-a-year job, which he starts officially on Oct. 1.

Loomis told a reporter later that when approached about the job following the resignation of John Macy Jr. as CPB president in August, he had asked, "What the hell is it?"

An independently wealthy man, Loomis said he had long regarded his previous service in important posts in the Departments of Defense, HEW, USIA and at the White House during the last 20 years as "nonpartisan."

"I always considered myself what the British call a 'permanent undersecretary,'" he said yesterday.

See LOOMIS, B6, Col. 4

LOOMIS, From B1

"But four years ago (when Mr. Nixon appointed him to the USIA, where he is currently deputy director), I changed. Mr. Nixon was my guy in 1968 and I feel very strongly about it this election year."

In hinting that the "instant analysis" of major political events will be dropped, he said public affairs programming should only "supplement and enrich" what is offered by commercial networks. He later told a reporter that he was "concerned about the propriety of using public funds to be competitive with commercial networks" in any area of broadcasting.

Loomis asked PBS station managers to do "much more in the cultural field." The role of public broadcasting is to direct programming to a specialized, not a mass audience, he said. An example would be "a program of an excellent cultural nature that is too expensive for the commercial networks to do."

Loomis' remarks yesterday were in line with Nixon administration criticism of public television beginning last October with an attack by Dr. Clay T. Whitehead, director of the Office of Telecommunications Policy.

The CPB was formed in 1968, a year after President Lyndon Johnson successfully backed a public broadcasting bill. Under Macy, the new corporation took over what had been the loose-knit educational TV network and, as PBS, with federal equipment and programming money, grew to the present 225 TV stations and hundreds of public radio outlets.

Last fall, the political roof fell in on Macy. The PBS (and the Ford Foundation) pushed through a public affairs outlet in Washington. The National Public Affairs Center for Television promptly hired liberal correspondents Sander Vanocur and Robert MacNeil at high salaries, which drew even Democratic criticism in Congress.

A series of controversial network shows as well as a marked increase in the PBS national audience attracted further notice for the public network. In June, Mr. Nixon vetoed a two-year \$65-million authorization for CPB. Macy, in ill health, subsequently resigned, along with other top CPB aides.